

THE FREEHOLDER

SUMMER 2004 THE OYSTER BAY HISTORICAL SOCIETY FOUNDED 1960

☞ RAYNHAM HALL
RESIDENT
IMMORTALIZED...
IN CLAY?

☞ SOCIETY PLANS
FALL EXHIBITION
ON PRESERVATION

☞ SOCIETY
PUBLISHES
OYSTER SONGSTER

☞ ENGLISHMEN
RIDICULE DUTCH...
FOR KEEPING
WARM?



THE HISTORY MAGAZINE OF THE TOWN OF OYSTER BAY

Editorial

As we begin our ninth year of publication it seems like a good time to appeal to our membership for their assistance.

We need you to become more involved in your Society. We desperately need your participation in order to enable the Society to grow. As Society members, you are our ambassadors. We need you to approach

your friends and neighbors and actively recruit them to become members of the Society.

Tell them about our activities and events, the needs that the Society fills in the community. Here in Oyster Bay, history is all around us. Unless you step up and assist the Society in its work of preserving that history, there's no guarantee that it will remain for the next generation to enjoy.

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of the

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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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Rather it should be a compliment on how well put together *The Freeholder* is.
Peter Carson

Thanks for noticing. The old Uncle tells us a peese (pease) hook is a sickle-like tool used in harvesting peas.

Penrod's friend was Sam Williams.

To the Editor:

I happened to pick up a copy of *The Freeholder* at Old Bethpage Village Restoration. I enjoyed it very much. Although I live in Merrick, which is outside of the Town of Oyster Bay, I have been to Oyster Bay many times and am always fascinated by the architecture there.

Does the Oyster Bay Historical Society

ABOUT OUR FRONT COVER

The pictured ceramic jug, on exhibit at Raynham Hall Museum, has always been jealously guarded because of its direct link to Solomon Townsend, a former resident of the historic house museum.

Read the related story on p. 3 to see just how significant this jug is!

Collection of Raynham Hall Museum.

ever run house tours where one can see the interior of these buildings, as well as the exterior? If so, are they just for members of the Society? If they are just for members, how do I join?

Harold Cashman

Well, Mr. Cashman, your timing is perfect! The Society has big plans for this fall, when our exhibition, journal and events will focus on historic preservation (see story on p. 11). One of the events we have planned is a tour of historic houses in the area. The tour will be open to all, but Society members will receive discounted admission. Visit our website at www.oysterbayhistory.org or see p. 12 for information on joining the Society.



THE POST RIDER

To the Editor:

Very occasionally editorial knives cut a mite too close. I thought you'd want to know there were two instances of this in the Spring Issue. Uncle Peleg never finished his response to Mr. Mongescu by telling us what a "peese hook" was, or is. And the "Test Your Knowledge" question asking who was Penrod's best friend was answered only by implication and that not completely. This is not a complaint.

THE TOWNSEND JUG; PATTERN, PORTRAIT AND POLITICS: A REMARKABLE PIECE OF EARLY SWINTON PEARLWARE

by Claire Bellerjeau

In 1795 when Solomon Townsend received a beautiful pearlware jug from England complete with a face on the spout and a handwritten verse about his iron business underneath, the sentiments made perfect sense. It read:

Success to Trade where Iron's
made,
When this you see, remember
we,
Though Fortune proved unkind,
When the Ship *Ohio*, she set sail;
And we were left behind.

Perhaps people commented on the lifelike quality of the face on the spout, and how it resembled Captain Townsend. They may have been impressed by the decorative images of cannons, anchors, weaponry and flags together with grapes and wheat. The poem's references to industry, commerce and politics were personal and in no way obscure. Even the rear panels were especially well done; the blue and white Chinese scene had been

delicately highlighted with accents of brown, orange and yellow.

The jug may have occupied a place of honor in his house. We know it came to reside in his boyhood home in Oyster Bay, New York, and was kept there on display. That house is now Raynham Hall Museum, a twenty-two room house museum which interprets the history of the Townsend family of Oyster Bay, from the Colonial period through Victorian times. Over the course of more than two hundred years the jug was broken several times and rather poorly repaired with glue. It is currently kept in a case with several pieces of a Leeds service of monogrammed blue feather-edged dishes once owned by his sister, Audrey.

Because his name appeared beneath the verse and the poem mentioned his iron business, the jug was always properly identified as having belonged to Solomon Townsend, but its deep-

er meaning became lost. No longer did people think the face resembled his, as no image of him was on display in the museum. If the faintly incised mark on the base caught the eye of curators; they failed to make note of it; no maker was listed when the item was catalogued. The decoration was identified simply as both "Oriental and American."¹ The "we" who had sought in the poem to be remembered had been forgotten as well, and the reference to the ship *Ohio* no longer stirred the memory of historians.

While producing an audio tour for Raynham Hall Museum in 2003, I became intrigued, perhaps even obsessed, with this piece. The image of the face and the evocative verse brought forth more questions than answers, and a quest to unravel its mysteries ensued, whose end has not yet been reached. Many fascinating discoveries have been made however, which shed new light on the workmanship of a little known

Yorkshire
pottery
works
called
Swinton,
as well as
the origins
of the
famous

*Display
case in
Raynham
Hall Museum
which
contains the
jug made
for Solomon
Townsend
in 1795.*

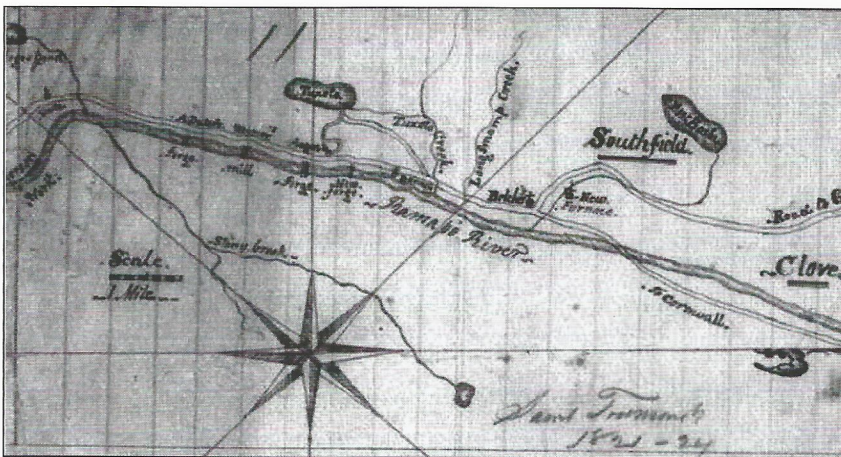


“Willow” pattern. References within the verse have taken me on a fascinating journey through the history of early American politics, with possible connections to John Jay, the Treaty of Amity, Navigation and Commerce, Thomas Paine, and his prototypical designs of iron bridges.

Solomon Townsend: Ship’s Captain, Patriot, Ironmaster

To discover the meaning of the jug, one must first understand the man for whom it was made. Solomon Townsend (1746-1811) was born in Oyster Bay, New York, the eldest son of Samuel Townsend, a wealthy shipping merchant and brother to Robert Townsend, one of George Washington’s most important spies during the Revolutionary War.²

From an early age Solomon was educated in the intricacies of his father’s shipping business, going to sea as a cabin boy at age fourteen and at age twenty becoming a ships captain, first for one of his father’s merchant vessels, the brig *Sally*, and later for the Buchanan family as captain of

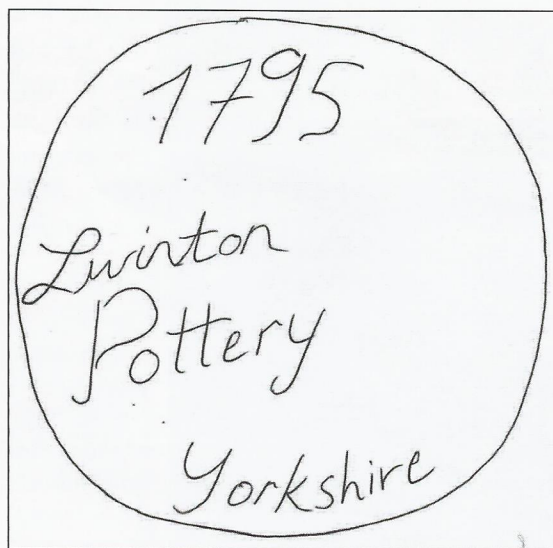


Map of the area in Orange County, New York, along the Ramapo River, where the Sterling ironworks were located.

the ship *Glasgow*. In 1778 the increasing hostilities of the American Revolution interrupted maritime trade and forced Solomon to rethink his career. All of Long Island was now occupied by British troops, including his family’s house in Oyster Bay, which was being used as headquarters for the Queen’s Rangers. After eighteen years, Solomon brought to an end his life at sea. Landing in London, he gave up his command of the *Glasgow*, settled his accounts and traveled to Paris where he was sworn by

forged “The Great Chain”, an enormous wrought iron chain stretched across the Hudson River at West Point to block the passage of British warships.⁴

Solomon began working at the Sterling ironworks, and in 1783 married Peter’s daughter Anne. He then became a successful ironmaster in his own right, establishing the Augusta Forge near Sterling along the Ramapo River, and two businesses in New York City; an ironmongery on Ferry Street and an anchor shop on Pearl Street.⁵ Although he no longer went to sea, his iron businesses dealt primarily with the manufacture and sale of ship anchors. When, during the late 1790s the Department of War began the construction of a fleet of six frigates for the Navy, Solomon Townsend supplied the New York frigate, the *President*, with anchors and other ironwork. This commission led him to purchase another iron foundry on Long Island, at Riverhead. Solomon was serving in the New York State Legislature when he died in 1811 at the age of 65. Despite a successful life in the



Facsimile of the markings on the jug’s base.

Benjamin Franklin to be a subject of the United States.³ He boarded the frigate *Providence*, bound for America, but upon arrival was unable to return to his home in Oyster Bay due to the occupation. Instead he lived with a cousin, Peter Townsend, in Orange County, New York. Peter Townsend owned the Sterling Ironworks which earlier that year had

iron business, at his death there was little left. President Jefferson's embargo of 1807 had decimated Solomon Townsend's business; it was estimated to have cost him upwards of \$70,000.⁶ His widow, Anne and their children were forced to liquidate all his assets to settle his estate.⁷

Swinton Pottery, Yorkshire

This jug's mark was written longhand in the wet clay of the base before firing. The bluish glaze pooled in the deeper incisions, making some words more visible than others. Pronounced crazing in the glaze contributes to the difficulty in reading the mark today. Most visible is the date 1795 written along the top edge, and the word "Pottery" roughly in the middle of the base. Fainter words become visible when viewing the base under strong halogen light, turning it at different angles. This technique produced the tracing (shown above), which reads:

1795
Swinton Pottery
Yorkshire

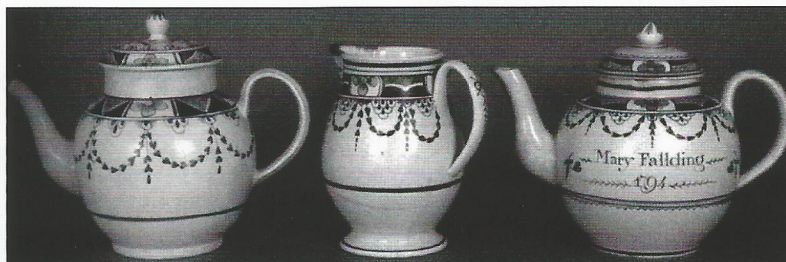
Though most know this ceramics manufactory by its later name, Rockingham, as early as 1745 earthenware was produced under the name Swinton Pottery in the town of Rotherham in Yorkshire, England. In the years before the Townsend Jug was made, ownership of the factory changed hands frequently, though always with

the support of their landlords and royal patrons, the Marquises of Rockingham and their heirs, the Earls Fitzwilliam.⁸ In 1787 members of the Green family, who owned the larger and more prosperous Leeds factory, became partners with Thomas Bingley at Swinton, trading under the name Greens, Bingley & Company until 1806.⁹

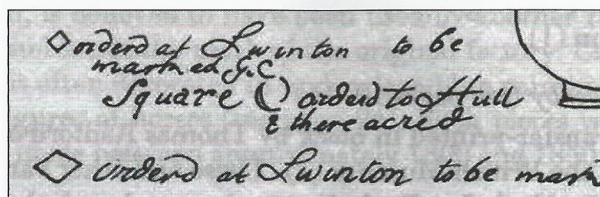
Maker's marks resembling those found on the Townsend jug cannot be found in any books on English ceramics. The earliest known mark for Swinton wares shows the embossed initials W. M., for William Malpass, who owned the works from 1765 to 1768. These initials appear within two or three circles on large slipware dishes, most examples of which are broken shards, excavated from the Swinton site by noted Rockingham experts,

was the nephew of the 2nd Marquis of Rockingham. Consequently, the mark changed to include the word Rockingham and also sometimes a griffin, which was a symbol from the Marquis' crest.¹¹ The Townsend jug is believed to be the only known 18th century marked piece, besides the W.M marked slip wares, and the only known mark from the period when Swinton was associated with Leeds.¹² Additionally, only one other Swinton/Rockingham piece is known to include the word "Yorkshire" within the mark; a bust of George IV in biscuit porcelain, circa 1826.¹³

The handwriting in the mark provides another interesting link with the Leeds factory. The first letter in the word "Swinton" more closely resembles a cursive letter "L". Tracings from a Leeds



Three of six unidentified pieces which can now be attributed to the Swinton Pottery through analysis of the handwriting on the base.



Tracings from Leeds Pattern book twice show the unique "S" in "Swinton."

Alwyn and Angela Cox.¹⁰ Early nineteenth century marks contained the word BRAMELD, for part owners John and William Brameld, either impressed in capital letters or embossed within an oval with a floral border. In 1826 the name of the works was changed to Rockingham, to honor their patron, the 2nd Earl Fitzwilliam, who

Pattern book reprinted in Donald Towner's book, *English Cream-Coloured Earthenware*¹⁴, which Towner dates between 1778 and 1792, reveal the word "Swinton" hand written twice in almost exactly the same way as seen on the Townsend jug. This may even indicate that the author of that particular Leeds Pattern Book personally marked the Townsend jug.

Handwriting plays another key role concerning authentication

and attribution. In Alwyn and Angela Cox's book, *Rockingham: 1745 – 1842*,¹⁵ six pieces are shown on page 69, consisting of three two-handled cups, two teapots and a jug, all unmarked but believed to be from the Swinton Pottery and linked by the same distinctive handwriting of a particular artist. This artist appears to have done the lettering on the Townsend jug as well. Designs painted around the dates also match those found on the Townsend jug's date and a decorative element on the handles of several of the pieces matches one on the Townsend jug above the verse. The Townsend jug also has on its base a matching motif called "String of Hearts".¹⁶ Because the Townsend jug is clearly marked as having been made at the Swinton Pottery works, now these six pieces and others like them can also be unquestionably attributed to Swinton.

More importantly, these shared

decorative elements give us glimpses into the unique nature of Swinton wares during its association with Leeds. Alwyn and Angela Cox, in reference to the Townsend jug, write, "In 1795 the Leeds and Swinton potteries were worked under the same management, but the distinctive Swinton characteristics of the jug, and the use of a mould from an earlier period, nicely confirms a view that we have long held, namely, that the Swinton Pottery maintained a degree of independence from Leeds."¹⁷

Is it Solomon?

One of the most striking visual elements of the Townsend jug is the face on the spout. Two other mask lip jugs survive from this period at Swinton. The earlier of the two is a 7" creamware jug, inscribed Michael Kemp/ From Goldthorpe/Yeoman 1771.¹⁸ This

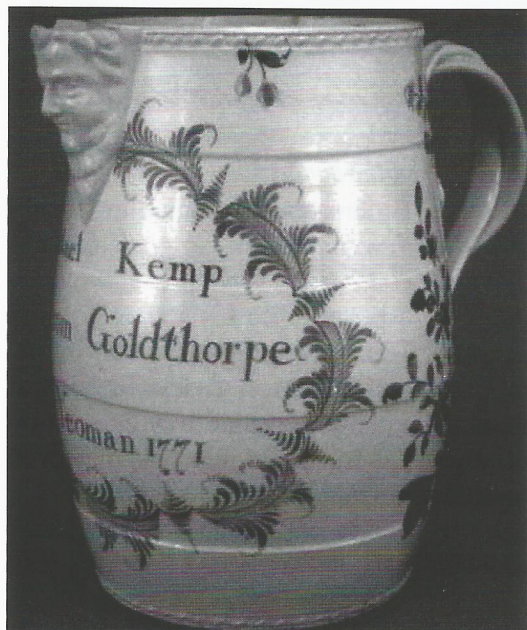
jug is the earliest dated piece of Swinton pottery known, and its spout is the "mould from an earlier period" referred to in the above quote. The face on this jug is very similar to that on the Townsend jug, though unpainted and less detailed. The other mask lip jug is also creamware, circa 1780, and has a very different face from the Townsend



*Silhouette of Solomon Townsend.
Raynham Hall Museum.*

jug's, but is similar in design, with the mask placed beneath an upper spout.¹⁹

Before I learned of the Kemp jug, realistic details in the face on the Townsend jug, in both the painting and modeling, as well as the one-of-a-kind nature of the piece, had led me to believe the face might be a depiction of



The Kemp jug.

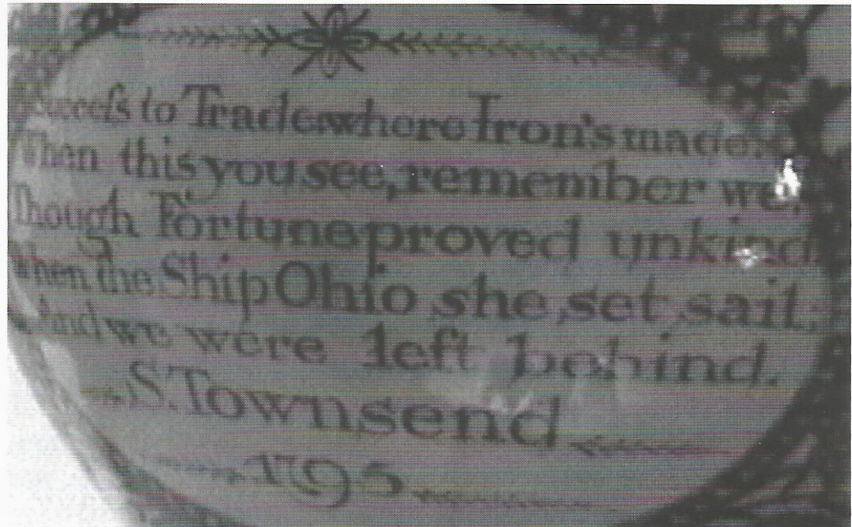


*Sepia photograph of the portrait
of Solomon Townsend.*

Solomon Townsend. Unfortunately, Raynham Hall Museum knew of no image of Solomon, except for a silhouette cut in 1778. After many months of scouring the archives, I found mention of a portrait of Solomon in the scrapbook of his son, Dr. Peter Townsend, which read: "The only portrait of our Father from life is the one taken at Lisbon when at the age of 26 years."²⁰

This led to the discovery of a listing in the Raynham Hall Museum archives of a photograph of that portrait, previously unknown to the museum staff. After an exhaustive search, the photograph was located. It was sepia toned, faded and badly damaged, and had been broken in half and repaired with tape. Although the original portrait may have once hung in the parlor of Raynham Hall,²¹ its current location remains a mystery.

This image of Solomon's face at age twenty six could now be compared with the face on the



The poem as it appears on the Townsend jug.

jug, which, if his, would have been forty nine years old. When placed side by side, the portrait and the mask share many facial characteristics, especially the mouth, chin and eyes. Did the potter, using the earlier mold, add details to make it more resemble Solomon Townsend, or did he simply add more detail and color to make the piece more decorative? Without a picture of Solomon at age forty-nine, we cannot know for sure.

Whether portrait or not, with its subtle modeling and painting details, this jug demonstrates the high quality of workmanship being done at the Swinton Pottery works in 1795. If the mask was designed to be a portrait of Solomon, and the poem was written specifically for him as well, what event or circumstances would precipitate the giving of such an elaborate gift? For clues to that mystery I turned to the commemorative verse and its unusual border.

Where Iron's Made

The verse is hand written and surrounded by a cartouche of

nautical images in cobalt underglaze with polychrome highlights. The first line reads: "Success to Trade where Iron's made."

Iron was Solomon Townsend's trade, but could it also be the trade of the giver of the jug? Were they wishing "success" to a business relationship, which, though impeded by bad "Fortune", would hopefully be "remembered" in the future? The other major industry at that time in Rotherham, besides the Swinton Pottery works, was the large ironworks of the Walker brothers, which also enjoyed the patronage of the 2nd Earl Fitzwilliam. This ironworks was known primarily as a manufacturer of cannons. In 1795 it is estimated that the Walker ironworks produced as many as 22,000 cannons.²² The Walkers were also known for their work with Thomas Paine from 1788 to 1791 in the construction of prototypical iron bridges. Thomas Paine, in addition to writing such works as *The Rights of Man* and *Common Sense*, was also one of the very earliest designers of single span iron bridges. In 1785



Full frontal view of the face on the Townsend jug. Note similarity to the face of Solomon at left.

Paine tried unsuccessfully to gain support to erect an iron bridge over the Schuylkill River in Philadelphia.²³ Unable to find investors in America, at Benjamin Franklin's suggestion Paine built a model of his design and traveled to England to show it to the Royal Society.²⁴ Though his model was well received, still no backers were forthcoming, prompting Paine to seek out an ironworks which would build him a full scale prototype. The Walkers' Ironworks in Rotherham agreed to do just that in the winter of 1788-1789. The bridge, with a span of 110 feet, was completed in 1790, but instead of being erected across the Thames River, as Paine would have liked, it was instead set up in a field called Lisson Green, where other spectacles and attractions were located. Curious passers-by could walk over the bridge or simply marvel at its construction. This endeavor, intended to attract

possible investors in the building of pre-fabricated iron bridges, failed miserably. The rusting "Lisson Green" bridge was taken back to Rotherham by the Walkers in October of 1791. Thomas Paine, though disappointed, traveled to France where his writings about the French Revolution would land him in prison and nearly cost him his life.²⁵ The Walkers later built some of the earliest iron bridges ever made, including the bridge over the River Wear in Sunderland.²⁶

The Ship Ohio

The poem's second line reads: "When this you see, remember we."

This is a play on the more familiar phrase, "When this you see, remember me," a popular sentiment which can be found in embroidery, chiseled on grave stones, painted on ceramics or inscribed on wedding bands of the period. The plural "we" again may imply a relationship between two parties.

The verse continues:

"Though Fortune proved unkind,

When the Ship *Ohio*,
she set sail,

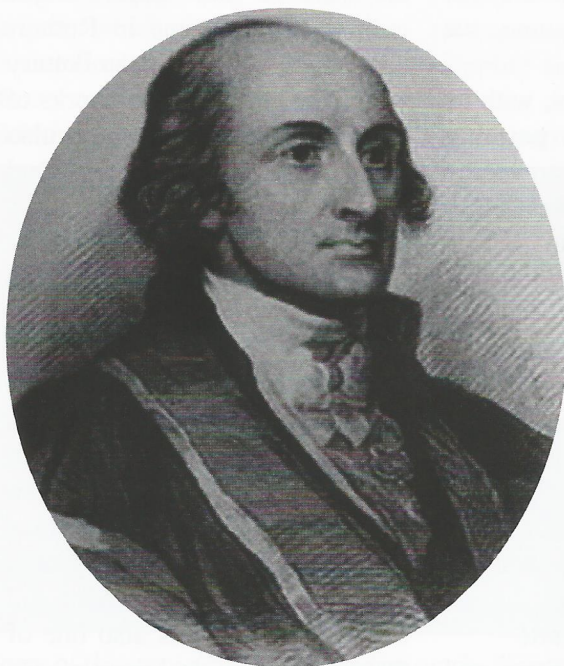
And we were left behind."

Though today she is virtually unknown even to historians, the ship *Ohio* had been in the minds of many Americans in the years 1794 -1795. According to the National Archives, she was registered in New York on May 19th, 1792.²⁷ For the next few years this two hundred and nine-

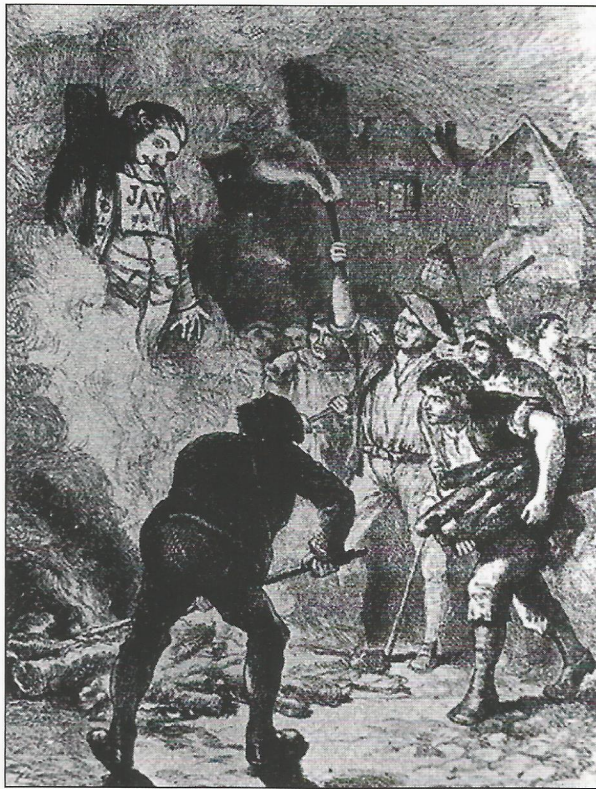
ty ton merchant vessel made regular trips across the Atlantic Ocean with passengers and cargo.²⁸ Then in 1794 she became a household name when one of her passengers was America's first Chief Justice and signer of the Constitution, John Jay. Jay had been sent to England by President George Washington to negotiate a lasting peace with Great Britain in the form of a treaty called the "Treaty of Amity, Navigation and Commerce."²⁹ Americans anxiously awaited Jay's return on the *Ohio*, eager to know the particulars of the treaty and how it would impact their "fortune.." The September 10th, 1794, issue of the *Pennsylvania Gazette* gave the following account:

By various communications from London, by the July mail, we learn that Mr. Jay had succeeded in accommodating all differences with the court of Great Britain, and that a durable peace will be secured to the United States. . . . We have the pleasure to announce, that the embassy of Judge Jay is completed, and ample restitution for all the illegal captures which have been made on our shipping, & etc., will be paid. . . . Whether these things be so, or not, will doubtless be known by our next, as the Ship *Ohio* is momentarily expected from London, which she was to leave about July 15.³⁰

Although the *Ohio* was "momently expected" to return with Jay aboard her, she did not. The September 17, 1794, *Pennsylvania Gazette* reported, "The *Ohio* sailed from Gravesend the 22nd of July. Mr. Jay does not return in her."³¹ Americans would be kept waiting for news of the



John Jay.



One of countless scenes played throughout the United States when news of the Jay Treaty hit: John Jay being burned in effigy.

Jay Treaty for many long months. Jay spent the fall, winter and early spring in England, and was finally expected to arrive home in April of 1795. While he was abroad, John Jay had been nominated for Governor of New York. When the *Ohio* arrived and Jay was still not aboard, a flurry of broadsides were printed, some implying he should not be allowed to serve as governor. One of these, dated April 23rd, 1795, addressed to "the Electors of the State of New York" read:

The *Ohio*, the vessel in which Mr. Jay went to Europe, and in which he was expected to return, arrived last evening, and he did not come in her. We are informed, and we believe, that he will not arrive in the spring vessels, but that he intends to wait the ratification of the treaty. The

the treaty was delivered to Washington without announcing any details to the public. After a senator leaked the contents of the treaty to the press, protests exploded across America. Jay was burned in effigy, graffiti appeared damning Jay, and copies of the treaty were publicly burned. Many Americans felt Jay had betrayed them and failed to secure the return of monies due them from the British for the seizure of ships and impressment of sailors. Also restrictions on shipping and maritime law were perceived of as harmful to many in the merchant trade.³³ Could a shipping or trade restriction in the Jay Treaty have caused "Fortune" to "prove unkind"

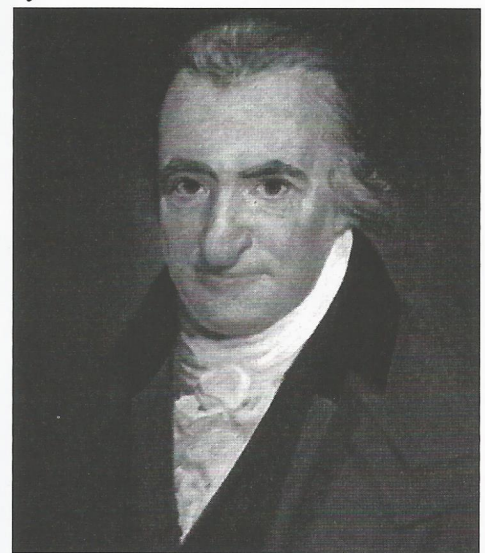
Senate of the United States do not meet to deliberate upon it until the 8th of June next, and the Governor elect must enter upon the exercise of his office on the 1st of July. ...Either the Lieutenant-Governor can or cannot administer the government, in case the Governor has not entered upon the execution of his office, at the time prescribed by law. If he cannot, and if Mr. Jay is elected, and does not return in season, our government must become disorganized, and anarchy prevail.³²

A few days later Jay finally arrived on the *Severn*, and

to a potential business deal between Solomon Townsend and the Walkers of Rotherham? Surely the Walkers could no longer capitalize on their past connection with Thomas Paine, who at that time was reviled in England for his revolutionary writings in support of the French.

While imprisoned, Paine was devastated to discover that his once loyal friend George Washington was willing to allow him to rot in jail or even face the guillotine in favor of supporting John Jay, a longtime political enemy of Paine, in his negotiations with the court of England.³⁴ After Thomas Paine was finally released from prison in November of 1794, he felt betrayed and extremely bitter towards Washington and would remain so for the rest of his life. The two never spoke again; instead Paine wrote inflammatory letters in newspapers about what he viewed as Washington's betrayal.³⁵ Whether the Walker

continued on p. 17



Thomas Paine.



ASK UNCLE PELEG

We are only dealing with one letter in this issue. It was addressed to us some time ago by a Long Islander with a long memory. She wrote:

Dear Uncle Peleg;

There is a childhood song called, perhaps, "The Mulberry Bush," though I don't know why. I heard it long ago. If I ever knew the circumstances behind the curious little ditty, I have forgotten them. It begins:

This is the way we
wash our clothes,
Wash our clothes,
wash our clothes.

This is the way we
wash our clothes,

So early Monday morning.

I think there is more that I do not remember. All I know is that Monday is regarded by many people as the traditional wash day. What can you tell me about "The Mulberry Bush?"

Elaine Streeter

This is a very interesting question, Ms. Streeter, because it brings up a very interesting and somewhat larger subject.

But first your answer. The song is an accompaniment to a children's game thought to be one of the oldest known. In its common form the song has five or six verses. These, although around for a long time, probably do not completely match in words and tune the accompaniment used in antiquity. The first verse is:

Here we go round the
Mulberry Bush,
The Mulberry Bush,
the Mulberry Bush.
Here we go round the
Mulberry Bush
So early in the morning.

This verse apparently gives us the title for our song which, without it, would be inexplicable.

The young players stand in a circle holding hands to left and right. As they sing the first verse they circle around and, as the final line, "So early in the morning" is completed, they all let go hands and spin around in place. Not much is accomplished but for little ones a lot of fun and laugh-

ter is created. With successive verses the circling ceases and instead the action of the task mentioned in the verse being sung is pantomimed. There is one task for each verse but reports of the song from time to time and place to place do not always mention the same tasks. Tasks include such ones as wash our clothes, iron our clothes, sweep the house, bake the bread and so forth.

Where Are The Games of Childhood?

O.K. Over the years your Uncle Peleg has received a number of questions about children's games. These were answered by mail or conversation with the enquirer and for reasons having to do with the make-up of the magazine were not printed. There were enough to show, however, that knowledge of the old games seems to have decreased in our time.

This sampling of people, although too small on which to
continued on p.17



"Children Playing," c. 1813. Abby Aldrich Rockefeller Folk Art Cen-



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**.*

SOCIETY PLANS FALL EXHIBITION AND EVENTS ON HISTORIC PRESERVATION

This Fall, the Society is turning its focus on historic preservation and the need to preserve Oyster Bay's architectural heritage for future generations. As in past years, the Society will host an exhibition at the Earle-Wightman House, publish a journal, and host a number of events.

Join the Society on Saturday, Nov. 13, for a tour of significant examples of Oyster Bay's architecture. The architecture of several different eras will be represented as Oyster Bay homeowners graciously open their doors to allow visitors a peak into their homes' past. Don't miss this once in a lifetime opportunity!

A Roundtable Discussion and Exhibition Opening will be held on Sunday, Nov. 21, at 3 p.m. A panel composed of local historians, architects, and persons familiar with Oyster Bay's architectural heritage will discuss historic preservation as it relates to Long Island's North Shore.

Audience participation is encouraged!

The roundtable discussion will be followed by a reception and the opening of the exhibition entitled "The Architecture of Oyster Bay: Issues in Preservation & Restoration."

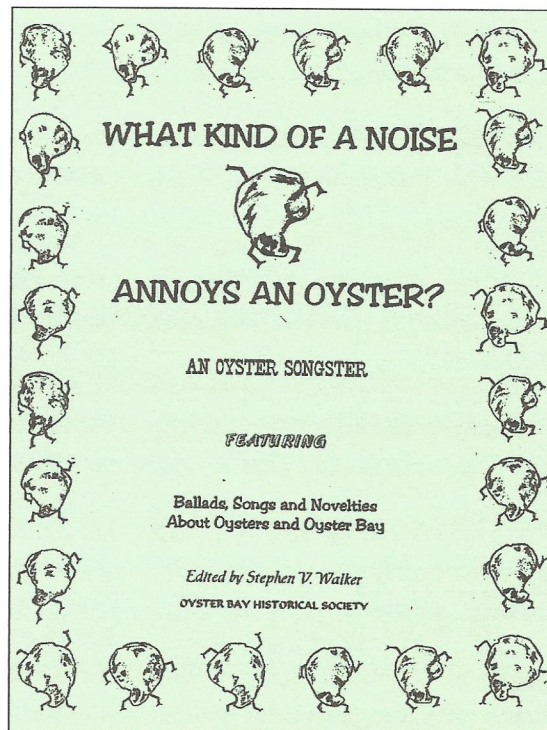
[Ed. note: Specific houses on the tour were not set as of press time. Also, our committee is working on the possible inclusion of another event associated with this

series. Please call the Society at 922-5032 for more information.]

SOCIETY PUBLISHES OYSTER SONGSTER

From the 17th Century harmonist Thomas Ravenscroft to the 20th Century tunesmith Cole Porter, the oyster has been celebrated in a multitude of song. Stephen Walker, a music teacher and lifelong resident of Oyster Bay, New York, has compiled an OYSTER SONGSTER containing twenty-two songs, two poems, and two piano novelties about oysters and/or Oyster Bay:

New Oysters - Oysters, Sir - The Oyster Girl - Ballad of the Oyster-terman - The Oyster Boat - The Oyster Fishers' Song - Champagne and Oysters - The Walrus and the Carpenter - An Oyster's Love - The Match For An Oyster Supper - Oysters and Clams - Oysters and Wine at 2am. - The Tale of the Oyster - How Do You Like Your Oysters? - You're Not the Only Oyster In the Stew - Let's Do It - What Kind Of a Noise Annoys An Oyster? - Oyster Bay - Dance Of the Oyster and the Clam - Down In Oyster Bay - O Come Ye Friends Of Oyster Bay - When Rough and Ready Teddy Dashes Home - Oyster Bay March & Two-Step - Oysters In



the Bay - Ballad of Billy the Kid - Where Are the Stones?

The songbook, published by the Oyster Bay Historical Society, was released on September 1, 2004. For information on mail order purchase, please contact:

Thomas Kuehhas, Director
Oyster Bay Historical Society
20 Summit Street,
Oyster Bay, NY 11771
(516)922-5032.

TREASURES IN THE ATTIC

Most of you are well aware of your standard family heirlooms, but you may not know that there are other undiscovered treasures to be found! There are those items which come to us from the past connecting us to our family history with both monetary and sentimental value. But also up in

the attic or down in the basement are things put aside years ago, still "good" but out of style, etc. for which there is no present use.

With the advent of online auctions, collecting has become a more widespread phenomenon. And people don't necessarily collect what the professionals think are valuable. They decide what is hot by the numbers of people who want it. Remember Cabbage Patch dolls? Hot today, stone cold tomorrow!

We are looking for donations of potentially hot items for sale on Ebay to benefit the Oyster Bay Historical Society's building fund. You might be very surprised by what could prove to be sufficiently valuable to help raise funds. And what better way to preserve the past than to put items into the hands of collectors?

Some suggestions (but certainly not limited to), old tube radios, old mixing bowls, items from the fifties are very popular! (Lamps, Danish teak, etc. and older pottery items.)

Please call Carol Galgano at (516)558-7338 to discuss your potential donations. I will research them and let you know if

they are possibilities!

FARMINGDALE-BETHPAGE HISTORICAL SOCIETY

Lawrence R. Jorgenson was re-elected for a second term as the president of the Society at the annual meeting which was held at the Earle-Wightman House in Oyster Bay.

Preceding the meeting and election the members were conducted on a tour of the Earle-Wightman House conducted by staff member Stacie Hammond. After the meeting Maria Zito, Lorraine Tempia, Elaine and Nick Ezzo served the seasonal treat of strawberries, ice cream and shortcake. Some members then walked to Raynham Hall for a tour followed by a stroll through the hamlet narrated by OBHS Director, Thomas Kuehhas.

The Village of Farmingdale celebrated its Centennial of Incorporation during the weekend of July 17-18. A parade (with James Foote, noted Theodore Roosevelt interpreter), street fair, carnival and fireworks were all included in this 100 year commemoration.

In July the Archives Committee opened a new exhibit in the

Farmingdale Public Library devoted to the Farmingdale Volunteer Fire Department. These men and women serve without pay protecting lives and property not only in Farmingdale but, when called upon, in neighboring communities as well.

President Larry Jorgensen presented a \$17,572 check to Farmingdale Mayor George Graf and Gazebo/Bandstand Chairman Ted Dorfmeister at the Village Pops Concert on Wednesday, July 14. The check represents gifts of members and friends along with Society matching funds. The matching funds phase closed April 30th but the Society will still accept gifts which will be forwarded to the Gazebo/Bandstand Committee.

SEA CLIFF VILLAGE MUSEUM

"The Russian Connection – Sea Cliff's Link to Russia 1920-2003" exhibition closed just before the Memorial Day weekend. A thank you is due all Museum Friends for making it possible through their generous contributions. The museum will reopen in September, just after the Labor Day weekend.

The new exhibit, featuring toys and games of yesteryear, is entitled "Playthings from the Past: Nostalgia Revisited". Toys, Games, models, dolls, etc., some over 100 years old and others from the '30s through the '70s will be on view. The exhibit opens September 18th at the museum located at 95 10th Avenue behind the Village Hall and will be open every Saturday and Sunday afternoon from 2 to 5 PM. Call (516)671-0090 for

OYSTER BAY HISTORICAL SOCIETY

Categories of Membership

Individual	\$ 25	Business	\$ 50
Family	\$ 35	Business Sponsor	\$ 100
Contributing	\$ 50	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**

more information or to schedule private group tours during the week.

**HUNTINGTON
HISTORICAL SOCIETY**

The Society's Fall Harvest Festival Weekend started Saturday, Sept. 18, from 6 to 9 PM with the 14th Annual Wine Tasting on the grounds of the historic Kissam House located at 494 Park Ave., Huntington. This was followed by the Apple Harvest Fair on Sunday, Sept. 19, from 12 N to 4 PM.

On June 6 the Society bade a grateful farewell to departing trustees Anne-Marie Abrahamson, Karl Brosky, Peter Demidovich and Alice Link. A warm welcome was extended to incoming trustees Dr. Robin Araujo, Steve Scialdone, Lilian Najarian, Patricia Ernst, Vanessa Dominguez and Steve Rand.

**AMITYVILLE
HISTORICAL SOCIETY**

Exhibits currently on display: are a Tribute to the Amityville Record's 100th Anniversary; The Amityville Dig (items buried in a local yard courtesy of William (Billy) Lozowski); local artisan created crafts (from Virginia Thomas) and rare Prussian China from Joseph Guidice.

Work on the restoration of the museum's building is nearing completion thanks to the support of Senator Carl Fuschillo and all

members/business members who donated to this project. Our website is up and running thanks to Roberta Hirsch. Please visit the site at: www.amityvillehistorical-society.org for the latest on activities and programs at the Lauder Museum.

**HISTORICAL SOCIETY
OF THE MASSAPEQUAS**

This year's Strawberry Festival was a success thanks to perfect weather, succulent strawberries and the well-attended craft vendors. Thanks to Jim Gilchrist, of the Copiague Home Depot, for the wooden kits for the children who were thrilled assembling them. Thanks also to the Boy Scouts of Troop 660, and their leader Mr. Joslin, who labored from 7:30 AM until closing and clean up.

The Old Grace Church is owned by and home to the Historical Society. The land upon which it sits is owned by Grace Episcopal Church. Our 25 year lease expires next year and the paperwork has been completed to renew it for another 25 years.

Coming events are: Apple Festival, Saturday, Oct. 16 (Rain date Sunday, Oct. 17); Antique Fair, Sunday, Nov. 14; General Meeting, Monday, Nov. 15.

**CENTRAL PARK
HISTORICAL SOCIETY**

On June 23, Scott Callegari of Fortune & Glory Metal Detectors gave a lecture on searching and finding with the aid of a good metal detector. An accomplished scuba diver, Michael McMeekin, also spoke of the thrills and rewards of diving and finding lost treasures. Scott and Michael

shared their adventures on land exploring Eastern Long Island farmlands and the ever changing shoreline. Michael also told of experiences in exploring the many shipwrecks sunken off the coast.

The Empire State Carousel is currently housed in a prefabricated building located on the grounds of the Holtsville Ecology Center and Animal Preserve. Unfortunately, the building has been declared unsafe and closed. The carousel curator, Jerry Holzman, is working to bring this facility up to code and eventually replace it with a permanent building. There were no meetings of the Society during July and August. The regular monthly meetings will resume on the 4th Wednesday of September.

**SAGAMORE HILL
NATIONAL HISTORIC SITE**

The picnic, scheduled for Friday July 23, went on as planned in spite of rain. The soggy weather did nothing to dampen the spirits of the 63 attendees. Good food and drink were available to all who braved the elements.

A break in a cooling coil in the attic of the Old Orchard Museum on August 26th flooded the second floor archive and the first floor museum. None of the

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 (\$7.50). Shipping is additional.

museum display cases were damaged. The museum will be closed for at least a month for clean-up.

Hauppauge resident and retired teacher, volunteer Aurelie Miller-Hendry was recognized for her efforts in greeting and assisting groups to complete the Old Orchard Museum History Hunt. The hunt was developed by the museum staff and volunteers.

HICKSVILLE GREGORY MUSEUM

The first of a series of educational coloring books organized by Paul Manton and done by local artists Mike Livosi and Debbie Linder is on the presses and due for distribution by the end of August. A big thank you to Gary Zangre and MetLife Financial Services for their \$7,000 contribution. A heartfelt thanks also to Hicksville's Krispy Kreme Doughnuts for inviting us to their grand opening on June 19th and donated a portion of that day's proceeds to the Museum.

The Board of the Museum is sad to announce the resignation of Rosemary Barrow. She was part of the initial endeavor, with Gardiner and Anne Gregory, to spare our current home, the old

Heitz Place Courthouse, from the wrecker's ball. We wish her well in her future activities.

New items on display are "Aero-view" maps of Hicksville from 1899 and 1925 showing businesses flourishing here prior to World War II; scenes of Hicksville High School in the '30s and the Heitz Place Courthouse judges.

BELLPORT-BROOKHAVEN HISTORICAL SOCIETY

The Ingrid Bergman Retrospective show opened on August 15 and aun through Labor Day. This exhibit documented the personal and professional life of the Swedish-born actress with film clips, rare photographs, corre-

spondence, family documents and other memorabilia. This exhibition was made possible through the efforts of Ms. Bergman's daughter, Isabella Rossellini, a Historical Society Life member and a Bellport resident.

The evening before the opening of the exhibition there was a Gala Reception on the museum grounds featuring cocktails, hor d'oeuvres and dancing. Ms. Rossellini was joined by Ms. Bergman's other daughter, Pia Lindstrom, who were the Guests of Honor.



Messrs. Walker and Stern lead a sing-along of selections from the brand-new Oyster Songster at the Society's Neighborhood Night on August 3rd.



TEST YOUR KNOWLEDGE



Peter, Paul and Mary

Without intending any suggestion of gender preference we dealt in our last *Test Your Knowledge* with masculine names only. This was pointed out to us. Laughingly, thank Heaven. We decided to run another to make up. We looked about for a three name group of women's names on which we could construct a set of questions but couldn't think of one. Nor could we find one so we settled for two masculine and one feminine.

As before the questions have to do with what persons, places or things have to do with one or more of the three names:

1. An idle meddlesome fellow who has no occupation of his own and is always interfering with other folk's business. -E.C. Brewer
2. The bearer of one of our names was hung in 1845 in a church of all places. A heavy fellow, his voice could be heard at a considerable distance.
3. One of our names provided part of the title of an axiom that has been familiar since 1969.
4. The holder of this name owes much to Izzy Baline, a great man, who, we note parenthetically, altered his own name considerably.
5. Thought to have been a dear friend of Robert Burns, but only remembered today because celebrated in several of his poems.
6. The Gentle Grafter, otherwise known as Dr. Waugh-hoo.
7. Our subject has risen high in the world but having done so takes his leave.
8. This pal of Robin Hood used a variant of several saint's names but would never have achieved sainthood.
9. A character in *The Winter's Tale* bears a variant of one of our names.
10. The holder of this name acquired it because a very famous person made a pun.
11. The pen name of S.G. Goodrich, an American writer. He was born in 1793 and died in 1860.
12. This name bearer had a name change but in our language the new name which we are looking for rhymes with the old one. This changeable one changed occupation and religion as well as name
13. A gardener, this person raised several unusual crops.
14. A livestock raiser, this person introduced a disturbing influence into an important institution.
15. About this royal person, Shakespeare composed seven lines in Act II , Scene I of *A Midsummer's Night's Dream*.

Answers will be found on p. 24.



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

Over the years of *The Freeholder's* publication we have spoken in this department about the presence of Dutch painters and other artists in England and their gift to our language of names for many pieces of artists' equipment. We have also noted the increase in our vocabulary resulting from the many terms compounded from the adjective Dutch and various nouns. These terms were often unflattering to the Hollanders.

In his vastly entertaining book, *A Wanderer in Holland*, E.V. Lucas, who went to Holland to study the artwork there, mentions several of these additions to our speech which were still common English in 1924, the time of his book's publication. He said, "We say 'Dutch Gold' for pinchbeck and 'Dutch Myrtle' for a weed.

He went on remark, however, "I shall talk to you like a 'Dutch Uncle,'" a saying with another two word term is not contemptuous but rather complimentary signifying, "I'll dress you down to some purpose."

While Lucas has much to tell us about Dutch art and artists, his book, so far as this department is concerned, is most interesting for his account of English disparagement of the Lowlanders, many of the terms of which we inherited and in fact make almost unconscious use of today.

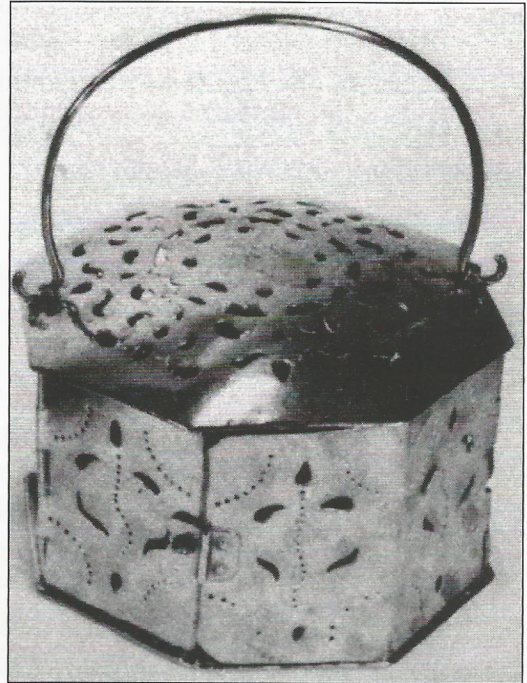
Although English is full of uncomplimentary phrases origi-

nally intended to hold the Dutch up to ridicule, as "Dutch courage" or "Dutch treat" many such references to things Dutch were not intended to be contemptuous at all. An interesting locution shared by the two languages that probably travelled from Holland to England is the word "Uncle" to denominate a pawnbroker. The English speaker calls him "My uncle." The Dutchman calls him "Oom Jan," Uncle John.

The contempt expressed by the English was not restricted to simple words and phrases. Lucas quotes eight lines from Andrew Marvell's *Character of Holland* with their unmerited criticism of the use in church by Dutchwomen of their "stoofjes" or footwarmers.

See but their mermaids
with their tails of fish.
Reeking in church over
the chafing dish.
A vestal turf, enshrined
in earthen ware,
Fumes through the loopholes
of a reeking square.
Each to the temple with
these altars tend,
But still does place it at
her western end;
While the fat steam
of female sacrifice
Fills the priest's nostrils
and puts out his eyes.

It should be noted that as soon



Dutch stoof, brass, c. 1690.

as English women learned about these handy and comfort-making little stoves they adopted them. Later, in America, descendants of both nationalities fired up in both the cold, cold churches of New England and the hardly warmer ones of New Netherland as soon as they experienced America's wintertime climate.

Lucas informs us that Oliver Goldsmith was still talking rather disparagingly about the stoofjes of the Dutch ladies many years later. He used the subject as a lead-in to a comparison of the appearances of English and Dutch lasses with the palm going to the former. In effect he said that the only thing about the Dutch lady that arouses the admiration of the Dutch gentleman is the fact that she:

...carries in her hand, a stove with coals in it, which, when she sits, she snugs under her petticoats: and at this chimney dozing Strephon lights his pipe.

Reporting on Lucas's remarks about the frequent English depreciation of things Dutch permits us to point out that the English had a love/hate relationship with their neighbors across the North Sea and when in the hate mode felt it necessary to mount a war of words against them. The basic reason for this was that the Dutch had achieved status as a world power when the English were still taking lessons from them. The English wanted that power and saw that to get it it was necessary "to beat the Dutch." By the 18th century they had been successful in their effort but they had planted in their own culture a habit of unwarranted ridicule of the Dutch that remained with them a long time. That habit obscured their recognition of the many benefits that came to them by Dutch example.

Ask Uncle Peleg

continued from p. 10

base a statistical analysis, may indicate that there is currently some quantity of people who had little or no knowledge of childhood games. As not more than a lifetime ago such games were common all over the world this cannot be explained as the result of invading cultures. Your old uncle's personal observations more or less confirm that the old games are being forgotten. On the other hand the years since his childhood are long and many. Perhaps he is too far removed from the "scenes of his child-

hood" to make proper comparisons. On the other hand a recent conversation with an elementary school teacher produced the information that the only school children who played games of the sort that used to be popular were the pre-schoolers.

Over the years there were many long-lived games played by children. It would be a shame if they should fall away without testimony to their recent existence, if any. Our readers can help provide that testimony should the games of yesterday have survived in your personal experience.

Games varied from place to place and from time to time. They were not always known by the same names. Sometimes parts of one game would be adopted into another, perhaps changing its character. But when a game appealed to children in the days before our lives became choked with other entertainments it continued. Even if altered, abbreviated or expanded, it continued. That means we may find life in the old games yet. The Mulberry Bush is a good example of our point.

We talked to a friend recently and spoke of "The Mulberry Bush" game. She sang the verse and to the same tune we knew. Up to a point. The words were:

*Here we go round the
Mulberry Bush,
The Mulberry Bush,
the Mulberry Bush
Here we go round the
Mulberry Bush.*

Ashes, ashes. All fall down.

As she described the game, with the last word the whole circle fell upon the ground with much giggling. This variation seems to

have the element of death in it. "Ashes, ashes" could be an incomplete recall of "ashes to ashes and dust to dust" as in the couplet: "Ashes to Ashes and Dust to Dust, If the Lord won't take you the devil must."

Ashes to ashes and dust to dust is, of course right out of the Book of Common Prayer. That might be a more likely source. The first three lines of our friend's version are those of the beginning stanza as we remembered and our correspondent did not. We have also found them in two books about children's games, one about eighty years old and one copyrighted in 1943.

There are or were dozens if not hundreds of games like the Mulberry Bush for groups of children. Do you recognize these? Going to Jerusalem (also known as Musical Chairs and other names); The Muffin Man; Barley Break; Drop the Handkerchief; Up Jenkins; Simon Says; London Bridge; The Farmer in the Dell; Oats, Peas and Barley; How many Miles to Babylon?; Kick the Can; and on and on.

If you can attest to playing or seeing played any in the list or other such games of the ilk within the last fifty years or if you have interesting details to report about any of them why not drop your old Uncle a line? Observation, personal experience or the results of study by candlelight, we are interested in all of them.

The Townsend Jug

continued from p. 9

brothers' connection to Paine put them out of favor with the government of England or impacted their ability to trade with iron-

masters like Solomon Townsend in America is still unclear, but the fact remains that the United States would not erect its first iron bridge until 1839,³⁶ over fifty years after Thomas Paine first proposed his bridge in Philadelphia.

Symbols in the Border

In addition to the verse, further meaning can be found in the images surrounding the poem. This border has never been seen on any other piece,³⁷ and again I wondered whether it could have been designed especially for Solomon Townsend. Grapes and wheat are featured on the lower half of the cartouche, symbols of the beer and wine which would have been served in the jug. Three flags appear in the design. One is a ship's vane; the long pennant shaped flag used to determine wind direction on sailing vessels. The other two are shown next to each other, and may represent America and England. The square flag has thirteen stripes, which may indicate the thirteen colonies. The flag beside it may represent the flag of Great Britain, the Union Jack. On the

upper left is a large anchor, which may represent Solomon Townsend's trade. Two cannons, one on either side, may be symbols of the Walkers' iron-works in Rotherham. Maritime implements and weapons appear throughout the border, including a speaking trumpet, used to amplify the voice when speaking ship to ship; a gaff hook, which was used to draw two ships closer together; a boarding axe; an anchor buoy and the hilt of a sword.³⁸ Though the images of cannons, anchors, references to shipping and the iron trade, links to Paine and Jay, as well as the shared patronage of the 2nd Earl Fitzwilliam all seem to point towards a connection to the Walker Iron-works of Rotherham, no evidence has yet been uncovered to link them to Solomon Townsend in America; further research will be needed to forge this



The reverse of the Townsend jug includes many elements typical of the "Willow" pattern chain.

What is "Willow?"

As fascinating as these historical and political connections are, another significant image appears on the rear panels. These feature two identical scenes of blue transfer decoration, accented with yellow, brown and orange polychrome highlights. The images are recognizable and familiar to any collector of ceramics from the novice to the curator: a Chinese scene with three islands, a bridge with three arches, a fence around a temple, three Chinese figures, a man in a boat, birds, fruit trees, and a large willow tree. It is "Willow" – the most familiar pattern in all of ceramics history – or is it? At least three other pieces, a plate and two jugs, have been attributed to Swinton in the 1790s with this same pattern,³⁹ named "Two Figures" by Leonard Whiter.⁴⁰



Some of the specialized motifs evident on the Townsend jug include an anchor, cannon, and pennant.

D. G. Rice writes in *Rockingham Pottery and Porcelain*: "Services decorated with the underglaze willow pattern, so frequently found among the diverse output of the Staffordshire Potteries, were also produced at Rockingham. According to Jewitt⁴¹ the pattern was adopted at Swinton as early as 1788 . . ."⁴²

Should we call this pattern "Two Figures" or "Willow?" Deciding which patterns should be called "Willow," establishing who developed the pattern and categorizing the many variations are subjects of debate. Many books have been written on the subject, and even the most learned and respected authorities on the history of ceramics seem unable to agree. According to Ivor Noël Hume, "The 'willow' design is thought to have been conceived by Thomas Milton at Chaughley; it was then shipped to China for use on export porcelain, and the first products arrived back in England in 1792, thus making all 'willow pattern' Chinese porcelain after that date."⁴³

Robert Copeland writes in his book, *Spode's Willow Pattern and Other Designs After the Chinese*, considered by many to be the definitive text on the origins of "Willow,"

There is, apparently, no Chinese pattern that contains all the features of the standard 'Willow' pattern, and though there seems no doubt that the pattern was Spode's invention from Chinese originals, the expression has been loosely used even since the eighteenth century, for example on a bill from the London pottery and glass sellers Elizabeth North and Son, dated April 1799, which lists a sale of tea ware printed in



An example of "Willow."

'brown edge Willow.'⁴⁴

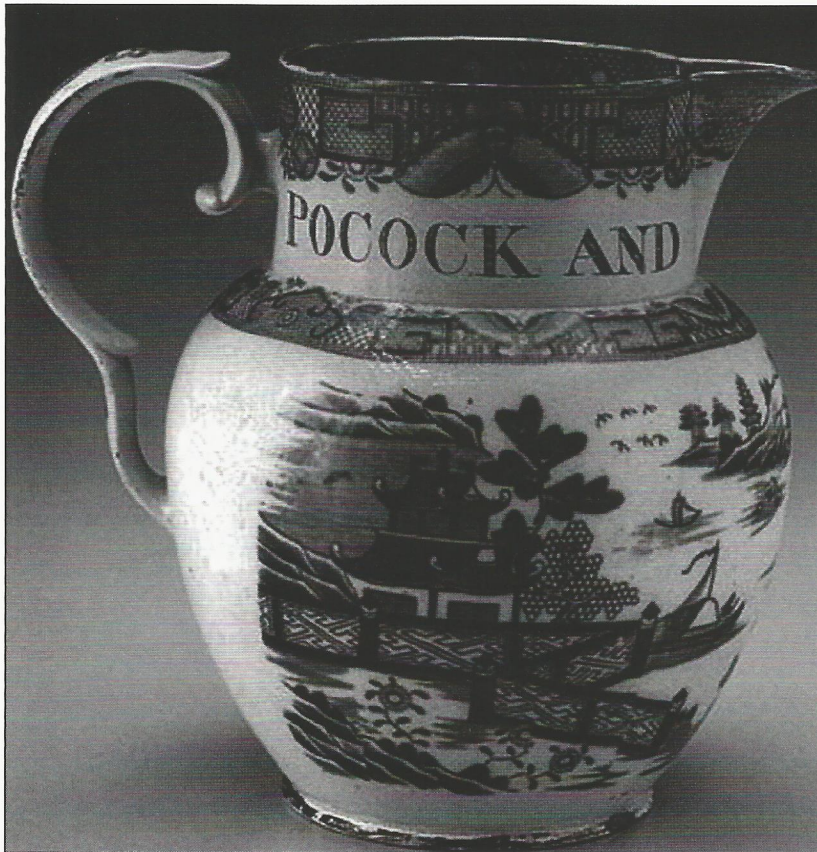
Many modern collectors mistakenly believe the "Willow" pattern to be based on the "Willow" poem in its various forms, one of which reads:

Two birds flying high,
A Chinese vessel, sailing by.
A bridge with three men, sometimes four,
A willow tree, hanging o'er.
A Chinese temple, there it stands,
Built upon the river sands.
An apple tree, with apples on,
A crooked fence to
end my song.⁴⁵

In truth, this poem is not Chinese; it is an English creation which was written many years after the Willow pattern on dishes was well established.⁴⁶ The pattern was not based on the poem, but rather the other way around. Therefore when viewing a "Willow" piece from the year 1795,

one must forget about the motifs suggested by the poem, such as the two birds in the sky, while remembering that the name "Willow" was in popular use.

If during the late 1790s people popularly referred to this collective group of similar patterns by the name "Willow," perhaps we should take them at their word. The pattern on the Townsend jug features all the motifs of the "Willow" pattern in some form: what appears to be a large willow tree, (not the small tree on the left, but the large weeping willow in the center), a bridge with three arches, a large tea house surrounded by a fence, a boat, three figures, orange trees, three islands, and birds. Why should we call this pattern by the name "Two Figures" when, in its day, it was called "Willow" both by



The Pocock and Allen jug, 1802.

those who made it and those who bought it? If these early “Willow” designs were direct copies from Chinese originals,⁴⁷ perhaps no English factory can lay claim to ownership of the group of patterns, though some eventually settled on particular variations as their own. Many factories, like the Swinton Pottery works, simply went out of business, so their variations died off with them. The Spode versions, therefore, may not define the parameters of all “true Willow” patterns; they define Spode’s “Willow” variation. Perhaps Spode’s longevity and success as a factory, along with the popularity of the legend, led many subsequent 19th and 20th century factories to copy Spode’s version of “Willow.”

Simply because earlier versions of “Willow” died out as their factories closed does not make the surviving variations more “true,” only longer lasting.

This Swinton mask lip jug may be the earliest dated example of the “Willow” pattern made in England, from any factory. Prior to this discovery, the Pocock and Allen jug, discovered by Ivor Noël Hume was believed to be the earliest dated example, dated 1802.⁴⁸ Additionally, this jug is also the only surviving eighteenth century “Willow” piece containing highlights in yellow, orange and brown, though similar shards of highlighted “Willow” have been excavated at the Swinton site.⁴⁹

The Townsend jug has been preserved and cared for by Raynham Hall Museum for many years as an important artifact belonging to Solomon Townsend, a great American patriot and industrialist. As we further understand its meaning this vessel can give us glimpses into the political and economic intricacies of America’s volatile youth. It can give us a clearer picture of the unique artistry of the Swinton works in Yorkshire during its relationship with the Leeds factory. Also this jug can place the origins of the “Willow” pattern, often thought to reside solely in Staffordshire, within Yorkshire as well. When curious collectors and historians read these words perhaps they will be able to shed further light on the significance of this remarkable piece of early Swinton pearlware.

[Ed. note: Our sincere thanks to author Claire Bellerjeau for this most interesting piece of detective work regarding this important artifact. Due to limited space, we were unable to print Ms. Bellerjeau’s endnotes. If you have a question regarding any of her citations, they will be on file at the Society’s headquarters.]



Detail of face on the Townsend jug.

THE COMPLEAT COLLECTOR AND HIS FRIENDS

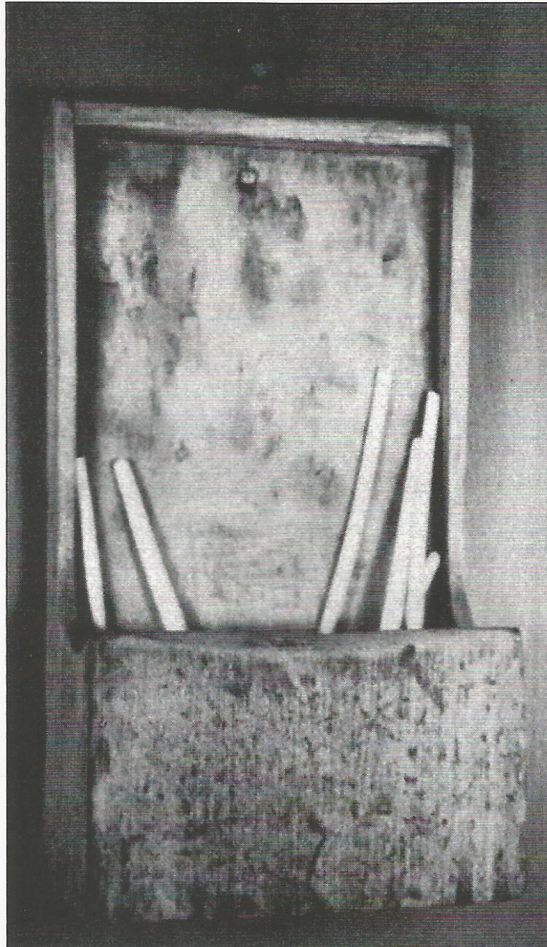
by Al Town

The Compleat Collector et al were introduced in the previous issue.

The Compleat Collector and Company arrived at the preview of the New England farm auction twelve minutes before it was scheduled to open for inspection. In the parking area someone had set up an open air coffee counter so Cowboy descended from the driver's seat of C.C.'s big station wagon and bought coffee and a big box of doughnuts for the three of them. Sitting there at ease with the windows open to the pleasant weather they fell to chatting about the interesting day to



Brass mortar and pestle, c. 1700.



Wall box, c. 1775.

come. They had already received lists of the items to be sold so there was plenty to talk about. C.C. was asked a dozen times what he thought of particular choices and he responded with wise counsel to each query.

Suddenly, Tyro striking his forehead with the heel of his hand, burst out, "I forgot." He was smiling. "I ran into a guy I've seen at several sales lately while I was helping my wife pick out fabrics at the Mill-end store the other day. He recognized me right away. You know what he said? He said, 'You guys are kind of famous. We're all watching you at sales. If you bid on something we know it's

good.' How do you like that?"

"Not much," said Cowboy, "If anybody figures we recognize unusually desirable features in the things we bid for they'll all want them and bid for them, too. Then if we really want something badly we'll have to pay high prices."

"Oh my gosh," said Tyro, "I never thought of that."

"Piffle," said C.C. "An antique dealer knows, or ought to know, how much he can pay for an item he expects to sell for a profit. That's where he or she stops bidding no matter what we do. On the other hand a collector may not be aware of the feature that makes an item desirable to us but he isn't going to bid on something he doesn't want just because we see some importance in it. He isn't going to bid on a thing unless he wants it, has a feeling for it. And run of the mill shoppers aren't going to get mixed up in a bidding war. Don't worry if people notice that you buy inter-

esting pieces."

But Tyro and Cowboy rolled their eyes at each other. The notion that they had become the arbiters of desirability appealed to them.

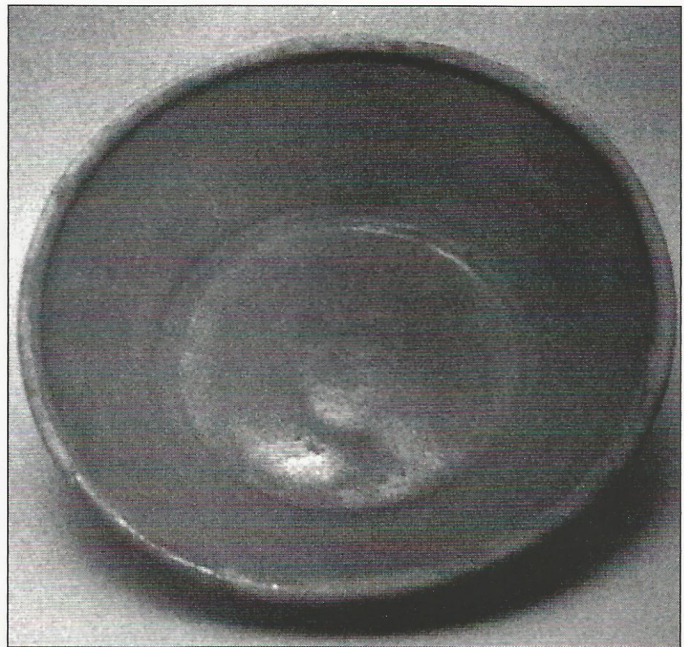
The preview opened and the small early crowd began to wander around looking at the articles on display. Tyro and Cowboy, after a couple of minutes of private conversation began their own patrol of the sale goods. But what a strange method they adopted. Anything they picked up they put down with noisy exclamations of rejection. Anything they inspected visually they did so by standing obliquely in front of the next item beyond and looking back over the shoulder at the piece to be examined. This strange behavior had two effects. First, their examinations were so cramped that they got little information from them. Second, their weird posturings attracted the attention of the other prospective buyers. The stares that resulted inspired Cowboy and Tyro to ever

more theatrical dissimulations. Had they looked carefully at the other buyers they would have quickly realized that every one of them was a total stranger unlikely to have any interest in them or their selections. More important they might have acquired some hint that several of the buyers who obviously knew each other were plotting some sort of action against these lunatic interlopers. The plotters had decided to confuse the issue by throwing a few early bids into any offering either Tyro or Cowboy showed an interest in.

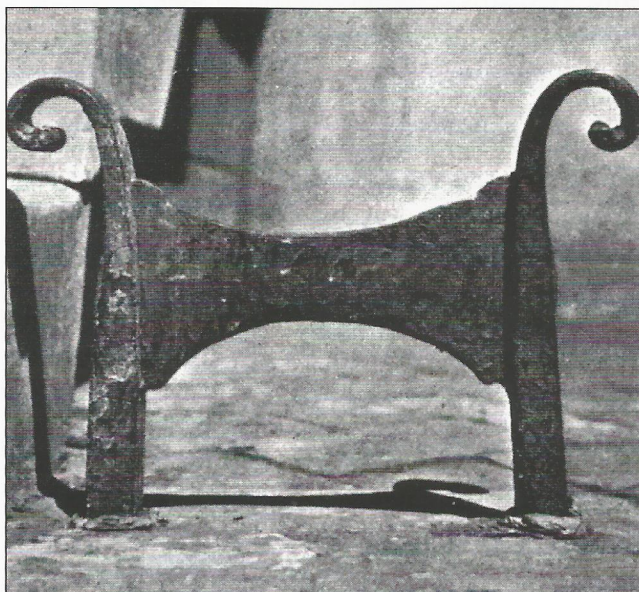
As a result of their efforts Tyro and Cowboy had to pay somewhat more generously for all their acquisitions. Much worse they acquired a number of pieces with unnoticed defects. In the nickel and dime department they lost

out on several articles which actually developed a small bidding frenzy.

At the end of the auction, C.C., on the other hand, smilingly carried off two large, early, well preserved and inexpensive wooden wheels which he had bought for his growing collection of wheelwright's gear and products. As well, he had acquired a respectable bundle of smaller antiquities including a splendid bronze mortar and pestle of large size, a hang on the wall pipebox, a stack of glazed earthenware milk pans, and an ornamental boot scraper of blacksmith-make. Almost as cumbersome as the wheels was a handsome cherry dropleaf table, its surface beauty well hidden by many coats of paint. He smiled sympathetically at his friends and said, "Nobody paid much attention to what I was buying."

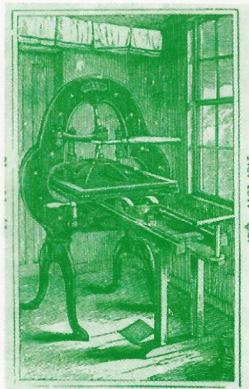


Redware milk pan, c. 1830.



Iron foot scraper, c. 1750.

Blocklyn's Books



Book Reviews by Philip Blocklyn

***Mrs. Astor's New York: Money And Social Power In A Gilded Age.* By Eric Homberger. Yale University Press, 2002. 330 pp. B&W and color illustration. Notes, bibliography, and index. \$29.95.**

I suppose we still have an aristocracy in America, but it has pretty much been replaced by celebrity. And celebrities, if you have to ask, we have lots of, thanks. A few grayish aristocrats still pop up in *New York Times* photos of fund-raisers at the Temple of Dendur or the American Museum's Rose Center, and even the most socially illiterate recognize them, or at least their old-New York names followed by deepening Roman numerals. But these folk can't compete with the grotesque display of tabloidal pop stars leering out at us as we check out a few days' groceries. So when did celebrity start to rule? According to Eric Homberger in *Mrs. Astor's New York*, we have the 1880s to blame, for this and much else, but for this in particular:

My argument is that in the 1880s the 'society page' invented 'soci-

ety,' and that the uneasy relations--the Faustian bargain--between New York's upper class and its journalists produced a dramatic change in the nature of upper class life-- an acceptance of the idea that aristocracy was 'conspicuous,' that of necessity it existed in the full glare of press publicity, and that the aristocrats were what a later generation would call celebrities.

It wasn't always so. Once upon a time New York had aristocrats like James Lenox (1800 - 1880), heir to a 300-acre Manhattan farm, who lived at Fifth Avenue and 11th Street with his two unmarried sisters. Lenox "tolerated no interviews or curiosity hunters, and his own door was seldom opened to visitors except by appointment." Fabulously wealthy and misanthropic, he naturally became a book collector, whose wide-ranging collection became a basis for the New York Public Library. His self-description, from a letter to his long-suffering bookseller Henry Stevens, is particularly apt. "If there be anything of the Sampson [sic] about me, I think it is only in this-- that I pull down the edifice on others, and yet escape free myself."

Such a solitary moneybags as Lenox seems almost quaint by the time we get to Ward McAllister, the publicity-grubbing creator of the infamous Four Hundred and would-be social arbiter of New York's Gilded Age. His well-deserved downfall came of his own making, in the 1890 publication of his book *Society As I Have Found It*. Dependent as society's Four Hundred were on the chitter-chatter of publicity to define their exclusivity, they at

the same time maintained a virulent contempt for gossipmongers themselves. For McAllister to have written a book himself? No wonder no one attended his funeral five years later, after which an anonymous Patriarch of Society mourned: "Poor McAllister! What a pity it is he wrote a book!"

As for Mrs. William Astor herself, she declined to cancel a dinner party on the evening of McAllister's funeral. Why should she, busy as she was being Mrs. Astor? Indeed, a big part of being Mrs. Astor was receiving guests, who climbed the marble staircase at 842 Fifth Avenue and then descended to the drawing room where the great lady stood beneath her life-size Carolus-Duran portrait. Such a portrait. She stands in a black Marie Antoinette gown, lace- and gilt-trimmed, a strand of plump pearls tight around her neck. Her left glove is removed as if it were a gauntlet. Turning her right cheek to the light, she looks off stage-left, her gaze slightly lowered and contemptuously frozen. It remains hard to say whether she's directing this contempt toward her guests or toward the distant memory of John Jacob Astor, immigrant fur peddler who, even after his coronation as king of the fur trade, was known to have eaten his ice-cream and peas with a knife.

Further Reading:

The House Of Mirth by Edith Wharton, 1905.

Recollections Of James Lenox by Henry Stevens, New York Public Library, 1951.

MARK YOUR CALENDAR FOR THESE UPCOMING EVENTS!

NOVEMBER

Saturday, Nov. 13

Historic House Tour

Join the Society for a tour of significant examples of Oyster Bay's architecture. The architecture of several different eras will be represented as Oyster Bay homeowners graciously open their doors to allow visitors a peak into their homes' past. Don't miss this once in a lifetime opportunity!

Sunday, Nov. 21, 3 p.m.

Roundtable Discussion and Exhibition Opening

Oyster Bay Community Center &
Earle-Wightman House Museum
20 Summit Street, Oyster Bay

A panel composed of local historians, architects, and persons familiar with Oyster Bay's architectural heritage will discuss historic preservation as it relates to Long Island's North Shore.

Audience participation is encouraged!

The roundtable discussion will be followed by a reception and the opening of the exhibition entitled "The Architecture of Oyster Bay: Issues in Preservation & Restoration."

[Ed. note: Specific houses on the tour were not set as of press time. Also, there may be another event associated with this series. Please call the Society at 922-5032 for more information.]

Answers to Test Your Knowledge,

from p.15

1. Paul Pry. A character in a comedy by John Poole first played in the Haymarket Theatre in London in September 1825.
2. Great Peter. A bell of 10 3/4 tons in York Minster.
3. The Peter Principle. Expounded by Dr. L.J. Peters and the title of a book subtitled "Why Things Go Wrong."
4. Marie. A song by Irving Berlin who earlier was Izzy Baline.
5. Highland Mary. A girl who may have been either Mary Campbee or Mary Morison
6. Jeff Peters. A character in several stories by O.Henry, otherwise William Sidney Porter.
7. Blue Peter. A flag with a white square on a blue ground which when flown at the mast head signifies a vessel's imminent departure.
8. Maid Marion. For whose mentions in the early writings about

Robin of Locksley Hollywood should be very grateful.

9. Paulina. The wife of Antigonus of Sicily.

10. Simon called Peter. Jesus renamed him Peter and said, "On this rock I will build my church," Peter being a form of the Latin word for rock.

11. Peter Parley. Bet this one stuck you unless you're an academic specializing in American literature.

12. Paul, the Apostle. He had been Saul. Before he became a Christian evangelist he had been a Jewish tentmaker.

13. Mary quite contrary. She raised silver bell and cockle shell and pretty maids all in a row.

14. Mary. Maybe this was the same as #13. She led her lamb into school making the children laugh and play.

15. Mary, Queen of Scots. Take down your Shakespeare & read 'em.

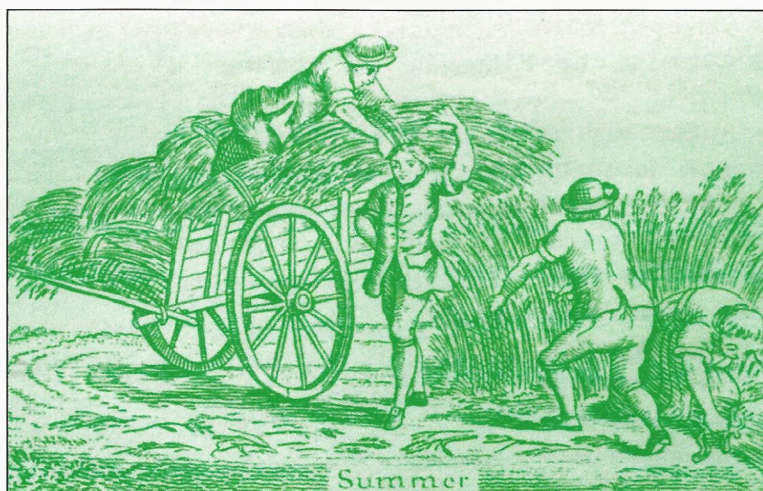
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