



Tea & Trade

Porcelain from Cocumscussoc

Caroline Frank, MA, Brown University, 2003

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A circa 1740 overmantel painting of the John Potter family of Matunuck, R.I. taking tea from a flower encrusted tea service. Newport Historical Society.

The most striking thing about the assemblage of nearly 200 Chinese porcelain sherds found during excavations in the grassy waterfront area of Rhode Island's Cocumscussoc site is its diversity. While there are clearly several sets contained within this collection, there are also many fine pieces that stand alone.

Diversity is, indeed, one of the most striking characteristics of the early history of Cocumscussoc. Prior to European occupation of this western shore of Narragansett Bay, the area of Cocumscussoc has been described as the "capital" of the Narragansett world (Woodward; Updike). The Pequot Trail passes immediately to the west of the site and the Bay bounds its eastern edge, positioning Cocumscussoc along two central arteries of both Native American and later European trade and communication. Roger Williams and Richard Smith Sr., early English immigrants to

New England and Cocumscussoc's first European residents, were perhaps both drawn to the site more for its centrality in the existing Native world than for its geographic location alone. In the 17th century, the site held "cosmopolitan" appeal for the worldly individuals who made it their own. The cosmopolitan character of Cocumscussoc was maintained until the mid-18th century and, as will be suggested in this article, such a multicultural character is ultimately related to the diversity of porcelain found on the site.

This article is divided into two sections. The first describes the porcelain assemblage obtained through excavations at Cocumscussoc and the method used to sort it. In order to address the question of dating, this section includes some of the established wisdom on the appearance of certain porcelain types on the world market and in colonial America. The next section

—continued on page 11

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Note from the President

When I look back at my last note in the *Chronicle*, I am astonished to see how much we have accomplished in the past three months.

The Trustees now have a full slate of officers, with Carol Palmer accepting the job of Vice President following Paul Christiansen's slide over to Treasurer. In addition to her role as Public Relations chair, Carol, as VP, has done an incredible job of placing herself where needed and helping to oversee the day-to-day operations of the Castle. I couldn't do my job without her.

As Treasurer, Paul Christiansen has moved to transition the Castle to new financial software and to put our 2006 accounting in order, while keeping up with the many bills our organization generates. It is a demanding job, and we hope to soon hire a bookkeeper so the Treasurer can focus on his important role of financial management and fiscal oversight.

Diane Amaral assumed the chair of our nationally-recognized youth education programs. Since April the Castle has served nearly 500 students/chaperones with on-site tours and in-school trunk shows, and has continued the ground-breaking *Documents and Discovery* program with Forest Park Elementary School. Jan Breault, Betty Follansbee, and Louise Duckworth, along with a supporting cast of docents and volunteers, have been truly phenomenal.

Jan Breault once again has filled the Past-President slot, and has been pivotal in keeping the office open. She has organized the office volunteer staff and initiated a much-needed overhaul of the filing system. We are indeed indebted to Jan, Betsy Steinman, Maggie Skenyon, Katie Frechette, Bonnie Leonard, and others for their many hours (wo)manning the office. The Castle would be at a standstill without them.

In a related note, I am pleased to report we have hired temporary help to staff the office during the Castle's business hours, Thursday-Sunday. We are delighted to welcome Celia Donovan, who began work on June 29.

In reviewing the Castle's job description for the Resident Director position, the Board has agreed that in the past we have expected too much from one person. The Board is exploring options for replacing the full-time Resident Director with part-time or consulting positions in key areas (administrative work, caretaking functions, museum activities, and non-profit management). The Board is expected to identify alternatives shortly and present them to members for comment. Then we will begin a search for the right person(s) for the right job(s).

To date the special events this year have been astounding. Bridges to the Past on opening day turned our site into a 17th-century encampment with sutlers

and pirates (the latter invading Wickford village). We are indebted to chair Melissa Powers, and to Carol Palmer and other Castle volunteers for their talents, time, and boundless energy in organizing this wonderful event. And thanks also to John McNiff and the Roger Williams Memorial in Providence, that cosponsored the two-day program with the Castle.

Initially, things looked bleak for Strawberry Festival. A soggy Saturday meant rescheduling to the following day that, thankfully, was a perfect early summer Sunday. The event drew more than 750 visitors, and net revenue exceeded our target. More importantly, this longtime Castle tradition and the fantastic community spirit it engenders was kept alive. Jane Rawlings was the miracle-working event chair who, with the help of committee members Meg Potter, Becky Allen, Carol Palmer, Maggie Skenyon, Ed Rawlings, Diane Amaral, Ann Waring, Pam Dumas, Jackie Gildersleeve, and Paul Christiansen pulled it off with seemingly effortless aplomb. Also, the assistance of a myriad of other Castle volunteers, especially our Boy Scout traffic routers and our sticky shortcake servers, was indispensable. Hats off to all!

On June 4, the Trustees treated the Castle Docents and their guests to a delightful afternoon tea with a impressive selection of elegant finger foods. Thanks to Jackie Gildersleeve, Becky Allen, Frank Boffi, Jan Breault, Carol Palmer, Karen Pizzarusso, Maggie Skenyon, Betsy Steinman, and Ann Waring for a beautiful spring afternoon event. And special thanks to our incredible Docents who daily bring the Castle's story to life for our visitors.

In other committee news, Linda Eppich has resigned as chair of the Collections Committee due to a demanding work schedule. Over the past eight years, Linda professionalized our collections records and care, and led us through several grant-supported programs to assess and improve our museum and collections practices. Happily, she will continue to volunteer once a month to continue work on our archives. Louise Duckworth has stepped up as acting chair, and our collections committee is seeking new members to jump-start our accession process.

The Site Committee received a \$4,000 grant for the cultural landscape study from the National Trust for Historic Preservation's Johanna Favrot Fund—one of only ten awards given nationally. Kudos to Chair Darrell McIntire and members Marilyn Cohen, Martha Dwyer, Norma LaSalle, Jack Renshaw, and Mary Turkel for this award and for keeping the transportation enhancement project moving forward over the past three years.


—Neil Dunay, President

Johanna Favrot Fund Grants Site Committee \$4,000

The National Trust for Historic Preservation recently informed the Smith's Castle site committee that it has been awarded a \$4000 grant from the Johanna Favrot Fund for Historic Preservation. The site committee applied for the grant to support the cultural landscape study by Lucinda Brockway of Past Designs, Kennebunk, Maine. The study is currently underway and is scheduled to be completed by the end of the year.

The family of Johanna Favrot created this fund at the National Trust on Mrs. Favrot's 80th birthday in order to help save historic environments across the country. Mrs. Favrot passed away in August 1995, but in her final months she spoke often to her family of her happiness in having this fund established to provide money for worthy preservation projects.

Competition is extremely intense for this award (only ten are awarded nationally) and Smith's Castle is extremely grateful that the Favrot Fund has found our landscape preservation effort to be worthy of its support. ■

—Darrell McIntire, Chair
Site Committee

Smith's Castle Members Honored by Community

On April 28, the North Kingstown Chamber of Commerce honored local volunteers with a dinner celebration. Smith's Castle's docents unanimously voted to send former president and former education chair **Chris Kalina** as the Castle's most outstanding volunteer for 2005. Racking up 800 volunteer hours working on all aspects of Smith's Castle preservation and educational programs, Chris is an inspiration to all Castle volunteers. "When science learns how to clone people please start with Chris," current Castle Education Chair Diane Amaral noted, "she is a valuable resource for the world!"

In April, long-time Castle volunteer **Betsy Steinman** was awarded the Albert C. Henry Jr. Community Service Award. In addition to her work with the Castle, she has volunteered at South County Hospital, at the Naval Hospital at Newport, and with the Laymen in North Kingstown Schools (LINKS). "I love it," Betsy said. "It make me feel so good."

The Albert C. Henry Jr. award was created in 1992 to provide a means of perpetually honoring the memory of Albert C. Henry Jr., a long-time member and com-

Landscape Lecture

As part of a Transportation Enhancement Grant awarded to the Cocumscussoc Association by the Rhode Island Department of Transportation, and a grant from the Johanna Favrot Fund of the National Trust for Historic Preservation, Smith's Castle presents "Discovering History in Your Own Backyard" a lecture by Lucinda Brockway, noted landscape designer and preservationist.

Ms. Brockway will present introductory remarks in the Castle meeting room and then lead attendees through the Castle grounds showing them how they can discern the landscape history of their own backyards.

The lecture, which is free of charge, is Saturday, July 22 at 10:00 a.m. Light refreshments will be served. Call 294-3521 for more information.



Welcome New Members

Mr. L. Brenner Leilani
Julie and Jeffery Cook
Mrs. Carolyn duPont
Kathy and Sam Angelini
Sue and Donald Pullyblank
Isabel and Ben Burnett
Breta and Richard Gammell
Mrs. Carol Greenwell
Ms. Bonnie Leonard
Christine and Michael Link
Diane and Dan Liparini
Janet and Mike Pindak
Jacqueline and Clinton Ralston
Eva and James Seed
Ms. Judith Taji

—as of 6/30/06

modore of the Wickford Yacht Club, who died in October 1991. It is given annually to a member of WYC or the community, who through voluntary service has made a significant contribution to the quality of life in the greater community, and who possesses the character, community-mindedness, and love of human kind for which Al is fondly remembered. Congratulations Betsy, thank you for all the good work! ■

Recent Events

Bridges to the Past

Photos by Melissa Powers



Docent Tea

Photos by Karen Pizzaruso



Frank & Donna Boffi



Joyce Fuller



Marcia Brennan & Carol Greenwell



Bill Prescott & Gene Pouliot



Marion Hazard & Mary Nunes



Virginia Miller & Florence Gaylin



Jackie Ralston, Dick Breault, Richard & Bretta Gammell, & Jan Breault

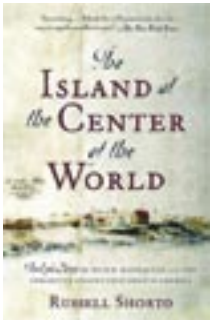


Jackie Gildersleeve, Maggie Skenyon, Carol Palmer, Ann Waring, & Betsy Steinman

Recommended Reading

The Island at the Center of the World

By Russell Shorto
Doubleday, 2004
Hardcover, 384 pages



In a landmark work of history, Russell Shorto presents astonishing information on the founding of our nation and reveals in riveting detail the crucial role of the Dutch in making America what it is today.

In the late 1960s, an archivist in the New York State Library made an astounding discovery: 12,000 pages of centuries-old correspondence, court cases, legal contracts, and reports from a forgotten society: the Dutch colony centered on Manhattan, which predated the thirteen “original” American colonies. For the past thirty years scholar Charles Gehring has been translating this trove, which was recently declared a national treasure. Now, Russell Shorto has made use of this vital material to construct a sweeping narrative of Manhattan’s founding that gives a startling, fresh perspective on how America began.

In an account that blends a novelist’s grasp of storytelling with cutting-edge scholarship, *The Island at the Center of the World* strips Manhattan of its asphalt, bringing us back to a wilderness island—a hunting ground for Indians, populated by wolves and bears—that became a prize in the global power struggle between the English and the Dutch. Indeed, Russell Shorto shows that America’s founding was not the work of English settlers alone but a result of the clashing of these two seventeenth century powers. In fact, it was Amsterdam—Europe’s most liberal city, with an unusual policy of tolerance and a poly-



glot society dedicated to free trade—that became the model for the city of New Amsterdam on Manhattan. While the Puritans of New England were founding a society based on intolerance, on Manhattan the Dutch created a free-trade, upwardly-mobile melting pot that would help shape not only New York, but America.

The story moves from the halls of power in London and The Hague to bloody naval encounters on the high seas. The characters in the saga—the men and women who played a part in Manhattan's founding—range from the philosopher Rene Descartes to James, the Duke of York, to prostitutes and smugglers. At the heart of the story is a bitter power struggle between two men: Peter Stuyvesant, the autocratic director of the Dutch colony, and a forgotten American hero named Adriaen van der Donck, a maverick, liberal-minded lawyer whose brilliant political gamesmanship, commitment to individual freedom, and exuberant love of his new country would have a lasting impact on the history of this nation. ■

—Doubleday/Random House

De Stadt Nieuw Amsterdam, ca. 1650. This drawing was likely commissioned by Adriaen van der Donck and appended to his 1650 *Remonstrance* to the Staats General in The Hague, in which he demanded the recall of the Director of New Amsterdam and a greater voice for its residents in the governance of the colony. Image courtesy of the Photographic Archive of the Austrian National Library.



New Amsterdam and the Early History of Smith's Castle

New Amsterdam holds a significant place in the early history of Smith's Castle. In 1641, when Richard Smith and his family fled Taunton, Plymouth Colony, with their exiled minister, Francis Doughty, New Amsterdam was where they finally settled.

Not long after their arrival there, the Reverend Doughty—who seemed always to be embroiled in one quarrel or another—managed to alienate even his longtime friend and follower, Richard Smith. In a dispute over their ill-fated settlement at Mespeth, Smith brought suit against Doughty in a Dutch court. The case was settled in Smith's favor and, in a display of official displeasure, Dutch Director Kieft invited Doughty to spend a night in his jail.

For both the Smith and Doughty families, the early years in New Amsterdam were a time of shifting loyalties and new alliances. The Smith family became increasingly aligned with the power structure of New Amsterdam and the Dutch West India Company. Smith Sr. served as one of the "Eight Men," an advisory council to Director Kieft, and daughter Catherine married Gysbert OpDyck, a popular official of the Dutch West India Company in 1643.

Francis Doughty, on the other hand, continued to oppose the Dutch governor of the Colony and became somewhat of a "regular" in court. In 1645, he accused another Englishman of singing a slanderous song about him and his daughter, Mary. This is likely when he—or more to the point, Mary—met Adriaen van der Donck. Van der Donck and 18-year-old Mary Doughty were soon married.

Adriaen van der Donck is a central figure in Russell Shorto's *Island at the Center of the World*. For anyone interested in the early history of Smith's Castle this recent book is essential reading. It illuminates the current surge in research for this period, and paints a vivid picture of New Amsterdam and its inhabitants at the time the Smith and OpDyke families were residents there. It also suggests tantalizing leads as to where we might direct future research in order to uncover details about the Smith and OpDyke families during this poorly understood period of their lives.

Louise Talks Tea

A Concise (for me) History of Tea

Louise Duckworth

As I watch steam rise off my cup of freshly brewed Bai Hao tea (pekoe to you coffee drinkers) I ponder where it all began.

It was in ancient China over 5,000 years ago. According to legend, Shen Nung, an early emperor was a skilled ruler and scientist. One of his far-sighted edicts required that all drinking water be boiled as a hygienic precaution. One summer day while visiting a distant region of his realm, he and the court stopped to rest. In accordance with his ruling, the servants began to boil water for the court to drink. Leaves from a nearby bush fell into the boiling water turning it an amber color. As a scientist, the Emperor was interested in the new liquid, drank some, and found it very pleasant. The rest is history—a long history. But let's fast forward to the part of the story that concerns us.

Tea was introduced to America by the Dutch West India Company in 1650. We know religious conflict triggered Richard Smith's departure from Plymouth Colony and his early itinerant years in Rhode Island, and we assume the pursuit of religious freedom is what induced him to settle in New Amsterdam in 1641. The liberal social and religious attitudes of the Dutch stood in stark contrast to the intolerance of the Puritan/Pilgrim colonies of Massachusetts Bay and Plymouth. The offer of free land by the Dutch government may have helped too.

Whatever the reason, a happy consequence of Smith's move to New Amsterdam was that he found himself in an outpost of the world's richest and most far-flung trade network. New Amsterdam was a company town, and the company was the Dutch West India Company. From New Amsterdam the riches of America—primarily furs, including the beaver pelts Smith received from his Narragansett customers at Cocumscussoc—were shipped to Holland. Incoming Dutch merchantmen carried exotic products from the Far East. In 1650, the cargo of an arriving merchantman included the new (and outrageously expensive) beverage that was taking The Hague by storm—tea. (Also, the ship's hold likely carried a substantial load of Chinese porcelain—one of the forms of ballast most frequently employed on ships exiting the Orient.)

Richard Smith, having left New Amsterdam to return to Rhode Island the previous year, missed that particular boat. However his son, Richard Jr., and his eldest daughter, Catherine, and her husband Gysbert OpDyke, who had remained in New Amsterdam, were arguably among the first inhabitants of the New World to imbibe this new brew. Tea immediately became as popular in New Amsterdam as in Holland (if not more so). When the English seized control of the city in 1673 they found that its inhabitants were drinking more tea than the entire population of England!

The English introduced tea to Boston in 1670, but it was not readily available there until the 1690s. By then the Smiths and Updikes, now living at Cocumscussoc, had been drinking and serving tea for more than 30 years—little wonder Brown University archaeologists found sherds from approximately 25 different Chinese porcelain tea sets buried beneath the lawn of Smith's Castle.

So, the Chinese had certain ceremonies involving the serving of tea, and soon Europeans and Americans did likewise. To set a proper tea table you first needed a proper table—lower than a dining table and smaller. When setting the table you placed your cups in a semicircle on a round table, and in a straight line on a square or rectangular one. At the center was a slop bowl (who came up with this tacky term?) into which the spent tea leaves were put. The prudent housewife would frequently dry these and resell them. At \$100 or more a pound wouldn't you?

The Chinese always drank their tea black and unsweetened. It was the Western barbarians who began to muck about with it. First, they added sugar, so one needed a bowl to present that in (that is after they got past those rock hard cones and sugar nippers). The spoons of the time were huge (larger than today's typical tablespoon) and one needed to be able to pick up small amounts of sugar (not to mention actually getting the spoon into the cup to stir the tea). This is when the downsizing of the spoon to a teaspoon came about.

Then milk or cream became the fashion and a small pitcher was necessary. When ladies* realized the hot cups were leaving rings on their lovely, expensive tea tables, a small dish (usually one for serving relishes and sauces at the dining table) was placed

beneath the cup. By 1700, sea captains began ordering these “saucers” to match the cups of fine porcelain they were importing from China. They were a good one inch deep.

To remove the stray tea leaves a spoon was placed next to the slop bowl. The spoon had small holes to lift the floating tea leaves from the cup without removing any of the precious liquid. A proper hostess did this for her guests. Soon a small strainer to pour the tea through became an essential part of the tea set up. These were, of course, made of silver.

The first teapots were small, holding barely enough tea for two cups. Occasionally, up to six tea pots might be lined up on the back side of the table. A good and proper hostess kept refilling the pot and teacup. After all, no one wanted the idea about that you were cheap or miserly. (Remember the story of Reverend Fayerweather drinking 13 cups of tea on a visit to Smith’s Castle? No wonder that statistic was noted and jotted down for posterity.) By 1725, ladies started requesting larger tea pots. Some of these pots would hold up to a gallon of water. It soon became the custom for one to invert her cup into the saucer and place her teaspoon on top when she finally had enough.

Tea was shipped from China in ceramic or tin canisters with a fitted lid. Ladies began to transfer this into a box or coffin with separate compartments to hold different types of tea. Often hostesses mixed two or more types of tea to make her own special blends. These coffins were kept in the lady’s closet along side the teacups and tea pots. (I’ve often wondered if the small closet in the Castle’s 18th-century chamber was used for this purpose.) When the mistress wanted to serve tea to her friends, a servant would arrange the furniture, set all the tea brewing equipment on the table, and bring a pot of boiling water.

The Updikes, like most of their social peers, normally ate but twice a day. They had a light meal at midmorning—after all, you must have your hair dressed and do other important things upon rising—and a dinner in the evening. In the 18th century, dinner was served at a gradually later and later time until, by the early 1800s, the normal time was between 7:00 and 8:30 p.m. An extra meal, called a luncheon or lunch, was created to fill the midday gap, but it was a very light meal and by mid afternoon people were getting hungry again.

So, the story goes that, about 1840, Anna Marie, the seventh Duchess of Bedford, had the idea of asking her maid to bring her tea making equipment to her private boudoir at five o’clock so that she could enjoy a cup of tea with a slice or two of bread and butter. She soon began inviting her friends to join her in her room for refreshment, and taking tea with a sandwich or cookie became the rage. As the 19th century wore on the Victorians embellished the custom (as they did everything) and in addition to bread and butter, muffins, tea cakes, crumpets, tarts, light sandwiches, clotted creams, marmalades, and on and on became the custom.

Well, it looks like I am running out of space. I could go on—there is so much to tell—but, as far as the time periods we present to our visitors at Smith’s Castle, that is pretty much it anyway. So, the next time you sit down to enjoy a cup of tea, remember that tea wasn’t always the commonplace beverage it is today. It was once exotic. It was once expensive. It even triggered a revolution in domestic manners. Without it our lives would be very different. Without it the history of Smith’s Castle would be very different too. ■



Tea leaves, flowers, and seeds (*Thea sinensis*). Painting by Mary L. Layton.

* I keep referring to women, not because I am sexist, but because men (cads that they were) were always down at their favorite coffee house enjoying tea, and who knows what else, with their cronies. The development of the social rituals and paraphernalia surrounding the preparation and consumption of tea at home was strictly a female phenomenon.

For those who don’t already know, Louise Duckworth is one of Smith’s Castle’s most indefatigable docents. If it relates to Smith’s Castle she knows about it. However, her knowledge of tea comes not only from books— she admits to consuming three gallons a week. Reverend Fayerweather had nothing on our Louise.

Upcoming Events

Architecture is Focus of Culture Coalition August Events

The Culture Coalition

Courthouse Center for the Arts
3481 Kingstown Road
West Kingston, RI 02892

Gilbert Stuart Birthplace and Museum
815 Gilbert Stuart Road
Saunderstown, RI 02874

Kinney Bungalow
505 Point Judith Road
Narragansett, RI 02882

Smith's Castle at Cocumscussoc
55 Richard Smith Drive
Wickford, RI 02852

South County Museum
Strathmore Street
Narragansett, RI 02882

The Towers
35 Ocean Road
Narragansett, RI 02882

The Culture Coalition, established in 2004, is an arts and history collaborative of Southern Rhode Island whose mission is to draw on Southern Rhode Island's rich and diverse cultural assets to create a strong identity and establish the arts and history as highly visible elements of the region's identity.

Schedule of Events

Wednesday, August 9, 7:30 p.m., free
History of the Washington County Courthouse (and Center for the Arts)
by Christian McBurney, noted author, historian, and lecturer
Courthouse Center for the Arts
(401) 782-1018

Thursday, August 17, 7:00 p.m., free
Saving (and Changing) the Colonial Past: Norman Isham's 1931 Restoration of the Gilbert Stuart Birthplace
by Arnold Robinson, Newport Collaborative Architects
Gilbert Stuart Birthplace and Museum
(401) 294-3001

Saturday, August 19, 2:00 p.m., free
Behind the Scenes of Smith's Castle: An Architectural Tour
by Neil Dunay, President,
Cocumscussoc Association at Smith's Castle
Smith's Castle
(401) 294-3521

Tuesday, August 19, 2:00 p.m., free
McKim, Mead, and White and the Vogue for the Colonial
by James Yarnall, Salve Regina
The Towers
(401) 782-2597

Wednesday, August 23, 7:30 p.m., free
Architecture and History fo Kinney Bungalow and Sunset Farm
by William MacKenzie Woodward,
R.I. Historical Preservation and Heritage Commission
Kinney Bungalow
(401) 788-0823

Thursday, August 24, 7:30 p.m., free
The Life and Times of a Caretakers House
by Jim Crothers, Associate Director, South County Museum
South County Museum
(401) 783-5400

Saturday, August 26, 10 a.m. to 2:00 p.m.
\$20 in advance, \$25 day of tour
House Tour. Architectural Gems:
18th and 19th Century Buildings in South County
Tickets:

in advance, Culture Coalition locations
day of tour, South County Museum

Porcelain (from page 1)

treats the question of meaning, proposing two distinct interpretations for the presence of such a diverse collection of Chinese porcelain at Cocumscussoc. In each interpretive scenario, specific aspects of the site's history are set next to these small, broken remains of prestige goods, evoking certain themes related to lived experience.

Porcelain at Cocumscussoc

During several field seasons at Cocumscussoc in the yard area in front of Smith's Castle, a mid-16th century country house, archaeologists from the University of Rhode Island and Brown University excavated and labeled a large assemblage of faunal and cultural material, including 157 sherds of Chinese porcelain (Table, p. 20). A wide range of porcelain types is represented in the assemblage, in terms of design quality, design style, and vessel form. There are even sherds from two figurines. Almost all the sherds are very small, averaging less than an inch along the longest broken edge, and very few could be matched. Therefore, no attempt has been made here to obtain a vessel count. It is possible, however, to estimate the number of set types present and guess at vessel form from the width and shape of the sherd. I first organized the sherds into five broad groups based on glaze color or vessel type: 1. plain white, soft-paste porcelain called *blanc de chine* (fig. 1, #1–19 on Table 1); 2. brown-washed exteriors, also called Batavian brown reserve (fig. 2, #20–37 on Table 1); 3. blue and whites, the largest group and by far the most common export type (fig. 3; #38–143 on Table 1); 4. overglazed pieces with red as the most typical color (fig. 4; #144–157 on Table 1);¹ and 5. two figurines (fig. 5).

Each group is then broken into subgroups representing distinct design styles and sherd types (rim, base, body, flat, or curved). Altogether about 25 different design types are represented. As it is unlikely that each

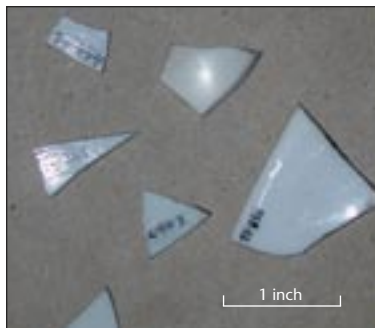
and every vessel was part of a set at Cocumscussoc, the assemblage probably represents somewhat fewer than 25 sets.

The Chinese had been exporting porcelain to the Near East and the Mediterranean for centuries before it became popular in Northern Europe in the 17th century. The term *porcellana* was applied by the Italians, who could find only one expression for it in their language, that for the once globally prized white cowrie shell (Mudge, 13).² The Chinese porcelain industry was already well developed, with a large repertoire of design and ware types including export wares, when the Portuguese arrived in 1514. They were closely followed by merchant adventurers from Spain, Holland, England, and France. The Spanish were the first to export porcelain to this continent, and this they did in great galleon loads across the Pacific beginning in the 16th century. While Dutch shippers are usually considered responsible for the first porcelain pieces on the East Coast north of Mexico, it may well be that pottery arrived here through exchange with Spanish colonists earlier.³ The Dutch attained preeminence in the shipping lanes to the Orient during the 17th century, carrying an average of 200,000 pieces annually in the mid-17th century, most of it sent outside Holland, including to the Dutch colonies in the New World (Schaefer, 16).⁴ Through the combined enterprise of her East India and West India companies (the latter established in 1624), an active market for Asian goods developed in the New World north of New Spain (Mudge, 35, 39, 85; Donnelly, 8).

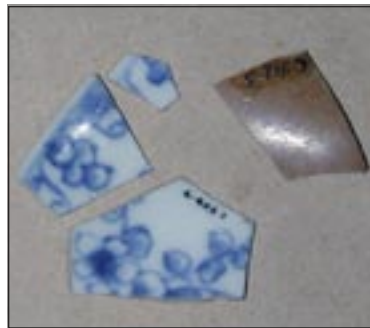
Cocumscussoc's Five Porcelain groups

Pure white wares had been extremely popular with the Spanish for centuries, but never especially marketable to northern Europeans. Cocumscussoc's 19 *blanc de chine* pieces, which are a velvety ivory color, are typical of exports from Fujian Province in the late 17th century (Mudge, 75). The Dutch were not at all

—continued on page 12



1



2



3

Porcelain (from page 11)

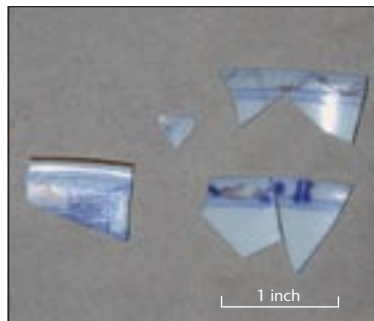
fond of the plainness of this porcelain type and were even known to enamel colors over it (Donnelly, 3, 87, 92). *Blanc de chine* is, therefore, less common in British North America than other types. From the number and varying widths of Cocumscussoc's *blanc de chine* sherds, and the certain presence of teacups, it is likely that this group represents a tea set. Whether or not it was highly prized by its owner(s) is another question.

Two distinct types are represented in the Batavian (modern day Jakarta) brown washed wares, and the 15 lighter colored brown sherds are clearly from a tea set that perhaps included other dishes as well. Batavian ware became common by the late 17th century in Europe and among the wealthy in America. From 1720 to 1770 it was found in every port city of North America (Mudge, 153).⁵ This set, with its blue and white floral interior, seems of average export quality and is, therefore, rare in collections today (fig. 2). The other browns are darker on the outside and plain white on the inside, and clearly of separate manufacture.

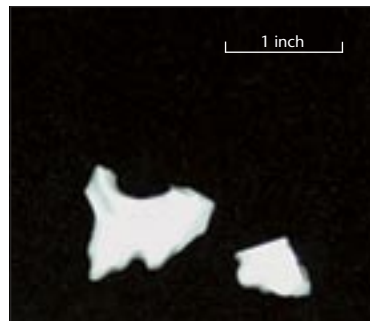
Many different types and sets are represented by the over 100 blue and white porcelain sherds. The most striking of these are the four "Nanking" pieces (fig. 6). So-called Nanking export ware was the term applied by merchants to blue and white of a finer design and, consequently, higher quality than the run-of-the-mill Canton blue and white, of which there are many sherds in this assemblage. Nanking ware is less common on sites than Canton ware and is more typically found on later rather than earlier 18th century sites. Nanking ware was a popular choice for merchants of the new American republic (Mudge, 196, 209–210). The majority of the blue and white in this assemblage, however, whether Canton or Nanking ware, exhibit designs of finer craftsmanship than the typical export blue and white being sold by colonial merchants in the 18th century. The lines are finer and drawn with more care than those in the assemblage of Newport's Wanton-Lyman-Hazard House, for example, which are more

often blurred and slapdash, typical of common export ware.⁶ This Newport home belonged to middle class merchants and lawyers, while the owners of Smith's Castle came from a more elite class of country gentry, so the difference in porcelain types is not surprising. Of the numerous different patterns seen in the blue and white pieces, one bears mentioning. At least one piece, and maybe several more, exhibits a European armorial design (fig. 7).⁷ Artistry on command was not uncommon in China throughout the centuries of trade with Europe, and one can still find Portuguese armorial patterns on early European exports. But it has been estimated that less than one percent of the porcelain exported to England had armorial motifs, so such pieces are extremely rare in British America (Palmer, 24). Such a motif at Cocumscussoc, and the distinct absence of "command porcelain" with the patriotic American motifs so popular by the end of the century, strongly suggests a pre-Revolutionary War date for this assemblage, certainly in manufacture but also regarding its period of use.

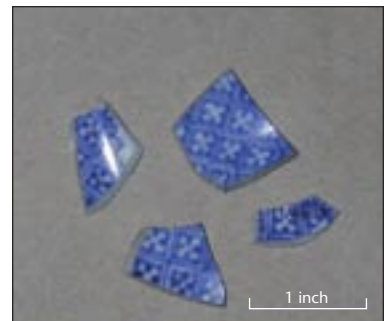
At least five different types of overglaze wares are represented here. This is generally a higher quality, more expensive porcelain. Using both inventories and archaeological assemblages, Noël Hume has posited a typical colonial-era ratio of 1:12 for overglaze ware to blue and white, or 8 percent of the porcelain is overglaze (Noël Hume, 261). At Cocumscussoc, that ratio is closer to 1:5.5, or 18 percent overglaze. Here the pieces in soft pastels are of especially fine quality (fig. 8). Such pastel colors were perhaps introduced to China by Jesuit missionaries and were more highly valued by the Chinese themselves; they are found in America only among the wealthy or among American merchants who traveled to China themselves at the end of the 18th and early 19th centuries. There are also two overglaze pieces drawn in fine gray pencil-like designs, called *grisaille* by collectors, also of high quality and only appearing in America after 1720 (fig. 9) (Mudge, 22–29).



4



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The two pure white sherds of decorative ware have a few specs of gilt left on their tips. These pieces most likely represent the base of a figurine (fig.11). Decorating mantels and table tops with Chinese porcelain figures was fashionable among the nobility in England during the 18th century, and such figures were found only among the wealthiest colonial households (Leath, 50–52). By far the most frequently occurring porcelain statue inside and outside of China is the *Guanyin*, Chinese goddess of mercy.⁸ Her resemblance to the Christian madonna is striking and not coincidental as the Chinese successfully catered to the European market, even occasionally placing a babe in the Guanyin's arms. These statues are now rare in North America and are found almost exclusively in Mexico.⁹

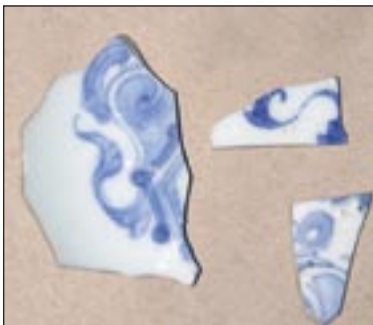
Inventories and porcelain

Many historical archaeologists who have examined both inventory evidence and material remains have remarked that porcelain occurs in archaeological contexts at an earlier date than it does in inventories. Noël Hume states in his *Guide to Artifacts of Colonial America* that he did not find any Chinese porcelain listed prior to 1725 (Noël Hume, 257). In her 1994 study of the Chesapeake, Yentsch did not find any porcelain listed prior to 1717, but she found it archaeologically as early as 1680 (Yentsch, 145). John Bedell, in his review of early inventories across the region of Delaware, found a discrepancy between the ubiquity of ceramics in the ground and their frequent omissions from inventories (Bedell, 2000). This is important to keep in mind in looking at the scant inventory evidence from Cocumscussoc. The 1692 death inventory of Richard Smith Jr. lists "Pewter," "brass," and "tin ware" found in a large chest in the kitchen, but neither earthenware nor porcelain. The 1737 death inventory of Lodowick Updike is partially damaged, but does list "[illegible] boles and earthen plates." The former listing might very well be "ch.

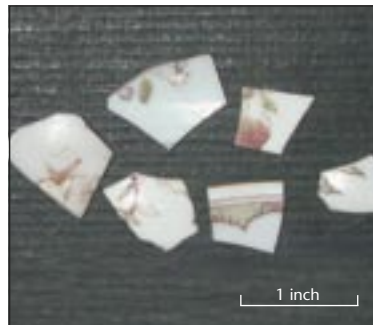
boles," as *ch.* is a common colonial abbreviation for china ware. There is clear evidence for the existence of porcelain in the 1757 inventory of the Castle's next owner, Daniel Updike. The inventory indicates "1 Tea Table and Chaney" in the Great Room and "Chaney and Glass Ware" in the North Chamber. (*Chaney* is one of many 18th-century variations for the word "China.") Here we see two tea tables listed, one in the downstairs bedroom and one in the guest room. In the first half of the 18th century, the gentry consumed tea almost exclusively from porcelain, and this important social ritual required specific "props," including the tea table, porcelain tea set, and imported teas.

China, spelled "chaney" or "chenaia," appears in about five percent of Newport inventories in the first decade of the 18th century and then disappears for several decades. This is not surprising given the monopoly granted the English East India Company in 1708 and the new taxes that appeared on china ware. In 14 Newport inventories surveyed by Newport Historical Society intern, Talia Ingebreetsen, for 1760–1765 only 9 contained chinaware,¹⁰ but this does not mean that only 9 out of 14 Newporters used porcelain at home at this time. Account books of large Newport merchants such as Aaron Lopez regularly, if infrequently by comparison to other goods, list sets or lots of porcelain sold both to individuals and to retail merchants. In January 1765, for example, Lopez delivered six dozen china cups and saucers to John Channing for £2.63.¹¹ With the increasing popularity of tea drinking as the 18th century progressed and the growing East Asian commerce led by profit-hungry mercantilists, more and more people were purchasing porcelain.¹² As the elite saw the ranks swelling around the tea table, with anybody and everybody sipping Chinese tea from Chinese cups, they needed to find even more distinguished

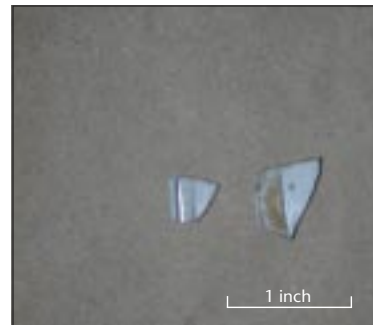
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Porcelain (from page 13)

porcelain types to differentiate themselves from the common folk (Yentsch, 133–145).¹³

In a review of about 50 inventories from Providence, Rhode Island, from the second half of the 18th century, Barbara Gorely Teller found that the most common Chinese porcelain ware listed was the “tea set” (Teller, 574). Porcelain was found equally in middle and upper income inventories of this period in Providence, with merchants in both groups owning the largest parcels and with tea sets remaining the most common porcelain item across the board. In New Amsterdam, however, porcelain was found in middle-class inventories as early as the 1650s. One middle-class family owned eight porcelain butter dishes, not a tea set, in 1654 (Schaefer, 53). Porcelain is well-represented in inventories of the wealthy Dutch colonists in this early period whether they were merchants or not. By 1700, 30 percent of New York inventories contain certain china ware.

Significantly, widows and sea captains were the only people in Teller’s Providence sample at the low end of the income scale to own porcelain. Merchants and sea captains clearly had greater access to purchasing and trading porcelain, while women acquired porcelain as members of households where men brought it home. If a woman was poor, widowed, and alone at death, an inventory would be made for her goods. For more fortunate women who died surrounded by kin, their possessions would be passed on to other women in the household rather than inventoried (Ward, 74–85).

Interpreting the Porcelain at Cocumscussoc

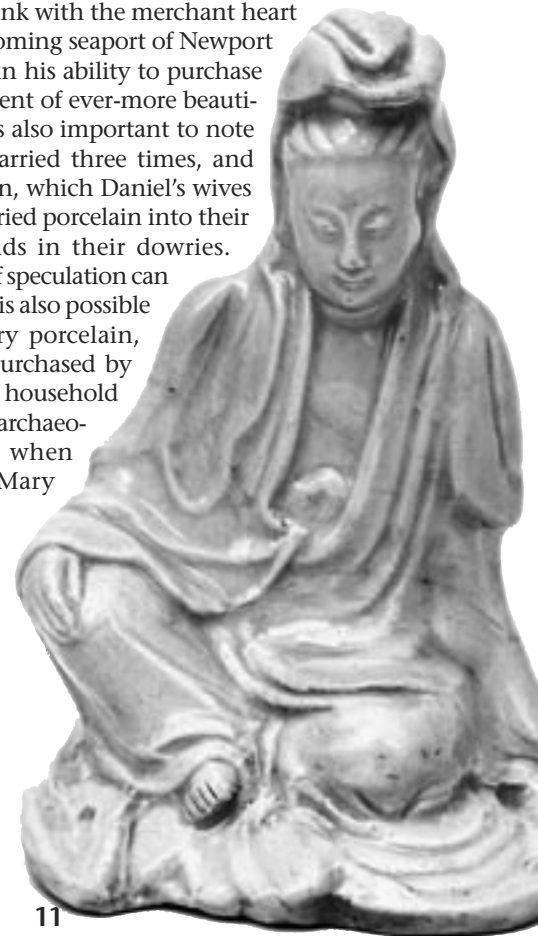
Theory 1: Elitist Daniel Updike buys 20-odd sets of porcelain

Daniel Updike (1694–1757), son of Lodowick Updike (nephew to Richard Smith Jr.) and Abigail Newton (niece to Richard Smith Jr.), was a successful New-

port attorney when his father died and left him the Cocumscussoc property (see fig. 12 for a family tree of Cocumscussoc owners).¹⁴ Within a few years of taking possession of the house, he had completely renovated it in the then-fashionable Georgian style. Meanwhile, he maintained a residence in Newport, participating in elite organizations such as the Newport Literary Society and the Rhode Island Commission that settled the border dispute with Massachusetts (Woodward, 76–77). Cocumscussoc most certainly served as a country retreat for this well-established gentleman and his wife and children. Both in Newport and at Cocumscussoc, Daniel would need the refined props of social performance required in his elite circle, including the very best privately ordered porcelain tea sets.¹⁵ Indeed, it is in the period of Daniel’s ownership of the house that we find tea tables and china in the inventory. Such conspicuous splendor was a way the gentry of this period set themselves above the mundane, especially as tea drinking from Chinese tea sets spread to the middle class and risked becoming mundane in and of itself. Here Daniel’s link with the merchant heart of the then booming seaport of Newport is a key factor in his ability to purchase a large assortment of ever-more beautiful tea sets. It is also important to note that Daniel married three times, and wealthy women, which Daniel’s wives were, often carried porcelain into their new households in their dowries. (But, this line of speculation can be circular as it is also possible that this dowry porcelain, or other sets purchased by Daniel, left his household and hence this archaeological record when his daughter Mary married.)



10



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In this interpretation, then, we look at the absence of porcelain in earlier Cocumscussoc inventories and also at the growing theater of elite consumption and Georgian displays in and around seaport towns beginning in the 1720s, and we are able to explain the incredible diversity of the Cocumscussoc porcelain assemblage. Daniel Updike, in Georgianizing his home, marrying well, and purchasing a lavish collection of refined props, including several Chinese tea services, was performing the ambitious, expensive social rituals of his time and class. One summer day in 1760, just three years after Daniel's death, Narragansett's Parson Fayerweather stopped at Smith's Castle, which he did regularly. He was a renowned lover of tea, and on this visit he drank 13 cups! (Woodward, 127–130) Clearly, the Updike country home had gained the reputation as a good place to stop for tea. It is also interesting that tea drinking held the spotlight to such an extent that someone actually counted the number of times the parson refilled his cup and recorded it for posterity.

As mentioned above, the Cocumscussoc porcelain assemblage bears a distinctly pre-Revolutionary War pedigree. The second Lodowick, unlike his father, chose to spend all his time at Cocumscussoc, away from the bustling mercantile activities of Newport. He lived a life of leisure as a country squire, never practicing law although he had acquired the appropriate education (Woodward, 119). This does not mean that Lodowick did not purchase more porcelain in the years between his father's death and the Revolution, but as he appears much less ambitious, it seems unlikely. He did marry Abigail Gardiner, a local girl from a landed family, and it is quite possible that she brought a tea set with her into the marriage. But as Lodowick stood outside the Newport merchant circle, private orders were less convenient and, perhaps, also less necessary. Between his wife's dowry and his inheritance, it is conceivable that he already had all he needed at Cocumscussoc to adequately perform the role of retired, introspective country gentleman.

Theory 2: Porcelain present at Cocumscussoc from the 17th century

What about Daniel's predecessors? Did his father, Lodowick or his grandfathers Richard Smith and Gysbert Op den Dyck have or use porcelain at Cocumscussoc? While Chinese porcelain is most typically found in colonial American contexts dating from 1720 to 1780, it was present in Spanish North America in the 16th century and in the Dutch colonies in the 17th century (Mudge, Noël Hume, Yentsch, Carswell). Chinese por-

celain was actively traded around the Atlantic world by the Dutch from the early 1600s (Schaefer). All five categories of porcelain in the Cocumscussoc assemblage were common items in the European China trade by the second half of the 17th century and remained on that market throughout the 18th century to greater or lesser degrees. While it is impossible to precisely date any of these pieces, some general temporal trends can be considered here. *Blanc de chine* porcelain, for example, came onto the European market in the second part of the 17th century, but was not terribly popular and was therefore uncommon in the 18th century. It is hard to imagine socially conscious Daniel Updike purchasing an unpopular style of porcelain for his fashionable tea tables.

Two additional traits speak to a pre-Revolutionary character for this porcelain assemblage. One, mentioned above, is the presence of a European armorial pattern on a blue and white sherd and the absence of patriotic American motifs typical after the war. Moreover, the blue and white designs are very finely painted. Noël Hume, in particular, has remarked the increased sloppiness of blue and white borders and designs in the second half of the 18th century (Noël Hume, 261–263). Such sloppiness is evident on the assemblage from the Wanton-Lyman-Hazard House, which dates to this later time period.¹⁶

White figurine sherds were evidently painted with gilt. The painting of these white figurines was done to please the Dutch, especially during the period 1675 to 1725 (Donnelly, 141).¹⁷ The gilt on the figure would argue against its arriving in New England by way of the Spanish and argue for a late 17th-century Dutch connection.

There are two essential pieces of historical information that serve as an argument for placing a good portion of the Cocumscussoc porcelain in the 17th century. The first is the close early connection between Cocumscussoc and New Amsterdam. Although the English acquired New Amsterdam in 1665, the colony was still predominantly Dutch speaking in the early 18th century (Schaefer, 4); the change of absentee government, in other words, probably had little immediate effect on the composition and daily activities of the colonists there. Richard Smith Sr. purchased his tract of land at Cocumscussoc, in 1637, but then proceeded to travel about before settling there. In 1643, he was living in New Amsterdam and there developed a friendship with German physician and land speculator, Gysbert Op den Dyke. Smith

—continued on page 16

Porcelain (from page 15)

traveled back and forth between Cocumscussoc and the Dutch colonies, probably bringing goods to trade with the Narragansett, perhaps even porcelain dishes since this novel trade good was so easy to come by in New Amsterdam. Smith constructed a block house at Cocumscussoc, which was used for trade and for lodging travelers (Woodward, 20–27). Can we imagine that, in negotiating important trade exchanges or even in offering religious services, he entertained high ranking Narragansett sachems with the most impressive punch bowls available to him? The somewhat thicker sherds with a blue and white double line and broad base (20 cm) could represent a punch bowl from this era (fig. 10; Table: 124–131). Oriental porcelain punch bowls were streaming into the New World at this time on Dutch ships, especially to the Caribbean. Smith was wealthy and worldly, and such items were well within his reach.

Meanwhile Smith's daughter Katheryn was married in the Dutch church to Gysbert Op den Dyke, bringing together two well-traveled, materially aspiring families who were obviously not too fussy about the idea of nationality. Smith eventually settled at Cocumscussoc and ran a shipping operation, perhaps the first in Rhode Island, from his very dock. Certainly New Amsterdam, where his daughter resided, was a favorite destination. The possibility of his returning home with porcelain dishes for his wife seems very likely. In the 1660s, he could have been carrying blue and white, a favorite of the Dutch. In the assemblage, there are some thicker sherds with delicate designs, too small to begin to make out a motif, the colors of which are much flatter than the other blue and white sherds. This flat color is a combination of the long time spent in the ground and a slightly different glaze type, indicating that these pieces were from a different manufacture than the others (Table: 116–122). The thickness of the sherds also indicates a large, heavy-sided wide bowl, a type typical of New Amsterdam imported pottery called *klapmuts* (Schaefer, 137). The Smiths and the Narragansetts continued their friendly relations, and one wonders how often the Native Americans received gifts of oriental porcelain from father or son, Richard Smith.¹⁸

The second compelling fact of history that argues for an early presence of porcelain on the site is the number of merchants and sea captains present in the early branches of the family. Richard Smith Sr. was a trader; his son Richard participated in numerous shipping ventures. Widower Gysbert moved to Cocumscussoc with his children by 1660, and Gysbert's sons

were sailing the seas during that time (Woodward, 36–37). The inventory research cited above has made it plain that merchants and sea captains were the first and largest holders of fine ceramics. With Gysbert and his family in the house, with seafarers coming and going, and with the growing English-speaking community in the region following King Philip's War (1676), one can imagine Smith's Castle as a lively, sociable household—indeed, a location with a lively, sociable heritage. While tea drinking was only just beginning in England¹⁹ it certainly would not have taken long for the Smiths/Updikes, with their wealth and global contacts, to be exposed to this intriguing social ritual. I would venture a guess that the first of the many tea sets represented in the porcelain assemblage at Cocumscussoc entered the household near the turn of the century, perhaps through Captain Lodowick. He may have obtained two sets, a plain white one for everyday use and a beautiful Batavian brown one for company. The gilded figurine novelty might also have appeared at this time in the cargo of one of Lodowick's ships, consistent with their appearance elsewhere in the North Atlantic world. There are no other instances of remains of Guanyin statues being found in the Puritan heartland of New England (Mudge, 76), but so-called *alabaster toys* show up in late-17th century inventories from Pennsylvania to Maine.

Conclusion

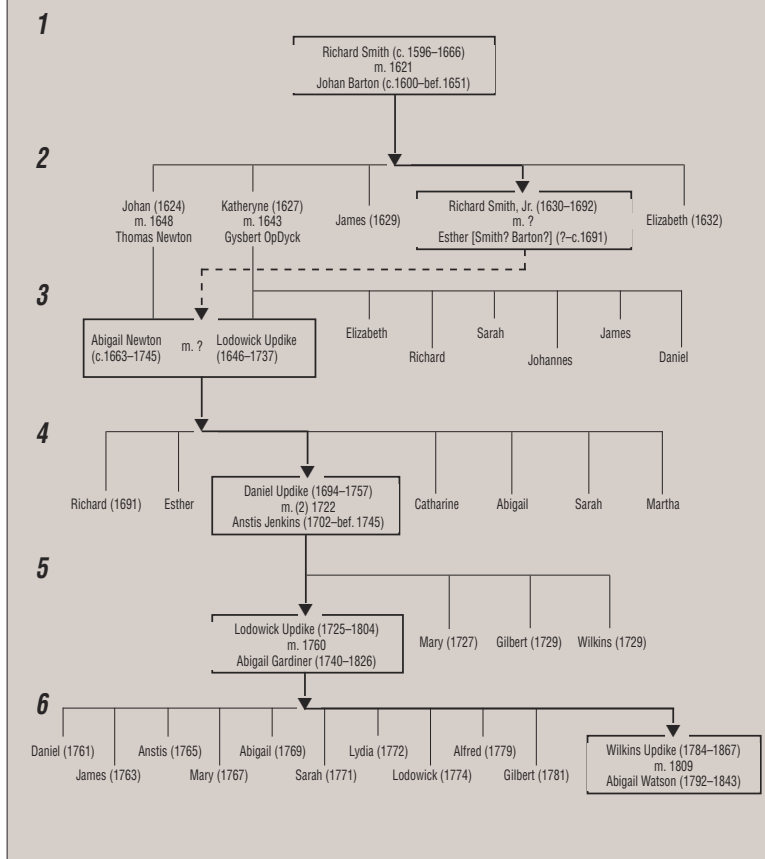
James Deetz points out in *In Small Things Forgotten* that porcelain was one of those household items that had a social as well as functional existence (the term he adopts is sociotechnic) (1977, 86–87). Porcelain did more than serve as a necessary utensil for eating and drinking. Porcelain was exotic and expensive. It was also beautiful and durable. It made a social statement. The small broken pieces in Cocumscussoc's assemblage tangibly convey their beauty and durability to us centuries later, and allow us to see with our own eyes one small space of colonial existence. An inventory or letter can never bring the past to light in the same way. But in order to begin to grasp the social statement of this beautiful artifact, it is necessary to place it in time and space. We know with certainty that porcelain dishes and cups of the patterns and colors represented in these 157 sherds were manufactured in China, traveled across the globe, and came to rest at Cocumscussoc. Because they were expensive and not readily available to those without far reaching trade connections, we can also presume with some certainty that the porcelain dishes at Cocumscussoc were affili-

Smith/Updike Family: Six Generations at Smith's Castle, 1637–1812

Names in boxes trace the line of descent of ownership of Smith's Castle with birth, death, and marriage dates.

Sources: Daniel B. Updike's *Richard Smith, First English Settler of the Narragansett Country, Rhode Island* (1937) and Charles Wilson

Opdyke's *Opdyck Genealogy* (1889). Corrections and additional material from Dale A. Updike's *Updike Genealogy* (<http://world-connect.rootsweb.com/cgi-bin/igm.cgi?db=updike>), and Carl Woodward's *Plantation in Yankeeland* (1971).



Cocumscussoc. The first is during the earlier phases of establishing Smith's Castle and the plantation, say from 1645 to 1715. During this time, porcelain came to the site as a direct result of Atlantic trading activities on the part of its residents. The Smiths or Updikes would see a set of porcelain dishes and buy them because they were beautiful, because they were attracted to them. It is unlikely that porcelain was purchased retail or through a private order. Obtaining porcelain was less premeditated and more opportunistic and there were certainly plenty of opportunities for the Smiths and Updikes to come by this expensive ceramic. Moreover, for these merchant adventurers, obtaining porcelain was a matter of personal, individual choice. The fine quality of the porcelain in this assemblage probably owes much to the fact that the Smiths and early Updikes personally selected these wares. This is a long 70-year period marked by a violent moment of devastation at Cocumscussoc, which certainly altered the before and after identity of the place and its inhabitants. Also important is that during this period porcelain began to take on inflated social importance in colonial society. Therefore, bringing porcelain home to Cocumscussoc in 1715 probably meant something a bit different than it had in 1670. Nevertheless,

ated with the Smith and Updike residents, most likely after 1640 and before 1780. Unfortunately, during this 140-year time span, the types of Chinese porcelain purchased by colonists changed only slightly, so the sherds themselves leave few clues as to their date. As porcelain was highly valued, it tended to remain in use through many more generations than other wares, complicating questions of dating and meaning (Deetz, 86–87).

I have attempted to demonstrate here that there were two socially and temporally distinct periods during which Chinese porcelain dishes might have come to

at both ends of this time frame porcelain represented an accoutrement to a sea trader's way of life, a sort of professional perk. Did it mean more? It refined the quality of home life, but was not yet an outright symbol of a refined home. Once the novelty of porcelain wore off, was it simply taken for granted at home?

The second period, called by Woodward the "Golden Age" at Cocumseussoc, is that of Daniel Updike's adulthood. During this time, porcelain was specifically sought after because owning and using fine tea sets made a new and pointed state-

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Porcelain (from page 17)

ment about one's social class. At this time a wife, daughter, or house servant pouring tea was probably much less liable to break the pot or the cups as these dishes were so much more important than previously. One using them was placed on an American stage of social performance. A porcelain dish did not arrive in a house by happenstance, but rather by an intended assertion of the patriarch's influence. Daniel probably ordered porcelain sets sight unseen, gave instructions to merchant and sea captains to bring him the latest in fashionable tea wares, and paid dearly. It becomes apparent, therefore, why we see porcelain beginning to show up in inventories at this time and not earlier, even though porcelain was in circulation during the earlier periods.

The porcelain sherds themselves will never tell us who used them and for what social purpose, especially since the physical types of porcelain purchased by colonists changed little from 1650 to 1750. A better understanding of the depositional history of the whole site may begin to tell us what epoch of Cocumscussoc these sherds were in use. Furthermore, a closer examination of merchant account records in Newport may tell us more about Daniel Updike's purchases, and by process of elimination give an indication as to what percentage of the assemblage belonged to his predecessors. For it is, ultimately, the earlier residents who remain a greater mystery. There has been a great deal of scholarly attention devoted to the class-related, meanings of porcelain and tea drinking from 1725 through the war. While porcelain was clearly circulating among the earliest colonists of the Atlantic seaboard, especially those with Dutch connections, there has been very little discussion of what possible social meaning these exotic trade goods held for worldly individual's such as Richard Smith Sr. and Gysbert Op den Dyke, or for indigenous Americans who first encountered them at trading posts such as Cocumscussoc. We need to better understand the process by which porcelain, and tea drinking, became 18th-century symbolic tools used by the developing elite to solidify their hegemony within the AngloAmerican community. ■

Footnotes

1. Blue decorations are painted *under* the glazes, while most other colors are painted on *over* the glaze, and hence these wares are called *overglaze* porcelain.
2. Cowrie shells—shaped like little pigs, hence *porcel-lana*—were highly valued as prestige exchange items and also used as currency. Using this term for the Chinese ceramic, therefore, speaks to the high value placed on porcelain in Europe. At the time the Dutch began trading in porcelain in the 1620s, it was valued three to four times higher than the best majolica ceramics (Schaefer, 16).
3. The significance of the Spanish trade to the North American continent and the quantity of porcelain remaining in the Spanish speaking Americas has generally been overlooked by scholars of material culture and ceramics (Mudge, 35).
4. In his study of ceramics from 17th century New Amsterdam, Schaefer shows that the New World colonists generally possessed better quality pottery than did their kin in Holland.
5. Noël Hume gives slightly later dates, 1740–1780, for the popularity of Batavian ware (Noël Hume, 259–260).
6. This information is based on research conducted in 2002 on the ceramic assemblage at the Wanton-Lyman-Hazard site with archaeologist Jim Garman.
7. Unfortunately, not enough of the shield is visible in this sherd to determine its identity.
8. Nine out of ten *blanc de chine* figurines are Guanyin statues (Donnelly, 153).
9. Guanyin statues are called *Santa Maria* in Spanish and Portuguese port records, and occasionally one sees *Mary* listed in English port records.
10. Newport Historical Society student intern, Talia Ingebretsen "An Inventory Analysis: Ceramics in Eighteenth Century Newport."
11. Newport Historical Society, manuscripts, Aaron Lopez Accounts, vols. 480, 560.
12. For a comprehensive look at tea drinking in colonial America, see Rodris Roth's "Tea Drinking in Eighteenth Century America," 1988.
13. Based on archaeology in Annapolis, Yentsch remarks on the need of the gentry to continually "upgrade" their porcelain by mid century (Yentsch, 139–140). She emphasizes the status linked to men who owned porcelain, but also points out that women controlled pottery at home and were often given important family tea wares upon marriage (145).

14. Lodowick had actually shifted responsibility for Cocumscussoc to Daniel prior to his death, and Daniel had already installed a tenant overseer to care for the farm. The record is not clear where exactly the tenant lived on the property. (Woodward, 63–65). [Ed. note: The overseer lived on the Mansion Farm, south of Wickford.]

15. In the 1740s, all fine porcelain purchased by the elite was obtained through personal contacts with merchants. Such porcelain would not have been available from retailers until after 1760 (I compared newspaper advertisements for ceramics to ceramic orders in merchant account books at the Newport Historical Society. Porcelain was never advertised prior to 1750 but is frequently seen in private orders). In a comprehensive survey of records from Annapolis, Yentsch found that only 7 percent of the ceramics available retail were oriental porcelain, while it comprised 25 percent of the archaeological assemblage at the Calvert's home (Yentsch, 135).

16. The Wanton-Lyman-Hazard House porcelain was found in context with *Queensware*, a type of Wedgwood creamware on the market only after 1770. The house changed hands many times between strangers, so the assemblage was probably that of one owner not of the household as is the case at Smith's Castle.

17. The Dutch Royal Cabinet of Curiosities had a collection of such painted Guanyins by 1690 (Donnelly, 141).

18. The 1674 testimony of Roger Williams described the "much acceptance" felt by English and "pagans" toward the Smith residence at Cocumscussoc (Updike, 314).

19. Legend credits Katheryn de Braganza—1662 Portuguese queen to Charles II—with popularizing tea drinking in England (Kowaleski-Wallace, 131–145).

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The Cocumscussoc Association

Porcelain (from page 19)

	Unit No.	Sherd	Vessel type/size	Pattern inside	Pattern outside	Comments
1	c-517-3	rim	teacup (1mm)	plain white	white	<i>blanc de chine</i>
2	73-405	rim	teacup	plain white	white	<i>blanc de chine</i>
3	c-521-2	rim	teacup	plain white	white	<i>blanc de chine</i>
4	73-322	body	(4.5mm)	plain white	white	<i>blanc de chine</i>
5	c-505-3	body	(4.5mm)	plain white	white	<i>blanc de chine</i>
6	c-508-4	body	(4.5mm)	plain white	white	<i>blanc de chine</i>
7	c-515-3	body	(4.5mm)	plain white	white	<i>blanc de chine</i>
8	73-309	body	(2mm)	plain white	white	<i>blanc de chine</i>
9	73-217	rim	(2mm)	plain white	white	<i>blanc de chine</i>
10	c-503-4	body	(2mm)	plain white	white	<i>blanc de chine</i>
11	c-508-2	body	(2mm)	plain white	white	<i>blanc de chine</i>
12	c-512-3	body	(2mm)	plain white	white	<i>blanc de chine</i>
13	c-514-4	body	(2.5mm)	plain white	white	<i>blanc de chine</i>
14	73-656	rim	(3mm)	plain white	white	<i>blanc de chine</i>
15	73-444	body	(3mm)	plain white	white	<i>blanc de chine</i>
16	c-80-6	body	(2–3mm)	plain white	white	<i>blanc de chine</i>
17	c-508-4	body	(3mm)	plain white	white	<i>blanc de chine</i>
18	c-511-3	body	(2.5mm)	plain white	white	<i>blanc de Chine</i>
19	c-415-2	base	(10–12cm radius)	plain white	white	<i>blanc de Chine</i>
20	c-507-5	rim	teacup (2mm)	blu & wht floral	solid chestnut	floral, neat
21	c-514-3	rim	teacup (2mm)	blu & wht floral	solid chestnut	
22	c-503-4	rim	dish? (3mm)	blu & wht floral	solid chestnut	blue, line border
23	c-504-4	body	(2.25–2.75mm)	blu & wht floral	solid chestnut	floral, neat
24	c-414-5	base	(7cm radius)	? (too small)	chestnut	
25	c-509-4	rim	teacup (2mm)	blu & wht floral	solid chestnut	floral border, messy
26	c-501-3/2	rim	teacup (2mm)	blu & wht floral	solid chestnut	floral border, messy
27	c-422-4	body	(2.5mm)	blu & wht floral	solid chestnut	
28	c-504-4	body	(2mm)	blu & wht	solid chestnut	
29	c-505-4	body	(3mm)	blu & wht line	solid chestnut	
30	c-506-4	body	(3mm)	blu & wht	solid chestnut	
31	c-512-3	body	(2mm)	? (too small)	solid chestnut	
32	c-512-3	body	(3–4mm)	blu & wht	solid chestnut	
33	c-514-3	body	(2.5mm)	blu & wht lines	solid chestnut	geo border?
34	c-526-3	body	(2mm)	blu & wht floral	solid chestnut	
35	c-513-4	rim	(2mm)	white	solid brown	
36	c-503-4	body	(3mm)	white	solid brown	
37	c-519-wc	body	(2mm)	white	solid brown	
38	c-99-2	body	(3mm)	Nanking pattern	blu & wht floral	fine
39	c-506-4	body	(3.75mm)	Nanking pattern	blu & wht floral	
40	c-511-3	body	(3mm)	Nanking pattern	blu & wht floral	
41	c-515-4	body	(3.5mm)	Nanking pattern	blu & wht floral	
42	c-429-3	body	(2.5mm)	Nanking pattern	plain white	fine
43	c-515-3	rim	teacup (2mm) @*	blu & wht floral	geo border/floral	
44	c-518-4	rim	teacup (2mm) @	blu & wht floral	geo border/floral	
45	c-505-2	rim	teacup (2cm)	blu & wht floral	geo border/floral	
46	c-506-4	rim	teacup (2mm)	blu & wht geo	plain white	fine
47	c-509-4	rim	teacup (1.75mm)	blu & wht	blu & wht floral	
48	c-424-3	body	teacup (2mm)	blu & wht geo border	blu & wht floral	
49	c-519-5	rim	teacup (2mm)	blu & wht geo border	blu & wht floral	
50	c-504-3	rim	teacup (1.5mm)	blu & wht geo border	blu & wht floral	fine

* @ = pieces match

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Unit No.	Sherd	Vessel type/size	Pattern inside	Pattern outside	Comments
51	c-505-5	rim	teacup (2mm)	blu & wht floral border	blu & wht floral, line
52	c-512-3	rim	teacup (2mm)	blu & wht floral boarder	blu & wht floral, line
53	73-123	rim	teacup (2mm)	blu & wht border	white
54	c-504-3	rim	teacup (2mm)	blu & wht border	white
55	73-714	rim	teacup (2mm)	blu & wht geo border	blk & wht floral
56	73-309	rim	teacup (2mm)	blu & wht geo border	blu & wht floral
57	c-502-3	rim	teacup (2.5mm)	blu & wht geo border	blu & wht floral, line
58	c-419-2	rim-brown	(2.5mm) @	blu & wht floral, line	white
59	c-506-3	rim-brown	(2.5mm) @	blu & wht floral, line	blu & wht floral
60	73-309	rim-brown	(2.25mm)	blu & wht border, floral	white
61	T10WECU	rim-brown	(2.25mm)	blu & wht line	white
62	c-518-2	rim-brown	(2.25mm)	blu & wht line, floral	white
63	c-521-3	rim-brown	(2.25mm)	blu & wht border	white
64	c-505-6	rim-brown	teacup (2mm)	blu & wht straw border	white messy
65	c-508-3	rim-brown	(2mm)	blu & wht geo border	white
66	72-548	body	(1.25mm)	white	blu & wht floral
67	c-414-6	body	(1.25mm)	white	blu & wht floral
68	c-504-3	body	(1.25mm)	white	blu & wht floral
69	c-504-4	body	(1.25mm)	white	blu & wht floral
70	c-507-3	body	(1.25mm)	white	blu & wht floral
71	c-526-F1	body	(1.25mm)	white	blu & wht floral
72	73-234	body	(2mm)	white	blu & wht peony
73	c-503-3	body	(2mm)	white	blu & wht
74	c-504-3	body	(2mm)	white	blu & wht peony
75	c-501-2	body	(1.5mm)	blu & wht floral	white
76	c-505-4	body	(1.5mm)	blu & wht floral	white
77	c-506-7	body	(1.5mm)	blu & wht floral	white
78	73-123	body	(2.75mm)	blu & wht	white
79	c-505-3	body	(2.75mm)	blu & wht border	white
80	c-513-7	body	(2.75mm)	blu & wht border	white
81	73-367	body	(3mm)	blu & wht	white
82	c-504-2	body	(3mm)	white	blu & wht floral possible teapot
83	c-403-2	body	(4mm)	white	blu & wht floral possible teapot
84	c-407-2	body	(6mm)	white	blu & wht floral possible teapot
85	c-503-4	body	(3.5mm)	white	blu & wht possible teapot
86	c-406-5	body	(3mm)	white	blu & wht floral possible teapot
87	73-322	base	(7.5cm radius)	blu & wht armorial	white European style
88	c-504-3	body	(3.75mm)	blu & wht armorial	white European style
89	c-521-4	body	(3.75mm)	blu & wht armorial	white European style
90	c-503-5	base	(too small)	blu & wht floral	white
91	c-426-4	body	(3mm)	blu & wht floral	blue line flat
92	c-501-3	body	(3mm)	blu & wht floral	white flat
93	c-503-4	body	(3mm)	blu & wht floral	white flat
94	c-507-2	body	(3mm)	blu & wht floral	blue stem
95	c-517-4	body	(3mm)	blu & wht floral	white
96	c-427-2	base	(7.5cm radius)	blu & wht floral	white

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Porcelain *(from page 21)*

	Unit No.	Sherd	Vessel type/size	Pattern inside	Pattern outside	Comments
97	c-513-4	base	(3.5cm radius)	blu & wht, blu line	white	
98	c-508-3	body	(3mm)	blu & wht geo border	white	near rim (flat misc.)
99	c-503-4	body	(3mm)	blu & wht leaf	white	flat, near center
100	c-521-4	body	(2.5mm)	blu & wht leaf	white	flat
101	c-422-2	body	(2.25mm)	blu & wht leaf and lines	white	flat
102	c-521-3	body	(2mm)	blu & wht straw lines	white	flat
103	c-502-3	body	(2.5mm)	blu & wht floral	white	flat
104	c-414-3	body	(3.25mm)	blu & wht floral	white	flat
105	c-437-5	body	(3.5mm)	blu & wht floral	white	flat
106	c-521-	body	(2.5mm)	blu & wht lines/stems	white	flat (curved misc.)
107	c-505-6	body	(3mm)	blu & wht line	blu & wht floral	
108	c-521-3	body	(2.25mm)	blu & wht floral	blu & wht	
109	c-504-4	body	(2.5mm)	blu & wht floral	blu & wht	
110	c-506-4	body	(2.5mm)	blu & wht stem	blu & wht floral	
111	c-519-5	body	(1.5–2mm)	blu & wht line	blu & wht floral	
112	c-521-3	body	(2.25mm)	white	blu & wht floral	
113	c-422-4	body	(5mm)	blu & wht floral	white	
114	c-506-3	body	teacup (2mm)	blu & wht line	blu & wht geometric	
115	c-49-2	body	(3mm)	blu & wht line	blu & wht bow design	
116	c-505-5	body	(2mm)	blu & wht lines	blu & wht dots & design	muted, blu blurred
117	c-514-4	body	(2.5mm)	blu & wht design	white	muted, blu blurred
118	73-714	body	(3mm)	blu & wht design	blu & wht tree & design	muted, blu blurred
119	c-435-2	body	(2.75mm)	white	blu & wht floral	
120	73-597	body	(4mm)	blu & wht	blu & wht	blu blurred
121	c-409-3	body	(2.75mm)	blu & wht line	blu & wht crown	
122	c-513-3	body	(3.25mm)	blu & wht design	white	flat (blu & wht lined)
123	c-518-4	base	(10cm radius)	blu & wht dble line	white	
124	T10WECU	rim-brown	(3.5mm)	blu & wht heavy line	blu & wht dble line	
125	c-520-3	rim-brown	(3.5mm)	blu & wht dble line	blu & wht dble line, floral	
126	c-513-3	body	(3mm)	blu & wht dble line	white	near lip
127	c-437-5	body	(3.25mm)	blu & wht dble line	white	near lip
128	c-504-3	body	(3mm)	blu & wht dble line	white	near lip
129	c-503-3	body	(5–6mm)	blu & wht dble line	blu & wht floral	
130	c-504-2	body	(3.35mm)	blu & wht dble line	white	blu & wht, red over
131	c-520-3	rim	teacup (1.5mm) @**	blu & wht red border	blu & wht floral	set w/3 below
132	c-502-3	rim	teacup (1.5mm) @	blu & wht red border	blu & wht floral	
133	c-503-3	rim	teacup (1.5mm)	blu & wht red border	blu & wht floral + red	
134	c-504-2	rim	teacup (1mm)	blu & wht red border	red floral	
135	c-503-3	rim	teacup (1mm) @	blu & wht red border	white	set w/3 below
136	c-503-3	rim	teacup (1mm) @	blu & wht red border	white	
137	c-503-3	rim	teacup (1mm) @	blu & wht red border	white	
138	c-518-2	rim	teacup (1.5mm)	blu & wht red border	white	
139	c-518-5	rim-brown	(2.5mm)	blu & wht red border	white	set w/below
140	73-614	body	(2.5mm)	blu & wht + red floral	white	
141	c-517-4	rim	(1.75mm)	blu & wht dble line, with red border	white	
142	73-614	rim-brown	(2.25mm)	blu line, red floral	blu & wht	
143	73-422	body	(2.75mm)	red & wht geo design	white	
144	c-520-3	rim	(2.75mm)	grayish white	red & blu floral	gray body
145	73-597	rim	teacup (1.75mm)	gold band w/gray line	gray dot pattern	set w/below?
146	c-522-2	rim	(2mm)	pale gray line	lt & dk gray lines	

Unit No.	Sherd	Vessel type/size	Pattern inside	Pattern outside	Comments
147	c-525-2	base	(too small)	lt blu	
148	73-409	rim	(2.5mm) @	green & red border	white <i>famille vert</i>
149	73-409	body	(2.5mm) @	green & red border	white <i>famille vert</i>
150	73-367	body	(1mm)	white	red + green branch <i>famille vert</i>
151	c-443-4	body	(1.5mm)	white	red + green leaf, fruit <i>famille vert</i>
152	c-414-4	body	(2mm)	white	green leaves <i>famille vert</i>
153	c-508-2	body	(3.5mm)	white	red + pink fruit
154	73-725	body	(2mm)	gilt + pink floral	white blu under, line
155	c-518-3	fin. edge	figure (4-5mm)	white	white w/gilt possible Guanyin
156	c-518-3	fin. edge	figure (4-5mm)	white	white w/gilt possible Guanyin
157	c-514-3	body	figure (1.75mm)	unglazed cream	unglazed lt brown bird beak, biscuit ware

Editors' Note. A color version of the *Chronicle* is posted on the Smith's Castle Web site (www.smiths-castle.org/whats_new/chronicle.htm). Readers are encouraged to visit the site to view full color images of the porcelain sherds that make up the Cocumscussoc assemblage.

Smith's Castle Archaeology Subject of Ongoing Study at Brown

The paper on porcelain, the second in a series to appear in the *Castle Chronicle*, was written for a material culture course taught by Dr. Patricia E. Rubertone of Brown University's Anthropology Department in fall 2002. The course encourages students to think about material objects as sources of history by providing them with the skills for identifying and interpreting artifacts from historical archaeological sites. In 2002 and again in spring 2005, students learned by working first-hand with the artifact assemblage excavated from Cocumscussoc by Brown University (1989–1994) and the University of Rhode Island (1972–1973). Student projects from the material culture class—which in addition to this report include studies of china ware and other ceramics, metal hardware and household items, smoking pipes, and glassware—represent the latest phase in Dr. Rubertone's long-term involvement in the excavation, conservation, and interpretation of Cocumscussoc's material record. Since the late 1980s, she and her students have attempted to make sense of that record, and to illuminate in new and important ways the lives and experiences of Cocumscussoc's European colonists (and later European Americans), African slaves, and Native Americans in the 17th through 20th centuries. The editors of the *Chronicle* are indeed grateful to Dr. Rubertone for sharing this and future papers with members of the Cocumscussoc Association.

Smith's Castle at Cocumscussoc, Four Centuries of Rhode Island History

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The Cocumscussoc Association

This Summer at Smith's Castle

July

Day	Time	Event
Saturday, 22	10:00 a.m.–12:00 noon	<i>Discovering History in Your Own Backyard</i> Lecture by Lucinda Brockway
Monday, 24	7:00 p.m.	Trustee meeting

August

Day	Time	Event
Saturday, 19	2:00 p.m.	<i>Behind the Scenes of Smith's Castle</i> Architectural tour by Neil Dunay Culture Coalition event (see p. 4)
Sunday, 20	10:00 a.m.–1:00 p.m.	<i>Breakfast by the Bay</i> Member-guest brunch (rain date Sunday, August 27)
Thursday, 24	10:00 a.m.–2:00 p.m.	House Tour: <i>Architectural Gems: 18th and 19th-Century Buildings in South County</i> Culture Coalition Event (see p. 4)
Tuesday, 25	11:30 a.m.–1:00 p.m.	Docent picnic

September

Day	Time	Event
Thursday, 7	9:00 a.m.	Docent meeting

October

Day	Time	Event
Thursday, 5	9:00 a.m.	Docent meeting
Saturday, 14	Noon–4:00 p.m.	Harvest Festival (rain date Sunday, Oct. 15)

The Cocumscussoc Association
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