

Interpreter

COLONIAL WILLIAMSBURG

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In Spring a Young Man's Fancy Lightly Turns to Thoughts of . . . Gardening!

*The country begins to put on her
F[l]owery Garment, & appear in gaity—
The Apricots are in their fulles Bloom;
Peaches also, & Plumbs, & several sorts of
Cheries are blossoming; as I look from my
Window & see Groves of Peach Trees on
the Banks of Nomini; (for the orchards
here are very Large) and other Fruit Trees
in Blossom; and amongst them interspers'd
the gloomy Savin; beyond all these at a
great Distance the blue Potowmack; &
over this great River, just discern the Woods
of Maryland.*

(Philip Fithian, Easter Sunday,
April 3, 1774, Nomini Hall,
Westmoreland Country, Virginia, from
The Journal and Letters of Philip Vickers Fithian)

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The Committee for Religion Has Its Hands Full

by Linda Rowe

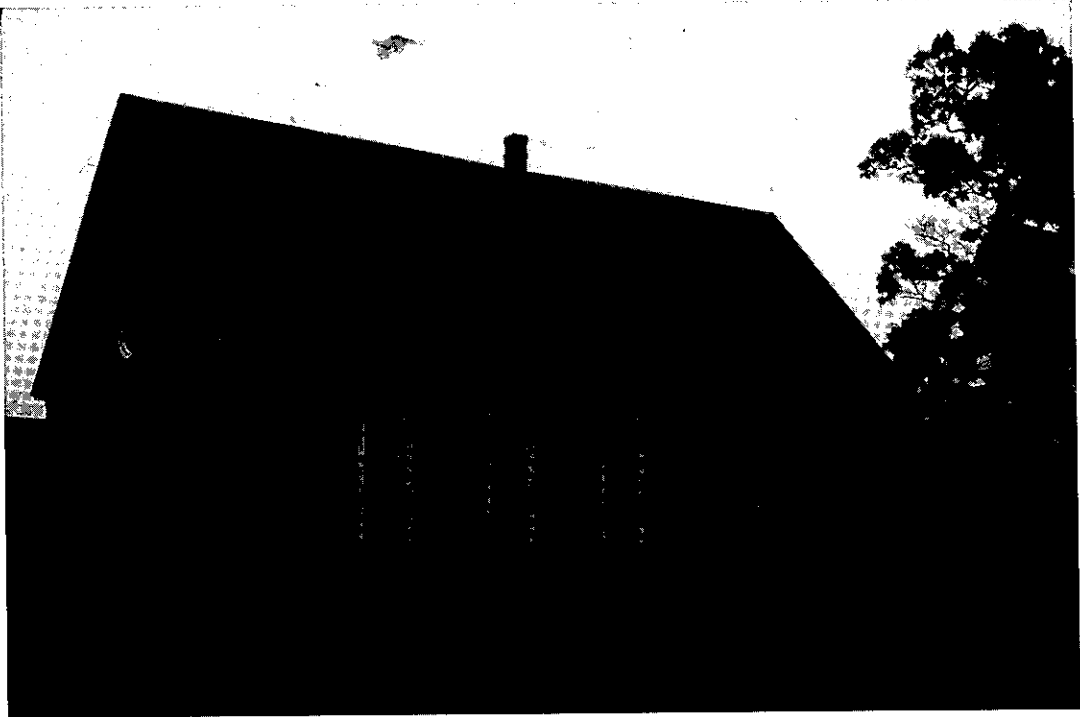
Linda, historian in the Department of Historical Research, is assistant editor of the Interpreter.

May 1774 finds the Committee for Religion a beehive of activity. Just five years ago (May 1769), the House of Burgesses constituted this new standing committee even in the midst of the Townshend Duties crisis. Mindful of the centrality of religion in colonial life, the rapid growth of religious diversity in the colony, the potential impact of religious issues on gentry leadership, and Virginians' attitudes toward imperial policy, burgesses ordered the committee to deal with "all matters and Things relating to Religion and Morality." For 1774, the House named the mem-

bership on Friday, May 6.

Ordered, that a Committee for Religion be appointed.

And a Committee was appointed of Mr. Treasurer [Robert Carter Nicholas], Mr. [William] Harwood, Mr. Richard Lee, Mr. Patrick Henry, Mr. [Richard] Bland, Mr. [Joseph] Hutchings, Mr. Lewis Burwell, of James City, Mr. David Mason, Mr. [Benjamin] Harrison, Mr. [Dudley] Digges, Mr. [Thomas] Nelson, [Jr.], Mr. [Hugh] Innes, Mr. [Edmund] Berkeley, Mr. Edmund Pendleton, Mr. [Richard] Mitchell, Mr. [William] Aylett, Mr. [Christopher] Wright, Mr. Richard Henry Lee, Mr. Francis-Lightfoot



Upper Church of Stratton Major Parish, King and Queen County, Virginia, circa 1725: Located on Route 14, the major north-south thoroughfare in King and Queen County, this early Anglican church is today used as a Methodist house of worship.

Lee, Mr. [James] Wood, Mr. Henry Lee, Mr. [William] Fitzhugh, Mr. [Joseph] Jones, Mr. [Robert] Bolling, Mr. [Samuel] Duval, Mr. [John] West, Mr. [Mann] Page [Jr.], and Mr. [James] Mercer.

Ordered, that Mr. Richard Cary be appointed Clerk to the said Committee.

Monday, May 9, 1774

Ordered that

Mr. Attorney General [John Randolph], Mr. [Thomas] Jefferson, Mr. [John] Walker and Mr. [Francis] Peyton be added to the Committee for Religion.

Even as late as 1774, a majority of petitions referred to the Committee for Religion came from Church of England parishioners, vestries, and clergymen seeking redress of grievances. For example:

That a *Petition* of the Inhabitants of the Parish of *Stratton Major* in the county of *King and Queen*, setting forth that the Petitioners for several Years past have been oppressed and aggrieved by the arbitrary illegal and unwarrantable Proceedings of their Vestry; that the Said Vestry unnecessarily built a very costly church in the said Parish, and suffered

others more conveniently situated to become ruinous; that the said Vestry have chosen one of their Members Clerk of the Vestry and continue him in Office, contrary to Law, and have not observed and fulfilled the directions of the Act of General Assembly in the Appointment of Processioners, and registering their Proceedings; and praying that the said Vestry may be dissolved.

Though fewer in number, dissenters' petitions to the committee asking to be relieved of tax payments to the established church and other regulations prompted a new charge to the committee in 1772—that they write a Virginia Toleration Bill. Reported out of committee on March 17, 1772, and published in Purdie and Dixon's *Virginia Gazette* on May 26, 1772, a "Bill for extending the Benefit of the several Acts of Toleration to his Majesty's Protestant Subjects in this Colony, dissenting from the church of *England*," lay fallow until a Baptist petition on May 12, 1774, prompted new action.

A *Petition* of sundry persons of the Community of Christians, called *Baptists* and other Protestant dissenters, whose names are thereunto subscribed, was presented to the House, and read; setting forth, that the Toleration proposed

by the Bill, ordered at the last Session of the General Assembly to be printed and published, not admitting public Worship, except in the day time, is inconsistent with the laws of England, as well as the Practice and Usage of the Primitive Churches, and even of the English Church itself; that the Night season may sometimes be better spared by the Petitioners from the necessary duties of their callings; and that they wish for no indulgences which may disturb the Peace of the Government; and there for praying the House to take their Case into Consideration, and to grant them suitable redress.

Ordered, that the said Petition be referred to the Consideration of the Committee for Religion; and that they do examine the matter thereof, and report

the same, with their Opinion thereupon, to the House.

Ordered, that leave be given to bring in a Bill for allowing a free Toleration to his Majesty's Protestant Subjects in this Colony, who dissent from the Church of England; and that the Committee for Religion do prepare and bring in the same.

Alas, the dissolution of the Assembly on May 26, 1774, relegated the bill to a footnote in history.

Sources:

Journal of the House of Burgesses (1773-76), 79-80, 92.

Longmore, Paul K. "All Matters and Things Relating to Religion and Morality': The Virginia Burgesses' Committee for Religion, 1769 to 1775." *Journal of Church and State* 38 (1996): 775-797.



Gardner and Barrow

Bothy's Mould

Presenting the latest dirt (mould) from the gardener's hut (bothy).

during battles. The Normans built the first English stone castles, originally composed of an outer wall surrounding a central residential structure called the *keep*. In the area between the wall and the keep, called the *garth*, the earliest lawns developed, most commonly in a private space that became known as the *cloister*.

This new landscape feature was referred to as the *mead* or *flowery mead*. Chaucer gave a description of one in *The Legend of Good Women* (1386):

That of al the floures in the mede
Thanne love I most thise floures white
and rede.

He was probably referring to the English daisy here, but many other small flowering plants such as periwinkle, primrose, violets, ox-eyed daisies, and gillyflowers (pinks) as well as fragrant herbs were employed to form the mead. These provided both color and fragrance to the space. Grass was also a component of the mead, as Chaucer observed (translated into modern English this time):

Upon the small soft sweet grass
That was with flowers sweet embroidered
all

Of such sweetness and such order overall. *Order* was the key word here in that all manifestations of the lawn, or mead, were an attempt to bring order to the landscape.

Grass lawns, either by themselves or as an element of a mead, were established by laying turf rather than through seeding: Records show that at Windsor Castle, around 1319/20, the

Evolution of the Lawn

by Wesley Greene

Wesley is a garden historian in the Landscape Department. You can often find him in costume interpreting in the Colonial Garden across from Bruton Parish Church.

I am often asked the question, "How did they cut the grass in eighteenth-century Williamsburg?" Perhaps the better question is, "Was there any grass to cut?" While there were certainly green spaces in town as well as a few lawns around buildings such as the Governor's Palace and a few of the gentry homes, there was nowhere near the ubiquitous presence of manicured lawns that you see around our buildings today.

The earliest English precedents for lawns occurred after the Norman invasion in A.D. 1066 with the introduction of castles. Prior to this time, battles were fought around motte and bailey fortifications. Unoccupied hills were surrounded by wooden fences, which provided a place of retreat

gardener Adam dug 3,300 turves to lay on the queen's cloister. The sod, or turf, was cut with a turfing tool that looked like a spade with a crook in the blade that slid underneath the grass to lift it. Lawns were also found around monasteries and cathedrals. In 1340, extra labor was hired at Norwich Cathedral to mow and "extract the moss from the cloister green." Lawns also became a feature of cemeteries about this time.

Castilian Spaniard Petris d'Crezences gave a good description of the process of establishing a lawn in his work *The Advantages of Country Living* (1306): "In preparation the ground is stripped bare of all vegetation, then boiling water is poured over the ground to scald it and kill the weed seeds and then turves are layed on and pounded into place with wooden mallets." The English call these mallets *beetles*. A novel method of establishing turf was found in the French work *Maisons Rustique* (1564) in which the turves were laid upside down and "afterward danced upon with the feet." Eventually the grass "did begin to peep up and put forth small hairs."

The mead remained a common garden feature well into the seventeenth century. Sir Francis Bacon wrote in 1625 of the elements composing the mead and providing fragrance: "Those which perfume the air most delightfully, not passed by as the rest but being trodden upon and crushed are three; burnet, wild thyme and water mints, there-

fore you are to set whole alleys of them to have the pleasure when you walk or tread."

The Cadillac of the mead was chamomile. Chamomile was domesticated around 1265 and, although somewhat difficult to establish, provided a very tough ground cover once grown in. In Shakespeare's *King Henry IV*, Falstaff, when counseling Prince Hal on the vagaries of youth, observes, "For though the chamomile, the more trodden on, the faster it grows, yet youth, the more it is wasted the sooner it wears." In Williamsburg, John Randolph, in *A Treatise on Gardening*, wrote of chamomile: "It is used medicinally, and in making green walks or edgings."

The mead was mown with scythes only once or twice a year and, I imagine, appeared somewhat shaggy by today's standards. The modern lawn seemed to arise in the seventeenth century and was used to form formal areas in which lawn borders were often cut into geometric shapes and walkways.

John Evelyn, a seventeenth-century English garden writer and founding member of the Royal Society, recommended in 1664 that the grass at Hampton Court, "in those areas of the lawn that is used most frequently," be mowed every fifteen days. By this time the mowing process involved scything, brooming, and rolling, in that order. He also recorded that the scythes used for mowing were invariably sharpened "at that time of the

"A View of the House and Part of the Garden of His Grace the Duke of Argyl [sic] at Whitton" (CWF 1962-176). A colored line engraving of 1755-75, this English view shows a less rigid approach to landscape gardening, one that exhibits more naturalistic contours and plantings.



morning when such noises are most tormenting." Residents of the Historic Area who are awakened at 5:30 in the morning by our grass cutting crews may take some consolation in the fact that we in the lawn maintenance business have been waking people up for hundreds of years!

During the eighteenth century, the lawn came into its own. In the second quarter of the century, the English landscape was revolutionized by a series of garden designers who replaced the old, rigidly formal gardens with the "picturesque." This new fashion, which became known as the *jardin Anglais*, strove to imitate the randomness of nature over the contrived formality of earlier gardens. One of its earliest pioneers was William Kent (c. 1685–1748). English historian Horace Walpole wrote that it was Kent who "leaped the fence and saw that all of nature was a garden." His designs at Stowe, Rousham, and Chiswick House incorporated large areas of lawn spotted with groves of trees and embellished with temples and mock ruins. This new fashion in the landscape was refined and popularized by Lancelot "Capability" Brown (1715–83). Sir Humphrey Repton (1752–1818) finally brought this feature to the general public in his designs of public parks.

These parklike settings were tremendously expensive to maintain and were found only at the wealthiest households. The rest of us had to wait for the invention and refinement of the lawn mower.

In 1830, Edwin Budding, an English engineer for the textile industry, modified a machine, which he originally designed for shaving the nap of carpets, to cut grass. The following year he demonstrated it at the London Zoological Park at Regents Park. This was the first reel mower, and the park foreman reported after the demonstration that "two men, one to draw and another to push did as much work as 6–8 men with scythes and brooms."

In his patent application, Budding wrote, "Country Gentlemen will find in using my machine an amusing, usefull and helpfull exercise." (I remember my father trying that same line of reasoning with me, when, as a youth, I was forced to push the old cast-iron reel mower around our part of the greensward in Lincoln, Nebraska.)

John Loundin wrote in *Gardeners Magazine* that same year, "We rejoice in this machine, it promises to be one of the greatest boons that science has conferred on working gardeners." Not everyone agreed. Gardeners are, by nature, traditionalists and slow to adopt change. Jane Loundin observed in *The Ladies Companion to the Flower Garden* (1841) that the lawn mower was "a sub-

stitute for mowing with the scythe particularly adapted for amateurs but is proper to observe that many gardeners are prejudiced against it."

The earliest mowers were large, expensive, ponderous devices suited for mowing in long straight lines but not well adapted for smaller gardens. They reached this country around 1845, and the most widely read American horticulturist of the time, Andrew Jackson Downing, observed in his magazine, *The Horticulturist* (1849), that "mowers only work on perfectly level and smooth surfaces so that the scythe is still useful for general purposes."

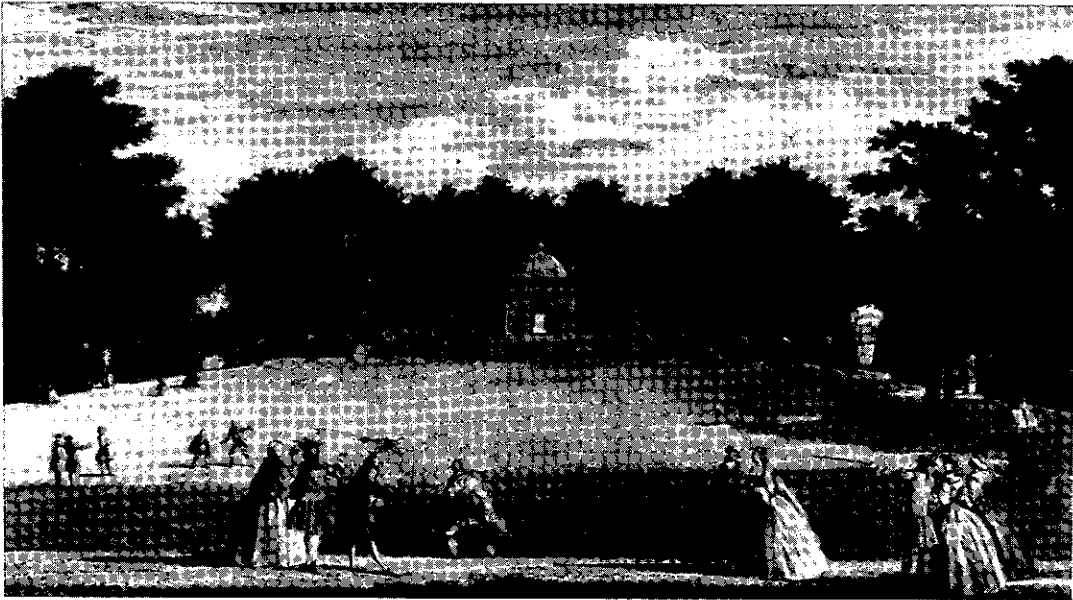
This did not slow the passion for a well-kept lawn. In 1863, Thomas Mehan of Philadelphia wrote in *The Gardener's Monthly* that "the love for smooth lawns have progressed amazingly." This love affair, however, was still reserved for those few who could afford the labor to maintain it.

John Charles, in his oral history of Williamsburg before the Civil War, remembered just a handful of lawns in town. Of the home of R. H. Armistead, located on the old "four acre lot" bounded by Henry, Scotland, Prince George, and Nassau Streets, he noted, "In front of this Old Colonial Home was a spacious lawn." He also recalled "a beautiful grass lawn" at the home of Charles P. Waller on Henry Street, between Duke of Gloucester and Francis Streets, as well as a "spacious grass lawn" at the Bright property, near the corner of Francis and North England Streets. These three houses were substantial structures with residents who could afford the labor to maintain a lawn. Lawns, however, were not entirely reserved for the wealthiest residents. The jailer's residence, which stood in front of the old jail on Nicholson Street, had "a pretty flower yard and lawn in front."

While small lawns were certainly possible for avid gardeners of the period, they were still the exception rather than the rule. In 1851 in an "Address on Horticulture," Rev. Stephen Elliot Jr. observed, "But where are our lawns? Where are the green spots that are to relieve the eye and cheer the exhausted nature? There are literally none. A green sward is almost as rare in Georgia as a pavement of Jasper."

Most southerners kept swept yards. This method of maintenance is often attributed to the African practice of removing all vegetation from the yard and then sweeping the area with twig brooms on a daily basis.

Even in the north, where the climate was more conducive to lawns, they seemed to be a rarity well into the nineteenth century. The *Journal of the Geneva Horticultural Society* shows that in 1870 150 lawn mowers were sold in Rochester,



"A Perspective View of the Bowling Green &c. at Gubbins in Hertfordshire . . . (CWF 1971-491). Another colored line engraving, circa 1750, this view illustrates not only a bowling green in the mid-ground but also in the background a formal garden typical of William Kent's designs.

New York, and that "yet five years ago or even less outside of some half dozen places there was not a square rod of lawn about the city."

It was in the last quarter of the nineteenth century that the lawn became the defining feature of the American landscape, primarily facilitated by two factors: the development of smaller, less expensive reel mowers and the move to the suburbs.

Frederick Law Olmsted, the architect of Central Park in New York and the grounds of the Biltmore estate in Asheville, North Carolina, designed one of the first suburban landscapes in Riverside, Illinois, in 1868. It was his vision that all of the properties be joined together with a sweep of lawn and trees from one block corner to the next.

This configuration of lawns may even speak to who we are as a people. In the typical European landscape, a wall or hedge separates you from your neighbor, but in America we are often joined together by contiguous lawns of grass that make it hard to tell exactly where one property ends and the neighbor's begins, creating a very democratic, melting-pot sort of landscape. Frank Jessop Scott, writing in 1870 about the development of the suburban landscape, observed, "Whoever spends the early hours of one summer, when the dew spangles the grass, pushing grass cutters over a velvety lawn, will never be contented again in the city."

Which brings us back to the question of lawns in Williamsburg. What made up the spaces

around the buildings that we see on the Frenchman's and the Desandrouins maps in eighteenth-century Williamsburg? The Desandrouins map, in particular, gives us some indication of garden spaces.

In period descriptions of Williamsburg properties, "gardens" were often included—most likely vegetable gardens. There were also references to "yards" in property descriptions, but these were almost certainly workspaces and were likely kept clear of grass and weeds, probably in the form of a swept yard. A pasture was mentioned at the Everard property, but this cannot really be considered a lawn area. Grass and weeds about the house would have invited insects like ticks and chiggers as well as the occasional snake and would have been viewed as a fire hazard when it went brown in the winter.

Today, we scythe the orchard at the Colonial Garden, and, while neither garden interpreter Don McKelvey nor I claim to be an expert in the art, it is an arduous process resulting in a shaggy sward that I would not care to step out onto on a dewy summer morning.

There were certainly lawns at some residences in eighteenth-century Williamsburg. John Randolph, in *A Treatise on Gardening* (probably first compiled in the 1760s), listed in the garden calendar at the end of the work for March, "You may begin to mow your grass walks, and continue so to do every morning, and roll them; turf this month." For October he also advised, "Turf this month."

There was some indirect evidence for lawns in Williamsburg. The inventory of Lord Botetourt included a "grass hook," and pieces of scythes were found at a number of sites by our archaeologists—the most complete example coming from the Hubbard site.

Several references from the early nineteenth century indicated the presence of lawns at a few of the better residences about town. Joseph Prentiss of Green Hill wrote his son in 1804 and lamented the dryness of the season: "Our grass [is] perfectly burnt up." The Irish poet Thomas Moore visited Williamsburg in 1804, and legend has it that he was inspired to write the poem "To the Firefly" by "the beautiful lawn at Bassett Hall." A letter written by Dr. Barraud to St. George Tucker in May 1814 described for Tucker, who was away from town, the appearance of his property from, probably, the back door: "I am now beholding the Lawn from your door, so beautifully green and so richly bespangled with the yellow flower—it is beautiful and serene."

Apparently, gardeners were not so intent on lawns composed of grass and nothing but grass at the time and could admire the inclusion of buttercups or even (gasp!) dandelions. The plan for the landscape at the Wythe House, done by Kate Millington Blankenship sometime between 1837 and 1844, shows a large area of grass where the orchard and vegetable garden are today.

Lawns were also found at the homes of country gentlemen. In the inventory of tools compiled by Jim Hollins, he listed a number of grass scythes from surrounding plantations. The inventory of George Tuberville from Westmoreland County done in 1742 includes "2 siths to mow grass." Hollins also found references to both sod knives and turf spades. By the last quarter of the eighteenth century, lawns were featured at Monticello, Mount Vernon, and many other plantation homes in emulation of the lawns that embellished the approaches to English country estates. Lawns were likely an element of the landscapes of Williamsburg's larger homes, particularly on the perimeter of the city. The ramps or terraces that were found at many plantations as well as at the Governor's Palace and the Robert Carter House here in town probably incorporated lawns.

Finally there were the green spaces in town around the public buildings. The Bodleian Plate shows an elaborate garden at the College of William and Mary that would have included a lawn to complement the formal arrangement of shrubbery. This landscape apparently remained

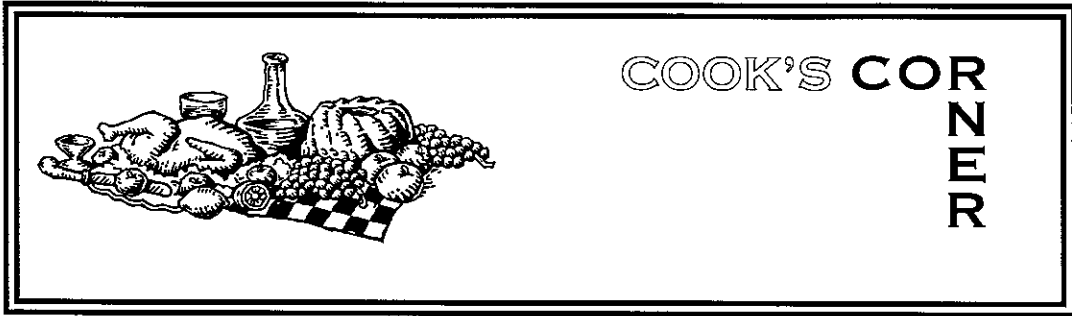
relatively unchanged from its creation in the 1730s through the Revolution. In 1777 Ebenezer Hazard, a New York bookseller, described the east approach to the college's main building as "a large Court Yard ornamented with Gravel Walks, Trees cut into different forms & Grass."

The Palace Green was developed solely as an architectural feature and was almost certainly meant to be a green vista. French officer Chevalier de Bore described it in 1777 as "a big lawn extending to the second [Scotland] street." St. George Tucker described the area in front of his house as the "Court House Green."

How these areas were maintained is a mystery. The college yard may have been scythed, and it is possible that the Palace gardeners scythed the Palace Green occasionally. It is more likely that the Palace Green and other large areas around the Courthouse and, perhaps, the Capitol were maintained by animals. It was a common practice in England to maintain large grass areas with grazing sheep. Landon Carter recorded on March 19, 1770, "I had my Ewes first on my bowling green yesterday and then on the hill sides," although in this instance he seemed to be more interested in providing sustenance for his animals than in practicing lawn maintenance.

While lawns can be viewed as an expression of wealth in the eighteenth century, and were probably found primarily at the homes of the affluent, they are commonplace, almost to monotony, today. Why do we moderns do it? Why are we growing lawns throughout the arid Southwest in the face of severe water shortages? I like to ask my visiting school groups, "Why do we have to learn history? Why do we care about a bunch of dead people, what they thought, and how they lived?" The most simplistic answer is that, by knowing where you've been, you can make some sense out of where you are.

The lawn may speak to this issue. One writer traces our obsession with the lawn back to that Norman conquest of England. It was about this time that sheep and the wool they provided become important economic factors in England. If you have sheep, you will have a lawn. So, early in our collective psyche, we pictured the castle or the monastery perched on a hill surrounded by a vast sea of grass. There is something reassuring about this, signifying wealth and security. Another writer takes us even further back. Early man seemed to have evolved in the savannahs of eastern Africa. A savannah is made up of grass with a few scattered trees. What do *you* have in your front yard?



Alcoholic Drink in the Eighteenth Century

by Frank Clark

Frank is a journeyman and supervisor of Historic Foodways in the Department of Historic Trades.

Alcoholic drinks are divided into two main categories: fermented and distilled. Fermented beverages are produced by yeast. Yeast converts sugar into alcohol and carbon dioxide. The two main types of fermented drinks are beer and wine. Distilled beverages are naturally fermented beverages that have been run through a still. They include such liquors as gin, rum, and brandy.

Beer

Beer is a fermented beverage produced from grain, usually barley or wheat. The grain is put through a process called *malting* to convert the natural proteins into sugars. During malting, the grain is steeped in water to cause sprouting. After the water is drained, the grain is put into a kiln to stop the growth process. The more time the grain spends in the kiln, the darker the malt becomes.

The brewing process begins when the malt is combined with hot water. After an hour or two, the grain is removed. Often fresh water is added to the grain, and the process is repeated up to three times. Every time new water is added, less sugar is extracted from the grain. The resulting liquid (called wort) is then boiled, and hops are added. Hops are the flower cones of the hop plant. They provide the bitterness and aroma to beer and help preserve it. The liquid is then cooled, and yeast is added.

Beer was a popular beverage in the eighteenth century. It was often shipped from England in casks and stored in cellars until it was consumed. Many different types of beers and ales were available, including the following:

Porter—brewed from dark malt, usually very strong, and often aged up to a year.

Strong ale—Originally, ale was a malt beverage that was made without hops, but by the eigh-

teenth century almost all ales contained hops. The terms *ale* and *beer* became basically interchangeable although some people used the term *ale* to indicate the stronger first runnings off the grain. In this latter case, ale was high in alcohol and was often served in the evening and on special occasions.

Small beer—a weaker drink because it was made with malt that had already been used to make strong ale. It was made and drunk quickly and was considered the everyday drink of many people. In Virginia, small beer was made by combining molasses with hops and water and was cheap and easy to produce.

Flip—beer and spices heated with a red-hot poker.

Wine

Wine is essentially fermented grape juice. Fruit wines, such as plum, apricot, and strawberry, were generally made and consumed at home in the eighteenth century. Imported grape wines were the ones most often mentioned for sale in taverns and the dinner drink of choice among wealthy Virginians. Locally made grape wines were available but were not as popular as their imported counterparts.

The most popular wines in the eighteenth century were **Madeira** (from the island of Madeira, Portugal); **port** (Portugal); **sack**, or what we now generally refer to as **sherry** (Spain); **Malaga** (Spain); and **canary** (Canary Islands, Spain). These wines were fortified, or strengthened, with distilled liquors, usually brandy. The taste at the time leaned toward the sweeter varieties of these wines. Other wines available were **claret** (French Bordeaux red); **champagne** (still or sparkling wine from the Champagne region of France); **red and white Lisbon** (Portugal); and **rhenish**, or **hock** (German Rhine wine). These wines were not fortified and thus contained less alcohol. **Cider**, made from apple juice, and **perry**, made from pear juice, were essentially low-fermenting wines.

The basic process of wine making is to crush the fruit to produce the juice. The juice is then fermented with the natural yeast found on the skin of the fruit. The yeast converts the sugar into carbon dioxide and alcohol. Fortified wines are made by adding distilled liquor to the wine while it is fermenting. Adding the liquor kills the yeast and preserves the sugars that the yeast would have eaten. The wine is then stored in barrels until it is bottled and drunk. Imported wines were available in Virginia by the bottle or barrel.

Distilled Liquors/Spirits

Distilled liquors, or spirits as they were generally referred to in the eighteenth century, are simply naturally fermented beverages that have been run through a still. The still separates the alcohol from the water, producing a beverage that is very high in alcohol. **Rum**, a popular beverage, was distilled from molasses. **Gin** was a distillate from grain, flavored with juniper, and considered by some to be a drink of the lower classes. **Brandy** was simply a distilled beverage made from fermented fruit beverages, generally wines. **Arrack** was a distilled beverage generally made from the fermented sap of the coconut palm. Most of these beverages were produced outside of Virginia.

These spirits could be drunk neat (straight) or in a variety of mixed drinks. **Grog** was a mixture of rum and water. **Bumbo** was a mixture of rum, water, and sugar. **Toddy** was usually made from rum or other distilled spirits with hot water, sugar, and spices.

Punch combined water, spirits, sugar, spices, and citrus; it was a popular drink and could be made with milk or tea as well.

Sangaree wasn't made from a distilled beverage but from wine mixed with water, sugar, nutmeg, and, sometimes, other spices.



"Beer Street" and "Gin Lane" (CWF 1972-409, 93 and 94). These two prints were attempts by William Hogarth to demonstrate the consequences upon the lower social orders of excessive gin drinking and how much better off individuals would be consuming beer, a much less intoxicating and, in Hogarth's view, a more wholesome beverage. Publication of these two prints in February 1751 occurred the same year Parliament passed the Gin Act, an attempt to reduce the availability of gin through restricting licenses and increasing fees to merchants.



Excerpts from the Autobiography of the Reverend James Ireland

Sixth Installment

James Ireland (1748–1806), a native of Edinburgh, Scotland, and Presbyterian by upbringing, immigrated to Virginia sometime after the French and Indian War. He settled in the Shenandoah Valley around 1766. There he came under the influence of the Baptist community of believers and was ordained as a minister of that faith in 1769. Ireland's first-person account of the struggle for religious freedom in colonial Virginia is preserved in an autobiography published posthumously by J. Foster of Winchester, Virginia, in 1819. There has been no subsequent edition. Colonial Williamsburg recently acquired one of these rare 1819 imprints.

Beginning with the fall 2002 issue of the Interpreter, Bob Doares, training specialist in the Department of Interpretive Training and Interpreter Planning Board member, has shared some of his favorite excerpts from The Life of the Rev. James Ireland, Who Was, For Many Years Pastor of the Baptist Church at Buck Marsh, Waterlick and Happy Creek, in Frederick and Shenandoah Counties, Virginia. [Punctuation and spelling have been minimally edited for clarity.] The story concludes here.

Book III, Chapter 12, The Poisoning of Mr. Ireland's Family, 1792

The foregoing part of the life of Mr. Ireland was written by his amanuensis; the low state of his health, after which, rendering it impracticable to proceed any farther, but (although the history is already lengthy) to stop here would be doing the subject great injustice. It would also be depriving the friends of the blessed Redeemer (especially those of them who were personally acquainted with the subject of the history) of a very interesting part of the doings and sufferings of their departed friend. . . .

Mr. Ireland, after his first marriage, settled on the south or main river of Shenandoah. . . . From thence he removed into Shenandoah County, and settled on land of Charles Buck, near where Waterlick meeting house now stands, where he lived some time. From thence he moved about 15 miles up the south or main branc of

Shenandoah river near Colonel Jeremiah McCoys. At these two places he had his other six children born, by his first wife, at one of which places he lost (by death) one of his children, a little daughter named Letitia, on whom above all the rest, his greatest affections were placed. Here, at the last of those places, he also lost his beloved wife, who died in April 1790.

In June 1792 a shocking and melancholy affair took place in the family of Mr. Ireland. A Miss Betsy Southerlin, who was then living in the family of Mr. Ireland, had formed a scheme of poisoning some, or all of his family; she and Mr. Ireland's black woman Sucky, on their trial afterwards, said it was done through the persuasion of a neighbor.

When the time was come, Betsy made an excuse to go to a Presbyterian sacramental meeting to be held at Opequan Meeting house, within about four miles of Winchester, which meeting she accordingly went to. The Monday following she went to town, called on apothecary Sperry for an ounce of arsenick, saying her mother had sent for it to kill rats. The doctor hesitating on the propriety of delivering her the poison, she reminded him, that her mother had the like poison before for the above purpose; he then delivered her the arsenick, with which she came home, appeared very solemn, and retired frequently out of sight, and appeared by the looks of her eyes on her returning, as if she had been crying, which induced Mrs. Ireland to conclude she was certainly under conviction. Mr. Ireland came home from Shenandoah county the Tuesday morning following; the family being then at breakfast, with some young ladies in company with them; he was sick, having one of his vomiting spells, a complaint he was much addicted to, as well as that of a flux at other times. He refused to take breakfast just then, observing that his wagon would be along in a very short time, in which was some particular good white sugar, he had bought in Stoverstown, with which he would have his tea sweetened.

The wagon accordingly arrived, breakfast was made ready, and Mrs. Ireland dished out the tea to him. As it was then pretty late in the morning, Mr. Ireland invited her to take a dish with him; she excused herself and drank none; he called his little daughter Jenny to *him*, observing that she was his favorite girl, and must drink some tea with him, (she was 6, or 7 years old) she complied and drank share of a



cup. After breakfast he was immediately taken with puking, and that violently; it was supposed to be a return of his old complaint, but he grew worse to an alarming degree. The child was suddenly taken nearly in the same manner, turned very pale, and became very limber, not being able to hold up her head, and her eyes turning like a dying person's. It alarmed the family, and all the spectators, especially the timorous and affectionate stepmother, who was then in a state of pregnancy, not wanting many weeks of her time. Sucky, who had a deep hand in the infernal business, in order to do away with all suspicion and account for the girls illness, artfully observed, "that she had been eating some green apples the day before" (it being some time in June) which was believed, and considered as being the cause of the child's illness. The father suspected at the same time, the child had worms. This continued with her till next morning, in which time it was frequently thought she must ultimately expire.

Mr. Ireland drank plentifully of warm water with a view to work off his vomiting; he got somewhat relieved against evening, when tea was made again; the two young ladies still remaining at the house, Mrs. Ireland served the table. Mr. Ireland was generally uniform in his conduct of eating fast, he soon had two cups drank, and was immediately taken violently bad, apologizing for his conduct, sprang up from the table and went out of doors. The family and company were not so much alarmed as might have been expected, and continued at table. Captain Pollard (a brother of Mrs. Ireland's) conceived the tea caused a heat and burning in his throat and stomach, as though there was pepper in it, and addressing his sister with a smile, observed there was pepper in the tea; she said it could not be so, the same having been used before; she asked the young ladies, if they had any such thoughts of the tea: one of them said it did seem so. Mrs. Ireland by this time had made a dish for herself, and had poured a usual quantity into the saucer, and was suddenly called by Mr. Ireland to come to him. His youngest child, a little boy of about three years old, called William, though at that time standing at the table, had not as yet drank any of the *tea*, did then drink what was in the saucer. Mr. Ireland grew extremely bad, appeared almost exhausted, and affirmed that there must be poison in the tea, feeling such unusual misery, who was then, by his wife, supported to a bed. By this time the com-



pany, who were a short time before, sitting round the table, were all seized with a violent vomiting, (except Mrs. Ireland, who had only barely tasted the tea), scattered off from the table, some hanging to the different door cheeks, and some in other postures, crying out, "hold my head, I shall die, give me drink, I am poisoned &c!"

When the people began to want water Sucky, the black woman, knowing that her master in particular, in his former vomiting spells, was in the habit of drinking it warm, wished to supply them with the most effectual kind, viz. some of that previously prepared in the tea kettle, by putting a considerable quantity of the arsenick purchased by Betsy in Winchester, into the water and boiling it therein, and which water had so far been successful with the tea already drank (which was the way the poison was managed) but fearing a discovery in the tea kettle, she poured out a tin cup full of what remained therein, and set it by the fire, then threw the rest out and washed the kettle. Miss Nancy Ireland (She was about twelve years old), running to the kitchen to get warm water for Captain Pollard, from the tea kettle, but finding it empty, took up the tin from the fire, but the water appearing too hot, and she hastily pouring in it some cold water, it proved to be dirty, which plainly appeared when brought to the light, consequently she threw the whole away.

Little William was now extended on the floor vomiting as he lay. It was an afflicting and frightful scene to all who knew not the cause, or rather were not agents. Miss Betsy now took an officious part in tending on the sick people, though Sucky did not. They drank much warm water; this scene continued nearly all night, with but little variation. It was concluded the poison must have been in the sugar, as it was the last thing brought home, and there being a report in circulation that the negroes had put poison in certain sugars of the West India Islands.

About day break all appeared weak, and their thirst and some other sensations being some what abated, they then had a little rest, and some of them dozed. Mrs. Ireland walking out, was asked by Sucky how the sick people were and had been; being told, she (lyingly) said her black child had been just in the same condition.

A Doctor was now sent for to Winchester, which was about six miles, little William and the rest appeared to be better at day break, but he suddenly expired about sun rise in his step

mother's lap; he was then discovered to be full of large black spots on his body, many of them as large as the end of a person's thumb.

Between midnight and daybreak Mr. Ireland grew very weak, and thought he felt the symptoms of death, spoke to Mrs. Ireland (who was frequently at his bed side) advising how she should conduct herself, that is not to take it unreasonably hard, considering the condition he was then in &c. enjoining her to remember his love to his churches, and tell them he should die strong in the faith he had so long and laboriously been preaching. He still grew worse, his speech became faltering, his eyes dim and even sightless, only as they were opened by his wife, and his hearing confused and indistinct, but his senses remained unimpaired.

In this condition he lay for some time, when suddenly a severe gripe seized him in his bowels; he started up upon his seat in his bed, called for a pot, was helped out of bed to it, when he discharged much black coloured stool, which was frequently repeated to an incredible quantity, after which he experienced some ease.

The doctor came about ten o'clock, he immediately administered sweet oil to the poisoned people, which gave immediate ease. When understanding Mr. Ireland's case in full, he observed, "A mortification took place in his bowels, and had it not been for the aforesaid discharge by stool, he must have been a corpse ere then."

The poisoned people still mended by degrees; many people collected at the house; great anxiety was manifested to know certainly how the poison was taken. Col. Mead interested himself in the business, made enquiry in the neighborhood of Newtown and Stoverstown, and of Joseph Stover himself, to know if any bad effects had been experienced from the use of sugar of the same cask, out of which Mr. Ireland had what he bought; no such thing was experienced. Returning to Mr. Ireland's he insisted on it that the poison must be in the family.

Book III, Chapter 13, Trials of the Accused

Sucky the black woman was examined and pretty soon confessed her own guilt, but did not involve Betsy. She was taken to Winchester for examination &c. On the way, upon enquiry being made how she came by the poison, she

opened the whole secret, and that Betsy had got the poison in Winchester, and it was now hid under a loose stone behind the kitchen chimney.

Betsy was soon after apprehended, and discovered symptoms of guilt. The poison was soon found by the following means. Little Miss Jenny Ireland had been sent by Betsy to fetch her some salt to put in a pone of bread she was about mixing; as she was coming with the salt, she saw Betsy take something out of a rag in her hand, sprinkle it over the pone, then tie up the rag, and hasten it into her bosom, after which she saw her slip into the closet, raise a loose plank, and throw it under. . . .

It was sufficiently ascertained, by a number of witnesses some time afterwards, that the aforesaid pone of bread was strongly filled with the



poison. Betsy was taken in custody on Saturday, but as Mr. Ireland did not wish to hurry her to jail, but would rather give her friends an opportunity of seeing her first, she was not committed until Monday. She confessed the whole crime on Sunday, before numbers, and again on Monday before Doctor Baldwin, a magistrate in Winchester, and said she was instigated to perpetrate the horrid crime by ——— and that it was the struggle and re-

monstrance of her conscience that cause her to cry the Monday before.

The next county court, Sucky had her final trial and was acquitted, and at the next fall term for the district court, Betsy had her trial, and was also acquitted. Six magistrates out of seven was for finding Sucky guilty, but as the whole bench were not agreed she could not be found guilty.

Mr. Ireland did not want to pursue the culprit Betsy with rigour, or he would have employed an attorney against her. And could have brought more evidence against her; he, in fact, was measureably compelled by the states attorney, against his inclination to bring forward his little daughter Jenny, whose extreme youth was the reason Mr. Ireland was opposed to her being brought to court; but the attorney, after some conversation with the child upon the nature of an oath, and what she knew as a witness, insisted upon her evidence. It was accordingly taken, and delivered by her in such a sensible and steadfast manner (being cross questioned by one of the prisoner's attorney's) as to astonish the court, the bar, and the bye-standers, who were very numerous, at the child's wisdom.

Mr. Ireland continued Sucky in jail some months at his own expense, hoping to have an opportunity of putting her off, but none offering, he brought her home, and confined her for a time in his kitchen loft. Within that time, she got greatly alarmed by her own accusing conscience, thought and affirmed that she saw the devil; sent for Mr. Ireland to come and see her, which he refused to do, without a second person being with him (least it should be said by some he had extorted confession from her.) Mr. Joseph Drake being then at Mr. Ireland's, accompanied him into her apartment, when she criminated herself in a very high degree, confessing that she was guilty of all that was charged against her, that she was a murderer, and had murdered his dear innocent child (meaning no more than that she was privy to, and had taken an active part in the poisoning business) and requested Mr. Ireland to have her tried again that she might make open confession, be condemned and executed.

Book III, Chapter 14, Last Day, 1800-06

Mr. Ireland's useful labours were not as yet finished; his Lord and Master had still much more for him to do in his vineyard; he pretty soon recovered from the effects of the poison, so as to be able to go about and preach again . . . ;



yet he never fully recovered from the effects of the dreadful poison he had received. Sometime prior to his being poisoned, he made a tour of Kentucky, the Canaan of the United States. Here the country appeared so fertile, pleasant and inviting, that as he has since

said, "He had to make a covenant with his eyes, least he should be tempted to leave his dear people in Frederick and Shenandoah, and remove to Kentucky."

He resisted the alluring temptations, continued faithful to his flocks, though it appeared to make against his temporal interest. After he was poisoned he had the happiness to baptize some hundreds, as may be seen on the record of the Kectocon Association book. . . .

For brevity sake we pass over many of the acts of Mr. Ireland's valuable life. In the year 1804, he received a violent fall from his horse; though for



some time previous to that he had commonly rode in a carriage; it happened when he was returning home from one of his meetings; a negro man, supposed to be in a state of intoxication rode in full force against him; this confined him to his bed for several weeks. Some two or more years after, coming home from Buck's Marsh meeting house in his carriage, it overset near home, by which means in falling therefrom, he

was badly bruised and hurt, by reason of which he was soon confined to his bed and continued so for the most of the time, till his decease. He soon became much swelled in his body, with the dropsy (symptoms of which had appeared for several years past) suffered great misery thereby, lost his appetite, suffered frequent and great pains in his limbs, which was generally thought to be the effects of the poison he had long before received. Besides all this he had excessive scorching fevers frequently.

The dropsy increased and spread; it at length affected his legs and feet in an amazing manner. He constantly refused to be tapped, though he yielded to the use of much Laudanum and Opium, and other palliative medicines. He had little or no hopes of recovering from the time he was first taken. . . .

After he had become so weak that he was unable to get out of bed or sit up, he even performed family duty lying, and that frequently. At one time when not quite so low, after having preaching in his own house, he grew so warm in his Saviour's cause, that being helped into his chair, he set up and exhorted the people himself. He bore his affliction with abundance of patience and resignation.

May 5, 1806, he breathed his last, and his immortal spirit, we trust and believe, was wafted on the wings of bright angels to the realms of immortal felicity, where he will enjoy the sweet reward of his labours, the embraces of his Redeemer, and the company of saints and angels, singing doxologies to God and the Lamb forever.

The following was published in the Winchester Virginia Gazette, Tuesday, June 17, 1806.

Death

Departed this life on the 5th ult. In the fifty-eighth year of his age, Elder James Ireland, Pastor of the Baptist congregations at Buck's Marsh,

Happy Creek, and Water Lick, in Frederick and Shenandoah Counties Virginia.

This eminent servant of Christ had laboured nearly forty years in his Lord's vineyard, during a great part of the time, through much infirmity of body, but great strength of mind. He was always distinguished as an able minister of the new Testament, rightly dividing the word of truth, giving to saint and sinner their portion in due season. During his last illness, which confined him to his bed about three months, his mind was tranquil and serene. Fully sensible of his approaching dissolution, and perfectly resigned to the will of God, he



endured all things, as seeing him who was invisible, and having an eye to the recompense of reward, patiently waited for the manifestation of the Son of God, and in full assurance of glorious resurrection, his mortal body dropped like ripe fruit into the lap of our general mother.

On Sunday the first instant, a suitable and affecting discourse, was delivered at Buck's Marsh meeting house, the place of his interment, to a numerous and weeping audience, by Elder William Mason, from 2d Timothy, 4th chap. 7th and 8th verses—"I have fought a good fight, and have finished my course &c."



Q & A

Question: Did the expression "flip your wig" originate in the eighteenth century? (Submitted by Stevie Kauffman who portrays Christiana Campbell at Campbell's Tavern)

Answer: Not according to the *Oxford English Dictionary*. The OED identifies the expression "to flip one's lid" and its counterpart, "to flip one's wig," as twentieth-century American slang. The OED's earliest documented literary usage of someone's flipping "his wig" is from 1952.

Bruton Parish Churchyard Renovation

The renovation of the Bruton Parish churchyard is virtually complete. Here are some commonly asked questions about that project, reprinted with permission from the Bruton Parish Chronicle, December 4, 2003, written by Bill Bursleson.

Question: Who designed the renovation?

Answer: The renovation was designed by Mr. Will Rieley, who is the landscape architect for the Garden Club of Virginia. Colonial Williamsburg contributed significantly to the final design.

Question: What did we [Bruton Parish] do?

Answer: We renovated our churchyard to better protect it from the three million people who visit it every year and to correct poor drainage, which had virtually destroyed the north side. This was done with the approval of Colonial Williamsburg. We removed all of the old brick from the north and west sides of the church, established an underground drainage system that connected into the City of Williamsburg storm sewer system, graded a concrete base, emplaced new handmade brick, and expanded the bricked area on the north side of the church. A simple fence was built and a pathway system was established throughout the graveyard. The columbarium (a vault with niches for urns containing ashes of the dead) was landscaped.

Question: How much did it cost?

Answer: The renovation cost about \$400,000. The project was enabled by the generosity of the Garden Club of Virginia; the Lettie Pate Evans Foundation of Atlanta, Georgia; and the Bruton Parish Church Endowment Fund. About \$7,500 was paid from existing churchyard renovation funds.

Question: Did we dig up any bones?

Answer: Not really. In digging the drainage system, we clearly passed over what the archaeologists call *grave shafts* (the replaced dirt over burials) but disturbed no remains. Three bone fragments were found at very shallow levels, about two to three feet. These were reburied with dignity and a prayer. Two brick crypts, the tops of which were less than a foot underground, were encountered. The corner of one was accidentally hit by a backhoe and then closed; the upper corner of the other was consciously opened, with the rector's permission, due to interference with construction, and then closed.

Question: *What are the new plantings?*

Answer: By the Palace Green gate, a sweet bay magnolia. Opposite the north transept door, an ironwood to replace the maple destroyed by Isabel. In the burial area, a river birch, two dogwoods, inkberry, cluthra, sweetspire, and boxwoods. Two maples have been planted astride the entrance to the south transept. The old roses that were scattered in the area that is now bricked were removed by Phyllis Jennings before construction began and temporarily stored with Colonial Williamsburg. They have been replanted along the north wall just to the left of the Garrett monument grouping.

Question: *What is the material on the pathway?*

Answer: The pathway covering is from a sedimentary shell bed that is being dug near Suffolk. The shells that you see are more than three million years old.

Question: *What is the fence railing?*

Answer: The fence railing is unfinished Honduran mahogany. Although it is a rosy mahogany red at the moment, it will silver with age and will last indefinitely.

Question: *Why are there so many broken lines in the brickwork?*

Answer: The brick is handmade in the colonial manner by the Old Carolina Brick Company, Salisbury, North Carolina, and measures between 9" x 4" to 9" x 4.25". It is different from the modern paving brick, 8" x 4", which it replaced.

Religious History

The following questions on religious history were submitted by Historic Area character interpreters:

Question: *What was the time and length of the eighteenth-century Church of England service?*

Answer: The Sunday morning service in the eighteenth century usually began at 11 A.M., but in some parishes it was 11:30 or NOON. The time could also vary with the seasons or in response to local tradition or conditions. In any case, a late morning hour gave far-flung parishioners ample time to travel to the parish church or chapel. In truth, the length of the Sunday morning service in Virginia parish churches probably varied from parish to parish, minister to minister, and Sunday to Sunday. Let's say anywhere from forty minutes to two hours.

Walk into any parish church in Virginia on any given Sunday and the identical service—Morning Prayer—would be in progress. The

order of service came from the Morning Prayer section of the *Book of Common Prayer*. The parish minister, parish clerk, and congregation recited the prescribed prayers, creeds, psalms, and litany from the prayer book. These took thirty minutes or more to complete. The service ended here when the parish clerk conducted Morning Prayer in the minister's absence.

With the minister present, however, the service continued with his reading of a sermon he had written. Diarist and tutor Philip Fithian remarked that the fashionable length for an Anglican sermon in the 1770s was about twenty minutes, but he also wrote admiringly of the "long Sermon very suitable" he heard on Good Friday in 1774.

Indeed, most surviving eighteenth-century Anglican sermons include lengthy quotations from the Bible and early church fathers that pushed the prepared text well beyond twenty minutes when read in its entirety.

Official announcements took up additional time. Three or four times a year, the sacrament of the Lord's Supper added another half hour or more for the reading of the Communion section of the liturgy from the prayer book and the distribution of bread and wine to communicants.

(Linda Rowe, Research, and Bob Doares, Interpretive Training)

Question: *How many services were there? Were there other events?*

Answer: The main Sunday service in parish churches in colonial Virginia was Morning Prayer or Matins. Bruton Parish Church was also the venue for Sunday afternoon subscription lectures by any one of the several Anglican clergymen in the Williamsburg area. *The Book of Common Prayer* contained orders of service for baptism, marriage, and burial of the dead. Canons (rules) of the Church of England specified that these rites be observed in parish churches, but Virginians often made arrangements to have them administered at home.

Virginians attended Morning Prayer on weekdays, too. In fact, the *Book of Common Prayer* specifies that the services of both Morning Prayer (Matins) and Evening Prayer (Evensong) be said every day of the year. While this was common practice in England, long distances and other conditions in Virginia reduced the number of services in most parish churches and chapels. At the chapel at the College of William and Mary, however, Morning Prayer (six o'clock in summer, seven in winter) and Evening Prayer at five o'clock in the afternoon were daily occurrences. Attendance at chapel twice a day was compulsory for students at the college in the eighteenth century. Governor Botetourt (in Virginia 1768–70) usually rose early to attend Morning

Prayer in the college chapel. (On Sundays, faculty, students, and the governor attended Morning Prayer at Bruton Parish Church.)

Evidence suggests that ministers at Bruton read prayers in the church on Wednesdays and Fridays during the Lenten season (the forty days before Easter), and perhaps at other times, and held Morning Prayer and delivered a sermon on Good Friday and Ascension Day (forty days after Easter—Thursday, May 12, in 1774).

Christmas usually does not fall on Sunday, but parishioners repaired to the church on December 25 for Morning Prayer and Communion no matter what the day of the week. Every year on December 27, the feast of St. John the Evangelist, the Williamsburg Lodge of Freemasons processed in proper rank from their lodge to Bruton Parish Church for a sermon. Among the holy days of the Church of England calendar were also four special liturgies in the *Book of Common Prayer* that commemorated historical events such as the restoration of the monarchy under Charles II (May 29) and the accession of King George III (October 25). It is not clear whether any of these were solemnized in Virginia parish churches.

There were special events held in Virginia church buildings from time to time. The most famous example was the colonywide Day of Fasting, Humiliation, and Prayer observed on Wednesday, June 1, 1774, in solidarity with the citizens of Massachusetts upon the forced closing of Boston Harbor.

(Linda Rowe and Bob Doares)

Question: *Were there balconies all the way around the interior of Bruton Parish Church?*

Answer: By the time of the Revolution, the interior of Bruton had a more cluttered look than it does today, due to additional galleries fixed to the walls of the church. Today, there are galleries only in the north and south wings and in the west end (tower end) of the nave. Other galleries,

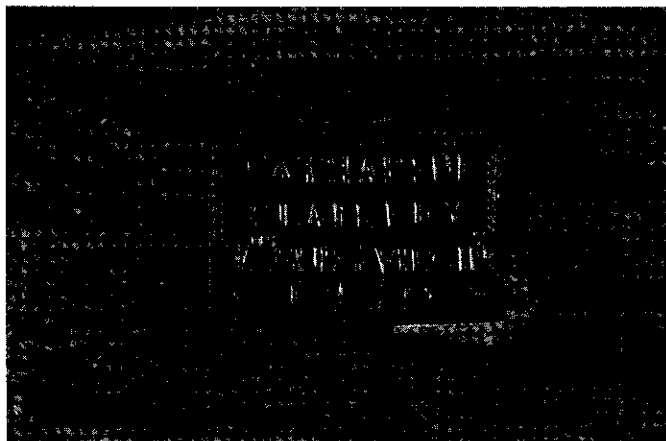
built piecemeal during the course of the eighteenth century, were excluded from nineteenth- and twentieth-century restorations of the building. Bruton Parish records mention a gallery built in the 1740s across the south wall (Duke of Gloucester Street side) of the nave for the boys of the parish (not to be confused with seating of the boys from the college in the west gallery). There is at least one record of permission granted to Benjamin Waller to build a private family gallery on the north side of the church. There may have been other such privately erected galleries.

Question: *What kind of music was used in Virginia churches?*

Answer: Guests are astounded to learn that hymn singing was excluded from the accepted worship of the eighteenth-century Church of England. Remember that many of our "old favorite" hymns of today were brand-new compositions in the eighteenth century and deemed by church authorities as modern creations of man, inappropriate for use in formal worship, though perfectly fine for popular singing at home, in travel, or at play.

In one Virginia court case of the 1770s, Rev. Archibald McRoberts was charged with "making use of Hymns or poems in the Church Service instead of David's Psalms contrary to Law." Actually, Virginia laws dealing with religious practice did not address hymns, psalm singing, or music of any kind, although ministers certainly had to adhere to the tenets of the Church of England. The jurors in the McRoberts case could not even decide if there were clear, applicable laws at issue, so they left the case unresolved, finding McRoberts guilty if the law was against him and not guilty if the law was for him.

Though Virginia Baptists and Presbyterians and other dissenting denominations may have sung hymns in their meetinghouses, Church of England worshipers were restricted to the more



Title page of Catharine Blaikley's prayer book. T. Wright and W. Gill, printers to Oxford University, published this book in 1769 just a year before Blaikley acquired her copy. Wright and Gill's edition was offered for sale in London as well as in Oxford.

traditional singing of metrical versions of the Psalms of David, just as the Puritans of New England did in their worship. *The Book of Common Prayer* appointed several psalms to be read or sung for each day of the month, so that all 150 psalms of the psalter were covered, in sequence, in a thirty-day period.

Thus, on any given Sunday, there were usually three to five psalms to be sung, depending on the length of the selections for that day. At the appropriate time in the service, the minister's assistant, or clerk of the parish, stood before the congregation and "lined out" the verses, working his way through each psalm, singing or reciting one line at a time, each line repeated after him in unison by the congregation.

Since most Virginia churches had no organs, this singing of the psalms by clerk and congregation most always occurred with no musical accompaniment. The clerk may have beaten out the time with a staff or some other implement. Congregants at Bruton Parish, one of the few Virginia churches with an organ, may have had the pitch set for them by the organist, who may also have provided musical interludes before, during, and after the service.

One aspect of Psalm singing at issue in colonial Virginia was which metrical version of the Psalms to use. An early English version of the Psalter by Sternhold and Hopkins was published in the 1560s. Although the quality of some of the verse in this version of the Psalms was poor, they were familiar to generations of churchgoers. A new Psalter by Tate and Brady appeared in the late 1690s. Though judged superior to the Sternhold-Hopkins Psalter, the Tate-Brady version never attained the popularity of the old favorite. William Byrd and his wife argued over the proper method of singing Psalms in 1710, and one John Tompkins gave notice in a 1752 *Virginia Gazette* that anyone "inclined to learn a true Method of singing Psalms, at the college of William & Mary, or at the Church [Bruton] in Williamsburg," would receive instruction "for a dollar Entrance, and a Pistole when attendance is given Twenty-four Days in the Year."

As for other denominations in Virginia, evangelical Presbyterian minister Samuel Davies ordered Watts's hymnals for the slaves to whom he ministered in Hanover County, Virginia, in the 1740s. Davies's own hymn writing drew on many sources, including Watts. The autobiography of itinerant Baptist minister James Ireland describes the singing of a hymn at the opening of Sunday meeting in the valley of Virginia, and Ireland himself composed religious poems and hymns. Virginia Baptists, Lutherans, and other dissenting denominations probably sang hymns in their

meetinghouses instead of, or perhaps in addition to, the Psalms.

Officially, though, like the Church of England, the Presbyterian denomination seems to have taken a conservative approach to church singing, relying on the metrical Psalms to the exclusion of popular hymns. Interpreter Brian Simpser brought to our attention several eighteenth-century references to controversy over singing the Psalms of Dr. Isaac Watts in Presbyterian meetinghouses in the synods of New York and Philadelphia. Some American Presbyterian congregations had begun using the Watts version of the Psalms without permission from synod authorities to set aside the old Psalter. In each of three cases, synod authorities acquiesced to the wishes of the petitioning congregations with majorities in favor of the updated version. One 1756 judgment declared Watts to be "orthodox & no particular Version [of the Psalms] is of divine Authority." The ruling of a 1773 case in Philadelphia admonished opposing factions on the Psalter issue that "neither of them intimate that either of the Versions in Question is unfit to be sung in Christian Worship." Watts's version of the Psalms was fit for use in Presbyterian churches, but it is not altogether clear where the synod stood with regard to Watts's hymns.

Church hymnals today include not only Psalms set to music (the "Old One Hundredth," for example) but hymns written by persons from several church traditions—from Luther to Watts, Newton, Wesley, and many others. These hymns have been an integral part of church services in most major Protestant denominations for such a long time that it is altogether unfamiliar for us to think of them as "secular" or to accept that hymns were ever considered inappropriate for religious services.

Finally, a note of caution is in order with regard to religious music in colonial times: Keep in mind that the terms Psalm, hymn, spiritual song, and poem (religious) may not always have had precise and mutually exclusive definitions in everyday usage in the eighteenth century.

(Linda Rowe and Bob Doares)

Question: *What was the religious composition of the Williamsburg Masons?*

Answer: The members of the fraternity of Freemasons in Williamsburg were all members of the Church of England, with the possible exception of Robert Nicholson, who may have been Presbyterian.

(Q & A was compiled by Bob Doares, training specialist in the Department of Interpretive Training and member of the *Interpreter* Planning Board.)



Interpreter's Corner

What's in the Basket?

by Phyllis L. Dadd

Phyllis is an interpreter with the Department of Educational Program Support.

Baskets and drawers full of objects that can be shared with guests are located throughout the Historic Area. Interpreters use them to give guests the opportunity to touch the eighteenth century. One such basket is located in Hay's Cabinetmaking Shop. These materials can be brought out onto the street and shared with Historic Area guests who may handle objects that are related to the exhibition in the building. The interpreter may use these items to arouse the guest's curiosity about the trade and connect it to the larger story of Williamsburg. This material is particularly useful when guests are waiting to enter an exhibition, do not have time to go in but wish to know something about what is inside, or are hampered by tired tots or a disability from either entering the site or participating in the normal presentation.

The basket at Hay's Cabinetmaking Shop is a starting point for discussion. The basket contains samples of wood, joinery, and chair legs. At the end of this article is a short annotated bibliography of books available at the John D. Rockefeller, Jr. Library or the shop that can be used to increase understanding of these objects.

Chair Legs

Rough Sawn Black Walnut Blank for Cabriole/Crooked Leg

A blank is a block of wood cut to size and ready to be shaped into a variety of forms for a particular part of a piece of furniture. In the basket, the blank for a chair leg is made out of black walnut and has been trimmed to the basic size for a cabriole leg. A cabriole/crooked leg is shaped with an S-curve. William Hogarth, the artist, called this S-curve the line of beauty.

The blank is made from a squared rectangular piece of wood. The middle part of the length is cut on a long diagonal from which the crooked form is shaped. At the blank stage, it is imperative that the two back adjacent faces be dressed and planed perfectly square to each other. This makes them predictable surfaces for joining to the seat rail at a ninety-degree angle. The blank for a cabriole leg is usually made out of 3"-square stock that will usually be dressed down to 2 $\frac{3}{4}$ " to 2 $\frac{5}{8}$ " square. The base of the foot and the knee usually have the same square dimensions at this stage.

Cabriole Leg with Horse Bone Foot

This leg has been shaped from a blank of mahogany using a drawknife, a spoke shave, carving gouges, and a lathe. A drawknife is used to remove large sections of unneeded wood quickly. The spoke shave is used next to smooth and round the knee and long curve of the leg. The carving gouges make tight changes in the direction of curves as well as create other details of decoration. The gouges may leave short curved marks. The lathe is used to shape the end of the foot where the entire design is cylindrical, that is, a perfect circle is cut out of the square using the same midpoint for both shapes.

On this leg, you can see mostly spoke shave and chisel marks. The foot section of this leg resembles the end of a horse's leg bone. The earliest colonial reference to this style was as a crooked leg with a horse bone foot. This style of furniture was popular in Virginia in the 1730s-60s, but by the mid 1760s it was no longer at the height of fashion.

Cabriole Leg with Clawed Foot and Carved Knee

The carved knee in the basket is made of black walnut and carved in the ball and claw style. This may represent dragon feet, which the Chinese used to symbolize the search for wisdom. The popularity of this pattern during the colonial period came from the fascination with the Far East that was fed by the China trade. By the 1730s, ball-and-claw feet were used in Virginia on legs of the finest chairs. They remained fashionable here through the 1750s to mid 1760s, though this design began to fall from the forefront of fashion in England during the 1740s.

To carve a knee, the cabinetmaker draws the pattern with pencil once the blank has been shaped to the overall dimensions. The carver uses chisels with curves that match the curve of the design to cut the outline into the wood. This is called incising the pattern on the wood. A

straight bench chisel or shallow gouge is then used to shave away the background material from around the pattern. This technique, called relief carving, is the most common way to remove or lower the background. After that the details are carved into the raised design.

Joinery

Half-Blind Dovetail

Dovetail joints are composed of small triangular pins that are inserted into the broader slots that look like the tail of a bird. Narrow triangular pins are indicative of English- and tidewater-made work. When a dovetail joint is made, one of the pieces to be joined is cut at the end into small triangular pins. This first piece is then placed on the second piece's end at a ninety-degree angle. Using the thin blade of a sharp knife, the joiner traces the outline of the pattern onto the second piece. The knife tracings on the second side are cut with a dovetail saw, and the inside shoulder is chiseled out to make a tight-fitting space for the pins to be inserted. The dovetails are then glued in place. The dovetail is well suited to join broad boards at the corners.

In case construction, like secretaries, the sides of drawers and the sides of the carcass are joined in this manner. There are several types of dovetail joints. The one in the cabinetmaking shop basket is a half-blind dovetail. It is made so that its structure cannot be seen from one side. This type of dovetail joint might be used on the front of a case piece's drawer where one would not want the construction elements to mar the finished look of the piece of the furniture. A half-blind dovetail joint is considered to be mid-degree of difficulty to make.

An apprentice learned to make dovetail joints after he mastered dressing stock, that is, making each piece of board perfectly flat and each corner squared to a ninety-degree angle. Dressing stock is extremely important, because, if the piece of wood is not both flat and squared off at the ends, it will never go together properly in case construction.

Dovetails were used in building construction as well. Crossbeams within the frame of a building were sometimes joined to the main sections of the frame using large single dovetails at each end in eighteenth- through twentieth-century construction.

Panel Frame with Mortise and Tenon Joint

The expansion and contraction of wood, caused by moisture changes in the atmosphere,

must be considered in all wood construction. The panel frame with mortise and tenon joints was developed to accommodate this characteristic of wood. Wood shrinks or expands only a little bit along the length of the grain but experiences much more movement across the width of the grain. Cabinetmakers use horizontal long-grain rails and cross-grain vertical stiles to take advantage of these differences when creating a panel and panel frame with a mortise and tenon joint. Only the shrinkage of the stiles affects the width of a door constructed this way.

Quarter-sawn wood is cut across the growth rings. Quartered boards (or quarter-sawn boards) are the most stable because wood shrinks and expands less between the growth rings when the humidity changes. Plain-sawn wood is cut along a growth ring. The panel is set within the frame but left unglued to allow it to expand and contract. Building paneled construction this way keeps the wood from splitting. Panel framing was used extensively for wall paneling and doors for buildings as well as in furniture.

The frame part (the outer four rails) is joined using mortises and tenons. The mortise is a slot cut into a board with a mortising chisel and mallet. The tenon is the extension of wood left on the end of a board that will fit tightly into the mortise. Mortise and tenon joints are always glued together and are extremely strong when the gluing surface area is maximized. This strength is ideal for use in joining the legs and seat rails of chairs together or in other places that are subject to many pounds of stress. Mortise and tenon joints are used in any piece of furniture with legs and in door frames, window frames, paneling, and other area of building construction.

Wood Samples

Honduras Mahogany

From the 1730s through the rest of the eighteenth century, mahogany native to the Caribbean islands and the mainland gulf coast of Central and South America was the most desired wood in English homes and the most expensive of the commonly used woods. English fashion made it the most coveted wood for furniture in Virginia.

Mahogany grows as a large tree that can provide the wide boards necessary for big case pieces such as writing desks and book presses. It is one of the most stable woods and is favored for its reddish color and carving qualities. It is prized for its deep, reflective grain. This is most apparent when one looks at the edge of the growth rings, which often show up as light striping. The differ-

ent orientations of the wood fibers give a striped effect to the color. The piece included in our basket has striping.

Mahogany is one of the best woods for carving. Its crisp and fibrous cellular structure allows for easy carving of details, and it is dense enough to withstand wear in common use. Mahogany, however, does not bend well. This makes it a poor wood for the bent-side spinet harpsichords or other pieces where the design requires a bent or molded curve. Objects with bent sides are usually made out of other woods and covered with a mahogany veneer.

Mahogany was used as a veneer more often in English furniture, but this fashion was not as prevalent in Virginia. The use of veneer increased in Virginia from the 1760s on. Veneered wood in the eighteenth century was more expensive as the veneers were all cut by hand. It was probable that the amount of labor as well as fashion limited its use in the colony. Thomas Jefferson, not understanding the bending limitations of this wood, once ordered a harpsichord from England to be made out of solid mahogany. This order could not be filled.

White Oak

There are more than 200 types of oak (genus *Quercus*), many of which are native to Virginia. Those who work with wood respect oak for its strength, but its light color and coarse grain were not a fashionable look in the eighteenth century. It was used as an interior or secondary wood in many good pieces from this period.

Oak is very bendable so it was used frequently in making cases for keyboard instruments such as spinet harpsichords that have a bent side. The slower the white oak tree grows the softer and lighter the wood's texture. When used as a secondary wood in fine furniture, it was often veneered with fashionable woods such as mahogany or walnut. The veneers would be applied where the wood showed. For example, the case of a harpsichord would be veneered around the outer sides and inside the top down to the soundboard but not underneath the instrument. White oak was also used as a shipbuilding timber, and small saplings were cut for basketmaking.

Southern Yellow Pine

There are half a dozen varieties of southern yellow pine. Long-leaf yellow pine is the most desirable and is very hard textured due to its slow growth. The heart of this wood is often known as heart pinewood or lighter wood. The most resinous part, today called *fatwood*, is used to quick-start fires.

Southern yellow pine is found mostly in interior construction, in floors, or in painted furniture. Although the hard dark rings from the summer growth of the tree wear well on sliding drawers, the color, grain, and knots did not conform to fashionable taste in the eighteenth century.

This type of wood is very strong. Usually it has a straight grain but is prone to knots, which makes it hard to work. It was the principal secondary wood used in eighteenth-century southeastern American furniture. The high resin content gums up tools and creates a dull surface when finished. One of southern yellow pine's major uses was in building construction. Many eighteenth-century homes, like the Powell House parlor, had floors made out of it.

Black Cherry

Black cherry is a very stable fine-grained, medium-dark red-brown wood. The wood's reddish cast and the fact that it darkens with age to resemble mahogany made it fashionable in eighteenth-century America, particularly in furniture made in Pennsylvania and New England. Cherry does not grow particularly well in the sandy clay soil of our area, which limited its use as a primary wood by early tidewater Virginia craftsmen. In the tidewater, wild black cherry wood was occasionally used in eighteenth-century pieces but was sometimes more expensive than walnut.

In Virginia, cherry was seen most often in chairs and small tables where large boards were not needed. A cherry table attributed to the Hay Shop in Williamsburg can be found in a State Department reception room in Washington, D.C. It has a fretwork-sawn skirt, gallery, and brackets on it.¹

Cherry is not a good carving wood. Its fine nonporous grain and hardness make it difficult for the carver to achieve crisp details across the grain of the wood.

Black Walnut

The walnut tree grows well in the mid-Atlantic region, and its wood was exported to England where it and English walnut became fashionable for both furniture and paneling after the restoration of Charles II to the throne. Black walnut was the most heavily used cabinet wood in Virginia-made furniture from the 1680s through the first quarter of the eighteenth century. The trees grow to a large size in the tidewater, which allowed period cabinetmakers to cut tabletops and side panels of case pieces from one board. Smaller boards were glued together to create the tops and ends of many pieces. Al-

though more furniture was made from mahogany during the rest of the century, walnut remained in demand given its often-warm red-brown tones. Besides its aesthetic qualities, walnut lumber did not have to be imported, so its cost was half that of mahogany. The wood is as workable as mahogany and almost as good for carving. It also bends reasonably well for use in instrument cases. Walnut was used for both ordinary and fine furniture, and period consumers admired its normally straight grain. Occasionally, however, a heavily curled piece of lumber is found such as the one that enlivens the case in the cabinet-makers' ware room.

American Elm

Elm was rarely used in American furniture, though Colonial Williamsburg's collection has one stand for a spinet harpsichord made out of English elm. Desperation for good wood in Britain prompted the use of elm for the solid wooden seats of Windsor chairs because of its resistance to splitting. This resistance made it valuable for making machines and wheel hubs. The Smithsonian Institution in Washington has Benjamin Franklin's printing press, which was made largely out of elm.

American elm is a coarse wood that is very hard to work, highly unstable, and prone to warping. In wheel hubs its nonsplitting quality outweighed the disadvantages of warping, but the wood was unsuitable for wheel spokes or frames. American elm was not typically used in buildings.

Beech

Beech wood appears in the frames of English upholstered chairs and a few Virginia pieces. Its light color and bland grain were not fashionable in the eighteenth century. Its most common use was for the wooden parts of imported English tools such as planes, saws, and chisel handles. Musical instrument makers used beech in spinet and harpsichord construction for the wrest plank, which holds the tuning pins, and for the register, which holds in place the jacks that pluck the strings. Although the wood is moderately hard in texture, it cuts clean and can be worked to a remarkably smooth surface because of its fine-grained texture. In the eighteenth century it was used only as a secondary wood in fine furniture. It was rarely used in Virginia. Beech is very prone to insect damage even after it is cured.

So the next time you are at Hay's Cabinet-making Shop, let our guests touch the past by helping them discover "What's in the basket?" (Mack Headley, master of the shop, and Kaare

Loftheim, journeyman cabinetmaker, have carefully gone over this material for accuracy. I thank them for their cooperation on this article.)

References for Further Study

The following references are available at the Rockefeller Library and/or at the cabinetmaking shop.

Gusler, Wallace B. *Furniture of Williamsburg and Eastern Virginia 1710-1790*. 1979: Reprint, Williamsburg: The Colonial Williamsburg Foundation, 1993. Contains biographical information on eighteenth-century master cabinetmakers.

Hinkley, F. Lewis. *Directory of the Historic Cabinet Woods*. New York: Crown Publishers, Inc., 1960. Extensive information about the woods used, both European and American, with pictures of period furniture illustrating most of the woods and their veneers.

Hurst, Ronald L., and Jonathan Prown. *Southern Furniture, 1680-1830: The Colonial Williamsburg Collection*. New York: The Colonial Williamsburg Foundation and Harry N. Abrams, 1997. Contains the current scholarship on the collection, the manufacture of southern furniture, and the consumption patterns for furniture in the South. There is extensive information on construction and individual pieces in the collection.

Learoyd, Stan. *The Conservation and Restoration of Antique Furniture*. London: Evans Brothers Limited, 1982. Illustrated detailed directions on the formation of cabriole legs and carving decorations including ball and claw.

Pelton, B. W. *Furniture Making and Cabinet Work: A Handbook*. New York: D. Van Nostrand Company, Inc., 1949. Detailed illustrated directions for joining woods using dovetail or mortise and tenon.

Victorian Cabinetmakers Assistant, c. 1850. Has particularly good information on wood and the wood trades.

¹ Fretwork is done by drawing a design on a thin piece of wood that remains connected to the edge of the piece in many places. The areas around the design are pierced with a hole large enough to allow the fret saw blade to be inserted through it. These areas of the design are then sawn away leaving the design intact. This is also known as piercing. The pierced piece of wood is then glued to another thin piece of wood and allowed to dry. The craftsman then works on the design part with chisels, sandpaper, and other tools to give it a finished effect of being sculpted.

BRUTON HEIGHTS UPDATE: New at the Rock



Becoming Americans Story Lines: New Titles in the Rockefeller Library

Enslaving Virginia

Davis, Veronica A. *Here I Lay My Burdens Down: A History of the Black Cemeteries in Richmond, Virginia*. Richmond: The Dietz Press, 2003. [F234.B562A2 2003]

While this slim volume provides a short history of African-American burial ceremonies, it is mainly a description of the black cemeteries in Richmond. The author provides a history of the cemeteries, their locations, and, in some cases, maps or plans of the burial plots. There is a chapter describing black aristocrats and their monuments as well as chapters on the meaning of symbols and emblems and notable epitaphs of prominent Richmond African Americans. The author ends with an entreaty to save the neglected cemeteries. This noteworthy book gives insight into an important segment of African-American history and genealogy. It includes a list of illustrations, index, bibliography, and notes.

Hine, Darlene Clark, William C. Hine, and Stanley Harrold. *African Americans: A Concise History*. Combined volume. Upper Saddle River, N.J.: Prentice-Hall, 2004. Rev. ed. of *The African-American Odyssey*. [F185.H534 2004]

This volume consists of six parts that trace the African-American identity from its African origins to the present. While primarily a textbook for a semester survey of African-American history, it provides an extensive introduction to the African-American experience. The first section is particularly useful. Chapter one is devoted to African origins, while other chapters cover the Middle Passage to African Americans in the new nation through 1820. There are an extensive bibliography, several time lines, and an index. An appendix contains several legal documents from the Constitution to key elements of the Voting Rights Act of 1965. This book serves as an excellent resource guide and introduction to the history of African Americans.

Redefining Family and Buying Respectability

Sarti, Raffaella. *Europe at Home: Family and Material Culture, 1500-1800*. Translated by Allan Cameron. New Haven, Conn.: Yale University Press, 2002. [GY129.S2713 2002]

Focusing on the development of the family and the home in Europe, the author offers a look at house architecture, consumption patterns, furniture, marriage, food, and clothing. All levels of society are examined and described in terms of everyday life. Who made up a family, where they lived, what kind of lighting they used, where they obtained water are examples of the subjects explored. This book provides a background for the development of family in the New World and gives insight into its transformation.

Choosing Revolution

Countryman, Edward. *The American Revolution*. Rev. ed. New York: Hill and Wang, 2003. [E208.C73 2003]

The first edition, published in 1985, was praised as a balanced view of the American Revolution. In this revised edition, the author expands upon his earlier ideas to present a broader picture of what happened, who was involved, and how various countries were affected. Groups, such as farmers, lawyers, women, and men, joined together to transform the character of American life and culture. Countryman explores the destruction of the British identity in America and the development of an American one. What emerged from the Revolution was a country with a vibrant, capitalist economy and a new American order. The book includes a lengthy bibliographical essay and an index.

Taaffe, Stephen R. *The Philadelphia Campaign, 1777-1778*. Lawrence, Kans.: University Press of Kansas, 2003. [E233.T33 2003]

The campaigns of 1777 and 1778 were low points in the American Revolution; the author examines them and gives us a picture of opportunity and change. The Americans' losses of the battles of Brandywine and Germantown as well as the city of Philadelphia did not crush them.

The author presents a narrative history of the campaigns, which he uses to analyze British and American strategy. He shows how Washington developed as a commander of the colonial forces and became a shrewd military tactician. By accommodating American political, social, and economic realities, Washington developed his strategy for the war. By analyzing eighteenth-century warfare, Taaffe shows that the Philadelphia Campaign contributed much more to the military effort than the colonists thought at the time. The book includes a useful biographical afterword, notes, bibliography, and index.

Freeing Religion

Fisher, Louis. *Religious Liberty in America: Political Safeguards*. Lawrence, Kans.: University Press of Kansas, 2002. [KF4783.F57 2002]

The author examines the political aspects of religious liberty in the United States from the colonial period to the present. While the courts are the source of interpretation, political considerations are also influential in protecting religious liberty, especially when applied to minorities. This volume covers such topics as the early struggle for religious freedom, conscientious objectors, and school prayer. It includes a bibliography, index of cases, and subject index.

Butler, Jon, Grant Wacker, and Randall Balmer. *Religion in American Life: A Short History*. Oxford and New York: Oxford University Press, 2003. [BL2525.B88 2003]

This short history (524 pages) is divided into three parts: through the American Revolution, the nineteenth century, and the twentieth century through 2002. Each author was responsible for one section of the book. The first chapters begin with religion in the Old and New Worlds—Europe, Africa, and America. The history of the nineteenth century focuses on the rise of evangelical Protestantism as well as the effects of immigration from Ireland, Eastern Europe, and other countries. Twentieth-century industrialization and secularization are explored along with the breadth of immigration and the introduction of new and old religions to America. This book looks at how our history has influenced our religious development and how religion has influenced our history. It looks at the importance of religion in a country that does not have an official religion and describes the growth of many religions in a tolerant society. It includes a chronology covering 1492 to 2002 as well as a bibliography and index.

Taking Possession

Slaughter, Thomas P. *Exploring Lewis and Clark: Reflections on Men and Wilderness*. New York: Alfred A. Knopf, 2003. [F592.7.S58 2003]

The celebration of the Lewis and Clark expedition has brought a deluge of books. This volume looks at the people who accompanied the explorers on their travels and attempts to provide accurate portraits of them. The author also examines the interactions of the Indians who met members of the expedition. For example, there are chapters devoted to Sacagawea and to York, Clark's slave. The effort here is to provide factual information about these people rather than perpetuate the legends that have developed over time. The book includes notes and an index.

Cutright, Paul Russell. *Lewis and Clark: Pioneering Naturalists*. Lincoln, Nebr.: University of Nebraska Press, 2003. [F592.7.C88 2003]

First published in 1969, this book is a very readable examination of the scientific discoveries and details that were recorded by Meriwether Lewis and William Clark during their expedition to the Pacific Northwest. A fascinating natural history of the flora, fauna, geology, geography, and the ethnology of the Indian tribes encountered, the book describes these findings chronologically. Details of medical problems add to the comprehensive picture of the travels. At the end of each chapter, a list of discoveries encountered during the portion of the trip covered details animals, plants, Indian tribes, and topographical features. Appendixes give extensive lists of animals and plants discovered by Lewis and Clark. Cutright provides us with a clear and well-written understanding of the world that the expedition observed and recorded.

Beckham, Stephen Dow. *The Literature of the Lewis and Clark Expedition: A Bibliography and Essays*. Essays by Stephen Dow Beckham. Bibliography by Doug Erickson, Jeremy Skinner, and Paul Merchant. Portland, Ore.: Lewis and Clark College, 2003. [F592.7.B43 2003]

The essays and bibliography of this book developed as a joint effort of the librarians and historians at Lewis and Clark College. The annotated entries, arranged chronologically, are in the Special Collections section of the Aubrey R. Watzek Library. This is the first bibliography in a century and is both comprehensive and informative. The book is divided into seven sections covering 1754 to 2001 and covers such topics as the expedition's traveling library, apocryphal books, nineteenth-century publications,

and recent sources. There is an introductory essay for each chapter that provides a context for the entries that follow. The bibliography lists all known publications relating to the expedition and includes books, manuscripts, maps, broadsides, contemporary newspaper accounts, government documents, and secondary literature. It is beautifully illustrated with maps, drawings, and original materials from the collections of Lewis and Clark College. This is a very attractive and useful book for anyone interested in the expedition and its extensive literary resources. It includes a list of sources cited and an index.

Submitted by Mary Haskell, associate librarian, John D. Rockefeller, Jr. Library.

New Items in the John D. Rockefeller, Jr. Library's Special Collections Section

Abbildungen zur Allgemeinen Bauzeitung (n.p.: n.p., 1860).

This annual journal contains an unusual collection of drawings depicting European buildings and mechanical equipment. Included are architectural plans and elevations for theaters in Turin and Hagenau, as well as the Covent Garden opera house in London. Measured drawings of bridges and hydroelectrical equipment are also shown.

Bonnycastle, John. *Introduction to Mensuration and Practical Geometry* (London: J. Johnson, 1798).

This volume elucidates geometric principles used in the measurement of length, areas, and volumes from given dimensions or angles. It includes much architectural information with specifics concerning work of carpenters and joiners, bricklayers, masons, slaters and tilers, plasterers, painters, and glaziers. Computations for works involving vaults and arched roofs, timber measure, and use of the carpenter's rule are also included.

Britton, John. *Chronological History and Graphic Illustrations of Christian Architecture in England* (London: Longman & Co., 1860).

This scarce, landmark survey focuses on ecclesiastical work "embracing a critical inquiry into the rise, progress, and perfection of this species of architecture." The book is illustrated with eighty-six plates that show pulpits, fonts,

and crosses, as well as plans, sections, and elevations of the principal English medieval churches. Four lithographs concern a gun foundry located on the Potomac River near S Street in the Georgetown neighborhood of Washington, D.C.

Printed in 1836 by Bowen & Co., Philadelphia lithographers, these drawings include a site plan, floor plans, and exterior elevations of the boring mill; a floor plan and exterior elevations of the foundry; and a plan and elevation of the boring frame.

Grigsby, Hugh Blair. *Discourse on the Life and Character of the Hon. Littleton Waller Tazewell* (Norfolk, Va.: J. D. Ghiselin, 1860).

Born in Williamsburg, Tazewell was a grandson of Benjamin Waller. He was a student of George Wythe and received a degree from the College of William and Mary. He was successively a member of the Virginia House of Delegates, and the United States House of Representatives and Senate, as well as governor of Virginia. This work focuses on his life and legal career in Norfolk.

London Chronicle, March 29–April 1, 1766, vol. 19, no. 1448.

This newspaper includes a notice from Boston relating the concern of Henry Conway, English secretary of state, to Gov. Francis Bernard of Massachusetts regarding the disturbances in that colony. Conway reiterates the "justice and tenderness of the mother-country." However, if the recalcitrants are not persuaded, then the governor is authorized to seek aid from His Majesty's land and naval forces in America.

Memoirs of the American Academy of Arts and Sciences (Boston: Adams & Nourse, 1785).

This society, founded in Boston by John Adams, was instituted for the promotion of useful knowledge. Members include scholars in mathematics and physical sciences, biological sciences, social arts and sciences, and the humanities. This volume documents the society's proceedings between its 1780 inception and 1783. Essays include "An Account of several Strata of Earth and Shells on the Banks of the York-River, in Virginia," as well as coverage of astronomy, physics, meteorology, and fabrication of fire engines. Noted members from Virginia were George Washington and Arthur Lee.

Miller, Samuel. *Brief Retrospect of the Eighteenth Century*. New York: T. and J. Swords, 1803. 2 vols.

This work provides a review of the revolutions and improvements in science, art, and literature during the 1700s. The author, a

Presbyterian minister, includes observations on the topics of mechanical and chemical philosophy, natural history, medicine, geography, mathematics, navigation, agriculture, mechanical and fine arts, physiognomy, literature, and languages.

Naval Impressment Papers

This collection contains three items comprising printed instructions for Lt. William Gaspey, Royal Navy, to procure men for His Majesty's fleet, circa 1761; a July 16, 1761, letter from John Cleveland, Admiralty Office, London, ordering Gaspey to prepare for enlisting men at Reading; and a July 21, 1761, warrant signed by three Admiralty commissioners authorizing the Reading impressment.

New-England Primer Improved. Glasgow: David Niven, 1785.

This booklet was published "for the more easy attaining the true reading of English" and was intended as an elementary tool for teaching children to read. Also included are the Lord's Prayer, catechism, description of the duty of children toward their parents, and a dialogue between Christ, a youth, and the devil.

Paley, F. A. *Manual of Gothic Moldings* (London: John Van Voorst, 1877).

This work contains sections concerning Gothic architectural design in England. The topic is broken into early (1189–1272), decorated (1272–1377), and perpendicular (1377–1546) moldings. Further sections discuss Gothic columns, hood moldings, and string courses. Also included are twenty plates picturing more than 600 examples of architectural features.

Parker, John Henry. *Architectural Notices of Churches of the Archdeaconry of Northampton.* London: John Henry Parker, 1849.

The churches in this volume are described architecturally. Also included is historical information concerning each site. The book contains architectural elevations, details of individual features, and floor plans involving some sixty medieval parish churches. Altogether there are 247 illustrations, many of which are steel engravings.

Peter Pelham Music Manuscript Book.

This work is a collection of largely English music copied by Peter Pelham III (1721–1805) for a Boston student during 1744. An *Evening Post* advertisement of a year earlier described Pelham as a "Professor of the Art of Musick . . . ready to attend Ladies and Gentlemen as a Tutor

in that Art, on the Harpsichord or Spinnet." Among the most important musicians in colonial America, he was described as "the modern Orpheus" during his tenure in Williamsburg as organist at Bruton Parish Church. Included is a previously unknown piece by his teacher C. T. Pachelbel as well as some pieces thought to be Pelham's own compositions.

Register of Debates in Congress. Washington: Gales & Seaton, 1825.

This book covers the debates and principal incidents from December 6, 1824–March 3, 1825, that occurred in the second session of the eighteenth Congress during the presidency of James Monroe. An appendix includes a list of members of the Senate and House of Representatives, numbers and locations of Indian tribes, newly established post roads, and motions relating to suppression of the slave trade, among other topics.

Second Regiment of Artillery Field Orderly Books, 1780 and 1781.

These two manuscript booklets were written by Capt. George Fleming of the Continental Artillery during the Revolutionary War. Entries are identified from Burlington Barracks, Highlands, James River, and encampment before Yorktown in Virginia. Information is included regarding those present for duty, those sick or absent, and courts-martial with punishments meted out.

Thomas, Robert. *The Modern Practice of Physic.* New York: Collins & Co., 1811.

In its day, this work was considered to be the most comprehensive compendium of medical practice available. Originally printed in England, it explains the character, causes, symptoms, and improved methods of treatment for various diseases. This edition includes an appendix by Edward Miller of the University of New York discussing yellow fever and typhus.

Town and Country Magazine. London: A. Hamilton, 1776.

This monthly periodical is described as a "Universal Repository of Knowledge, Instruction, and Entertainment" containing a great variety of original, interesting, and amusing articles. Appearing in this June issue is a description of the present state of colonial America, which includes an account of the English settlement of New York and New Jersey. There is a section devoted to American news having a Williamsburg dateline concerning Revolutionary battles in North Carolina. Three topical engravings are also included.

Newspaper: *Virginia Gazette* (Purdie & Dixon), November 3, 1774, no. 1213.

This issue contains extracts from votes and proceedings of the American Continental Congress then meeting in Philadelphia. Included are an association or declaration of their common purpose signed by Peyton Randolph as president of the Congress, an address to the people of

Great Britain, and a memorial or statement of facts relating to their complaint against George III to the inhabitants of the American colonies.

Submitted by George Yetter, associate curator for the architectural drawings and research collections, John D. Rockefeller, Jr. Library.

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