

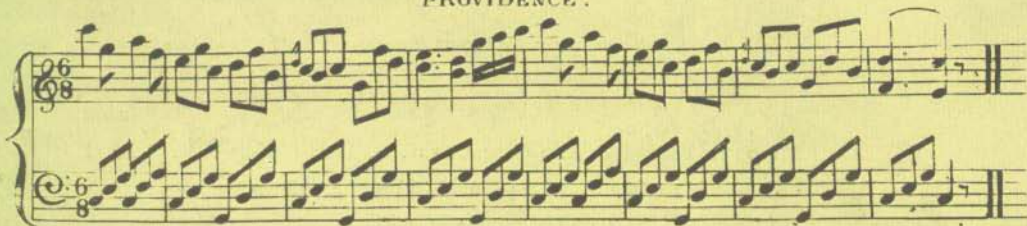
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RHODE ISLAND HISTORY

VOL. 17

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NO. 1

EARLY MUSIC IN RHODE ISLAND CHURCHES

I. Music in the First Congregational Church, Providence, 1770 - 1850

by JOYCE ELLEN MANGLER

Department of Music, Brown University

A FASCINATING PART of Rhode Island history, yet one which has received little attention, is concerned with its early musical development. Because of the increasing interest in musical Americana, a few volumes devoted to the subject have recently been published. One common feature of these works is the relatively small amount of attention given to music in colonial Rhode Island, and this universally consisting of information about the early organs and organists at Trinity Church in Newport. This choice is well justified, since that church claims the distinction of having owned the second church organ in New England, installed in 1732. Its first organist was none other than Karl Theodore Pachelbel, a son of the celebrated European organist and composer, Johann Pachelbel.

It did not seem likely that the activities of this church were Rhode Island's only contributions to the history of music in America. Further investigation has disclosed that a considerable amount of valuable (although not readily attainable) information exists on other aspects as well. Most of this is also concerned with church music, an explanation for this feature being the position of a colonial church as a center of both religious and social life in the community. A brief study of the manuscript records and letters of the First Congregational Church (now known as the First Unitarian Church) in Providence, now in the possession of The Rhode Island Historical Society, with various single references found in certain published works, demonstrate the rewards of such research.

The year 1770 marks the first significant contribution of the church to the field of sacred music, for on July 10 of that year the first pipe organ to be heard in a Congregational church in America was played in the Providence church. The event holds interest for several reasons, the most outstanding being the revolutionary aspect of an organ being found among Congregationalists, who were fundamentally opposed to the use of instrumental music in their houses of worship. Furthermore, there is a rather mysterious factor involved, since no mention can be found about the purchase or installation of the organ in any of the church records or letters. All information must be drawn exclusively from the *Diary* of the Rev. Ezra Stiles,¹ who was pastor of the First Congregational Church in Newport at the time.

Dr. Stiles identified the organ as consisting of 200 pipes and commented that it had been installed in June, 1770. He also noted that it was a "small house organ." It is not clear whether the instrument was a gift or possibly purchased from a private owner. At any rate, the efforts of Mr. William Checkley, whose widow later married Dr. Stiles, were significant in persuading a few members of the church to obtain the organ, which was installed without the knowledge of the congregation. A local musician and church member, Benjamin West, was given a month to prepare for his first service as the organist of the church.

The actual presence of the pipe organ made the congregation eligible for a premium of 500 pounds sterling from the bequest of an unidentified Englishman, although it cannot be determined from the church records if the payment was ever received. Neither is it clear what happened to the little organ, since Dr. Stiles in his *Diary* entry for May 16, 1785, noted that "it is gone now." Furthermore, there is nothing to support any theory that it was used every Sunday. Because of the prevailing sentiments against instrumental music, the organ may have been removed to another location or else sacrificed to the fortunes of war during the Revolution with its pipes being melted down for shot.

Regardless of the fate of the organ in the First Congregational Church, its influence was great. Besides being the first "dissenting"

¹Franklin Bowditch Dexter, ed., *The Literary Diary of Ezra Stiles, D.D., LL.D.*, vol. I (New York 1901).

church organ in America, it was also the first pipe organ in the town of Providence. It apparently caused considerable consternation at the nearby King's Church (on the site of the present St. John's Cathedral) which had no organ. The church members promptly set out in search of one, purchasing their organ from the Concert Hall in Boston. This instrument was installed by the end of 1771.²

The Congregationalists entered the field of choral music by engaging the celebrated William Billings of Boston to organize a singing school at the church. The following advertisement appeared in the *Providence Gazette* for May 28 and June 4, 1774:

"William Billings informs the Public, that he proposes to teach the Art of Psalmody, in all its branches. Such Persons as are desirous of being instructed by him, are desired to leave their names at the House of Mr. Levi Hall, opposite King's Church. He will open School as soon as a sufficient Number of Scholars shall appear. N.B. Billings's Singing-Books to be sold by said Hall, and Mr. Samuel Nightingale, jun."

Since both Mr. Hall and Mr. Nightingale were outstanding members of the Congregational Church, the purpose of their association with Billings' school was obvious: to start a singing school which would benefit the church as well as the community.

The school evidently opened immediately, since the letter of resignation of the third pastor, the Rev. David S. Rowland, dated August 29, 1774, mentions the presence of some "reviving choristers." However, its duration is not known, confused probably by the departure of Mr. Rowland and the onset of the Revolution. Nevertheless, the presence of Billings in Providence is significant in the history of music in the city. Of further interest is the fact that within an area of less than a half mile there were three notable musicians. In addition to Billings there was Benjamin West, organist at the church, and at the College, farther up the hill, was a student named Andrew Law, a young Congregationalist music teacher from Connecticut. Law, who directed a small extracurricular choral group at the College, was destined to become probably the greatest music teacher of his time. The possibility that the three men might have found themselves in the same meetinghouse on some Sunday

²*Ibid.*, p. 192.

morning in 1774 or 1775 cannot be overlooked easily.

Following Rowland into the pulpit of the First Congregational Church was John Lothrop, the first of several pastors to serve for short periods during the war. Several members of the congregation, including Levi Hall, Benjamin West, and the Providence merchant, Jonathan Badger, took turns as lay-preachers during the period, for which they received remuneration. Music was obviously of secondary importance to the survival of the church during this time.

The next regular clergyman was Enos Hitchcock, who served from 1783 to 1803. A choir of some sort must have been organized, if only for the occasion of his installation in 1784, since a manuscript account of the event narrates that "the solemnity was preceded and followed by an Anthem." There are no further records to indicate any other musical activities until 1791, when a continuous singing school at the First Congregational Church began with the engagement of William Read as singing master, based on a single bill submitted by him for his services. Lack of further evidence of a similar nature makes it impossible to determine how long he continued at the church.

The next known singing master was Jacob French, born in Stoughton, Massachusetts. He advertised in the *Providence Gazette* for September 5, 1795, that he planned afternoon and evening singing classes for different areas in Providence. Church records show that he began teaching there in 1796 at a salary of \$42.50 (probably quarterly). Miscellaneous bills for the singing school indicate that musical instruments were used to accompany the singing. On August 18, 1796, strings were purchased for a bass viol through Frederick F. Jenkins, and on August 20 three clarinet reeds were bought from "Messrs. Blodgett and Mathewson." William Gerrish was paid for his services as door attendant and moving the viol from a Mr. Parson's house to the church.

Existing memoirs of Mayor Walter R. Danforth, dating from the period, narrate that French was hired to serve at the newly built meetinghouse (the former building having been sold for use as a town house in 1794), in order to have a good choir, since there was no organ in the new church.³ In the manner of many choir directors, French was vocally quite versatile, and would rapidly change from

³Walter R. Danforth, "Pictures of Providence in the Past, 1790-1820," ed. Clarkson A. Collins, 3rd, *Rhode Island History*, vol. XI (January, 1952), 62-63.

one voice part to another during rehearsals to assist insecure singers, as Mr. Danforth recalled. The same memoir also noted that "though [French] displayed artistic skill, yet he had a nasal twang somewhat disagreeable to those who had not become familiar with his voice." Some "young wags" at nearby Rea's Coffee House composed a short verse sung to the hymn tune *Mear* which Danforth narrated as follows:

Oh, could I sing like father French
Or bawl like black hens eggs,
Cry auction sales like old Bezeley
And dance like wooden legs.

However, the reader was reassured by Mayor Danforth that "none of these things disturbed Mr. French's equanimity, for he was arm'd so strong in the confidence of his own superior powers that they passed by him like the idle wind which he regarded not."

The name of another musician appears in the documents of the First Congregational Church during the period of French's school. This was Lucius Cary, who was paid for his services as "Correster" at \$15 quarterly. Numerous bills were submitted by him from 1795 through 1798. He may also have played the viol for the school and church services, since his name is found on the bill for new strings for the instrument. In 1797 and 1798 he was paid for serving as chorister and singing master, suggesting the possibility that Cary, having studied with Jacob French, was his successor when French resigned from the school. It is most fortunate that a bill exists with these same documents showing the purchase of one dozen copies of the *Bridgewater Collection*, at a cost of \$8, revealing the kind of music used by the church and also the size of the choral group directed by Mr. Cary.

The next known singing master was Moses Noyes, whose name first appears in the church record books on August 26, 1799, receiving payment for "keeping a Singing School for the Society." In the same year Samuel Pearson was also associated in some manner with music at the church, perhaps as player of the church's viol, since he received payment for the purchase of a bass string on January 31. He may have preceded Moses Noyes as the singing master, who was usually responsible for such details; but his exact position cannot be clarified further. Noyes evidently left the church in 1801, not being

listed in the record books from this time until 1805, when he returned to serve as church organist.

The details concerning the purchase of a second organ by the Congregationalists in 1802 present a most interesting example of early musical life and its problems. An organ committee led by Daniel Vinton made inquiries into the sizes and prices of other pipe organs recently installed in various New England churches. A decision was made to award the contract to John Geib, a German builder in New York, in spite of advice that his instruments were more costly than organs imported from London. This document is among the church papers, dated June 29, 1802, stating that the organ was to cost \$2500, payments beginning that month, with the instrument to be delivered ten months from July 1, 1802.

According to correspondence between John Geib and Daniel Vinton payments by the church were delayed for several months. This was unfortunate for Geib, who, deeply in debt, had been depending on the money to pay his creditors and finance the already purchased materials for the new organ. The delay caused him to be involved in a law suit. In order to protect his company from seizure Geib transferred it to his son's name—John Geib, junior—before any action could be taken. He advised Vinton to hasten the payments, since the son had already paid for the organ materials. However, even this crisis did not encourage committee action, and Geib's son was forced to put aside work on the organ in favor of other contracts. Finally, an agent for the company, E. Burrill, arrived in Providence to collect money from the church. Payments must have been met, since there exists a bill from Captain Godfrey for unloading the organ at the municipal wharf on December 5, 1803.

Apparently the organ was in use in 1804, but the earliest known organist was Moses Noyes, the previous singing master, who accepted the position at a salary of \$52 annually. His contract was increased to \$80 in 1807. The records show no singing masters at the church during this time, and it is probable that Noyes also filled this position. He resigned from the First Congregational Church in 1809, his letter dated October 9.

Noyes' successor was Oliver Shaw, a well-known Providence musician. Born in Middleboro, Massachusetts, in 1779, Shaw lost his sight during childhood, receiving his musical training from John

L. Berkenhead, the colorful blind organist of Trinity Church, Newport, and Gottlieb Graupner of Boston. He came to the Congregational Church in 1809, "resigning" for the first time in 1810 in an effort to have his beginning salary of \$26 quarterly (two dollars per week) increased. Upon a later resignation in 1811 he received a new contract for three dollars a week with a provision for four Sundays a year away from his job. This is dated August 13.

In the following year Oliver Shaw married Sarah Jencks, a member of the church, and they settled in a small house on the west side of the river (the church being located on the east side) where he taught music privately, in addition to his church duties. Two years later (1814), his salary was raised to \$39 quarterly. However, this was only temporary, since Oliver became unemployed as a result of the fire which completely destroyed the church in June of that year. Among the properties which were saved were the pipes from Geib's organ. While volunteers from both Providence and Pawtucket formed a bucket brigade from the river up to the hill to the church, John C. Jencks (Shaw's father-in-law) and other members of the church made numerous trips into the burning building to recover the pipes, all of which were brought out with no loss of life.

As the new meetinghouse was being planned, another organ committee was formed to determine what course of action should be followed to acquire a new organ. During 1815 several letters of inquiry were sent out, with the subsequent discovery that a new instrument equal in size to the previous organ could not be obtained for less than \$3000, in which case the pipes of the old organ would be discarded. Whether for the sake of economy or in tribute to the heroism of Mr. Jencks and his friends, the committee chose to have a rebuilt instrument which would make use of the old pipes at a saving of more than half the price of a new organ. The contract was awarded to the Goodrich Company of Boston, which installed the organ in time for the dedication of the new church on October 31, 1816, at a cost of \$1400.

The quarterly meeting of the Benevolent Congregational Society of the church on November 6, 1821, resulted in the establishment of a permanent music committee. Thereafter all matters related to music in the church, whether of finance or mere policy, required approval by some member of the committee. This provision was the

first mention of music in the church records following the resolution to engage Moses Noyes as organist in 1805, when the society agreed to provide whatever action was necessary in the cause of better music in the church. From 1822 all payments for church music were countersigned by one or more members of the music committee, including a single bill from Shaw for his services in directing a singing school in that year.

The duration of Shaw's position as singing master is not known, with the next notation in the records concerning singing listing Chester Pratt as instructor in 1828, at a quarterly salary of \$45. The only known expenditure for music during Shaw's service is on September 25, 1830, while Marcus Coburn was music director at \$60 quarterly. This bill was for nine copies of the familiar Handel & Haydn Society collection of church music, costing \$7.50, with the notation that the books had been purchased with the advice of a Benjamin Clifford. Henry E. Barney was paid \$40 quarterly for his services although it cannot be determined whether he was an instructor or merely chorister. A bill paid January 1, 1831, to John Calder for the loan of his bass viol indicates that this instrument was still in use at the church.

Coburn remained as director through 1830, his final statement being dated for the quarter ending January 1, 1831. Oliver Shaw rendered his final resignation in 1832, completing more than twenty-two years as organist. It is an appropriate tribute to his loyal service that there are no indications that he ever made use of the clause in his contract providing him with four free Sundays annually.

Danforth Lyon served as interim organist until the engagement of Henry Barney as regular organist at \$150 annually, six dollars less than Shaw's salary. Mr. Barney's first act was to purchase and install a lock for the console of the organ, for which he charged the church \$1.20 in his bill of June 10, 1832. Next he made some undetermined alterations to the choir loft at an expense of \$3.22. He also increased the choral library, purchasing such collections as the *Ancient Lyre* (1834), *American Harmony* (1835), *Dyer Chorister* (1836), as well as additional copies of the Handel & Haydn publication (1833). The fact that most of these books were bought in quantities of eight again gives some idea of the size of the church choir during these years. In 1836 seven mahogany bookracks costing \$12 were built for the choir loft. Choristers during the period were paid

a dollar per week, according to account slips, and the names of Edmund W. Tingley and E. W. Billings appear in this capacity.

In 1839 Mr. James P. Dunwell became organist and received \$200 annually. Daniel Morse, singing master in 1841, was succeeded by Mr. Billings, whose duties consisted of serving as choir leader, singing school instructor, and bass singer in the church choir. Billings introduced a pianoforte into the singing school sometime in the early 1840's. The instrument was evidently kept in the church chapel, since there are several bills for moving the piano to and from the chapel during 1844.

During the years from 1840 to 1850 the congregation lost interest in their singing school, and it was necessary for Dunwell and Billings to travel to Boston in an effort to obtain singers to sustain a choir. They were apparently successful, since a Miss Spears and Miss Bird were paid both for their services as singers and also reimbursed for their traveling expenses. It is not known how long they remained with the choir.

In 1846 the congregation decided that their pipe organ, rebuilt following the fire in 1814, had outlived its usefulness. Inquiries were sent to Henry Erben, who had built the organ at Trinity Church, New York, whose estimate for a new instrument was \$4000. Correspondence with E. & G. G. Hook of Boston brought a price of \$3600, which was accepted. The end of 1848 saw a fourth organ installed in the First Congregational Church.

Mid-century at the church was not especially eventful. It was a milestone, however. There was a bright new organ, not to be overlooked by any means. Furthermore, the annual expenditure for music in the church had reached two thousand dollars, in contrast to two hundred allotted to the Sunday School program, a fact which appalled many members of the church. Others appreciated the fact that leadership in a field could be maintained only at a cost. From the installation of the little house organ of 200 pipes in 1770 the church had played an important part in the development of music in America, with several of its singing masters and organists, such as William Billings, Jacob French, and Oliver Shaw, being recognized today as outstanding pioneers in the field. It is only through further research into the neglected records of these early churches that musical life in each locality can be evaluated and a history of early American music properly completed.

THE THEATRE IN RHODE ISLAND BEFORE
THE REVOLUTION

by CONSTANCE D. SHERMAN

The American Museum of Natural History

ON AUGUST 10, 1762, the *Newport Mercury* advertised on page three a "Concert of Musick, Vocal and Instrumental, to be performed at the New School-House in Providence, on Thursday next, being the 12th of August." Between the several parts of the Concert, which was scheduled to begin at seven o'clock, the company planned to present (gratis) a tragedy called

The Fair Penitent

Sciolto,	}	by	}	Mr. Allyn.
Altamont,				Mr. Quelch.
Lothario,				Mr. Hallam,
Horatio,				Mr. Douglass.
Rossano,	}	}	}	Mr. A. Hallam.
Calista,				Mrs. Douglass.
Lavinia,				Mrs. Morris.
Lucilla,				Mrs. Hallam.

In addition, the troupe promised a pastoral Farce, also gratis, entitled

Damon and Phillida.

Damon,	Mr. Sturt.
Mopsus,	Mr. Quelch.
Cymon,	Mr. A. Hallam.
Phillida,	Mrs. Morris.
Arcas,	Mr. Allyn.
Corydon,	Mr. Morris.

The advertisement closed with the announcement that there would be a concert on Friday and on every day the following week, with the exception of Saturday.

Since it was well known that any actor was a direct descendant of Satan himself, the attempt to introduce a theatre into New England was daring in the extreme. Who were these hardy pioneers, and what success attended their venture?

Lewis Hallam, a member of an English theatrical family, came

to America in 1752 with a troupe consisting of twelve adults and his three children, of whom the oldest, Lewis, Jr., was 12. After about a year in Williamsburg the company played in New York, Philadelphia, Charleston, and Jamaica, where Lewis Hallam died. The company was dissolved, but in 1758 Mrs. Hallam married David Douglass, and they returned to America with young Lewis Hallam, now 18 years old, as one of the stars.

After a season in New York and Philadelphia (where they were forced to remain outside the city limits) Mr. Douglass brought his troupe to Newport on the first theatrical invasion of New England. On June 19 in the Public Room of the King's Arms the playbill presented "a Series of Moral Dialogues in five Parts Depicting the Evil Effects of Jealousy and other Bad Passions, and Proving that Happiness can only Spring from the Pursuit of Virtue."¹ Added together these dialogues composed the tragedy of Othello. The advertisement states further that tickets are 6s each, and that the performance begins at 7 and ends at 10:30 "so that everyone may go home at a sober hour."

That the response in Newport was enthusiastic we see from Hugh Gainé's *New-York Mercury* of November 9, 1761: "The behaviour of the company here has been irreproachable; and with regard to their skill as players, the universal pleasure and satisfaction they have given is their best and most honourable testimony. The character they brought from the governor and gentlemen of Virginia has been fully verified."²

The following summer Douglass went to Providence. As public opinion was so strongly opposed to theatrical performances of any kind, he erected what was called a "school house" on Meeting Street, and here about the first of July the company began a short-lived career. Although the building was little more than a barn, and quite without benefit of modern complications such as plumbing, safety devices, or ventilation, there were good audiences. Trouble was soon brewing, however, for Douglass had neglected to consult the city fathers, and at a town meeting on July 19 it was resolved that the actors should be forbidden to continue their representations and

¹Crawford, Mary E.: *The Romance of the American Theatre* (Boston: Little, Brown and Co., 1925), p. 30.

²Dunlap, William: *A History of the American Theatre* (New York: J. and S. Harper, 1832), p. 23.

that the General Assembly be requested to pass an act banning all theatrical performances within the colony.

As Mr. Douglass ignored this, the irate citizenry drew up a petition to the General Assembly, which convened at East Greenwich, August 23, 1762. The petition states that the performance of stage plays "is the occasion of great uneasiness to many people in this Colony, but more especially to your Honour's petitioners in this county, humbly conceiving that so expensive amusements and idle diversions cannot be of any good tendency among us, especially at this time, when this Colony, as well as others, is labouring under the greivous calamity of an uncommon drought, and very great scarcity of hay and provisions.

"Wherefore your petitioners pray that you will take this matter into your consideration, and make some effectual law to prevent any stage-plays, comedies, or theatrical performances being acted in this Colony for the future."

This petition was signed by 405 men, including the pastors of the Congregational and Baptist churches, the Episcopal rector, one of the commissioners appointed to select locations for schoolhouses, and a leading physician. The act of the General Assembly, which was adopted the following day, begins as follows:

"For preventing and avoiding the many mischiefs which arise from public Stage-Plays, Interludes, and other Theatrical Entertainments, which not only occasion great and unnecessary Expenses, and discourage Industry and Frugality, but likewise tend generally to increase Immorality, Impiety, and Contempt of Religion. . . ."³

That the Rhode Islanders intended to permit no infringement of their law is apparent from the severity of the fines imposed. Anyone who rented a room or building for the use of a theatrical troupe was liable to a fine of £50 a day, while each actor was subject to a fine of £100 if more than 20 persons gathered to see the performance.⁴ The Governor decreed that this act was immediately to be proclaimed "by Beat of Drum, through the Streets of the compact Part of the Town of Providence."

According to tradition some of the more fanatical opponents of

³*Records of the Colony of Rhode Island and Providence Plantations in New England VI* (Providence: Knowles, Anthony and Co., 1861), p. 325.

⁴Although a Massachusetts law had served as model, the provisions of the Rhode Island act were far more stringent.

the theatre resolved to destroy the schoolhouse before the act was passed. But John Brown and some of his friends pulled a cannon from the gun-house near by, threatened to fire on anyone who harmed the building, and the mob thereupon departed.

The County Sheriff, Paul Tew, attended the next performance with a copy of the act in his pocket. At the end of the play he read it to the audience, and from then on no troupe ventured into New England until after the Revolution.

One of the plays which occasioned so much furor was *The Fair Penitent*, a tragedy by Nicholas Rowe in which Mrs. Siddons had starred at Drury Lane and Covent Garden.

The scene is Genoa, in the palace of Sciolto, a dignified, elderly nobleman, who has betrothed his daughter Calista to young Altamont. But Calista has secretly given her love to Lothario, a playboy whose father brought disgrace upon the Altamont family.

Horatio, Altamont's friend and husband of his sister Lavinia, philosophizes:

Were you, ye fair, but cautious whom ye trust,
Did you but think how seldom fools are just,
So many of your sex would not in vain
Of broken vows, and faithless men, complain.

Altamont slays Lothario, and Sciolto starts to slay Calista.

Hence from my sight, thy father cannot bear thee;
Fly with thy infamy to some dark cell,
Where on the confines of eternal night
Mourning, misfortune, cares and anguish dwell.

Act V opens in a room hung with black. Lothario's body is placed on a bier, while a table contains a skull, some other bones, a book and lamp. Calista, robed in black, lies on a couch, her hair in disorder. Horatio brings word that Sciolto has been slain by Lothario's followers. Calista:

And dost thou bear me yet, thou patient earth?
Dost thou not labor with my murd'rous weight?

She stabs herself, Altamont dies, and Horatio closes the play with these words of wisdom:

If you would have the nuptial union last
Let virtue be the bone that ties it fast.

As an antidote to so much tragedy, Mr. Douglass' company presented *Damon and Phillida*, a ballad opera by Colley Cibber. Cory-

don, an old shepherd of Arcadia, seeks the advice of the nobleman, Arcas, because his daughter Phillida flouts Cymon and Mopsus, the two brothers who love her.

Typical of their wooing is this song:

How can you be, can you be,
How can you be so hard on me?

So it is not strange that Phillida shuns their doleful company for Damon. Arcas promises to double Phillida's dowry; thereupon the inconstant Damon returns to wed her, and they sing:

But in Love we still find,
When the Heart's well inclin'd,
In One, only One, is the Joy.

The leading member of the troupe was David Douglass, a gentleman of means who virtually ruled the American theatre for three decades. He died, as a magistrate in Jamaica, in 1786. His wife (the former Mrs. Hallam) was a very beautiful woman, who did much to help make the American theatre dignified. Her son Lewis (1740-1808) played leading roles in both tragedy and comedy for fifty years, and another son played minor roles such as that of Cymon.

Mr. Owen Morris, the Corydon of the ballad opera, was the oldest actor on the American stage. Mrs. Morris and her maid drowned in December, 1767, while crossing from Staten Island to Bergen on a ferry. The wind upset the scow about ten yards from shore, and the two horses drawing the stage wagon also perished.

NATHANAEL GREENE'S LETTERS TO "FRIEND SAMMY" WARD

edited by CLIFFORD P. MONAHAN and CLARKSON A. COLLINS, 3rd

[concluded from October, 1957, v. 16, no. 4, page 121]

Potowomut 17 January 1774

Friend Sammy

I have just returned from Mr Benj Gardners weding we kept it up three or four days. I am almost persuaded to think my self a person of some consequence, as there was only a few choice Spirits there and they selected out a great number, claiming equal right from Relationship and connexion. The Bride was dressed in a Cadeed Lutestring Gownd eprieg'd flonced and furbalow'd in high taste her head was dressed with a Laced fly Long Lappets, the rest of her dress was of apiece

which [I] leave your imagination to frame, as I am no great conissur in female furniture am at a loss for names to convey my ideas. The Bride looked rich but not neat, Amiable but not handsome, so much for the weding.⁴⁵ There has been snow storm upon snow storm all the face of the earth is covered with Virgin Snow, altho its deep and difficult to get abroad, yet I cant confine my self long from Potowomut, where we appear as the People of old did that went into the Ark Male and female. Captain Sweet is arrivd and although he has made a bad Voyage yet its very agreeable to receive the remains of a Shattered fortune. As to the health of the Family here Polly will give you an account. Our Court is coming on, a flood of Lawyers is pouring in upon us from all quarters Mr. Arnold amongst the rest, if this collection of trifles is or can be of any service to you, you are welcome to it. Polly is waiting I can't write any more. Make my compliments agreeable to all friends in haste
Your assured friend

N Greene Jr

Potowomut March 7, 1774

Dear Sir

Your Daddy has made us an agreeable Visit. I could not prevail on him to go to Coventry, the most I could obtain was a promise next time he came to Greenwich, he informs me of your disagreeable situation. You have my good wishes for your speedy recovery. I wish you had acquainted a physician with your complaint a little earlier it might have been cured with less pain and difficulty. I had a very agreeable Visit at Coventry from Sister Greene, Nancy & Tom Arnold, they favored me with their company several days. I receivd a letter from Tom & Jo Harris yesterday full of I know not what, but Bachelors & old Maids were the principal subjects, the warm season is coming on I suppose like other Animals the blood begins to warm in their Veins and raises thoughts of Matrimony. Brother Bill has got home and is not a little mortified at the ill success of his endeavors. I have been

⁴⁵Benjamin Gardiner, son of John and Mary (Taylor) Gardiner, of South Kingstown, married Elizabeth Wickes of East Greenwich, daughter of Thomas and Ruth (Browne) Wickes. The groom's father was one of the wealthiest of the Narragansett planters. The bride's aunt, Elizabeth (Wickes) Greene, was the wife of Judge Philip Greene and the mother of Nathanael's third cousin and close friend, Christopher Greene, colonel of the First Rhode Island Regiment during the Revolution. Caroline Robinson in *The Gardiners of Narragansett* (Providence, 1919) gives the date of the wedding as June 13, 1774. This letter, however, and a notice of it in the *Providence Gazette* of January 22 prove that it took place in January.

promising my self the pleasure of your company in Coventry ever since I saw you, many happy moments has fancy painted out in imagination, but your dady has disturbd the agreeable reflections by the information he gave of your Situation. Make us a Visit to Greenwich as soon as ever your able to Ride, give us a line to notify us before your Arrival as a herald. My heart is large, but you hold a large share in it and it is so vain and Covetious as to wish and expect an equal return, and nothing could mortify it more than a conviction to the contrary. if I am out in my reckoning I charge you not to undeceive me. Your Daddy is waiting with as much impatience as he does when Dinner is detaind and he very hungry. My Compliments to good Naturd Poll, to friendly Hanncin, and Chattering Debby and all the rest of the Family. I wish you all well and happy and am with great esteem your sincere friend

N Greene

Coventry July 10 1774

Friend Samuel

Please to deliver the inclosed Cards to your Sisters— on the 20th this Instant I expect to be married to Miss Kitty Littlefield at your Uncle Greens,⁴⁶ as a Relative of hers and a friend of mine, your company is desird upon the occasion. The company will be small consisting only of a few Choice Spirits— As she is not married at her fathers house she declind giving any an invitation but a few of her nearest relations and most intimate friends— There will be my brothers & their Wives,⁴⁷ Mr Varnum & his Wife,⁴⁸ Polly Greene,⁴⁹ Phebe Sheffield,⁵⁰ & Betsy Greene,⁵¹ Christopher Greene & Griffin Greene & their Wives⁵²— and

⁴⁶The ceremony took place in East Greenwich at the home of Nathanael's third cousin, Sammy's *Uncle Greene*, later Governor William Greene of Rhode Island. Catharine (Ray) Greene, wife of Governor Greene, was Sammy's aunt. The bride, Kitty Littlefield, was a niece of Mrs. Greene.

⁴⁷Nathanael Greene's brothers living at the time were Jacob, William, Elihu and Christopher. Jacob had married his cousin Margaret Greene. Christopher had married Sammy's sister Catharine.

⁴⁸James Mitchell Varnum (see note 15) was married to Martha Child, daughter of Cromwell Child of Warren, Rhode Island, February 8, 1770.

⁴⁹Mary Greene, 1756-1829, was a daughter of Richard and Sarah (Fry) Greene of Potowomut. Her father, one of the great landowners of the colony and a man noted for his wealth and hospitality, was known as "King Richard." Although the Potowomut estates of Nathanael's family and of "King Richard" Greene lay close to each other, their nearest common ancestor was Surgeon John Greene, the founder of the family.

⁵⁰Phebe Sheffield, daughter of Benjamin Gorton Sheffield of Jamestown, Rhode Island, later married Charles Greene, first cousin of Nathanael.

who from Block Island I dont know, and Mr Thomas Arnold,⁵³ these are all excepting your family— Your Uncle Hubbard, & aunt & your aunt Green was up here Yesterday, both your Aunts seems to be in a declining way⁵⁴— tho I think they are rather better than they have been some time past— Your Daddy is appointed one to attend the Congress,⁵⁵ for which I rejoice, as the mean motives of Interest, or Partial distinction of Ministers of State will have no influence upon his Virtuous Soul. like Cato of old hee'l stand or fall with the Liberties of his Country— Heaven bless their consultation with her seasoning grace, and crown their resolutions with success and triumph— The Ministry seems to be determind to embrue their cursed hands in American Blood, and that once Wise and Virtuous Parliment, but now Wicked and weak Assembly lends an assisting hand to accomplish their hellish schemes— The Soldiers in Boston are insolent above measure, soon very soon expect to hear the thirsty Earth drinking in the warm Blood of American Sons. O how my eyes flashes with indignation, and my boosom burns with holy resentment— Should any of that Pest of men, those Scourgers of Society, fall a sacrifice how would the Earth heave in her very bowels to disgorgue such Pisonous matter as runs from their Veins. O Boston Boston would to heaven that the good Angel that destroyed the Army of Senacherib might now interpose and rid you of your oppressors— How is the design of government subverted, that which was instituted for the increase of the happiness of individuals and for the preservation of society in general should be made an instrument to rob us of one and destroy the other, how happy has been our situation when cloath'd with the white robes of Peace and every one enjoyed the fruits of his Labour, but these are days that serves but to embiter our present reflections by contrasting our former happy condition with our present distressed situation— Wheres that Principle that Philosophers tells us is implanted in the human Soul, that smiles with approbation upon noble and generous Actions, those wretches must be lost to every sense of shame and

⁵¹Probably Elizabeth Greene, youngest daughter of Judge Philip Greene.

⁵²Christopher Greene (see note 45) was married to his third cousin, Anna Lippitt, daughter of Jeremiah and Welthyan (Greene) Lippitt. Griffen Greene (see note 26) was married to his third cousin, Sarah Greene, daughter of Judge Philip and Elizabeth (Wickes) Greene.

⁵³See note 27.

⁵⁴Judith Ray, eldest sister of Sammy's mother, was married to Thomas Hubbard of Boston in 1747. She died March 8, 1775. Although both aunts seemed to be "in a declining way" Aunt Greene, the governor's wife, lived until January 29, 1794.

⁵⁵Governor Samuel Ward and his former rival Stephen Hopkins, their bitter enmity forgotten, represented Rhode Island in the First Continental Congress.

principle of Virtue, or else from the smiles of one and the harrowings of the other we might receive better treatment from them—I am just going to meeting therefore must conclude, they were all well at Potowomut, make my Compliments agreeable to all the family, my regards in particular to your Sister Hannah, and believe me to be your sincere friend

Nath Greene

[Superscription]

To
Mr. Samuel Ward Jun
Westerly
Per favor
Mr. Babcock

Charlestown Decem 21st 1782

Dear Sir

This covers a letter from Mrs. Greene for you and Miss Celia.⁵⁶ She has given you I imagine the anecdotes of this Country, as she loves and admires you. It is a long time since you and I corresponded. My regards for you are as warm as ever. In early life I loved you; and that affection continues with increase. It gives me great pleasure to hear all your friends and acquaintance speak highly of your Merit both in private and in public life. I always expected you would make a valuable Citizen and should have been greatly disappointed had reports said otherwise. Your Marrying into such an exemplary family and getting such prudent and virtuous wife was a happy circumstance to confirm you in a just line of conduct.⁵⁷ Continue my dear friend to follow the maxims of rigid virtue they afford more pleasure in life and greater security in death. The more I am acquainted with the world the more I am convinced that the virtuous are only happy. I have seen many new things since we parted, been exposed to many dangers and hardships; but I have seen nothing that could afford me any consolation but a sense of acting agreeable to the dictates of justice and humanity. When I took up my pen I did not expect to have written you ten lines much less have been drawn into these moral reflections. But my esteem for you, warmed with generous wishes for your happiness, has given birth to them. Take them as they are meant, the effusions of friendly regards. Caty has her health

⁵⁶Celia Greene, daughter of Governor William, was born June 15, 1762. In 1786 she married her first cousin Colonel William Greene.

⁵⁷Samuel Ward had married Phebe, daughter of Governor William Greene on March 8, 1778. She was born on March 8, 1760, and died September 11, 1828.

pretty well for this climate, is much esteemed by both the Army and the people, as well as loved and admired by her husband. In this situation one would suppose she ought to be happy, but her absent children are a great deduction. A divided family leaves a blank in the heart that often causes a flowing tear, and yet she cannot think of returning without her husband. Adieu my dear Sir. I have many matters to do tonight, and Major Burnet⁵⁸ sets off early in the Morning for Philadelphia to carry the agreeable news of the evacuation of Charles[ton] and I hope a happy close to the Southern war. The evacuation took place the 14th and the 17th the enemy went to sea—

N Greene

Carolina December 23d 1782

I have wrote several letters to you my beloved friend and cousin but I was prevented from sending them Either by not liking what I wrote; or some other cause— This would indeed be a poor Excuse if I was in your debt;— I am too proud to be under obligations to any body— and so I hope you will be when you receive this. You must think this an obligation however untill you acknowledge the receipt of it— Tho there is nothing of consequence in it but the expressions of tenderness yet you must remember that it is no small thing for a lady who is as fond of society as I am to break a way from company and the most splended amusements to write to an *absent* indifferent and negligent cousin

I think of you with delight— with affection and the purest friendship— This my letter will prove because I have no prospect of entertaining you by any thing that I can write but from a selfish pleasure it affords me in supposing my self in conversation with you— The Gen writes. his letters I suppose are well stored with Politicks; so I shall say nothing upon that subject— I must however tell you that we have got possession of Charlestown or rather Jerusalem for it is all in all with this country— Now *we* have drove all the lobster backs out of this country— indeed I know not what we should have done this winter without Charlestown— for you know the country is not the place for amusement and as the army has gone through so many distresses and fatigues I think a little relaxation is but just and proper— apropos *anecdote* while Genl Greene and his army were wandering like the lost Jews in the state of North Carolina— the Govn'r of the South Carolina state was obliged to seek protection in the army— his character I need not attempt as I suppose a man of his abilities and worth and consequence in life can not be a stranger in any part of the world— his name is

⁵⁸Major Robert Burnett, aide-de-camp to General Greene from March 23, 1778, to the end of the war.

Rutledge— after a defeat the Genl, Govnr and the other officers of rank being much fatigued went into the best quarters they could find which was little better than a hovel— Some time after the Genl and govnr who both occupied one bed had got into it the Genl complained that the Govnr was a very restless bedfellow. Yes Genl says the Govnr you have much reason to complain who has been kicking me this hour— They both denyed the charges— which put them upon examing who was in fault and behold the Genl of the southern department— the Govnr of the rich state of South Carolina, and a— how shall I write it— A— Hog— (who perhaps thought he had a right to take a place with a defected General) had all crept into one bed together do you not think that this is a most Laughable scene— I could give you many more if time would permit

Your old friend Major Peirce⁵⁹ who is an aid to Genl Greene begs me to let him write a (P S) in my letter but I will not for several reasons; in the first place I am ashamed he should see my letter and in the next I have only room to give my love and compliments to all friends— before this my Dearest Brother I hope has recovered— pray write by the return of Major Burnet

C Greene

Mulberry Grove
April 4th 1786

Dear Sir

I got your Letter from Virginia and the one you wrote me after your return home. I thank you kindly for the Deed of relinquishment from Mr Henry Banks.⁶⁰ It will afford me the better opportunity of disposing of the Island to advantage; but I am so much prejudiced in favor of it, that I am determined to sell my property in South Carolina and hold that as few are sensible of its value. Mr. Eustace who formerly had the Vineyard in Virginia for making wine has lately been to Cumberland⁶¹ and says it is the first place upon the Continent which he has seen for

⁵⁹William Pierce of Virginia served as aide-de-camp to Generals Sullivan and Greene throughout the war. He was voted a sword by Congress for his gallantry at the Battle of Eutaw Springs.

⁶⁰Henry Banks, 1761-1836, was a brother and business associate of John Banks, 1756-1784, whose failure and death left Greene responsible for debts incurred in order to clothe and feed his army during the war.

⁶¹In 1782 the grateful states of North and South Carolina and Georgia made Greene large grants of money and land. Included in the Georgia grant of around 24,000 acres were Cumberland Island about one hundred and twenty miles south of Savannah, and Mulberry Grove, the confiscated estate of the former lieutenant governor, some ten miles from the city.

raising Grapes for making wine and that he will undertake it on his own account if I will only grant him a few Acres for tryal. It will be a most valuable property if it should be good for wine independant of all the other staples— How and where did you get the Idea of my having disengaged my self from my guarantee Bonds. I wish it was true but it is not. However the business is in a good train and I am under little apprehension of suffering. But it still hangs heavy upon my spirits as life and Lawsuits have uncertain issues— Misfortunes have been hovering about me ever since my arrival. I had fifty barrels of Rum burnt soon after I came here and a little time ago I had forty five sunk and spoiled. These two losses, the low price which Rum has sold for, and my Crops falling short more than one third in the first instance, has involved me in a disagreeable situation. And how to extricate my self I know not.—

Our situation here is pleasant and convenient. The house is large the garden extensive and elegant. The Trees shrubs and flowers are numerous and beautiful. There is a great variety of fruit Trees which add both to the pleasures of sight and taste. There are few situations to the Northward which have more natural beauties than this; but I should value it more if I could spend the whole season on it. We go to Cumberland in July— We are now engaged in planting and if no new misfortunes attack us we have a good prospect for a fine crop.

Mrs Greene got your letters and intended to answer them by this opportunity; but she fell down sprained her ancle and hurt her hip this morning which will prevent her writing. This misfortune is the greater from her peculiar situation being under hourly apprehension of an event which her hopes and fears are constantly struggling with. The Children have all had the small pox by inoculation favorably; and the family are generally in good health. The Children improve fast in reading and writing and you would be surprised to see the progress they have made in the grammer and Geography— Mr. Miller⁶² is a great acquisition and I am not sorry Mr. Dow disappointed me— Remember us affectionately to the Governor and his Lady Mrs. Ward Miss Celia and all the family.—

Yours affectionately
Nath Greene

Col Ward

⁶²Phineas Miller, a native of Middletown, Connecticut, and a member of the class of 1785 at Yale was employed as a tutor for the Greene children. In 1796, ten years after the death of General Greene, Miller and Mrs. Greene were married at Philadelphia.

concluded

BOOK REVIEWS

Massachusetts Records, A Handbook for Genealogists, Historians, Lawyers, and other Researchers, by Richard LeBaron Bowen. Privately Printed, Rehoboth, Massachusetts, 1957. [10], 66 pages, map. \$4.00.

No other region in the world has archival resources comparable with those of Massachusetts. They are incredibly complex, however, for besides the records of Colony, Province, and Commonwealth, there are those of 14 counties, 39 cities, 312 towns, and 500 parishes. To illustrate the problem, seventeenth-century Norfolk County consisted of what later became New Hampshire and the northern part of Essex County, while modern Norfolk consists of the southern and western parts of old Suffolk. This is a sample of the many pitfalls for the beginner.

Mr. Bowen's book includes a great amount of information which will be entirely new to some researchers in the Massachusetts records and which others may well have forgotten. Believing that everyone concerned with these records will immediately order a copy of this book and discover its merits for himself, I shall confine this notice to some supplementary remarks which may be useful.

It would have been helpful had Mr. Bowen distinguished more clearly between the courts of Common Pleas and the courts of General Sessions. The latter dealt with individuals more than with property, with the drunks and servants whose names may appear in no other records. Some county clerks have never heard of the courts of General Sessions.

Mr. Bowen might well have explained more fully the differences between church, parish, district, and town records, and how their contents change as a parish becomes a district and then a town. Church records never contain the list of taxpayers, who supported the meetinghouse and the minister. Episcopal church records are particularly important because Episcopalians sometimes refused to register the births of their children with the towns, and their ministers often performed the marriage service for Congregationalists who did not care to face their own clergymen.

There are a few additions which Mr. Bowen might have made. He recommends that the researcher use the Session Laws rather than the codes. Unfortunately no library has a complete file, and some are hesitant about permitting these ancient volumes to be handled. Now, however, a complete file in microprint form is available in the Early American Imprints series published by the American Antiquarian Society. Since Mr. Bowen wrote, the Massachusetts Historical Society has acquired the manuscript records of the Boston Overseers of the Poor, containing literally thousands of names of "lost" persons and early nineteenth century immigrants.

One change should be made in the next edition: the reference to "the ecclesiastical courts" on page 43 should be eliminated, for there never were such in Massachusetts. It is significant that here the functions traditionally reserved to ecclesiastical courts in Europe were all exercised by civil courts.

CLIFFORD K. SHIPTON

Shirley Center, Mass.

The Civic and Architectural Development of Providence, 1636-1950.

By John Hutchins Cady, F.A.I.A. Providence, The Book Shop, 1957. 320 p. \$12.50

Maps and illustrations number close to three hundred in this handsome volume. Readers familiar with the city will wish there were several hundred more, while strangers may be astonished at the wealth of pictorial material available to a Providence historian.

Is there another American city so interesting from an architectural point of view? I know of none where three centuries of civic development are as generously represented in ancient chestnut beams, good red brick and gray granite, ornamental ironwork and time-defying gingerbread. As if to reinforce this impression, the bold terrain of the East Side ridge and its surrounding waterways provides an unusually strong link with the past. Key reference points change relatively little from generation to generation. Rather, they suggest continuity, like the Rock at Quebec. In such an environment people are aware that others will follow them.

It is one virtue of Mr. Cady's book that its orderly chronological arrangement does not detract from this timeless quality in Providence. For a moment, on page 162, a two-car cable tram clanks along a traffic-free Waterman Street. The fashionable City Hotel, gone since 1903, remains ever fashionable for us, with horse-drawn hacks clustered on the cobblestones before its door.

The author's lifelong hobby of photographing the changing structure of his native city gives added dignity to this work. He respects Providence. His book does not emphasize the quaint or old-fashioned, but it will be an invaluable guide for all who are attracted by curious details. Compiled by one who is an architect as well as a scholar, it is history which seeks to explain the past in documentary rather than romantic terms. Over all is an unhurried fidelity to the requirements of his task—an approach which was well expressed in the town's specifications for repairing the first Weybosset Bridge, about 1660: ". . . and to planke with planks until it be sufficiently planked."

There is no precedent for Mr. Cady's kind of history, though the volume seems in the tradition of Welcome Arnold Greene's 70-year-old *Providence Plantations for Two Hundred and Fifty Years*.

That monumental work, however, was arranged by subjects, while Cady's progresses by periods of a decade or so, with the chapters falling into three topographical groupings: "The Neck" (1636-1800); "Weybosset Side" (1800-1900); "East Side, West Side" (1900-1950).

Within this framework virtually every important street and every building of any significance is accounted for. The broader changes, such as the railroads' friendly tussle with the civic center for possession of the old cove, receive lengthier treatment, as does the downtown area's perennial encroachment on Narragansett Bay, and the latter's spectacular counterattacks.

Just enough general history creeps into the text to illuminate the physical evolution of one of the nation's oldest cities.

The Dorr War, for instance, receives one page.

John Hutchins Cady's book should be of more than local interest. In this era of frenzied destruction, planning and rebuilding, Providence offers an instructive case history. Its mistakes and some of its achievements are in the open for all to see. The pattern of its development is, in many respects, unique, but its lessons have widespread relevance.

When Chicago was a prairie village, the city of Providence passed an ordinance requiring that all newly filled land on its shores be defined by stone retaining walls. This was to prevent the stealing of its waterways, and it was done. There have been good periods and bad periods, but Providence always seems interesting. The opulence of its 19th century architecture is shown bearing the same relationship to the classic First Baptist Meeting House as the Corliss steam engine had to the ship *Ann and Hope*. Colonial residences were not admired until long after the Civil War. Attrition takes a paralyzing toll.

Mr. Cady believes that its history is among Providence's greatest assets, and he has done much to cultivate an understanding of this where it is most needed — at home. Appropriately, his book is endorsed by the Providence Preservation Society. A few of its chapters, in an earlier form, were published in *RHODE ISLAND HISTORY*.

Here put together, all the "planks" form a worthy bridge, staunchly pegged with footnotes and a serviceable index.

ROBERT N. COOL

Providence, R. I.

NEWS - NOTES

Members and visitors to John Brown House will be pleased with the appearance of the building. The trim has recently been painted, and protective coverings have been fitted to the window ledges. The fence was also repainted during the summer. The work was in large part made possible by contributions enclosed with the 1956 dues by members of the Society.

* * *

For more than a year Dr. Alan S. Trueblood, associate professor of Spanish at Brown, has been carrying on research in the Greene Papers and the Nightingale and Jenckes Papers in the Society's library. These papers contain the correspondence and accounts of a number of Rhode Island merchants who lived in Chile in the first half of the nineteenth century. Dr. Trueblood has recently been granted a Fulbright scholarship which will make it possible for him to spend a year in Chile tracing the relationships of these merchants with the Chilean people.

* * *

On October 11 to 13, the National Trust for Historic Preservation held its eleventh annual meeting at Salem and Swampscott. Mr. and Mrs. Monahan represented the Society; other Rhode Islanders were Mr. and Mrs. William Slater Allen, Mr. Lachlan F. Blair, Mr. and Mrs. John Nicholas Brown, Mrs.

George Downing, Mrs. Paul W. Fletcher, Mr. Richard B. Harrington, Mrs. Arthur B. Lisle, Mr. Donald Shepard, Mr. and Mrs. Norman Smith, Mr. and Mrs. Stuart W. Stein, Miss Helen T. Sutherland, Mr. and Mrs. William Diaz Warner, and Mrs. Gilbert Warren.

* * *

Mr. and Mrs. Alden L. Littlefield have presented the Society with pieces of pewter from the service of the Newman Church in Rumford. There is a pear-shaped flagon with a pedestal base, 11½ inches high, inscribed "The gift of Mrs. Sarah Bishop To the Church of rebooth 1727," with marks to indicate it was possibly made by William Nicholson, who was admitted to the London Pewterers Guild on September 3, 1721. In addition there are two small beakers, one with a handle; a covered pint baluster measure, 5¼ inches high with a double volute thumb piece, having the owner's initials, C B impressed on both the cover and the handle; and a quart pear-shaped mug with ball terminal handle, ca. 1790.

Mrs. Albert F. Cappelli has also given the Society pewter pieces from the Six Principle Baptist Church in West Greenwich: a 10¼ inch pewter plate marked *Calder*, a chalice with the typical Calder shape and a pair of whale oil lamps. These descended from Deacon Richard Spencer.

* * *

A grant of \$3500 from the Rhode Island Foundation has enabled the Society to proceed with the restoration of John Brown's chariot. It was sent to Staten Island in June, where it will be renovated under the supervision of Col. Paul Downing. A special committee consisting of John Francis Brown, chairman, Prof. Charles Wilson Brown, Mrs. Albert Harkness, George W. Jones, C. Prescott Knight, Mrs. Clifford P. Monahan, and Thomas I. Hare Powel is in charge of the project.

* * *

John H. Wells has indexed completely the Rhode Island census for 1850. This is a very important piece of work, since this is the first federal census which lists in detail each family with the names of the children, place of birth, occupations of adult members of the family, etc.

* * *

Rhode Island, the Development of a Democracy, published by the Rhode Island State Board of Education in the fall, is for sale at the Society's headquarters for \$3.00. "Based for the most part on secondary sources, this text, designed for use at the secondary school level, was compiled by Paul F. Gleeson of the Providence School Department, who was assisted by Mrs. Eleanore B. Monahan of the Moses Brown School faculty and by Mrs. Mary Munson Donnelly of the Warwick School Department."

* * *

The Museum Committee is proud to report that William Greenwood's oil portrait of Betsey Jenkins has been skillfully conserved by Morton C. Bradley, Jr. This is one of the Society's most valued portraits and hangs in the southwest room on the first floor of John Brown House.



37. BREAKFAST TABLE

Mahogany

Newport 1770-1780

This style of table is often referred to as a Pembroke table, but they are more properly called breakfast tables.

Even though the Quaker simplicity of the Townsend-Goddard family is abundantly evident in its design, the high quality of the mahogany, the careful fluting, stopped at the bottom of the legs, and the addition of the drawer, keep this table from being commonplace. There is a distinctly Oriental air to its shape and proportion, and doubtless much of the inspiration which came to the Townsend-Goddard group came from the Chinese furniture which occasionally found its way to England and America. The drawer has very thin sides — as one would expect.

Ex-collection Henry A. Hoffman



38. TALL CASE CLOCK

Mahogany

Newport 1760-1770

Undoubtedly the case was made by one of the Townsend-Goddard family, but without a label or other documentary evidence it is not now possible to name the individual. Certainly it was one of the more capable of this family of cabinetmakers. The details are accomplished with a sure hand and an appreciation of the proper forms of embellishment for a clockcase.

Beginning with the finials, we find a typical Goddard-Townsend fluted urn surrounded by an unusually bold flame. The moulding of the bonnet, broken out under the center finial, adds to the interest of the bonnet and provides for insertion of a key block. The four fluted columns supporting the bonnet are of fine proportion and the caps and bases are turned with finesse. The blocked door of the central case is surmounted by a carefully carved shell whose radiants were designed so as to emphasize the importance of the shell. On each side of the door the quarter columns repeat on a larger scale the columns of the hood. The base, with its chamfered corners and raised panel, gives a balance to the over-all design. The feet have the typical Townsend-Goddard profile. All in all it is a case that compares favorably with the best examples.

The clock itself and the dial, bearing the name of Marmaduke Storrs, London, was probably considered, at the time the case was made, as being an appropriate addition to the case by reason of its being made by a London clockmaker. A similar case, bearing the label of John Townsend, in the Metropolitan Museum, has English works by the English clockmaker William Tomlinson.

Ex-collection C. Prescott Knight



39. DESK

Maple and Mahogany

Newport 1740-1760

This maple desk with mahogany interior is probably unique and, in addition, has great beauty of design. The development of the interior is far beyond that which is usually found in desks of this type and is evidently the principal reason for selecting mahogany for the interior. The four shells are the so-called earlier type ascribed to Job Townsend. The pigeonholes, topped by drawers faced with concave semicircles, are divided by typical partitions. The double tier of drawers and the division between the center section of the interior and the end sections is reminiscent of the interior design of desks during the first half of the eighteenth century.

The frame and drawers of the desk are conventional in form as are the feet, except that the shaping of the feet is unusually well done and is in the best Townsend-Goddard tradition.

The documentary value of this desk is very great, and a careful study of its many details of design and execution yields much knowledge of the Townsend-Goddard school.

Ex-collection Henry A. Hoffman



40. DINING TABLE

Mahogany

Probably Newport 1750-1760

This table is a prime example of superb craftsmanship. The mahogany was selected with great care and shaped and joined in a masterful fashion. After some two hundred years of use, it stands today unspoiled in any respect.

The most interesting parts to the student of American furniture are the legs and feet. The photographer fortunately selected an angle that gives all the important details. The inside edge of the leg has an almost straight line; the knee is graceful; and the claw and ball foot is of an unusual shape and form, similar to many other examples, but nevertheless sufficiently different in detail to establish it as a type. There are only two other tables with this type known to the writer. Since all three tables have a Rhode Island background of ownership, a Newport origin is assigned, even though New York might be considered a possibility.

Ex-collection Henry A. Hoffman

THE RHODE ISLAND HISTORICAL SOCIETY



NEW MEMBERS

September 1, 1957 — November 30, 1957

Mr. Thomas R. Adams	Mr. Edward W. Lawrence
Mr. George N. Angell Portland, Oregon	Centredale, R. I.
Mr. Phillips D. Booth Rumford, R. I.	Mrs. Earl C. MacKay Lincoln Park, R. I.
Mr. Francis G. Dwyer Middletown, R. I.	Miss Janet S. MacLeod
Mrs. Anthony Gosse	Mrs. Arthur N. Peckham Kingston, R. I.
Miss Terry Hanna	Mr. Otto Seidner Westerly, R. I.
Mr. Herbert E. Harris, Jr.	Mr. Achille G. Vervena
Mr. Elliott P. Joslin, Jr. Warwick, R. I.	Mrs. Achille G. Vervena

LECTURES

January 9, 1958, Thursday	8:30 p.m.
Steamboating on Narragansett Bay A. LIVINGSTON KELLEY, Chairman of the Board, Providence Institution for Savings	
February 16, 1958, Sunday	3:30 p.m.
Touro Synagogue, Newport, Rhode Island RABBI THEODORE LEWIS, Touro Synagogue	
March 23, 1958, Sunday	3:30 p.m.
Counterfeiting in Colonial Rhode Island <i>(illustrated with slides)</i> KENNETH SCOTT, Professor, Department of Modern Languages, Wagner College	