

MOUNT LOCUST

NATCHEZ TRACE PARKWAY
MISSISSIPPI

Furnishings Plan

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MOUNT LOCUST FURNISHING PLAN
Natchez Trace Parkway
Mississippi

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CONTENTS

	<u>Page</u>
PREFACE AND PURPOSE.....	1
PART I. INTRODUCTORY: <u>Exploration and Background;</u> <u>or, A Documentary Study for Furnishings</u> <u>Data in the Natchez Region</u>	6
PART II. EXAMINATION OF SOURCES BEARING ON THE FURNISHINGS OF MOUNT LOCUST.....	22
PART III. FURNISHINGS PLAN FOR MOUNT LOCUST.....	40
Exterior.....	40
Front Gallery.....	41
Rear Gallery.....	42
The Hall.....	43
Grandma Polly's Room.....	50
Store or Lumber Room.....	58
Philadelphia Ferguson's Room.....	61
Gentlemen's Quarters.....	65
Lighting.....	69
Needlework, Fabrics and Rugs.....	71
LIST OF ILLUSTRATIONS.....	74
POSTSCRIPT.....	77
BIBLIOGRAPHY.....	79
APPENDIX A: <u>Early Inn - 1783</u>	82
APPENDIX B: <u>Floor Cloth for Dining Room</u>	84
APPENDIX C: <u>Pegs, Bed Cornice, and Shelving for</u> <u>Store Room</u>	86

MOUNT LOCUST FURNISHINGS REPORT

PREFACE AND PURPOSE

Reference Data: A Recapitulation Compiled from the Files of the National Park Service. Revised on the Basis of Further Research by the Writer.

Location: Mount Locust is situated just off the Natchez Trace Parkway, about 16 miles northeasterly from Natchez, Mississippi, and near Cannonsburg in Jefferson County. The house stands on high ground overlooking two routes of the historic Trace and the site of Uniontown, now entirely disappeared.

History: Mount Locust is on a land grant of about 650 acres, dating from the period 1763 - 1779 when the Natchez District was part of British West Florida. Originally granted to Thomas Harmon, title to the tract was held in 1781 by John Blommart, who that year led an abortive revolt against Spanish authority. In 1784 Mount Locust passed into the hands of William Ferguson, who seems to have been an associate or employee of Blommart. Either Harmon or Blommart may have built the nucleus of the house which Ferguson enlarged. Mount Locust underwent a series of modifications better to fill the needs of family and public. From about 1790 into the 1840's the house served as an inn on the Natchez Trace, where travellers found entertainment in the way of food and shelter.

Architecture:

The earliest known survey of the property dated 1785 indicates "Mr. Wm Ferguson's dwelling house", and shows it in relation to the "Path to the Choctaw Nation" which became the Natchez Trace.

Craftmanship in the oldest part of the structure is indicative of eighteenth century origin. Pains-taking studies of the fabric reveal that the original house consisted of a large room and three galleries with portions across the south enclosed. Interestingly enough, Blommart's house in Natchez which was confiscated by Spanish authorities, was described in their records, dated 1781, as "a framed house, 40 ft. in length and 20 ft in breadth, with floored galleries front and back, containing one parlour, two chambers and two cabinets on the back gallery." This use of galleries --- front and rear --- with enclosed portions under the hipped lean-to forming small rooms or cabinets, is typical of French Creole influence as seen in oldest houses along the Mississippi River. One of the most precious building fragments to come to light was a section of old framework used with bouzillage filling or a mixture of clay with straw or moss to pack the walls. Discovery of what appears to be a corner post of an old mud chimney suggests one-time use of the earthen type associated with Creole building practices in the area.

Mount Locust reflects British influence in the size of its original frame unit which is 16 by 20 feet. Under the Pensacola government, land grants in West Florida were contingent upon a settler erecting there within three years a dwelling to contain "at least twenty feet in length and sixteen in breadth". This exact size of the main room at Mount Locust therefore appears to have been not only a minimum standard of the time, but points to a date of construction before 1779, when the Spanish seized Natchez from the British. It is a point to emphasize that Mount Locust being a framed house was a more substantial structure than the log cabins that came to be typical of the American frontier. A striking early Americanism was the use of upright sections of logs as piers for support.

Family:

Research in Essex County Court House, Virginia, indicates that William Ferguson was business representative of British mer-

chants there before the Revolution. From all indications he was not a native-born Virginian, but migrated there (probably from Ireland) because of family connections. In 1777 he became embroiled with local patriots and was certified to the Governor and Council as a person whose conduct had not been "uniformly friendly to the American cause". Undoubtedly we discover here a factor in his departure for the Mississippi frontier, though he appears to have had a premonition of events to come when he left for an exploratory journey there in 1774. In any case, by the end of March, 1777 he was established in the Natchez area.

William Ferguson allied himself with a group of families from Virginia who also came seeking greener pastures in Mississippi: the Holts, Trulys, Lums, Burches, Harrisons and Spains. His relationship with them developed more closely when he wooed and won Paulina Burch, daughter by a previous marriage of Elizabeth, wife of James Truly. It was in 1784, a year following their nuptials, that William and Paulina Ferguson took up residence at Mount Locust. In the years their family grew -- six sons and a daughter, Philadelphia, named for a Ferguson back in Virginia -- William farmed and began to operate an inn. He joined four of his neighbors to promote a town called Union, and kept a store. He served as magistrate under the Spanish and in time under a newly-formed American government as first sheriff of Pickering (later Jefferson) County. Established facts indicate he was a particularly enterprising man.

When Ferguson died in 1801 Paulina continued operation of the farm and hostelry; family tradition states with the aid of her father-in-law and mother. Her step-sister and brothers also called Mount Locust home. Paulina Ferguson married James Chamberlain in 1806. Apparently the union was not a happy one. Chamberlain subsequently disappeared from the community and Paulina took back the name of Ferguson. As "Mrs. Ferguson's" Mount Locust was noted as an overnight stopping place in Peel and Samner's map of 1838. Paulina Ferguson lived to a ripe old age and continued to direct her plantation and operate the tavern, with the help of her son, Thomas Jefferson Chamberlain, until just before her death in 1849. She lies buried in the plantation's family cemetery. Descendants recall her as a matriarch and with fullest respect as "Grandma Polly".

Significance: The contrast of Mount Locust with the antebellum architectural grandeur of Natchez mansions carries tremendous impact. Here is visual history with all its vivid and telling effect. By virtue of a direct connection with John Blommart and William Ferguson, Mount Locust presents testimony to the unique economic, social and cultural life of pioneer days in Natchez. Nor has military history completely bypassed it. The most honored names associated with Mount Locust are those of General Andrew Jackson and his aide, General Carroll. Both spent Christmas there in 1821, when their troops were bivouacked nearby.

Dr. Dawson A. Phelps has painstakingly assembled over the years the historical facts which relate to Mount Locust. Studies establish it as one of the oldest structures in Mississippi, indeed the oldest on the Natchez Trace. The building has been so thoroughly examined and analyzed as to furnish a key to the early architectural history of the region. Its preservation and restoration document the unpretentious pioneer life of its residents and guests.

Mount Locust because of its location on the route of homeward-bound boatmen from the north evolved into a stand or "House of Entertainment". The financial success of the operation increased as did the traffic which made the Trace a nationally important highway. For more than half a century Mount Locust was a well-known landmark. Today no existing site or object is more intimately associated with the history of the Natchez Trace.

History of Project: Until the original name of Mount Locust was re-applied, the property was known as "Ferguson's Place" or "Mound Plantation". It became a part of the Natchez Trace Parkway in 1937. In 1940 the house was measured and photographed by the Central, or St. Louis, office of Historic American Buildings Survey. Archaeological explorations were made in 1940-41 by A. C. Spalding under the supervision of Archeologist J. D. Jennings. Excavations failed to confirm the legend that the elevation on which the building stands was of Indian origin, though the site probably served them for camping. Some evidence of physical remains indicate the location of outbuildings, but the data are too slight to outline the structures in the ground. Locations of Kitchen, Guest House, Nursery, Slave Quarters and Overseer's House are plotted on the archaeological maps. An old brick kiln came to light

and a system of brick walks was uncovered. Two brick cisterns remain in relatively sound condition.

In 1944 stabilization work was done at Mount Locust under the direction of Robert E. Smith, Architect. Three years later the house was put in "mothballs" after large-scale detailed records were made.

Reactivation of the project came in 1954 with Charles E. Peterson, Supervising Architect of Historic Structures, directing restoration work. Henry A. Judd represented the Park Service as Construction Supervisor. Mount Locust has been restored to its probable appearance in the 1820's during the heyday of the Trace. Furnishing of the house follows in natural sequence.

Purpose and Objective
of Furnishings Plan:

Early this year, The Old Natchez District Historical Society approved a resolution to assist the National Park Service with its furnishings program at Mount Locust.

This plan for furnishing the house is an integral part of the master plan for the area. It has been prepared to serve as a guide and working tool for those who will share the responsibilities of developing a meaningful exhibit. By analyzing and evaluating historical data, it is intended to aid specifically with the acquisition of material and to anticipate and solve some of the myriad technical problems certain to arise. But perhaps most important of all, it seeks to underscore and recall constantly to mind the interpretative theme of the job to be done.

Just as the preservation and restoration of Mount Locust was intended to reflect the architectural character of its period, so should the furnishings of the house interpret the pioneer life of its past occupants. The recreation will tell the story of a "stand" and portray travel accommodations then available.

Mount Locust is a composite building embodying early 19th century alterations, yet it retains a predominant and primitive eighteenth century flavor. The resultant homogeneity is rare and right and must be cherished and maintained with respect to the furnishings.

PART I

INTRODUCTORY: EXPLORATION AND BACKGROUND
OR
A DOCUMENTARY STUDY FOR FURNISHINGS DATA
OF THE NATCHEZ REGION

In initiating this assignment I delved into the local records as thoroughly as time allowed, examining contemporary newspapers, court and provincial archives, in an effort to recapture the historical setting and color of everyday life in the Natchez country during the first quarter of the nineteenth century. It was buildings and furnishings of the inhabitants, their special interests, means, and instrumentalities, which express the distinctive character of the period. These comprised the culture we are attempting to re-create at Mount Locust. Perhaps at best we recall only a chiaroscuro impression. What we have in effect is a sampling of local conditions, customs, activities, attitudes and influences gleaned from basic documents. The insight they afford is indispensable and fundamental to an understanding of the environment.

Levi Weeks, Massachusetts-born architect of beautiful "Auburn," sent a remarkable letter in 1812 to a friend back home, narrating his activities and enumerating the artisans in Natchez at the time. In addition to his work as builder, Weeks also operated a cabinet and chair shop (Charles E. Peterson, "American Notes," courtesy of Mrs. Edith Wyatt Moore, Journal of the Society of Architectural Historians, pp. 27-8). Selections by the editor of crafts allied to builders' works included: six blacksmiths, six carpenters, one coach and sign painter, three house painters, five brickyards, four master bricklayers, two plasterers, two tinnerns, two window chain makers and one nail factory. For this same year (1812), the late Charles S. Sydnor in a splendid biography of

of Benjamin L. C. Wailes and his times (A Gentleman of the Old Natchez Region, Duke University Press, 1938), lists other establishments which bear on our special interest: five cabinetmakers, one trunkmaker, three gold and silversmiths, and six public inns (Sydnor's source was given as the Biographical and Historical Memoirs of Mississippi, II, 160-61).

The intent of my studies has been to set forth additional valuable evidence collateral or contributory to this specialized chapter. The selection and nature of the excerpts which follow are governed by two principles: (1) the approach is chiefly from the standpoints of inn architecture and appointments, household furnishings, cabinetmaking activities, and representative inventories; (2) all data are general to the area. Such material as will more specifically apply to Mount Locust and to its interpretation will be subsequently introduced. Editorial comment is held to a minimum.

In June, 1819 The Mississippi State Gazette ran a bit of doggerel that is a keen and interesting sidelight on inn service and fare:

STEELE'S SPRING, is Now Open for Public Reception -
By Messrs. Vaughan & King
A Bar-Room is now ready,

"Where wine and cider there shall be,
And porter too, with ale for thee
As good as any in the town,
And punch so strong! 'twill lay you down;
A ham, and tongue, if't can be had,
And venison too, to make you glad;
Gin, cigars, cheese, lemonade and whiskey,
Biscuits, Bitters and Brandy to make you frisky
Sangaree, mint-sling, cherry-bounce and toddy,
Here you may drink till your head goes niddy noddy."
(June 23, 1819.)

An advertisement for Beaumont's Hotel and City Tavern doubtless (as claimed) offered superior types of accommodations and services:

...The House is superior, when finished, to any other in the territory for accommodations -----
Every exertion is making to complete it. It affords several private lodging rooms with fire-

places ----- several apartments for private parties ----- An elegant Hall or Dining Room, which is now used for Dancing Assemblies. An excellent stable will shortly be provided; in the mean time there is an ample provision of Provender for Horses. Gentlemen wishing to form tea parties &c. in the intermediate week of the Balls in course, may be accommodated by giving 24 hours notice....A complete Bar-keeper, a superb Cook, and one or two attentive waiters are wanted, and would meet with good encouragement.

(Mississippi State Gazette, Jan. 7, 1806.)

On quite another scale must have been the two following, the former about the size of Mount Locust, the latter located on Natchez Trace:

TO RENT

...That large and commodious adjoining building to /sic/ well known, as calculated for a tavern, that a description is almost unnecessary ----- there are 5 rooms in the house ----- with good fire places, kitchen &c. and three good cellers ----- For terms apply to

THE PRINTER

(Mississippi State Gazette, Jan. 28, 1806.)

TURNER BRASHEARS

Begs leave to inform the Public that
he has opened a

House of Entertainment,

In the Wilderness, on the road leading from Natchez to Nashville, about 40 miles from William Smith's, at the Indian line ----- where he assures travellers that they can be furnished with provender and provision suitable for travelling
He likewise keeps a Blacksmith's Shop for the convenience of travellers.

(Mississippi Herald and Natchez Gazette, Nov. 25, 1806.)

Entries like the following from the Court of General Quarter Session held at Natchez on June 3, 1799 suggest the important role that the game of billiards played in tavern entertainment:

Petition of Francis Augustine to keep a public house and Billiard Table do [Granted]

George Overacre petitions for a recommendation to keep a public house and billiard Table [Granted]

William Moss petitions for a recommendation to keep a public house and Billard Table [Granted]

William Wells the same no Billard Table

(Transcription of County Archives of Mississippi Adams County (Natchez) Vol. I, Minutes of the Court of General Quarter Sessions of the Peace 1799-1801. Mississippi Historical Records Survey, W. P. A.)

We can gain a glimpse of old Natchez's roisterous side in the listing of a cabinetmaker's effects, including two unfinished gaming wheels. The inventory of the estate of James McCary, filed July 3, 1813, is of such arresting interest on account of his craft activity, supplies and equipment as to be emphasized below. This document is further amplified with selections from sales at auction held to settle his estate. It will be seen that no attempt was made on the part of those who compiled these lists to differentiate between stock and his everyday furniture:

Inventory

20 & a half Seet <u>[sic]</u> of Beaureau and Desk mounting at.....	61.50
24 Handles and Skutchens for Beaureau & Desk mounting.....	6.00
1 Paper Containing a remnent for Beaureau & Desk mounting.....	2.00
1 Ditto Ditto a remnent for Desk Mounting hinges &c.....	2.00
4 Brass Quadrens <u>[sic]</u> & 2 Locks for Secretary (say 2 sett).....	5.00
2 Brass Desk Locks.....	4.50
1 Iron Chest Lock.....	1.00
4 Iron drawer Locks.....	2.00
13 Brass Hinges with Ketches.....	4.87 $\frac{1}{2}$
10 Small Locks for Tea Chests.....	2.50
28 Iron Locks for Drawers.....	10.50
128 Pair Iron Butt Hinges for Tables.....	32.00
8 Pair of Inch and Half Butt Hinges.....	1.50
1 Paper of Inch Springs.....	.75

1 Lot of Plain Irons, Injured by fire.....	3.00
1 Paper of Brad Alls.....	1.00
4 Gross of wood screws assorted.....	4.00
1 Sett of Brass Hinges Locks & Mounting for Chucks.....	4.00
1 Spice, Tea Box, Powerhorn [sic] Inkstand, and tooth Brush.....	1.50
1 Lot of Small saws and Compasses.....	2.00
1 Paper of Brass Tacks and Paint.....	.50
42 Sheets of Sand Paper.....	1.25
12 Sheets of Sand Paper.....	.36
1 New Beaureau.....	20.00
... [Clothing, slaves]	
1 Wash Bason Stand.....	18.00
1 Plain Breakfast Table.....	10.00
1 Frame of a secretary & 2 Table Frames un- finished.....	16.00
688 Feet of Cherry Scantling.....	27.00
48 Bed Screws.....	6.00
2 Gaming Wheels unfinished of no Value.....	.00
15 Plant in the Shop Loft.....	5.00
1 Grind Stone and Iron Crank &c.....	3.50
3000 Feet of Cherry and Walnut Plank.....	45.00
3 Thick Cherry Plank.....	1.00
1 Pair of Card Tables.....	40.00
1 Complete Sett Sircular [sic] Dining Tables.....	65.00
1 Book Case.....	40.00
1 Fire Screen.....	12.00
1 Bead [Bed] Cornish.....	5.00
1 Cott & Matrass.....	4.00
1 Turning Lath with a wrest & 9 Chazes & Ganges.....	50.00
2 Frame saws and 1 Broken Whip saw.....	4.00
2 Small Old Tables.....	2.50
6 Pieces plates & Sills Sawed out of Boat Gunnels.....	6.00
22 Panes of Window Glass.....	4.12 $\frac{1}{2}$
1 Box Chisels, Gouges &c.....	5.00
1 Ditto Ditto.....	5.00
2 Large Mahogany Wood squares & 1 Lot of...	2.00
14 Old Moulding plains & 1 wooden square....	2.00
1 Painters Stone Mullett and Bed.....	3.00
1 Grind Stone, and a few pounds of Glue, Suppose 6 lb.....	6.00
2 Jugs and some Linceed Oil.....	8.00
6 Silver Tea spoons.....	6.00
2 Bench Screws and Nutts.....	2.50
1 Iron Scraper and 1 Rake.....	1.00

1 Pair of Hames and 1 pair of Iron	
Traces.....	5.00
A Remnent of A Bedstead.....	.50
1 Flannel shirt 1 vest & 2 pair of old summer Overalls's.....	3.00
Total	\$985.11

Sales

Bird cage	1 Tool case
1 Sett Dining Tables	1 Cott & Matrass
1 Cherry Breakfast Table	1 Walnut Table
1 Walnut Burōw	1 Old Table
1 Wash stand	1 Sow & Pigs
1 pair card Tables	Frames for 2 Tables
1 Book Case	& 1 secretary A Chess
1 Dining Table	
1 Boot Tree	
1 Bedstead cornish	

(Adams County, Mississippi, Court Records, Chancery File Box #27.)

Incidentally, public auctions other than estate sales, offered almost constant opportunity for the purchase of household items. Announcements in the Mississippi Herald and Natchez Gazette indicated, "A Handsome Secretary's Desk and Sideboard" (April 8, 1806), and "A small quantity of elegant Cherry Furniture" (January 27, 1807) "for sale at the vendue office." Newspaper notices like the following appearing in the Mississippi State Gazette for March 17, 1819 must have been followed with avid interest by those looking for bargains:

Furniture for Sale. All the Household Furniture lately used in the Franklin Hotel is offered for sale ---- consisting of Beds, Bedsteads, Chairs, Tables, &c ---- mostly new, and all in good order
...Richard Terrell.

In the majority of cases it is impossible to identify what might have been locally manufactured. In 1807, William Price, cabinetmaker, in the Mississippi Herald and Natchez Gazette addressed journeymen that "Two or three will meet with employment" at his shop (March 11, 1807). The same year D. D. Elliot & Co. announced "Fall Goods, Groceries, Also a Quantity of Cherry Tree Furniture consisting of Sideboards, Dining and Breakfast Tables, Bureas [sic] &c", with the inference these pieces were imports (October 30, 1807). James

Foster advertised as follows furniture made in New Orleans:

For Sale, a New Mahogany Sideboard, Made in New Orleans ---- also Two Pair of Elegant Mantle Looking Glasses, And One Pair of Prints ---- Perry's Victory. All of which will be sold cheap for Cash.

(Mississippi State Gazette, April 10, 1819.)

The quality of Philadelphia furniture was known and appreciated as this following notice of James Turnbull indicates:

Cabinet Furniture, The Subscriber respectfully informs the citizens of Natchez and vicinity that he has lately arrived from Philadelphia with a Quantity of Cabinet Furniture of superior quality and Workmanship;...Sideboards with brass ends, Sofas, Sett Dining Tables, Card Tables, Ladies Work Tables, Mahogany Bedsteads with gilt Cornishes, Fancy Chairs, Looking Glasses, Toilet Glasses with Boxes. Prints, and a small quantity of Carpenter's Tools.

(Mississippi State Gazette, January 23, 1819.)

John Inskeep, Jr. and A. H. Inskeep advertised similar Philadelphia importations in a subsequent issue February 20.)

New York furniture apparently had also earned a high reputation for the firm H. Postlethwaite and Co. featured "an Assortment of Elegant Furniture" that was daily expected from that metropolis. (Mississippi State Gazette, January 23, 1819.)

The all-purpose Windsor chair appears to have been a specialty of John D. Cochran, first in partnership and then on his own, viz:

John D. Cochran & Benjamin Grimes, Respectfully informs the public, that they have and will keep constantly on hand supply of common and fancy WINDSOR CHAIRS, at their shop in Natchez, where they humbly hope for public patronage.

Sign painting will be attended to, and executed with neatness and precision.

John D. Cochran, Respectfully informs the Public

that he has and will keep a full assortment of FANCY & COMMON WINDSOR CHAIRS of superior quality, which he offers at a reduced price, at the shop formerly occupied by West and Brown, Natchez. All orders from the country or elsewhere, will be promptly attended to.

(Mississippi State Gazette, October 7 and November 7, 1818.)

Early in the year following (February 6) "J. D. Cochran" noted he had just received a supply of "Fancy and Windsor Chairs" from New York.

While the dealers in imports appealed to the luxury trade and a fashionable clientele, convincing evidence exists of a large number of provincial craftsmen ---- not to mention plantation laborers ---- satisfying everyday requirements for plain, substantial, and useable furniture. In many cases their monuments are to be discovered only in existing pieces of their handwork. Just in passing I might here mention the activity of one Pintard, a cabinetmaker at Uniontown near Mount Locust during the early nineteenth century (Goodspeed's Biographical and Historical Memoirs of Mississippi, Vol. I, p. 176.) Names and activities of these additional Natchez makers of cabinet or upholstered pieces have also come to light in the files of the Mississippi State Gazette:

THE CABINET BUSINESS

The Subscribers having entered into partnership in the above line, under the above line, under the firm of Minnis and Steward [sic] propose carrying it on extensively, on the premises of the late William Lowney, deceased. Orders from town or country for articles in their line of business, will be punctually attended to and faithfully executed. They intend to have a general assortment of Cabinet Furniture constantly on hand.

Four or five Journeymen will find immediate employment and liberal wages. Two apprentices will also be received.

Cherry Plank and Scantling wanted.

CATESBY B. MINNIS
ROBERT STEWART

(January 10, 1818.)

ROBERT STEWART

CABINET-MAKER

Respectfully informs the Public, that he has removed his shop to the building next door to Messrs Miller & Rowan, on Fourth Street ----- where he will execute, with neatness and punctuality, all orders he may be favored with in that line, and on reasonable terms. He keeps constantly on hand an assortment of Handsome BED-STEADS.

(January 6, 1821.)

WILLIAM T. NOYES

Upholsterer and Paper-Hanger, Respectfully informs the Citizens of Natchez and its vicinity, that from his experience in this above business, he can finish Rooms in the French and English fashions, with CURTAINS and DRAPERIES

ALSO

Mattresses, Easy Chairs, Couches, &c made to order, upon the shortest notice and most reasonable terms

...

(January 6, 1821.)

As Natchez grew and prospered more shops sprang up which imported goods from Philadelphia and New York. Trade relationships with these Atlantic ports were very close indeed ----- and through them Natchez developed cosmopolitan tastes. Advertisements appeared in the State Gazette like that of Horace A. Huntington who had "Just received from Philadelphia...fresh imported Goods." (January 3, 1818.) "A few sets Fleur-Spar Mantel Ornaments", undoubtedly originating in Derbyshire, England, bespoke high luxury in household appointments; likewise "1 case fashionable Paper Hangings". James Foster "Latelý received from Philadelphia 10 Plated Stoves All of which will be sold on very moderate terms for Cash, or on a short Credit", also, "a very handsome assortment of Plated Ware" (November 29, 1818). F. Brune offered "a new and complete assortment of Goods", including pewter ware (January 4, 1818). Tiernan and Alexander supplied "Delfware" (February 20, 1818) and Mrs. Donant announced a stock of "Glass Ware of every description, Flint and Common" (January 17, 1818). James H. Hyde identified himself as a dealer in "Jewelry, Silver Plated ware, Military Goods, Cutlery" (January 18, 1821).

This variety of offerings began early.

We find "Elegant Carpeting...Violins, Flutes, Clarinets, Haut-boys, and Fifes" in an ad of Forman, Hunt and Co. in 1807 (Mississippi Herald and Natchez Gazette, April 29).

I continue with announcements of the more commonplace, as follows:

The Subscribers Have just received, and offer for sale, a Large Quantity of STONE WARE, viz: Jugs from 1/2 to five gallons.
Churns from 4 to 5 gallons
Pickling Pots,
Milk Pans.....Munce & Steen

(Mississippi State Gazette, may 29, 1819.)

Patent Cooking Stoves, Cedar Tubs, in Nests Do
Pails, Brass & Iron Hooped.....Noyes & Spencer

(Mississippi State Gazette, May 15, 1819.)

Fine and low priced Fowling Guns &c.....Joseph Newell

(Mississippi State Gazette, October 10, 1818.)

Plantation Bells Just received by the Steam Boat
N. Orleans.....

(Mississippi State Gazette, April 25, 1818.)

Local artisans occasionally identify themselves like John S. Miller, "Jeweler and silversmith" (Mississippi Herald and Natchez Gazette, November 6, 1807). Thomas C. Coit and Houghton and Downs also, in addition to enumerating their stock stated that they practiced silver and goldsmithing (Mississippi State Gazette, January 18, 1821.). Running the gamut from precious metals to tin, I picked up the following notice which is of particular interest in corroborating the general usage of tin (along with pewter) at this period:

Tin Plate Manufactory

JOHN PLUM & CO. Main-Street, corner of Second street
MANUFACTURE all kinds of Tin Ware at the shortest notice, and on the most reasonable terms. They have now on hand a large assortment of almost every article in their line. Orders from the country promptly attended to....

(Mississippi Herald and Natchez Gazette, Sept. 15, 1807.)

As textiles represent such an important element in restoration effects, I probed into this subject with the results set forth:

...To be sold at the Vendue Office
 ...A few Pieces of the Newest Fashioned
 CHINTZE:
 Just imported from Glasgow ----- and
 INDIA CALLICOES
 Immediately from China

(Mississippi Herald and Natchez Gazette, March 25, 1806.)

FOR SALE
 At the vendue Office

...
 New Fashioned Chintz
 Indian Calicoes
 Irish Linens
 ...
 Linen Stripes

(Mississippi Herald and Natchez Gazette, April 8, 1806.)

In the same newspaper, dated July 15, and copied from The Trenton True American appeared an address "To the cotton growers and cotton manufacturers in dwelling houses and manufactories in the United States of America", calling on them to increase the consumption of cotton wool and pointing out the excellent opportunity afforded by the recently-enacted restrictions against British linens. Some of the articles enumerated for greater domestic attention attracted my special interest:

Cotton lawns, and cambricks
 Cotton velvet card table cloths; green
 Cotton plushes
 Cotton carpeting

The fact that this article was reprinted for local consumption holds considerable significance. In passing I may add that the term, "Country Linen" was frequently encountered in the newspapers. Spinning and weaving equipment just as frequently occurred in the inventories examined.

Continuing our sampling of Natchez newspapers we find the firm of Bullit and Willis announcing in 1817

"from New York and Philadelphia, a large and general assortment of Dry Goods & Hardware" (Mississippi State Gazette, December 6). S. and H. Postlethwaite offered "A few Packages of Cotton Goods, viz: Dinities, Marseilles vesting, calicoes, handkerchiefs, velvets, thicksets, York stripes, gingham, muslins and cambrics," (State Gazette, January 15, 1817). The firm of Whitehead and Stewart noted "Bombazettes, Fancy prints, Leno and fancy muslins, Irish linen, Britagne ditto, Linen & cotton checks," (State Gazette, January 17, 1818). J. Remsen Holmes & Co., that same issue, informed the public of having on hand, "50 pieces Cambric Muslin...30 Super Gingham...30 Colored Cambric Muslins, &c &c." Under their listing of "Spring and Summer Goods", Wm. B. Noyes & Co., included a supply of "India Silk Gause for musquito bars" (State Gazette, March 28, 1818). The State Gazette for April 11 carried this notice:

Head & Lyons, Have just received per the Steam Boats Orleans and Buffaloe, a Fresh supply of GOODS...Fine and coarse Irish linens, linen cambric, seersuckers, blue and yellow nankeens; white and fancy muslins...cotton and linen checks; domestic cottons; musqueto nettings; brown holland; a handsome assortment of prints...

In the court records at Natchez, I found a remarkable and illuminating inventory comprising the stock of one Richard Carpenter, a merchant who died in 1788. Thanks to thorough-going Spanish archives (Series B) we gain a full understanding of the phrase so frequently used by newspaper announcements of the day, "Dry Goods and Hardware". Entries are selected from Carpenter's store:

Three Bake ovens, with covers.....	\$ 35.	
Four copper Skillets.....	12.	
Four shovels.....	12.	
Thirteen spades.....	34.	
Twenty-Eight Dozen pair Spectacles.....	50.	
Fifty two Dozen pieces Tape.....	130.	
Fifty two pieces Ferreting.....	39.	
Two Dozen small Ivory Combs.....	5.	
Seven pair Common Scissors appraised to one Dollar to six rials.....	1.	6
Forty four pieces narrow tape.....	3.	
One remnant of Gauze, contg twelve yards.....	20.	
Seven remnants of white Ditto.....	30.	
One remnant of muslin contg six yards.....	18.	
One small Dressing Glass, appraised to three dollars.....	3.	

Thirty Eight yards linen.....	40.00	
Thirteen and a half Ells, Platillas.....	30.	
One piece Irish Linen.....	25.	
One piece India printed Cotton.....	20.	
Four yards common Ditto Ditto.....	4.	
Nineteen bundles quills, appraised to four dollars and four rials.....	4.	4
Sixteen pair Snuffers, large and small.....	2.	
One thousand five hundred brass trunk nails..	9.	
Thirty nine pair Spectacles.....	9.	7
Four dozen Tea Spoons, pewter.....	2.	
Five common Iron Candlesticks.....	1.	
One Dozen common Iron Candlesticks.....	3.	
Eleven Blankets, from four to eight points...	80.	
One Lot of Crockery, of sundry kinds.....	80.	
Six Large Glass Decanters, with stands.....	9.	
Five Iron Pots, old.....	6.	

From the court records of Adams and Jefferson Counties I have selected two inventories as bearing on the furnishings problems at Mount Locust. That which follows immediately enumerates the household effects of Ezekiel Forman at his home, "Wilderness" near Pine Ridge. Taken in 1795, its reference value lies in the furnishings listed room-by-room as well as the close similarity of the dwelling in type to Mount Locust. Like Mount Locust in plan there was a range of three rooms, with galleries adjoining front and rear, the latter apparently partitioned at the ends for small storage closets:

First bedchamber

1 Bedstead, Feather bed, Bolster, 2 pillows, 1 pair sheets....valued at.....	\$ 30.00
1 Small cherry tree table.....	7.00
1 Looking glass.....	6.00

Nothing else being found in the said chamber, the Assembly moved to another chamber on the same floor & continued viz:

1 Bedstead, 18 blankets, 1 pair sheets, 1 cover- lid.....	40.00
1 Bedstead, 1 feather bed, 2 sheets, 2 bol- sters & 1 coverlid.....	30.00
1 small cherry tree table.....	7.00
1 Looking glass.....	6.00
8 Volumes Spectator.....	8.00
1 Vol. Edward's Geography.....	1.00

1 Vol. Ashe & Disctionery.....	.12 rials
2 Vols. Political Repositories.....	.12 rials
1 Vol. Art of Speech.....	1.00
1 Vol. Beauties of the Poets.....	. 4 rials
12 Old volumes.....	6.00
2 Vols "Boyer's Dictionary".....	3.00

Nothing else in the said Chamber, the
Assembly proceeded to the dining room
and continued the inventory as follows:

1 large walnut dining table.....	\$65.00
1 cherry tree table.....	10.00
1 cherry tree tea table.....	12.00
1 round " "	6.00
1 round " "	3.00
1 looking glass, gilt frame.....	8.00
8 Old Windsor chairs.....	3.00
1 pair andirons, 1 shovel.....	2.50
2 common walnut side tables.....	8.00

Nothing else in the diningroom, the
Assembly proceeded to a closet, in
which were the following, viz:

3 large tin canisters valued at.....	\$3.00
1 pair brass candle sticks.....	8.00
3 earthen jars, 2 doz. tumblers.....	3.00
4 decanters.....	3.00
1 set of casters.....	2.50
1 bread basket.....	. 6 rials
5 doz. Queensware plates.....	5.00
2 doz. Queensboro dishes & a tureen of same.....	12.00
16 small Liqueur glasses.....	1.00
8 Queensware bowls.....	1.00
(tea tray, 6 cups & saucers & tea	
1 (pots and 1 milk pot.....	4.00

Nothing more appearing in the said closet,
the Assembly moved to another on the back
gallery & continued the inventory as fol-
lows:

4 candle sticks valued at.....	3.00
1 pair of Stillyards.....	12.00
1 marble mortar and wooden Pestle.....	7.50
1 tin cullender & 1 "Lanthorn".....	[blank]
1 candle box.....	1.50

2 tin coffee pots.....	1.00
6 pewter dishes.....	4.00
3 smoothing irons.....	3.00
17 Knives & forks.....	1.50
About 100 feet of cherry plank.....	12.00
on back gallery, also 1 wire seive.....	1.04 rials

Nothing more appearing in the T closet
and gallery, the Assembly moved to the
kitchen & continued the inventory, viz:

1 grid iron, 1 frying pan, 1 bake iron.....	\$3.00
6 Dutch ovens.....	6.00
4 large iron kettles.....	18.00
3 iron pots.....	6.00
1 small brass kettle.....	1.50
1 brass mortar.....	.04 rials

Nothing more appearing in the kitchen the
Assembly moved to the milk house & pro-
ceeded with the inventory viz:

4 Killers [keelers] 4 bowls, 1 churn, 2 milk pails, 4 wooden bowls, 1 tray, 1 earthen pan and 2 jars valued at.....	\$5.00
---	--------

Nothing more appearing in the milk house,
the Assembly moved to the school house
and continued the inventory, viz:

1 large table valued at.....	\$4.00
1 writing school desk.....	.04 rials
1 camp bedstead & 2 coverlids.....	6.00
1 stove of sheet iron.....	4.00

Nothing more appearing in the school
house, and it being the hour of 1200,
the Assembly closed the present setting.
In testimony where of, the several per-
sons composing the Assembly have affixed
their respective signatures.

(Adams County, Mississippi, Original Spanish
Book No. 32, (Year 1795) Chancery Court
Records.)

The character of the contents of the dwelling above and that which follows are essentially alike, though items of one appear by location and those of the other in aggregate form. Here is the inventory of Richard Harrison of Coles Creek, friend, neighbor, and business associate of William Ferguson, taken July 1, 1800. This was precisely one year before the personality of Ferguson himself became a matter of record:

...Six feather beds, Bedsteads & furniture Five Square Tables, one Tea Do One dressing Do. Three trunks, two chests, two cases with Bottles, Eighteen Winsor Chairs, Eighteen Como [Common] Ditto. Two looking Glasses, two pair Andirons. Six Smoothing Irons, 1 Case pistols with Holsters. one set China, One Doz. Glass Tumblers, Three Decanters, three Glass Salts. One Tureen, Eight Como Cups & Saucers. Eighteen earthen plates. One doz. pewter Ditto Three Dishes, two Tea potts, four Pictures. Three Cream potts, four muggs. One Doz. pewter Table Spoons, two Serviers one Doz. Silver Tea Spoons, two Candlestands, one Cloths Brush, two Sugar potts, Three Dutch ovens, three Iron potts, one Skillet, two iron kettles. Two Tea Kettles, one tin kettle with Cover, Sixteen Knives & forks, one pewter Bason, Three Keelors, two piggins, one Churn, Two Spinning Wheels (Cotton) one flax Wheel, one pair Hand Mill Stones &c. one Coffee Mill, Six Small bowls \$478.

Eight old weeding Hoes, two Grubbing Do. Five falling axes, One hand ax. One Augar, one Chiswell, one hammer, one Hatchett. One Smooth Gun, Two Ox Chains, one chain (Log) One Grindstone \$ 59.

(Jefferson County, Mississippi, Court Records, Probate Papers A-8.)

To summarize ~~-----~~ by their nature the above excerpts contribute substance to the generally held belief of local historians that Natchez was settled by people of property, taste and skills. The frontier period passed quickly and by the first quarter of the nineteenth century we encounter impressive evidence of high cultural development and interest in the world of fashion and refinement. Symbols and adjuncts of the cultural life were readily available in the market place (then as now) to customers able to bear the tariff.

PART II

EXAMINATION OF SOURCES BEARING ON THE FURNISHINGS OF MOUNT LOCUST

Court records of Essex County, Virginia, contribute substantially to our knowledge of William Ferguson's background before he removed to Natchez (Writer's Research Report dated August 7, 1956). Back in Virginia, William had undoubtedly lived with Ferguson relations --- Titus and Philadelphia (Titus' sister who married Thomas Bridgeforth). It is a fact of singular interest that Titus kept a tavern. It is a circumstance of no less significance that we can trace the origin of the odd given name. "Philadelphia," later bestowed by William on his only daughter.

Titus Ferguson died in 1778. The inventory and appraisement of his estate, committed to record on June 21, 1779, discloses the cultural and economic levels of the household which William Ferguson had known as an intimate. Undoubtedly his memory of the establishment and its operation must have influenced William's thinking when he set up his own home.

As a public house, Titus Ferguson's tavern was run on a moderate scale, perhaps approximating a near-average in country accommodations. At a time when a bed was more frequently than not shared by three or more persons, there was a couch and five beds to administer to the creature comforts of family and guests. Four tables and fifteen "cheers," a stock of tableware, especially pewter, together with cooking equipment was likely adequate to both private and public demands. There was a desk for keeping accounts.

Certain vital necessities for relaxation and entertainment were "3 punch Boles," two liquor cases and other drinking paraphernalia, together with such an important item as a fiddle. Titus Ferguson's complete inventory from Essex County, Virginia, Will Book No. 13 (page 238) is set forth below:

1 Negro named Ben £250 & Negro wench named Rachel £250	500- -
Sold negro wench named Margery £20 seven hogs £18	38- -
5 hoggs 7/12 Six Shoats £5 & 5 pigs £1.5	14- 2-
2 Bells 10/2 Sets wedges £1.15 1 Grinding Stone 6/	2-14-
4 Iron pots £1.5 one H yolk 6/	4-11-
1 Pr old Cart wheals & Boxes £1 a parcell fodder £12	13- -
3 Stears £30 three cows £40 2 Yearling £10	80- -
1 Cow & Calf £15 one yoke of oxen & Yolk £35	50- --
1 mare & colt £60 1 Bay mare & Saddle £50 1 Cano £2	112- -
3 Axes & 1 hatchet £1.10 & 4 plow hoes £3	4-10-
Shoes £2.10 & Grubing hoe 7/6	2-17- 6
a parcell of Carpenters Tools £2.5 a parcell of Old Iron 5/	3- -
2 Pr Sheep shers 6/ 22 bottles 10/ & 1 Gallon pott & tinket & Corking Iron 7/6	1-16-
4 Cut Saw 10/ 1 old Couch & 3 old Tubs 5/ Auger & Cross	1- 2- 6
2 ovel Tables £3 1 Bedstead 7/6 & 1 Cask 6/	3-13- 6
1 Cart Wheals £2:10 3 moby tubs & 2 old tubs £1/12/6	4- 2- 6
1 Raw hide £1 2 pott racks £1.5 & 2 frying pans £1.10	3-15-
4 Grid Irons & 1 Spit £1 1 Bellmettle Skillet & Iron	2-10-
A Brass Kittle & some old Brass £6 1 Spice mortar & peaseel 5/	6-15-
1 Ladle fleshe forke & Skinner 17/6 3 candlesticks 15/	1-12- 6
A percell of tubs & piggon £1 1 old Table 1 pr Fire Tongues 10/	1-11-
3 Shovels 15/5 Earthen Pott £1 1 old skillet & Spade 1/3	1-16- 3
a parcell Leather £8 1 Barrell of Tarr £1.5 2 Tubs 7/6	9-12- 6
8 putter Basons £3 6 putter dishes £3 14 putter plates £3.10	9-10-

19 putter Spoons 12/6	2 tin pans & 1	
putter pornger 3/	a parcell of	
earthenware 2/		0-17- 6
1 meal Sifter 2/6	meal Bag & Bone 2/ 1	
Safe 20/		1- 4- 6
7 Kives & 9 forks 10/	a percell of	
Earthen ware 17/6		1- 7- 6
A parcell of Stone ware £4.1.3	a per-	
cell of old Mugs 5/		1- 6- 3
3 punch Boles 10/	a percell Queens Chiney	
£1	a parcell of glass ware 15/	2- 5-
A parcell of Tin ware 7/6	1 padlock &	
key 5/		12- 6
2 cases & Bottles £6	5 rasors 2 hones 2 pr	
of horse fleams 2 lanches £1		7- -
A parcell of Shoe makers Tools 15/	a pr	
of money scales 10/		-15-
A pr of spoon moles & 4 candle snuffers		
1 rule & some lumber		1- 3-
A parcell of fishing lines & hooks 10/	A	
parcell of old books 12/6		1- 2- 6
1 Box Iron & Leather 12/6	1 looking	
Glass 5/	1 Desk £2	2-17- 6
1 Gun £3	15 chears £2.5	
1 Pr of fire		6- -
Doggs 15/		
1 Spinning Wheal £1	2 tables 12/6	
3 Pr		2-12- 6
Cards £1		
2 Pr Stilards £1.10	2 Chests £2	
1 Table £1		5- 2- 6
A table Cloth 5/	1 Rundlet 5/	
2 water		-15-
mugs 5/		
1 lanton 2/6	a parcell of Leather £1	
1 fiddle 5/	Brass scals £1	2- 1- 6
1 Bed & furniture £12		12- -
1 Ditto & Ditto		12- -
1 Ditto & Ditto		10- -
1 Ditto & Ditto		20- -
1 Skillet 4/	2 Buckets 2/	- 6-
4 Stays £3	1 lume £3	6- -
11 Barrells of Corn £3	pr Barrells	33- -
1 Cart & Wheals £1		1-10-
A percel of Cotton		1-10-
To 1 Augur Drawing kinife & Spade 10/		-10-
1 Pint Pott & pint Bottle 6/		- 6-
A percel of tobo 20/		1- -

Henry Street
Richard Street
John Olden

At a Court held for Essex County at Tappa on
the 21st day of June 1779 This Inventory &
appraisement of Titus Farguson Decd was this
day returned & ordered to be recorded

Test
Hancock Lee Clk

William Ferguson died February 2, 1801. An
inventory of his possessions both real and personal, compiled
and appraised on July 18, 1801 is filed at the Court House of
Jefferson County. Pertinent entries from this document, inso-
far as they bear on our specialized study, are subjoined:

6 Six Windsor chairs worth fifteen dollars	\$15.
2 Two old trunks worth Two dollars	2.
2 Two feather beds worth Thirty dollars	30.
2 Two poplar tables worth four dollars	4.
1 One bedstead worth Three dollars	3.
One ax and two old hoes worth two dollars	2.
1 One old Desk worth four Dollars	4.
1 One old Saddle worth ten dollars	10.
Six plates on [one] dish & six knives and forks all old worth two dollars	2.
4 Four old chairs worth one dollar fifty cents	1.50
two iron pots & one oven worth Three dollars	3.
1 one Coffee pot (old) worth two dollars	2.
1 old looking glass worth one dollar	1.

(Jefferson County Probate Papers, Series A, file 158.)

Out of a total appraisement of \$4,409.50,
only \$79.50 involved household fittings, tools and riding gear.
Compared with the foregoing inventories of personal property
given in Part I, Ferguson's equipment was meager: scarcely suf-
ficient to fill basic requirements of the most rugged frontier
life for husband, wife and growing family. The majority of the
items were described as "old," and the valuations placed as a
whole were unusually low. Like most listings of the sort,
affixed values are purely arbitrary, bearing no relationship
to actual cost or sentimental value to the possessor. A few
objects, perhaps the desk, might have been transported from

Virginia. It is likely that many items, particularly crude products of home industry, were passed over as of little or no value or importance. If we are looking for certain luxury articles such as turned up in the possession of Ezekiel Forman or Richard Harrison --- books, lace, looking glasses, decanters, silver --- we fail to find them. William Ferguson appears to have lived in circumstances less easy or comfortable than either Forman, Harrison, or Titus, the tavernkeeper.

Sparseness of equipment in the Ferguson household recalls conditions of pioneer life existing in Virginia a century or more before 1800. Even from this interpretative viewpoint there are glaring omissions from the record of the furnishings at Mount Locust. Cooking utensils were woefully inadequate. There was no equipment listed whatsoever for dairying, for spinning or weaving. Surprising, too, that neither bedclothes nor household linens were mentioned. From earliest days of our country's settlement, women have been aided in establishing homes through family gifts or bequests of household equipment, notably kitchen ware and bed appurtenances. Parenthetically, I might insert here the fact that Stephen Jordan, planter of the Natchez District in 1788, bequeathed the best half of his pewter to his daughter and the remainder to her daughter. (Natchez Court Records, Book B, page 49.)

Housewifery and the domestic economy of Mount Locust Plantation were the unquestioned domains of Paulina Ferguson. It could well have been that she claimed as her own items falling within the above categories. For a frontiersman, however, to have possessed not a single firearm is incomprehensible. The fact of none being inventoried probably indicates that William Ferguson had made some distribution of his possessions before his decease.

The inventory of William Ferguson's effects taken in 1801 sheds no light on the operation of Mount Locust as a stand beyond indicating that accommodations were the plainest sort. Space, was, of course, limited, for the house at this period consisted of one large room and two galleries --- another across the south end had evolved as a leanto. A loft over the large room would doubtless serve as snug sleeping quarters for the children. In clement weather the galleries supplied sheltered and usable space. Overnight guests would be satisfied with a place at table together with a fair share of a bed --- more likely a pallet. Privacy, according to present day standards, was practically unknown. William Ferguson is reported by the family to have erected a building to house travellers at the rear of Mount Locust in an area that came to be known as "Sleepy Hollow". I suspect that the

earliest accommodations there were the prevalent frontier type consisting of a supply of straw and deer, buffalo, and bear skins..

Mount Locust, twenty miles from Natchez on the "Path to the Choctaw Nation" was well located for an overnight stopping place on the main north-south thoroughfare. Family tradition reports that immediately following Ferguson's death, Paulina's mother and stepfather moved to Mount Locust to assist her with the business and the farm operation. It is believed that they resided there until her marriage to James Chamberlin in 1806.

For a widow, entertaining travellers was a ready means of support. Keeping public house was an important and respected business from which many women gained considerable renown as tavern hostesses. Back in the eighteenth century George Washington had divided his patronage when in Williamsburg between Mrs. Vobe and Mrs. Campbell. Martha Washington appears to have preferred the house kept by Elizabeth Dawson, who was a widow of a one-time president of William and Mary College. It is apropos to recall that one of the famous fortunes of South Carolina is traceable in its beginnings to the boarding house kept by Judith, mother of Gabriel Manigault. Paulina Ferguson was well set up to improve her condition in life.

A passing glimpse of Mount Locust comes into focus by means of purchases which Paulina made in 1802-3 (Mrs. Paulina Ferguson to Ellis Ward and Co., Dr., Jefferson County Probate Records A-158 Estate of William Ferguson.)

On December 5, 1802 occurs a charge "To 1 pare dog irons \$2.00." It is difficult to believe that this entry referred to the first set of andirons ever used at Mount Locust, but they could have been. Just as readily they could have been replacements of a burned-out set. If neither, however, we can conceivably spot in this reference a clue to the dating of the south chimney and its accompanying original mantel. This same document sets forth purchases of "14 yd. Muslin \$2.00" and "7 yds Callico \$5.25" early in 1803; on April 15, "1 lb. Candles \$.50" and on May 31, "3 Sloop Plates \$.56 $\frac{1}{2}$ ". Purchase of only three of the latter naturally indicates possession of some.

One item which Paulina Ferguson bought on June 5 is of particular interest because of its bearing on the history of Mount Locust and her own future: "To 1 Horse Whip for Mr. Chamberlain \$5.00." Was her courtship by James Chamber-

lain already underway?

The widow Ferguson in September enlarged her store of tableware as follows:

To 1 Sett Cups & Saucers	\$1.00
To 1 Sett Knifs /sic/ & forks	2.00
To 1/2 doz Pewter Plates	2.25

In October she acquired "1 pare Cotton Cards" thus producing evidence that supplementary spinning equipment was already in her possession. We therefore have certain knowledge that spinning was carried on at Mount Locust. Weaving was yet another matter, calling for a highly specialized skill. Most likely the yarn produced was sent out to a professional weaver as was customary in most communities. Such a person appears to have been Everard Green who died in 1813 in the possession of 3 looms (Jefferson County, Inventory Record, Volume A.)

Research in dusty court records can often-times bring surprising rewards. A word or phrase can revivify homelife, even the color and culture of a community by recalling special pursuits and accomplishments of a single member of a family. Identification of James Ferguson as a proficient musician opens up a new chapter in the interpretation of Mount Locust and gives the place a broader meaning. Family tradition identifies him as a kinsman from abroad and has him residing at Mount Locust shortly after the Fergusons went there to live. The family Bible at "Woodwinds" tells of his death thus:

Jas Ferguson (from Ireland) Musician Aug 12, 1820
6 1/4 O'clk P.M. on the eleventh day's illness
with the Hiccoughs.

The bill of Alexander E. McConnell of Greenville, who attended him in his last illness in 1820, gives us the clue to James' profession of "Music Master." The instruments on which he played are given in other documents filed among Jefferson County Probate Papers (B-77). Besides clothing his personal possessions are listed thus:

4 Razors. Strap, leather case, box and hone	\$2.00
Violin, case, bugle, horn tamboreen voice	
flute and octave and musical clarinet	25.00
1 trunk	3.00
1 watch	25.00

There is a more lucid enumeration -- plus the addition of "one pr. triangles," in the sales record signed by Paulina as administratrix. This sale list indicates that all these articles passed into her hands.

A copy of the Sale of the Este of James Ferguson Decd.

One Violin & case & strings	\$4
One Voice flute & case	7
One Octave flute	3
One Clarinet & reeds	3
One Bugle horn	3.25
One Tamborine	0.62 1/2
One Gold watch (French)	25.50
All the music written & printed	2.12 1/2
One pr. triangles	.12 1/2

The list comprises virtually an orchestra of instruments -- a rather formidable array to discover in backwoods society. In Virginia in the eighteenth century there had been Robert Carter of Nomini Hall who could ably perform on six different instruments; however, a gentleman was considered accomplished if he mastered one. The violin was the "passion" of the youthful Jefferson. Contemporaries of Ferguson (also back in Virginia) were Lawrence Lewis of Woodlawn Plantation, who played a flute, and his son Lorenzo, who took up the violin because of a weak chest. James Ferguson's musical talents and versatile performances are likely to have won community acclaim. I rather believe that we discover in his professional recognition as music master an oblique link with Uniontown, considered broadly area-wise. Ferguson must have found some patronage as instructor throughout the adjacent countryside and certainly it was in line with practices in earlier settled regions where music and dancing masters operated as itinerants. I believe I detect a faint echo of his "Bugle horn" as a hunting horn in sporting events. Not unlikely it was employed for signals and many have assured the role of a plantation bell. [See Diary of George Flowers MSS. Chicago Historical Society, Otto L. Schmidt, "The Mississippi Valley in 1816 through an Englishman's Diary", Mississippi Valley Historical Review, IV, 137-155 (1927).]

Fiddling and dancing are practically synonymous. Benjamin Henry Latrobe contributes the key to the tamborine's terpsichorean role in a narrative of a New Orleans visit made in 1819 (Journal, New York, 1905, p. 172.) Dancing was a favorite amusement for both sexes and its popularity was not limited to town. Quite plausibly we picture Mount Locust as the scene of neighborly gatherings with country

dancing, reels, jigs and gaiety lasting far into the night. Opportunities for social intercourse like hunts and dances helped business. Attempting to catch the elusive mood of another period, we can add the dimension of sound for present day enjoyment.

The inter-relationships of Uniontown and Mount Locust appear inseparable and concern us in this essay because of the artisans who congregated there. I have elsewhere alluded to the cabinetmaker, Pintard. Miss Johnnie Chamberlain knows of at least one extant piece of furniture included in his output. Mrs. S. H. Lambdin of "Mistletoe" has told me of a signed secretary which she formerly owned and later presented to her son and daughter-in-law. It seems a safe assumption that some of his handiwork must have gone into Mount Locust. Pintard's activity and the work of a fellow craftsman have received only bare mention. (Goodspeed's Biographical and Historical Memoirs of Mississippi, Vol. I, p. 176. Quoted by Franklin L. Riley's Publications of the Mississippi Historical Society, Vol. V, p. 345 footnote.) This phase of early American culture has been sadly neglected. Edmond Shackelford operated a tanyard, believed to have been located in the vicinity of "Shackelford's Spring." He is probably better known since he married the daughter of William and Paulina Ferguson. The reference noted above tells us that one Ellis ran a public gin and that Farley made hats. Jake Warner was a shoemaker. McMurphy was a wagonmaker. Getzendmar who "made bull whips," probably was a saddler. All these activities doubtless tied in with William Ferguson's blacksmith shop and brick kiln. Business at Uniontown about 1807 was sufficient to support two stands, as the following advertisement testifies:

The subscriber informs his friends and the public that he has opened a HOUSE OF ENTERTAINMENT, At Union Town, in the House formerly occupied as a Store House by Ferguson & Woolley, where he has on hand, and will constantly keep, a full and general supply of necessaries for the accommodation of travellers: -- he is provided with good Stables and provender for horses -- and hopes by his attention to the business, to merit a share of the public patronage.

A MANGUM

(Mississippi Herald and Natchez Gazette, October 21, 1807.)

The above reference constitutes an interesting sidelight on the business enterprises of William Ferguson and his efforts to establish Uniontown. The inference here is that the firm of Ferguson and Woolley had operated a store catering to the travelling public before Mangum took over the property.

Inn business at Uniontown was still good in 1821 when we know that there were still at least two stands in operation --- Mount Locust and another operated by Michael Laughman (Minutes of Jefferson County Court, July 22, 1821). The matter of gins at Uniontown affords insight into the regional economy, but the question whether there was one or more is unresolved. Ellis was identified as an operator while Greenleaf is said to have established a cotton gin factory about 1797. An announcement of the dissolution of partnership appearing in the Mississippi Herald and Natchez Gazette (October 27, 1807) reveals Mangum's interest in gin business, too:

The Copartnership of Zachariah Mangum and Bernard Metcalfe, at their Gin in Union-town, is this day dissolved by mutual consent.

Z. Mangum
B. Metcale [sic]

Under date of November 12, Metcalfe followed with a notice of his continuation of the establishment.

To conclude the discussion of Uniontown, its artisans and importance, I may note that family correspondence I saw at "Woodwinds" used it as a place name as late as 1843. One letter I read there, bearing date of October 9 that same year, is worth quoting because the content betokens a populated area requiring the services of a schoolmaster. Thomas Jefferson Chamberlain wrote to his mother from Kentucky as follows:

You will soon have a School master to see you, a young Mr. Dale from this neighbourhood -- from what I can understand he is well acquainted with the English & the minor mathematics, I said he would be soon to see you, but you may not expect him till three or four weeks yet, he did not get off from here untill a few days ago in consequence of the ice in the river (Kentucky river). He is in a boat

which he will land at the Petit-Gulf, -- I gave him an introduction to you, in doing which I hope I have not taken the liberty against your will, Mr. Dale seems, from my short acquaintance, & from his character, to be quite a decent young man, I hope you may have the good fortune to make him up a school --

Let us return to Mount Locust for closer study of its furnishings as revealed by the next document: The inventory of Paulina Ferguson's estate appraised on March 23, 1849 (Jefferson County Probate Papers, Series C, file 579.) As this is the most significant of all available references bearing on this problem of furnishing Mount Locust, I set forth the applicable text below and will thence proceed with a critical analysis:

10 Blankets.	\$ 5
11 Quilts.	10
14 Table Cloths.	10
...	
9 Pr Sheets.	5
2 furniture covers	1
2 Mosquito bars.	5
11 Pr pillow Cases	1
20 Towels.	1
6 Bolster Pillows	10
5 Mattresses.	15
7 feather beds.	30
4 Bed Spread.	2
4 Cherry Bedstead	40
" x 1 Walnut Bedstead	3
4 Cots.	2
1 Bureau.	10
1 Sideboard	25
1 Book Case	10
1 Armoire.	5
1 Walnut Press.	2
1 Cherry desk	1
1 poplar chest.	1
12 Windsor Chairs.	12
1 Rocking do	5
12 Split do	20
1 center table.	20
2 folding tables.	5
3 plain walnut do	3
...	
2 fire sets	20
3 Mirrors.	10

1 Spyglass.	1
1 Lot Silver Spoons	50
1 Castor.	20
1 pr plait Candle Sticks.	5
1 pr brass do	1
2 glass shades.	10
1 lot of books.	20
1 lot Kitchen furniture	10
2 sofas	5
1 Lot glass ware.	5
1 Set Ivory Knives & Forks.	20
1 Lot China.	1
1 tea table	

Total appraisement of Paulina's estate came to \$27,164, which was quite a substantial increase over her inheritance from her husband almost a half century earlier. A comparison of these two documents forcibly buttresses Paulina Ferguson's reputation which survives to this day for rare and forceful business management and industry. We perceive a steady advance in the economic, social and cultural status of family life at Mount Locust from 1801. Certain key items conspicuously absent then, show up in the furnishings record of 1849: books, silver, silver plate, mirrors, chinaware, glassware, etc. The tea table and ivory handled tableware are indicative of developed amenities. A pair of hurricane shades are outright luxuries. An impressive store of household linens and bedding appears. Tables and chairs have long since passed the bare subsistence level observed in 1801. There are now twelve Windsors and a dozen split or splint bottomed chairs, the latter undoubtedly intended for dining. One finds a sideboard and other case furniture, with special pieces for convenient storage. Bedsteads and cots occur in good quantity. Living comfort is epitomized by mosquito bars and a pair of upholstered sofas. Of more than passing interest is the fact these were both slip-covered.

One can only speculate on such furnishing and refurbishing considerations, as origins, styles, and dates of acquisition. Some items may have been heirlooms. Some of the old Windsor chairs of 1801, perhaps, were still serving a useful purpose in 1849. There is a bare possibility, too, that the desk and bedstead that were in the house when William Ferguson died were still there when Paulina passed on. Some of the "expendables" which we have record of her purchasing in 1802-3, may have been encompassed under the "lots" of china and kitchen furniture. It is entirely conceivable that the bulk of the household furnishings were acquired within the first quarter of the nineteenth century, which marked the period of enlargement of the house. It was about this time that rocking chairs

came of age and gained such general favor as to seem to foreigners a symbol of American life. Almost certainly Paulina's "rocker" was of local provenance, as was the furniture described as cherry (the desk possibly excepted), walnut or poplar.

For identification of the "Walnut Press" as a corner cupboard I cite no lesser authority than the Natchez Court Records, in the relation to the confiscation of John Blomart's property in 1781. The effects found in his house at Natchez included "one small press or corner cupboard." The circumstance that this piece was further described "with glass doors" is immaterial. (The Abstracts of Early Records. The May Wilson McBee Collection, Vol. II, 1953. Source reference, Book A, p.29.) The indelible imprint of French influence is observable in the use of "Armoire" signifying cupboard or wardrobe. (Rowland Dunbar (ed.), Mississippi Provincial Archives 1763-1766. English Dominion Letters and Enclosures to the Secretary of State from Major Robert Farmer and Governor George Johnstone, Vol. I, Nashville, 1911, passim.)

I entertain strong suspicions that as time went on Paulina Ferguson yielded to the "sales appeal" carried in the local newspapers of her period, examples of which were exhibited in gleanings presented in Part I of this report. Her plated castor and candlesticks and the glass hurricane globes were undoubtedly imported by Natchez merchants into the area. In selecting her sideboard or sofas, as we have seen, she had had a choice of buying second-hand pieces, the productions of local cabinetmakers, or more fashionable importations. Stylistically the latter were more apt to be a la mode which from about 1810 were synonymous with so-called American Empire or Regency tastes. By 1825 furniture design had lost its early delicacy and become heavy, coarse, and cumbersome. It is a part of this job to weigh and evaluate the evidence of "infiltrations" into Mount Locust during Paulina's long life.

In the primitive simplicity of an Early American setting, extraneous factors like high style or sophistication would definitely endanger the integrity of the house as defined under the purpose and objective of this Furnishings Plan. Prosperity all too frequently introduces anachronisms. The Chamberlain plantations of Liverpool and Waterloo as then known, were highly successful undertakings, part of that same economy fostering the building of mansions and the acquisition of fabulous furnishings. Internal evidence of Paulina Ferguson's inventory demonstrates she was not unmindful or untouched by the social and cultural influences

in operation around her. Do we detect in her "center table" certain overtones of Greek Revival appointments such as appear in "The Hermitage:" Andrew Jackson's center tables in the parlors there? I believe so. Apparently it became the "centre table" in the parlor of her son and chief heir, Thomas J. Chamberlain. The round mahogany table with black marble top now at "Woodwinds" may well be that same table.

Neither the inventory of 1801 nor of 1849 indicates what pieces of furniture were in any particular room, though furnishings were sufficiently specialized by the latter date to differentiate between a parlor and dining room. Thus the evidence accords with the room-by-room listing in the inventory of Thomas Jefferson Chamberlain, taken five years later in 1854, when these rooms plus five bedrooms were enumerated. Family tradition states that the final enlargement of the house took place in 1844 when Thomas J. Chamberlain was married, whereas architectural and archeological data combine to confirm this chronology. It is my belief that the large south room was added as a dining room, the adjoining apartments being intended for the newly married couple. Domestic improvements by the mother-in-law in anticipation of the bride's arrival, besides being a time-honored practice, would go far to account for the rather elaborate dining room and parlor items we have noted above.

Before passing from the possessions of Paulina Ferguson to those of her son, I would mention the spy-glass which she named as a bequest in her will. Could she perhaps have come into possession of it through her father who was an officer in the Revolutionary War? This is interesting speculation. General Washington willed two that he owned to relatives as articles "useful where they live." Such an instrument would have been a definite aid to the operation of a large plantation, especially in the active period of her life when she rode horseback. In old age, it could well have been a salve to curiosity as she rocked in her chair on her porch, directing it across the fields and along the Trace.

Below are the furnishings of Mount Locust in 1854 as set forth in the inventory and appraisement of the estate of Thomas J. Chamberlain. (Jefferson County Probate Papers, D-29.):

Furniture of Parlor

Two small rocking chairs.	10 00
Carpet hearth rug and Spittoons	10 00
Two large rocking chairs.	12 00

Set of Small tables, four in number. . .	12 00	
One Sofa	20 00	
Mantel furniture	20 00	
One centre table	30 00	
Two card tables at twenty dolls each . .	40 00	
Secretary and lot of books	100 00	254 00

Furniture of Dining Room

One small map of United States	2 00	
Two tables at three dolls each	6 00	
Set of castors	10 00	
Set of waiters four in number.	15 00	
Oil cloth carpet	15 00	
Set of twelve arm chairs	18 00	
One refrigerator	20 00	
Side board	40 00	
Monsatings dining table.	40 00	
Set of glass ware.	40 00	206 00

Furniture of Bedroom No. 1

Schotts plan of Solomons Temple.	50	
carpet and hearth rug.	5 00	
Wash Stand and furniture	5 00	
Beding	10 00	
Bed Stead.	12 00	
Dressing Stand	25 00	57 50

Furniture of Bedroom No. 2

Bed Stead and beding	14 00	
Lounge and furniture	3 00	
Dressing table	1 00	
Wash Stand	2 00	20 00

Furniture of Bedroom No. 3

Bed Stead.	12 00	
Beding	10 00	
Childs crib.	3 00	
Clothes press.	5 00	30 00
Lot of old guns.	15 00	
Medicines and medical closet	50 00	
One gold watch	100 00	165 00
		<u>732 50</u>

Furniture in Bedroom No. 4

Looking glass	4 00
-------------------------	------

Wash Stand	4 00	
Bureau	10 00	
Bed Stead.	12 00	
Beding	10 00	
Mahogany Ward robe	60 00	100 00
Lot of kitchen and milk house furniture.	100 00	
Twelve cane bottom chairs belonging to		
parlor	15 00	
Car [pet] & bed tick in bed room No. 5 .	5 00	120 00

Close reading of the above document indicates a continuing progression toward comfortable living. Its uppermost value to this study however lies in the information it presents on the disposition of the rooms and their apparent use. For obscure technical information that rendered my conjectural diagrams possible, I acknowledge deep indebtedness to Henry A. Judd and his careful investigations of the building fabric.

The two fireplaces in Layout "C" are corroborated by the following entries from the 1854 inventory:

Furniture of Parlor

Carpet hearth rug
Mantel furniture

Furniture of bedroom No. 1

...hearth rug

Location of bedroom accords with family tradition that it was Grandma Polly's chamber.

It would seem that the third large room on the front of the house was actually the dining room, as was suggested. The inventory testifies there was no fireplace and it witnesses, too, the presence of important space-requiring furniture. Likely the sideboard and dining table were relatively new for their values are high. One wonders, does the latter dubbed "Monsatings" mean it was acquired from the Natchez merchant, Monsanto? The refrigerator is one of the earliest I recall. Worth noting in this connection is the revealing diary of the locality kept by Benjamin L. C. Wailles, telling of his purchase of 200 pounds of ice on July 19, 1857, for two cents a pound. (Reference Charles S. Sydnor, A Gentleman of the Old Natchez Region). Luxury of ice was antipodal to hardships and privations of the earlier generation of the family.

An inherent relationship between bedrooms No. 2 and No. 3 is observable in the listing of only one wash stand. If originally private quarters of Thomas Jefferson Chamberlain and his wife (nee Maybella Duncan), one room undoubtedly served as nursery. Consider the crib. There were three Chamberlain children in 1854 -- the oldest eight years, the youngest a boy of two. Old guns, medicines and case, with gold watch reflect former masculine occupancy.

Appraisers, I believe naturally enough, would have passed through bedroom No. 5 (where they subsequently listed but two items) to enumerate first the furnishings of bedroom No. 4, which was well equipped. There seems to be an important point of interpretative significance herein. Mr. Judd characterized the areas involved as particularly confused by multiple changes that had taken place. Some of the more thorny restoration problems concerned these cross walls, their original forms and relationships. The inventory's casual listing of "bed room No. 5" containing only a carpet and a bed tick thus revives certain relevant questions. Reading between the lines, I feel we have it on reliable authority that there was some type of bunk arrangement overhead. Accommodations probably tied into the attic sleeping space of the earliest period of the structure. Date of origin remains indeterminate.

Widow Maybella soon after the death of her husband carried out minor alterations in the house which rendered it more convenient for herself and family of growing children. Partitions were removed or their positions shifted resulting in fewer, though larger, rooms and improved articulation. Remodelling was charged to the estate of Thomas Jefferson Chamberlain and vouchers filed with Probate Papers D-29 document the work accordingly:

1857	The Estate of T. J. Chamberlain to A. Brown Dr	
July 1	To 2 Doors 3 ft x 7 ft 4 panels & full moulded @ 4.40	\$8.80
Augt 22	To 1,500 ft. good com Inch Boards @ 3¢	45.00
		<u>53.80</u>
Natchez Augt 22, '57	Recd Paymt A. Brown per H. S. Soloman	

Estate of Thos. J. Chamberlain decd
to G. W. Anderson Dr

1857 to painting and papering five rooms, the
July 30th back entry and front gallery of dwell-
ing house and graining and painting of
twelve doors of said house \$60.00

Received payment in full this 30th day
of July AD 1857

G. W. R. Anderson

Layout "D" conforms to the specifications for painting and papering. In numbering the openings, I have made an attempt to account for the doors that Anderson painted and grained. Layout "E" illustrates the plan at the time Mount Locust was recorded for inclusion in the Historic American Buildings Survey.

So concludes this study of available documentary sources bearing on the furnishings of Mount Locust, on a note of high style in Victorian decorative treatment. We have traced the evolution of the dwelling from stark fittings of the primitive period to comfortable over-crowding in the middle 19th century. Mere recital of the many changes effected in the building and its appointments within a short span of approximately fifty years will point up both the responsibility and the challenge of this assignment. From a one room nucleus with galleries on three sides, the building evolved into a three room cottage with galleries on two sides, then a five room two-galleried structure (the restored form), subsequently becoming a farm house boasting five bedrooms, a long front gallery and minute rear gallery, this form to be altered into five rooms, the front gallery retained, but the gallery remnant at the back becoming an entry.

PART III

FURNISHINGS PLAN FOR MOUNT LOCUST

Note: General remarks and suggestions on
 (1) Lighting (2) Needlework, fabrics
 and rugs will be found at the end of
 this section.

Exterior:

Ordinarily a furnishings plan would be solely concerned with interior treatments. In the far south where living characteristically overflowed onto galleries or large piazzas (practically doubling enclosed house space) it seems proper first to consider those areas. The galleries at Mount Locust, together with the immediate yard and storage area under the house, serve an important interpretative purpose in setting the visitor's mood. It is the sense of human occupancy and way of life about the period of 1800-1830 that we are striving to evoke. Subtleties of arrested time and activity are vital qualities that we fix as a goal.

Ulrich B. Phillips in Life and Labor in the Old South (Boston, 1929, pp. 333-4) recalls for us an authentic picture of a Natchez mansion in the thirties and I believe we may be sure the casual and easy-going life described was fairly general. " 'The grounds about this edifice were neglected, horses were grazing around the piazzas, over which were strewn saddles, whips, horse blankets and the motley paraphernalia with which planters love to lumber their galleries', " a contemporary observer wrote. " 'On nearly every piazza in Mississippi may be found a wash-stand, bowl pitcher, towel and water bucket, for general accommodation... Here they wash, lounge, often sleep, and take their meals'." "

On the porch of another homestead,
 "whether hung upon antlers or tossed upon the floor, were

hats, coats and harness, guns and shot-pouches, brogans and slippers along with a broken 'cotton slate' to tally the picking of the crop." (Quoted from H. J. Ingraham, The South-West, II, pp. 97-100.)

For very practical limitations and considerations our plan does not recommend such extremes in presentation. I suggest the following scheme based on the above description and other collateral data. Granted unusual luck we may some day be in a position to throw a saddle or two with colored housings over the rails. All this is local color greatly to be desired.

FRONT GALLERY

1. Footscraper To right of front steps. See Appendix A and Plate 1.
2. Pair of benches Plate 2 depicts a good model to reproduce. I observed plainer examples in Natchez, but being less sturdy, I felt they would not stand up so well under constant use by visitors. This model is owned by Mrs. S. H. Lambdin of "Mistletoe." It was originally painted and the spindles decorated with conventionalized leaf motifs. A sympathetic color for our reproductions would be the bright yellow found on painted furniture of the early nineteenth century. Simple striping in green, blue or red would give a finishing touch.
3. Deer antlers The two sets presented by Mr. E. H. Byrd of Roxie, Mississippi are probably already placed. I recommend that they be glazed with a mixture of burnt umber, linseed oil and turpentine to kill their chalky whiteness. It is an interesting aside to recall that photographs taken of Mount Locust back about 1937 show antlers in position on the front gallery.

4. Corn-husk door mats

Three. See Appendix A for documentation. These are made by various craft groups. I bought a well made oval type at the Audubon Memorial near St. Francisville, Louisiana, this past summer for \$3.00.

5. Animal furs

Deer, buffalo and bear skins seem to have been a hallmark of raw frontier accommodations. A good reference occurs in Adam Hodgson's Journey Through North America in 1819, 1820 and 1821 (New York, 1823, p. 278). When the house is open a few skins might be thrown by the attendant over the rails of the front gallery.

REAR GALLERY

1. Footscraper

Similarly made and located as at front.

2. Corn-husk door mats

Three. Placed at all doors with exception of storeroom.

3. Utility group

Just to right of doorway into center room. See Plate 3. The water bench might be modeled after the so-called "Aaron Burr" bench at Connelly's Tavern. It would hold a cedar bucket and a tin or pewter basin. One of the long handled gourds given by Mrs. Lambdin can be made into a dipper and hung above. The small looking glass shown hangs by a leather thong. A homespun towel completed the homely scene. As a custodial detail, the exhibit components could be placed in the storeroom when the building is closed.

In the back yard a few utilitarian objects or suggestive groupings will contribute forcefully to the homestead picture. A well bucket (see Plate 16) with attached rope could be fastened to the cistern head. Toward the north near the fire hydrant a stack of fire wood, judiciously placed, would

serve to screen that very necessary protective device. An iron pot ostensibly set up to boil clothes or for making soap, is a possibility. By all means there should be a grindstone convenient to the back steps. Some local barn can be expected to produce an example, perhaps complete with frame, or some abandoned house site may yield the stone only.

Valuable information bearing on the subject is to be found in Henry C. Mercer's Ancient Carpenter's Tools (Doylestown, Pa., 1929, pp. 283-88). This work is an indispensable reference covering scores of obscure tools and implements that should find fitting sanctuary at Mount Locust. Eighteenth and early nineteenth century encyclopaediae, contemporary paintings and prints, are oftentimes courts of last resort in object-documentation. Diderot and D'Alembert and the early Britannicas are especial aids.

Space under the house formed a natural storage area and calls for a few items suggestive of this use. Under the north side, a fire ladder is already a part of the interpretative scheme. For practical reasons, the approach to it must always be clear. Nor should visibility of the foundation of the north chimney be disturbed, as the brickwork is an interesting architectural detail. Just under the south and west edges of the house can be placed such items, when procurable, as hoes, an ax, a wheelbarrow and a cart wheel or two. For protective reasons these must be securely anchored.

THE HALL

Architectural data:

Room No. 1 (Designation on National Park Service Plans.)
Center room of building.

Size:

19' 9" x 14' 10". Height, 9' 1 1/2"

Windows:

Flanking front door. Sliding sash. 9 panes over 6. Primitive strip for locking. Outside shutters.

Special features:

Beamed ceiling; sheathed walls with chair rail; whitewashed chimney breast; poplar floor.

Finish or color:

Doors, baseboard, ceiling, beams and cornice dark blue. Sidewalls, including chair rail, cream.

Doors and hardware:

Batten door opening on back gallery has wrought iron latch and wood bar. Six paneled door with four-light transom opening on front gallery has wrought iron latch and stock lock. The door key or replica, for safety and effect, could be stapled at some functional position high on door frame.

Historical data:

Domestic arrangements at Mount Locust varied from period to period as observed in Part II. Being the basic unit of the earliest menage, this was the all-purpose room, or by old English terminology, the Hall. Where sleeping accommodations were at a premium, it was sleeping room as well as room where food was eaten, perhaps even cooked. As time went on the dwelling was enlarged and a guest house constructed, but this Hall undoubtedly remained the public room as long as Mount Locust extended entertainment for travellers. Cue to a similar operation occurs in Audubon's narrative of an overnight stop at an inn in Arkansas (1820) where he was fed and then led to a large building beyond for sleeping. [Donald Culross Peattie (ed.), Audubon's America, The Narratives and Experiences of John James Audubon, Boston, 1940, p. 146/.

Of academic interest is a reference to this room as the Hall as late as 1843, a detail revealed in a letter of Thomas Jefferson Chamberlain, preserved at "Woodwinds."

Purpose and interpretation:

It is my belief that the guidepost for establishing the cultural level at Mount Locust during the period to which it is restored, occurs in certain references to pewter, both peripheral and direct. Titus Ferguson at his inn back in Virginia had possessed a good store of pewterware, together with a mold to recast his spoons when they became battered and unusable.

William Ferguson's inventory was suggestive rather than helpful. When Paulina Ferguson acquired six pewter plates in 1802, the inference is she already owned some -- such as appears to be the case with respect to her chinaware. Purchase at this same time of a new set of knives and forks, probably bone-handled, would apparently establish the plateau from which the climb toward greater living comfort began. Pewterware is naturally enough associated with tableware of wood, horn and tin. In the pattern we trace, the cruder tablewares, as well as other furnishings, were being edged out in a process of progressive betterment. The top stage in the development is identifiable in the lots of china and glassware, the ivory knives and forks, and the silver spoons we perceived in her inventory of 1849.

This plan envisions the furnishing of the Hall as a public room during the twenties to reflect the rustic simplicity of early travel accommodations, with a hint of the evolution taking place. In the Hall travellers would be served food and liquid refreshment. Here they could enjoy good company or relax over a game of cards or checkers. If they wished they might peruse the latest in newspapers or plan their itineraries in consultation with fellow travellers and recourse to available maps and almanacs.

To achieve the purpose avowed above, the following furniture and accessories are recommended. Tentative arrangements for this room as well as others, are given in the accompanying house plan.

1. Trestle table.

For dining. See Plate 4, showing a fine model owned by Mrs. Earl Hart Miller of "Holly Hedges."

2. Corner cupboard.

Published illustrations of average, everyday pieces of furniture are difficult to locate, since authors of "Treasures" normally feature "milestones" and key examples. The walnut specimen spotted for us by Mr. David Pruett sounds hopeful, provided it is not overpowering in scale. Earnest C. Lynch, Jr. in Furniture Antiques Found in Virginia (Milwaukee, 1954, pp. 39-41) features a cupboard which turned up in the Valley of Virginia. It has one glazed door and its design is characterized by the simplicity

I have in mind for Mount Locust. A type with double glazed doors equally plain, shows up in the interior view of the dining room of the Raleigh Tavern Architectural Record, "The Restoration of Colonial Williamsburg" (December, 1935) p. 450 -- reprinted as separate brochure.⁷ Another Williamsburg corner cupboard of useable type, with paneled doors, is shown in the Keeper's Chamber in the Public Gaol Architectural Record, "Progress in the Restoration of Colonial Williamsburg" (November, 1936), p. 364, Vol. 80, No. 57.

The cupboard we seek may be of walnut, cherry, pine or poplar. Since it is believed, however, to have been the "walnut press" in Paulina's inventory, walnut is, of course, preferred.

3. Painted oil cloth

See Appendix B.

4. Stools and forms or benches

Four of former and a pair of the latter. See Plate 1. Stools and benches or forms were essential to unpretentious interiors where chairs were not common. These would be the beginning of a meaningful exhibit, even before many chairs have been assembled. The stools are to be reproduced from a local model owned by Mrs. Earl Hart Miller. My authenticity for the benches occurs in a painting by Alexander Wilson, "The Trappers Return," reproduced from an engraving which was published in The Portfolio in 1810 (Reference: Marshall B. Davidson, Life in America, Boston, 1951, Vol. I, p. 171).

5. Horseshoe

Over front door. This detail is documented graphically as above.

6. Side or serving table

Of soft woods, cherry or walnut. Mrs. Lambdin owns one of the type I visualize and its proportions and height would qualify it as an elemental hunt board. It has tall, tapering legs and a plain apron; top measures about 48" x 20".

7. Tavern Tables

Three, preferable one oval to serve as a checker table; another rectangular to become a reading table; and the third square or round to be used as a card table. These small tables being easily moveable and incredibly flexible as to use, came to be a feature of public rooms, hence their designation. They exist in wide variety. Mrs. Earl Hart Miller's collection contains some excellent examples. Illustrations occur in the following books or periodicals:

Russell Hawes Kettell, The Pine Furniture of Early New England (New York, 1929, plates 92 and 93).

Architectural Record (November, 1936), p. 365, Vol. 80, No. 5. Two good examples in Williamsburg are shown. One, a small, oval type is ornamented with a painted checker board, which is worth remembering as a good precedent.

The Magazine Antiques, September, 1955 (p. 237) illustrates a rectangular type in the Village Tavern at Old Sturbridge. Tavern tables have been advertised for sale in issues of April, 1956, pp. 290-300; July, 1956, p. 23; September, 1956, p. 202.

8. Chairs

For suitable chair types see Plates 5, 6 and 7. I have indicated twelve in the plan and that is not an unusual quantity when a room was used by a good many people. Paulina's inventory, we recall, enumerated 12 split or splint chairs and the same number of Windsors. The splint bottomed chairs were probably used here, but I believe we are justified in mixing the types, due to the extreme difficulty of acquiring a large number of matched items. Chairs are arranged in groupings and also lined up against the wall, according to honored precedent.

9. Fireplace equipment

A pair of andirons from Church Hill has been presented by Mrs. Laura B. Hook (see Plate 8). Harmonizing shovel and tongs need to be provided. Logs should be laid. Nearby one should find a wrought iron toddy iron, not unlike the example shown by Nutting, Vol. II, Plate 3770.

10. Sand boxes

One on either side of fireplace. See Appendix A for documentation and Plate 1 for suggested type of box.

11. Maps and pictures

A large map to be hung against chimney breast. The Park owns the following which is eminently fitting: "Course of the River Mississippi, from the Balise to Fort Chartres, Taken on an Expedition to the Illinois, in the latter end of the Year 1765. By Lieut. Ross of the 54th Regiment. Improved from the Surveys of that River made by the French. London. Printed for Robt. Sayer, No. 53 in Fleet Street. Published as the Act directs, 1 June 1775" The size is 46" x 21". A recommended frame moulding appears in Plate 20. For unity and interest the frame might repeat the red color used in the

oil floor cloth.

A map on rollers might stand in the corner beside the reading table.

While on the subject of pictures for this room, we might note the appropriateness of a contemporary print of the Battle of New Orleans and probably a single portrait, either of Andrew Jackson, Thomas Jefferson or John Adams.

My further comments will concern the small touches which imbue an historic exhibit with life. Just inside and to the right of the front door will stand the tavern table given over to newspapers, magazines, geographies, and almanacs (see Appendix A). For the literate traveller it is a place to write and should hold all the requisites, including quill pens. This is the place for the portable writing desk contributed by Mrs. Earl Hart Miller (Plate 9). Glued on the wall nearby will appear notices of lawful charges for accommodations, carefully reproduced from Court Minutes on old style paper stock. A copy of "Hewett's Directory of Post Roads" or some similar publication might be suspended from a thong, likewise a David Crockett almanac, if procurable.

Checker board with men, maybe a set of dominoes, and a pack of period cards must be provided to complete the two pastime groups. They would have to be fastened, probably with glue.

Use of tobacco can be suggested by a cigar case, a snuff box, and a pipe or two. Perhaps a follower of John Barleycorn would bring along his own. If he took his politics as seriously as his drinking, toasting "Old Hickory," the design of his flask would be sure to display Jackson's portrait.

The table setting suggested by a dining room in Deerfield, shown in Antiques for September of this year (p. 259), captures the primitive feeling we desire to portray. Substitute pewter plates for the wood trenchers, but make use of the same types of woodenware and horn. Both categories considered characteristic of the seventeenth century were widely used into the nineteenth. We would display, too, pewter spoons, probably cast in old molds, and a set of bone-handled knives and forks ---- tinware also ---- a coffee pot to recall William Ferguson's possessions. Note the statement made in Appendix A that travellers liked strong coffee. Mrs. Hook has

offered a wooden spoon to begin the Mount Locust collection. Some of the more interesting woodenware items in the Old Sturbridge collection are illustrated in Antiques for September, 1955, pp. 248-9.

I particularly refer the reader to some highly appealing items in Gould's Early American House, pages 85 (salts), 88 (wood and tin sugar bowl), 89 (spoon holder and spoons), 106 (toddy sticks) and 107 (flip glass, tin toddy cup and wooden tankards).

Drinking paraphernalia for hard beverages might well center on the serving table which would function equally well as bar. Of course, there should be a punch bowl. We recall that Tiernam and Alexander at Natchez advertised "Delfware" in 1818, but this reference could have meant blue and white transfer decorated chinaware. One small archeological fragment I saw this summer gave the appearance of Worcester. Worcester, Leeds, Caughley or early ironstone china is acceptable. Quantities of old blue Staffordshire turned up in the excavations. This ware would properly garnish the corner cupboard, with "gaudy-ware, mocha, and lusterware introduced for variety. As for glass, some pieces American blown (three-mold) would extend the sense of continuity. For appropriate examples see George S. and Helen McKearin, American Glass, New York, 1941.

GRANDMA POLLY'S ROOM

Architectural data:

Room No. 2 (N.P.S. Plans.)

Size:

14' 9" x 9' 8". Height, 7' 11".

Windows:

Flanking fireplace. Sliding sash. 9 panes over 8. Primitive strip for locking. Outside shutters.

Special features:

Mantle with high shelf; beamed ceiling; horizontally sheathed walls; salvaged pine floor.

Finish or color:

Woodwork natural finish, except window and door frames and doors painted dark blue.

Doors and hardware:

Batten type, wrought iron thumb latch and draw bolt on front door; wood latch on door leading into rear room.

Historic data:

This room and that adjoining are closely inter-related in origin and undoubtedly in function. They comprised the first addition to the basic building and it seems a reasonable assumption that these areas constituted living quarters for the family, together with much needed storage space.

Purpose and interpretation:

This room which preserves its early pioneer character is completely in sympathy with Paulina's rugged individuality. In mind's eye one sees her comfortably made bed against the interior partition. Her Bible lies within ready reach in a Windsor chair nearby. A desk at the far end of the room is for keeping accounts. Grandma Polly's rocking chair stands before a smouldering fire, where hangs a kettle for tea. A valued companion, her spyglass, is hooked over a peg or nail beside the front door. It is an austere room but comfortable with a few additions of the early nineteenth century like the chest of drawers and looking glass of good size.

The following items are needed to re-create this picture:

1. Bedstead

With medium height posts, similar in type to taller example illustrated in Plate 18. A bed of the type has been offered as a loan by Mr. and Mrs. Alan Graning of "Oakland." Here it is planned to install the mosquito bar presented by Mrs. Lambdin. The effectiveness of the ensemble will be greatly improved by a canopy frame with wood cornice.

I have suggested a design in Appendix C and in this connection it might be well to refer to Joseph Down's American Furniture (New York, 1952) Plate 9 showing Beds.

Mosquito bars were certainly a feature of the south Mississippi area during the eighteenth century and they turn up constantly in inventories of the early nineteenth century which I examined. The English architect, Benjamin Henry Boneval Latrobe wrote with great feeling about the mosquitos he encountered in New Orleans in 1819 and went on in his Journal to describe the approved method of installing a mosquito bar. "The business of the greatest importance," he wrote, "is to secure yourself against their attacks during sleep. The common mosquito bar effects this most completely. It consists of curtains, reaching from the tester nearly to the floor, which surround the bed in one piece, connected by a cover or top piece, so that the mosquito bar is a kind of box without bottom. The best kind of a mosquito bar is furnished all around the top with rings. The rings slide, as in a common set of curtains, upon light iron rods on each side of the bed. Another pair of iron rods run through the rings at the head and foot of the tester, and draw along the side rods when the bar is collected and drawn up to the head or foot. If the bar be collected at the foot of the bed, all the mosquitos that had accidentally entered it can be easily destroyed or driven out every morning. It is easy to slip under the bar at night without admitting any, and there is an indescribably pleasant sense of security in hearing their clamor on the outside without the possibility

of being annoyed by them. The bars are made either of coarse open canvas, French lino (which are the best), silk, open and figured gauze (which are the most handsome), and most frequently of check muslin, which are, I believe, the cheapest." (Impressions Respecting New Orleans by Benjamin Henry Boneval Latrobe, Diary and Sketches 1818-1820. Edited with an introduction and notes by Samuel Wilson, Jr. New York, 1951, pp. 141-3).

Thus we have first hand instruction for a period installation. Incidentally I observed fittings of the type described on beds in the home of General Pierce Butler.

The bedstead we plan to use would have first to be restored and fitted with the tester frame. A mattress of proper size stuffed with excelsior is inexpensive and adequate. It is proposed to dress both this bed and the one that will go into Philadelphia's bedroom.

2. Desk

Chippendale of type illustrated in Plate 10. This is a highly desirable item from a collector's point of view and so may be hard to come by. It is of southern origin and is so characteristically right that I trust we shall not be forced to compromise. A poor second choice would be a schoolmaster's or storekeeper's desk, preferably cherry or walnut. Nutting illustrates an example with a hinged top that opens like a portable desk, dating about 1790-1800. It appears to be mahogany, but walnut is preferable. It stands high on stretched and tapering legs and has two small drawers at the top and large drawer underneath the writing surface (Treasury, Vol. I, Plate 598).

Further possibilities are suggested

in the authoritative volume on pine by Russell Hawes Kettell. Observe illustrations 115, 117, 119 and 120.

3. Chairs

Two, illustrated as Plate 11 of this presentation. The provincial Queen Anne is believed to have a Natchez origin. Mrs. Lambdin is willing to place it as a loan.

The transition side chair with slip seat is distinctly a southern type, dating about 1800. My reason for placing the chair and desk in juxtaposition is to emphasize again the progression concept of this furnishings plan.

4. Rocking chair

Two local types are illustrated in Plate 12. Mrs. Lambdin offers the arrow back example as a loan. Mrs. Hook's shop showed two chairs for sale which were rather like the example from Connelly's Tavern.

5. Windsor chair

See Plates 6 and 7. A bow back type seems preferable, either arm or side chair.

6. Cricket or stool

See Plate 9. This example is derived from Russell Kettell's Pine Furniture, shown as illustration 57 and by measured drawings. I know of a diminutive specimen in walnut, almost its counterpart, and of definite North Carolina origin. It is my belief that a smaller size more suitable for a footstool can be found locally. Cherry or walnut is preferable.

7. Blanket Chest or trunk

See Plates 13 and 14. Six-board chests are equally desirable. Examples are shown in Kettell (pp. 30-1).

8. Candlestand

This should be of a size to double as a tea table. Plate 15 illustrates two admirable local examples in the collection of Mrs. Lambdin.

9. Chest-of-Drawers

Preferable cherry or walnut. Though observed under difficult circumstances, the example pointed out by Mr. Pruett in Mr. Byrd's workshop, appeared suitable. Chronologically I believe the selected chest of drawers should date about the period 1800-1820. In Charleston Furniture 1700-1825, E. Milby Burton illustrated a good straight front type (Charleston, 1955, Fig. 10). The fact it has a slide is inconsequential here.

Southern Furniture 1640-1820 (Published by Antiques, 1952), illustrates a Kentucky cherry, serpentine chest of drawers with French feet. Both examples are worth bearing in mind. A chest of simple lines with Sheraton turned legs would also command consideration. See Edgar G. Miller, Jr., American Antique Furniture (New York, 1937), Vol. I, Plates 750 and 752.

10. Looking glass

The mirror to hang above the chest-of-drawers could, by its new style, also hint at the increasing prosperity of the family. It might be one of the provincial examples of the early nineteenth century, with split columns and transverse bar dividing it into two panels, the upper usually painted. These appear in great variety of designs, fashioned chiefly of walnut or cherry combined with maple.

(Antique Collecting by Katherine Morrison McClinton, A Fawcett Book, New York, 1951, p. 135).

A good number of the type are included in the National Trust Treasury presented by Colonel and Mrs. Edgar W. Garbish. A loan might be arranged.

11. Fireplace-mantel group

As focal point of the room the fireplace and mantel are important elements in the scheme. Mrs. Lambdin has offered her andirons (Plate 8) on loan and I recommend that they be used in connection with an electrical unit to give the impression of a smouldering fire.

I have seen a demonstration of an English import that is unbelievably natural in appearance. It throws out no heat. Combined with a few real logs, the illusion should be complete. The unit is available at D. L. Bromwell, Inc., 710 12th Street, N. W., Washington for \$54.95 retail. It can be identified as 55/A-16.

The iron kettle presented by Mrs. Hook would contribute an authentic touch suspended from an iron rod in the chimney. Mrs. Lambdin has also offered to lend an American wire fender of appropriate type and date.

Almost every household and public house of the early nineteenth century was distinguished by a portrait of George Washington. The stipple engraving of the Washington family by Edward Savage is a most fitting "chimney piece." The horizontal composition includes General and Mrs. Washington, Eleanor Parke Custis, George Washington Parke Custis and a negro servant, Billy Lee. While I can picture this in a soft gilt period frame, I'd rather this example be the only one of its kind. Suggestions for other frames are given in Plate 20.

On the mantel shelf I would like to see a pair of wood urns for spill holders, if procurable. The spills would be lightwood sticks

for lighting candles, etc. A wood spill box is probably more easily come by. One appears on the mantel of the tavern at Old Sturbridge Village (Antiques, September, 1955, p. 237).

A turkey wing hearth brush bound with calico is indispensable. Mrs. Gould shows an illustration in The Early American House, p. 80.

An apple tea caddy (Plate 16) is of sentimental interest. Paulina's own is preserved at "Woodwinds." Incidentally, the illustration of Malcolm Franklin's advertisement in the current issue of Antiques (October, 1956, p. 306) shows one that may still be available.

These miscellaneous mantel items will contribute informality. A cottage ornament or two of Staffordshire will lend color.

I now come to those intimate touches which give vitality to the whole. The desk, of course, is susceptible of infinite treatment when open and equipped for writing. There should be a ledger and the pigeon holes might be stuffed with old letters or some semblance thereof. Again for sentimental concern there can be included the usual small oak box containing apothecary scales to match that from Mount Locust, now at "Woodwinds."

In the chair beside Grandma Polly's bedstead is a Bible, preferably one that had travelled down the Trace.

There might be a pair of spectacles casually dropped beside it.

Mrs. Lambdin has given an Indian basket which she has offered to equip as Paulina's work basket. This might stand on the candlestand beside the rocking chair.

A toy to gladden children's hearts is made possible by the gift of a carved horse's head, also from Mrs. Lambdin (see Plate 16). By the 1820's Paulina's immediate family would have little interest in a riding stick, but the supposition is that some little boy was visiting and dropped it just as carelessly as any little boy would do today.

We have mentioned the archeological evidence of old Blue Staffordshire. Wash bowl and pitcher of this popular ware would stand upon the chest-of-drawers; a chamber pot goes under the bed. Paulina's chest-of-drawers might hold a pin cushion, a horn comb, perhaps a shoe horn.

To the right of the chest-of-drawers hangs a homespun towel ---- to the left, the spyglass. This latter item is an important adjunct to the scene because of having been specifically mentioned by Paulina Ferguson. A spyglass will not be easy to find, but when located the price normally will not exceed fifty dollars.

STORE OR LUMBER ROOM

Architectural data:

Room No. 3 (N.P.S. Plans.) South-west corner of building.

Size:

12' 9" x 10' 3"; height 6' 11".

Windows:

One sliding sash. 9 panes over 6. Primitive strip for locking. Outside shutter.

Special features:

Beamed ceiling; horizontally sheathed walls; poplar floor.

Finish or color:

Woodwork natural, dark blue trim.

Doors and hardware:

Batten door opening on rear gallery has wood latch.

Historic data:

Early traveller Francis Bailey's pertinent comment on Joslin's tavern near Nashville is worth citing because it points up the pressing necessity for storage facilities in rural isolation.

"His house," Bailey wrote, "...consisted of only two rooms, one of which served for all the purposes of life, and the other to hold lumber, &c." [Quoted in Dawson A. Phelps, "Stands and Travel Accommodations on the Natchez Trace", Journal of Mississippi History, Vol. XI, No. 1 (January 1949), p. 53.] If this south cabinet at Mount Locust was not at first specialized as a storage area, it likely soon became so. With the gallery door secured, the room would be under protective control of the family.

Purpose and interpretation:

In the store room would be kept plantation supplies and household equipment of all kinds, as well as foodstuffs and beverages. Display possibilities and opportunities for developing object-interest are limited only by available space.

I recommend installation of shelving according to the sketch plan given in Appendix C. Smaller and fragile items would be neatly arranged thereon by categories. Some objects, like bags and baskets, might be suspended overhead on spikes. Some tools and utensils could be hung against the wall, in practical, usable positions.

The following enumeration is an index to the kind of material the writer has in mind. It is presented with the hope of arousing the memories and recollections of friends of the project regarding what their attics and storage areas might produce. The Museum Division of the Park Service could pass on questions of typology and chronology. I would be pleased to assist as I can. Here is the list and this is the one room where the cluttered look is encouraged:

Anvil, small or medium size.

Barrels, handmade flour. I acquired a few from an early nineteenth century mill in Maryland for the National Trust Treasury of Furnishings. One or two might be available. See Album of American History, Vol. I, p. 243.

Baskets, various types.

Bedjack or rope tightener. See Plate, 16.

Beetles, or mallet. See Mary Earle Gould, The Early American House.

Bottles, desired in quantity and variety. An illustration of types dating from the late seventeenth century to 1810 appears in Album of American History (Colonial Period), p. 223. It is likely that many examples excavated at the Mount Locust site will be usable for exhibits. Mrs. Hook has offered a group of porter bottles of the nineteenth century.

- Bottles should be displayed with cylindrical cork stoppers.
- Boxes, various types. See illustrations in Gould, pp. 36-7.
- Brooms, splintered birch. See Plate 16.
- Candle Box, wood or tin. Latter illustrated in Gould, p. 123.
- Candle Moulds, various types. See Gould, p. 123.
- Canvas bags, homespun. I acquired some of these, too, from the same source mentioned above. A few might be acquired through the National Trust. Rock wool is a good filler for "exhibition effects."
- Carboys, as for vinegar, cider, wine. Preferred with wicker-work covering.
- Carpenters' tools, various examples desirable. See Mercer's work above-mentioned. Mr. E. H. Byrd has presented an excellent brace with group of bits.
- Casks or hogsheads, varying sizes.
- Chains, lumbermen's. See Mercer.
- Child's cradle and crib, former preferable pine.
- Cot or single bedstead, to be made from four sawed-off pencil posts presented by Mrs. Earl Hart Miller. A good plan would be to set up this piece for display during the initial period while furnishings are sparse. For heightened interest it might be covered with a bearskin blanket. Ultimate development later would be to "store" it, dismantled.
- Cotton or wool cards, pair. See Francis Little, Early American Textiles, New York, 1931, Fig. 21d.
- Feather bed, one or two examples would contribute to the picture.
- Firkin or small cask for butter.
- Froe. See Nutting, Furniture Treasury, Framingham, Mass., 1928, Vol. II, Plate 2791-97.
- Funnel, wood or tin. See Mary Earle Gould, p. 119, Early American Wooden Ware, Springfield, Mass., 1942.
- Gourd, second specimen presented by Mrs. Lambdin.
- Gun, when available could be hung against a rafter. It should obviously be an old and neglected one.
- Hardware, miscellaneous items: latches, locks, hinges, etc.
- Hemp rope, roll hung overhead.
- Hetchel, one or two. See Gould, p. 132.
- Hide of sole leather, rolled and tied.
- Hoes, weeding and hilling types desirable.
- Holsters.
- Horse bell. One appears in local inventory, 1805.
- Horse whip.
- Iron wedges.
- Keeler or milk tub. See Gould, p. 105.
- Kegs, small size as for rum, paint, nails. See Gould, p. 181.
- Kittles, two. One each of brass presented by Mrs. Hook and Mrs. Roane Fleming Byrnes.
- Log barrel. See Nutting, Vol. II, Plate 3812-15.
- Mattock or pickaxe.

Niddy-noddy, for winding yarn. See Little, Fig. 21e.
 Ox Yoke.
 Pitchfork, with wood or iron prongs.
 Plow iron.
 Pottery and stoneware, various items: jars, jugs, pots. Mrs.
 Hook has presented a couple of jugs.
 Preserving jars, of glass appear in local inventory, 1812.
 Quilting frames, set.
 Rake.
 Shovel, iron and wood. For illustration of latter see Nutting
 Vol. II, Plates 3791-97 and 3812-15.
 Spade.
 Sadirons or smoothing items, usually appear in inventories in
 pairs. See Gould, p. 119.
 Shoulder Yoke. See Plate 16.
 Spinning wheel for cotton and wool. Offered as a loan by
 Mrs. Lambdin.
 Steelyard.
 Trunk. See Plates 13 and 14.
 Walnut mortar. Presented by Mr. E. H. Byrd.
 Window glass, supply of panes to fit sash throughout the
 building.
 Wine or liquor case. We prefer the simple type of poplar or
 walnut fitted with square compartments for decanters.
 The travelling type of oak with wrought iron hard-
 ware usually are very elaborate with engraved and
 gilded glassware. We might have the good fortune,
 however, to find one in harmony with the simple
 surroundings at Mount Locust. This is a rather
 important accessory, because it is reminiscent of
 two such cases owned by Titus Ferguson, likewise
 two in the possession of Richard Harrison, a near
 neighbor of the Mount Locust family.
 Woodenware of various kinds, especially a few tubs and
 buckets. See references mentioned under Hall.

PHILADELPHIA FERGUSON'S ROOM

Architectural data:

Room No. 6 (N.P.S. plans). Northwest corner of building.

Size:

12' 7" x 10' 5". Height 7' 6".

Windows:

Sliding sash. 9 panes over 6 and 15 over 10 on north end. Primitive strip locks.

Special features:

Plain vertical wall sheathing and plain ceiling. Poplar floor.

Finish or color:

Walls and ceiling cream; door, baseboard and other trim, red.

Door and hardware:

Six-paneled door with wrought iron latches.

Historic data:

A reliable index to the development and use of both rooms toward the north is undoubtedly found in the make-up of the family about 1820.

Purpose and Interpretation:

While no proof is forthcoming, it is a logical conclusion that this cabinet was the bedroom of Philadelphia Ferguson, only daughter of William and Paulina. By James Chamberlain there were no daughters. The room would be furnished to create the impression of feminine occupancy, with an informal atmosphere of increased ease in living. Philadelphia was of marriageable age at the time.

To achieve the desired effect the following items are needed:

1. Bedstead

Maple with low posts offered as a loan by Mrs. Lambdin. See Plate 17.

2. Dressing or Sewing Table

The type I have in mind is oftentimes of walnut and spoken of as a "Virginia table." A somewhat elaborated form from coastal Georgia is illustrated in Antiques, February, 1954, p. 136. In his

Charleston study, Milby Burton shows an interesting stretched example (Fig. 107). An alternative would be a small table completely dressed in approved manner of the time.

3. Small Mahogany mirror

Gift of Mrs. Earl Hart Miller. Size is 5 3/4" x 6". To hang above dressing table.

4. Washstand

Simple design of cherry, maple, or walnut with square top, preferably without splash board, and lower shelf, with or without drawer. I saw such a piece at Mrs. Hook's shop. I think the price was \$40.00.

5. Windsor chairs

Two or three. That presented by Mr. Byrd might be placed at the dressing table. The painted armchair fitted with rockers (Plate 6) presented by Mrs. Balfour Miller would fit well into the scheme here.

6. Candlestand

Appropriate for placement beside bed. See Plate 15.

7. Armoire

The problem will not be easily solved of finding a cupboard or wardrobe that will both qualify under this terminology and still be in scale with the house. As a typically regional piece, armoires are historically significant and one being listed among Paulina's possessions emphasizes a very pressing precedent. I am inclined to the opinion that the earliest armoires probably exhibited a hooded treatment as shown by one in Mrs. Lambdin's collection at "Mistletoe," or certain highly stylized French characteristics like the armoire at "Holly Hedges." As time went on, the term probably assumed the loose meaning of storage cupboard one encounters today. We have no

real assurance that the armoire at Mount Locust was other than a Victorian version of the idea. Bearing this interpretation in mind, I feel we are justified in using a straightforwardly designed small cupboard with double doors, probably walnut. Perhaps an early one can be found.

The storage cupboard which turns up in a caricature of billiards, dated 1776, and reproduced in the Album of American History, Colonial Period (New York, 1944, p. 326) has always intrigued me. It is a good prototype and could be painted or grained as the reproduction appears to indicate.

8. Storage chest

Walnut, pine or poplar with lift top suggested. See Plate 13.

9. Band boxes - group

Good references are Katherine Morrison McClinton's Antique Collecting (pp. 136-9), and Wallance Nutting's Furniture Treasury, Vol. II (illustrations 4927-40). A variety would not only be colorful but would set the tone of this room.

I come now to the smaller items and touches so indispensable to achieve a livable effect:

A Staffordshire toilet set would not be overlooked.

Suitable pictures would be a sampler, a theorem painting, or two.

On the dressing table might stand a trinket box in the form of a miniature trunk, a leather-covered box or a painted tin one; a hand mirror, Sheraton style; possibly a glass or pottery coin bank.

A doll could well be included in the presentation, also a few popular novels of the early nineteenth century, the latter probably lying on the candlestand.

GENTLEMEN'S QUARTERS

Architectural data:

Room No. 7 (N.P.S. Plans). Northeast corner of building.

Size:

14' 9" x 14' 6". Height 8' 5 1/2".

Windows:

Sliding sash. 9 panes over 6 looking onto front gallery and 15 over 10 on north end. Primitive strip locks.

Special features:

Plain, board ceiling with moulding; horizontal sheathing above chair rail; sunk panel wainscot; whitewashed chimney breast; poplar floor.

Finish and color:

Walls cream; ceiling, ceiling mould, rails and stiles of wainscot and of doors painted light blue (panels cream); window and door trim light blue.

Doors and hardware:

Six-paneled doors, rear with wrought iron latch and wood bar, front with four-light transom has wrought iron bolt and stock lock. Door key can be treated like that of Hall.

Historic data:

The Ferguson men were short-lived. By 1821, of the six sons of William and Paulina, only William and Samuel were alive. Paulina's second marriage had produced three Chamberlain boys. James Ferguson, the musician, doubtless shares this largest bedroom with the men folk. Family tradition states this room was the guest room of the tavern before it was taken over by Grandma Polly.

Purpose and interpretation:

The aim is to evoke the stern reality of masculine use. There would be at least two beds; trundle beds can be included as they are located. As was the practice in comparable inns of the time, there was considerable doubling-up when special guests were extended the comforts of the house itself. Chests-of-drawers in rural districts were limited, but there could be a variety of trunks and chests. A real opportunity exists for developing the travel theme by the exhibition and placement of an assortment of trunks and other baggage. We recall the two old trunks belonging to William Ferguson as well as that listed in the effects of James Ferguson. The latter's occupation as a musician would naturally be emphasized by instruments and sheet music. Books would reflect the special interests of Thomas Jefferson Chamberlain. The family's firearms might be neatly hung on a rack, while guns of guests are apt to have been carefully placed in a corner.

The following furnishings are recommended to implement this plan:

1. Bedsteads Two needed. Mrs. Earl Hart Miller has offered the two beds depicted in Plate 18. Their restoration is a simple matter.
2. Stools A pair similar to those used in the Hall. See Plate 1.
3. Sand box Placed to right of fireplace. See Appendix A and Plate 1.
4. Bookcase with music rack See Plate 19 for design that can be reproduced.
5. Andirons Suitable types are shown in Plate 8. Logs to be laid in fireplace.
6. Tavern table Stands between bedsteads.
7. Dressing table Stands against gallery partition. The type I visualize is half-round with three legs and of a convenient height for shaving. I have seen a number of these in rural Virginia and I know of one dated roughly the period we are depicting. The best illustrations I can lay hands on are in Kettel's Pine Furniture

as plates 98 and 99, but observe that the heights of these fall short of what I have in mind.

8. Chairs

Three Windsors in grouping by the beds; perhaps a single Windsor or slat chair beside the bookcase.
9. Gun rack

Hung against chimney breast. I have adapted the rack at Connally's Tavern to hold three guns which I understand the Park already owns. See Plate 1.
10. Bootjack

See Plate 1. If practical from a custodial point of view, it would stand off the hearth.
11. Music stand

In Plate 20 I have sketched a country-made item of poplar in the Garbish Collection of the National Trust Treasury. It might be available on loan basis.

For the intimate touches of this room, I have already mentioned some general possibilities. The bookcase is meaningless without books and sheet music. The musical grouping to be developed around the music stand and tavern table requires both instruments and music to enkindle the spirit of the display. I have undertaken a little research on bugle horns to discover the subject is an involved one. Apparently the bugle horn was a valued bugle. I'd be willing to settle for an early hunting horn or bugle, with or without valves. It might hang on the wall, but eventually I'd like to see representations here of most of the other instruments owned by James Ferguson: the violin, a flute, a clarinet, a tambourine.

Mere suggestions of male clothing or equipment are an important detail ---- maybe in time a leather hunting shirt, trousers, moccasins, a fur cap. With the firearms over the fireplace could be hung a powder horn, leathern bag for bullets and sheath knife. (See William Chancy Langdon, Everyday Things in American Life 1607-1776, New York and London, 1937, p. 107.) A case of duelling pistols on the bookcase or tavern table would be a nice touch.

As suggested locations, I have indicated trunks at the foot of each bed. If we are fortunate in acquiring them in sufficient quantity, other examples could be quite naturally pushed partially under the beds. Old trunks are rarely found in sound, exhibitable condition. The one I gave has been recovered with salvaged hide, but the old leather had to be replaced. It will serve as a model for other transformations. Frequently portions of one old trunk can be used to rebuild another. In my expeditions home from Natchez last July, I acquired, with this project in mind, sufficient parts to reconstruct one good trunk. My investment was \$6.00.

In equipping the tall dressing table I am assuming the mirror and basin shown in the utility group of the rear gallery would be borrowed back and forth. There should be a peg or nail for the mirror. The small cherry or mahogany box which I presented will suggest a razor case. Incidentally, it should be secured to the table. A pewter barber's basin would add interest. A pair of spurs might be casually laid aside, but they must be inconspicuously anchored.

Inevitably one must conclude from the omission of a clock among Mount Locust furnishings, that time was not too important a daily consideration. Paulina acquired James Ferguson's French gold watch in 1820 and Thomas Jefferson Chamberlain died in 1854 possessed of a gold watch. Conceivably these references could have meant the same item. In any case, a period watch is something to be included in this furnishings scheme. An excellent place to feature one would be over the dressing table, stapled for security reasons.

A few deer skins placed as rugs would make appropriate floor coverings for the Gentlemen's Quarters.

The Park owns two small maps of Mississippi and Tennessee, published by E. Lucas of Baltimore during the 1820's. They would be good to hang in this room.

Furnishing of Mount Locust with full consideration of the authentic elements of inn keeping and travel will foster an awareness of the vital importance of the Natchez Trace in the development and culture of the region.

LIGHTING

Plans for wiring and lighting were formulated in collaboration with Mr. Judd when I was at Mount Locust during July. We decided upon outside control and placement of one service plug in the fireplace of the south room for connection of the fireplace unit; utility outlets were located outside for use with cables. Installation calls for fluorescent tubes concealed by valances in the Hall, Grandma Polly's Bedroom, and the Gentlemen's Quarters (one long tube over the larger window). A fluorescent tube is to be hidden by a beam in the storeroom. Ceiling of Philadelphia Ferguson's Bedroom being too low for effective diffusion of light, we decided upon a reflector placed over the gallery doorway. I suspect the system will be employed upon rare occasions only; indeed, in areas like the Hall, Grandma Polly's Bedroom and the storeroom, semi-lighting is to be preferred. It may be that some system for dimming may eventually be desirable.

Two blown glass lanterns on hand are illustrated in Plate 21. That intended for the front gallery has been electrified, but as it gives so ineffectual a light, I recommend that it be converted to alcohol in favor of a more natural effect. The other lantern is intended for a candle. Incidentally, I suggest that these lanterns be carefully photographed and dimensioned just in case the globes are broken and have to be reproduced.

Some appropriate early lighting equipment is set forth in Plates 22 and 23. Four tin wall sconces are indicated in the plan of the Hall. Specimens do not necessarily have to be paired. There is abundant documentary evidence indicating that lighting devices, especially in country districts, were rather limited in quantity. Caution must be exercised therefore to keep lighting implements within plausible bounds. It is possible to introduce a tin or brass chamberstick, even snuffers, into Paulina's and Philadelphia's rooms without sacrificing the integrity to which we aspire.

For local documentation, we note the estate of William West of Jefferson County (1810) included, "1

brass candlestick and snuffers" valued at \$1.25.

Just to add a few remarks on exterior lighting ---- the cable connections were intended to supply flexible out-of-door spot lighting. It is worth bearing in mind for future application the authentic and dramatic effects to be gained by burning pine knots in iron utensils on special night occasions.

NEEDLEWORK, FABRICS AND RUGS

Part I contributes considerable documentation in this area of inquiry. Ezekiel Forman's bedding in 1795 included sheets and coverlids, while Richard Harrison's in 1800 was generally designated "Furniture" for six beds. Additional excerpts from neighbors' effects are worth closer examination. Thomas Green's effects (1805) set forth "3 Blankets 2 bedcovers;" John Smith's (1810) listed, "25 1/2 yds. homespun \$25.50" and "2 pieces Bed Furniture 28 yds @ 75 \$42.00." The valuations we observe to be unusually high compared with articles of furniture. William West's inventory of 1810 also underscores this fact. Therein occur the following entries:

1 counterpane and Bolster.....	\$23.
1 Large Ditto and Bedding 1 Bolster 1 pillow case 1 Sheet 1 Counterpane & quilt.....	33.75
1 Middle size ditto Ditto Ditto Ditto and 1 unfinished Quilt.....	23.

The possessions of Everard Green whom we believe was a professional weaver mention "6 pair of bed covering" but contribute an early reference (1813) to "1 pair window curtains." In the early 1820's the enumeration for William B. Shields shows that his windows had been well draped:

1 set window calico curtains.....	\$18.
1 " white do	6.
6 small window curtains.....	3.

Also listed were two carpets, one valued at \$45. and another described as old valued at \$5.

As seen in advertisements of the time on the Natchez market there were textiles available, both domestic and imports. A wide choice is evident even in this preliminary survey which included chintzes, plain and printed calicoes, plain and striped linens, cotton and linen checks, seersuckers, dimities, Marseilles quilting, cotton and various assorted prints, etc. In Part II, we noted Paulina's documented purchase of muslin and calico.

The problems involving period fabrics or reproductions being the most difficult faced by any restoration group, my advice would be to proceed on an exploratory basis first to discover what materials might come to light locally and how well they can be integrated into the unfolding furnishings scheme. I am sure the simple requirements of Mount Locust will operate in our favor. Windows are small and sill-length hangings the order. Practical adjustments may be made here and there --- like single panels to one side where materials do not allow double hangings. Color, design and texture are important and what goes with what will be to a large extent experimental. This is the special forte of the ladies.

Some preconceptions of mine may be helpful. I would especially like to see one of the "Cotton velvet card table cloths; green," as described in Part I, displayed in the Hall where a tavern table was appropriated to card playing. As a checkerboard floor cloth was recommended in brownish red and straw color, perhaps a piece of chintz or printed cotton may turn up suitable for window curtains, combining these tones with a touch of green and the dark blue of the woodwork. The procedure could equally well be reversed with the selection of the fabric first, followed by harmonizing the floor cloth.

The dark sheathing of Grandma Polly's Bedroom seems to demand white ---- homespun, dimity, seersucker or muslin. Color could be introduced through a quilt or bedspread, though it is possible by trial that an all-white candlewick would be preferred. Again, color might be introduced with chair cushions. I visualize the bed with canopy and flounce, but without side curtains ---- a back-drop only if the mosquito bar has a solid panel. Scalamandre Silks, Inc., at 598 Madison Avenue, New York City 22, offers some excellent reproduction homespuns and dimity. F. Schumacher and Co., 60 West 40th Street in New York specialize in printed fabrics after old designs. I understand there is an active group of weavers at Asheville, N. C. doing some extraordinary work with traditional textiles.

I recently acquired in the Valley of Virginia with Mount Locust in view, two strips of woven cotton carpeting of traditional type. The pieces are finely made and in excellent condition, the quantity being sufficient for scatter rugs in Grandma Polly's Bedroom and a small carpet in Philadelphia's Bedroom. The design is composed of stripes running at right angles and the predominating colors are soft tones of red, blue, green. There are twenty-eight yards in all. The price was \$3.00 per yard, but I was able to seal the bargain for one half that amount.

In Philadelphia Ferguson's Bedroom just the right handwoven coverlet or bandbox could immediately crystallize the color scheme. In the meanwhile a temporary solution can be found in white homespun which could later be dyed. If the alternative scheme for a dressing table is decided upon ---- and this too could be a necessary expedient ---- I suggest a flounce made from an old Marseilles spread.

Patchwork quilts as woven bedspreads might equally well set the color theme for the Gentlemen's Quarters. The beds would have bolsters, or pillows, but no flounces. I'm rather inclined to some form of cotton checks or stripes at the windows. A light ochre-colored resist-dyed linen also offers interesting possibilities.

ILLUSTRATIONS

Cover design: Motif with Locust Trees suggested as device for Tavern Sign. A coach and sign painter was active in Natchez as early as 1812.

Folding Plate 1: Conjectural layout of Mount Locust, various periods.

Folding Plate 2: Plan of Mount Locust suggesting placement of furniture.

PLATES:

1. Miscellaneous Models: Footscraper, Sand Box, Gun Rack, Oak Stool, Form or Bench, following traditional examples.
2. Porch Bench, local example from the collection of Mrs. S. H. Lambdin of "Mistletoe."
3. Rear Gallery Group.
4. Trestle Table, local example from the collection of Mrs. Earl Hart Miller of "Holly Hedges." Here is a table type dating far back into the Middle Ages. Here is a case to illustrate how pieces once common have become the greatest rarities.
5. Slat Back Chairs, Southern types; side chair with rawhide seat from the collection of Mr. and Mrs. Malcolm Gardner; armchair from the collection of Mrs. Lambdin.
6. Windsor Chairs, bow and fan types; armchair with rockers presented by Mrs. Balfour Miller of "Hope Farm."
7. Windsor Chairs, some bamboo types.

8. Wrought Iron Andirons; local examples, a pair from Church Hill presented by Mrs. Laura B. Hook and a second pair from the collection of Mrs. Lambdin; some other suitable types.
9. Portable Desk presented by Mrs. Earl Hart Miller and Stool (Ref: Russell Hawes Kettel, Pine Furniture of Early New England, Plate 57).
10. Chippendale Walnut Desk, Virginia origin, mid-eighteenth century, from the collection of Mr. and Mrs. Malcolm E. Gardner.
11. Transitional Side Chair (Chippendale-Hepplewhite), characteristically southern, about 1800 (Ref: Southern Furniture 1640-1820, p. 32); also provincial armchair with Queen Anne overtones, believed to have originated at Natchez, from the collection of Mrs. Lambdin.
12. Rocking Chairs, regional types; arrowback from the collection of Mrs. Lambdin; slatback from Connelly's Tavern.
13. Hair Trunks and Chest; former from writer's collection, latter owned by Mrs. Lambdin.
14. Black Leather Carriage Trunks and Portmanteau; flat top example from John W. Waterer, Leather in Life, Art and Industry, London, n.d., Plate XCII. Other items from writer's collection.
15. Candlestands of local origin owned by Mrs. Lambdin; upper of mixed woods, lower fashioned of walnut.
16. Miscellaneous Objects: "apple" Tea Caddy (Ref: Miller, Antique Furniture, p. 1038); bootjack (Ref: Album of American History, Vol. I, p. 248); bedjack (Ref: Gould, Early American House, p. 28); birch broom (Ref: Gould, Early American Wooden Ware, p. 121); well bucket (Ref: ibid., p. 173); shoulder yoke (Ref: Gould, Early American House, p. 109). The carved horse's head was a gift of Mrs. Lambdin.
17. Maple Bedstead from Tennessee; offered as a loan by Mrs. Lambdin.

18. Cypress Bedsteads of local origin, to be restored; presented by Mrs. Earl Hart Miller.
19. Bookcase with vertical spindles forming rack for sheet music. Prototype for the design is illustrated in Nola Nance Oliver, This Too is Natchez, New York, 1953, p. 45.
20. Poplar Music Stand with adjustable rack, National Trust Treasury (drawn from memory); pedestal design suggested for use with plaited or rolled leather "ropes" for barriers in the Gentlemen's Quarters. Selection of period picture mouldings is from writer's collection.
21. Blown Glass Lanterns, purchased for front and rear galleries.
22. Lighting: Tin Sconces and Candlestick, local examples from Connelly's Tavern and the collection of Mrs. Lambdin.
23. Lighting: Betty Lamps; single example and Tinder Box (Ref: Mr. and Mrs. G. Glen Gould, Period Lighting Fixtures, N. Y., 1928, p. 227); double "Betty" Candlestick with jamb hook, and "Hog Scraper" Candlestick (Ref.: Lurelle Van Arsdale Guild, The Geography of American Antiques, Garden City, N. Y., 1927, pp. 231-2, 236); Gun Metal Candlestick and Rush Lights from the collection of Mrs. Lambdin.

Appendix C: Models for Pegs; Bed Cornice for Grandma Polly's Bedroom; and Shelving for store-rooms

POSTSCRIPT

For initiation into the mysteries of Mount Locust, I have Charles E. Peterson to thank. In retrospect, I realize now how long his contagious enthusiasm had been at work upon my professional curiosity before there existed the remotest possibility of any official association with the project. None knows better than he how happily I respond to historical puzzles. Whether or not this assignment was an example of Pete's long-range master planning, it was for me a most pleasantly stimulating adventure. Mount Locust never failed to live up to the complexities he had outlined. My tours of duty contributed the deep satisfaction of renewed friendships within the Park Service and served as talisman to scores of new friends in Washington, Philadelphia, Richmond, Tupelo and Natchez.

To Ralph H. Lewis, Bertrand L. Richter and Miss Thelma R. Wolfrey, at the Museum Laboratory, I wish to make special acknowledgments: to the former for his kindly, expert counsel and guidance in matters administrative; to the latter for their patient and generous help with procedural and stenographic details. Malcolm Gardner and his staff have spared no effort to provide me with essential data and to see I continued to be informed on progress. I should like to mention in particular the following with whom I have worked closely: Charles S. Marshall, Dawson A. Phelps, Francis H. Elmore, Charles D. Carter, Jr., John H. Saxon, Lewis W. ("Bill") Chamberlain, and Otis E. Robertson. It was Dr. Phelps who was overseer to my course of indoctrination, which encompassed the region, the family, and the history of Mount Locust. To him especial appreciation is due for seeing that I met so many supporters of Mount Locust living in Natchez.

Without such full participation from local friends this plan and presentation would not have been possible. Throughout I have noted the valued gifts and offers

which were made as the survey progressed, but I also desire to note helpful conversations and suggestions from Mrs. Earl Hart Miller, Mrs. S. H. Lambdin, Mrs. Balfour Miller, Mrs. Laura B. Hook, Mrs. Roane Fleming Byrnes, Mr. and Mrs. Alan Graning, and Messrs. Everette Truly, E. H. Byrd and Daniel Pruett.

Mrs. Edith Wyatt Moore's assistance was of a very special kind and I acknowledge my deep debt to her for research assistance and the loan of valuable notes. Miss Johnnie Chamberlain's contributions and those of Mr. Jeff have been of incalculable value. I owe them deep gratitude for their courtesies and use of family documents. Mr. R. P. Stewart's permission to explore his bound volumes of early Natchez newspapers was a major kindness and certainly a revelation. I am obliged also to Miss Ellen Goodell of Connolly's Tavern and Miss Elnora Gralow, Librarian of the Public Library for friendliest favors.

Lastly, I count the conferences held with Henry A. Judd at the site in late July, the fitting finale to all previous field work. I can never adequately acknowledge his extraordinary cooperation, nor that of my wife who has faithfully typed ad infinitum.

Worth Bailey

Alexandria, Virginia
October 15, 1956

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the bulk of basic data having
been derived from Park Service
files, primary sources, periodicals
and individuals, citations
for which occur throughout the
text.

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APPENDIX A

Early Inn -- 1783.

In his study of Trade and Travel Around The Southern Appalachians Before 1830 (Chapel Hill, 1935, pp. 102-3) the author, Randle Bond Truett quotes a letter written by a traveller to his daughter who was about to open an inn, giving her his seasoned advice. This document is pertinent and revealing. I have previously cited it as a reference:

Home, July, 1783

Dear Bess--Entering on a new sphere of business, you will need advice. I am an old traveller, and know how to give it. The following remarks regard your treatment of genteel company: others will not expect such attention:

1. Let your house be kept neat. Have your furniture and rooms brushed and wiped every morning.
2. Keep scrapers at the outside doors, and mats at every door.
3. Let your bedsteads be cleansed every March, and you will be seldom troubled with multi-pedes, if you should be, use quicksilver and tallow.
4. Have your cooking done free from coals and ashes: frequently let your ham and chickens be broiled instead of fried.
5. Travellers like strong coffee, and well settled: but they cannot endure smoky or greasy tea.
6. Let your water bucket stand so high that your children shall not dabble in it.
7. Keep a spit box in each room: this will teach vulgar persons that the floors are not made to spit on.
8. In a large establishment you may have two or three large rooms with several beds: but as a general thing, have small rooms and single.
9. Teach all around you to perform their duty

- in a silent manner; let each know the particular ring of the bell for him.
10. Let it be the business of one to receive strangers, and show them the common entrance room.
 11. Don't allow your children to examine the baggage of your guests: nor to belch up wind at the table.
 12. If you are intent on keeping a still, genteel house, noisy, vulgar people will soon take the hint, and leave your worthy guests.
 13. Furnish your public room with some good books, geographical and descriptive works, and papers for the season.
 14. If you clear expenses the first season, you should be satisfied; for I am certain, unless you have greatly changed for the worse, since you left my roof, your winning manners will secure the return of old guests, and each will bring a new one for the next year.

If you follow the above directions and such suggestions, as will naturally arise in your inquisitive mind, your guests will always leave you with regret, and hasten to return to your well-managed establishment.

Your loving Father

Joshua Clifford.

[Quoted from Adiel Sherwood, Gazetteer of the State of Georgia (1837), p. 46.]

APPENDIX B

Floor Cloth

Albeit late in date (1854) the reference to an "Oil cloth carpet" used in the dining room during the lifetime of Thomas J. Chamberlain may well echo time-honored usage of floor cloths at Mount Locust. Continuing research establishes the popularity of floor cloths ornamented by marbleizing, stenciling and freehand painting. From the early eighteenth century and through most of the nineteenth, the art was practiced by specialists and common house painters alike. Numerous American advertisers claimed the local products to be "as neat as any imported from Britain." In the library of Colonial Williamsburg is a book published in London in 1739 and bearing the following curious title: "Various Kinds of Floor Decorations represented both in Plans and Perspective Being useful Designs for Ornamenting the Floors of Halls, Rooms, Summer Houses &c whether in Pavements of Stone, or Marble, or with Painted Floor Cloths."

Floor cloths were painted on canvas or some other type of fabric base. They were by nature so perishable that few have survived. A notable early example is that in the collection at Winterthur, decorated in chequer-board manner.

The best directions I have found for making an oil cloth carpet are set forth in Miss Leslie's Lady's House-Book; A Manual of Domestic Economy, first published in Philadelphia in 1840. I quote from the 1853 edition, p. 437. By this time it is interesting to observe that the author while still recommending oil cloths for halls and vestibules, extols their merits for kitchen use:

A GOOD KITCHEN OIL CLOTH.--In the spring, or very early in the summer, take an old thread-bare Brussels carpet that has been well shaken and beaten, so that no dust remains about it. Send it to a coach-painter, and engage him to paint it all over (on the wrong side) of one colour, blue, red, brown, or gray. When it is painted, he will spread it out and dry it properly; so that by

autumn it will be well-seasoned, and fit for use. It is an excellent covering for a kitchen floor, far better than a rag-carpet, as it will imbibe no grease, and collect no dust, is easily swept, and requires no other cleaning than washing over with a wet cloth. There is no better way of turning to good account an old Brussels carpet. If you have one, try it.

Country people sometimes convert an old carpet into an oil-cloth, by selecting the best parts, and sewing them together, so as to form a large square or oblong. This is then stretched tightly, and nailed to the side of a frame barn or stable, and then painted over with two or three coats of paint. It is kept thus, drying and seasoning, for several months --- the longer the better. It then makes a good covering for the kitchen floor.

Some friend of Mount Locust will surely donate a well worn carpet to be the fabric base for the oil cloth. A good size for the dining room would be 7 feet by 10 feet. I suggest the traditional chequered pattern of one foot squares, alternately painted straw color and brownish red.

APPENDIX C

Pegs, Bed Cornice and Shelving for Storeroom

From mansion to cottage, wherever storage facilities were limited, the solution was found by hanging wearing apparel on pegs along the walls. John James Audubon, who stayed overnight in 1823 with newly weds in their modest new home in Kentucky, wrote amusingly thus: "Sundry gowns and petticoats of substantial homespun hung from the logs that formed one of the sides of the cabin, while the other was covered with articles of male attire." (*Audubon's America, The Narratives and Experiences of John James Audubon*, edited by Donald Culross Peattie, Boston, 1940, p. 109.)

A supply of pegs, taken from a local model, are probably at hand for installation at Mount Locust. They should be placed at a convenient height (about 5' 6" from the floor) and at regular intervals apart, say 10 inches on centers. Their approximate angle with the wall is shown in the accompanying drawing. I estimated for the following locations:

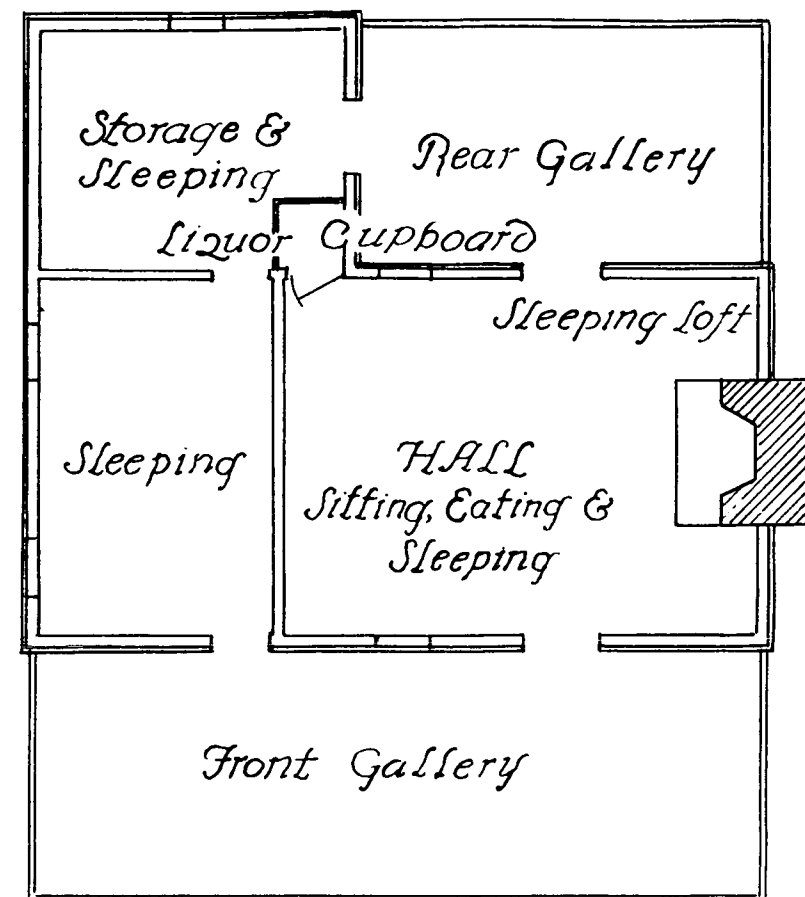
Grandma Polly's Bedroom ---- 7 pegs across each end -- north and south.

Philadelphia Ferguson Bedroom ---- 5 on north wall between gallery partition and window; 8 around the corner between the windows; and 3 between the large east window and the partition to the Gentlemen's Quarters.

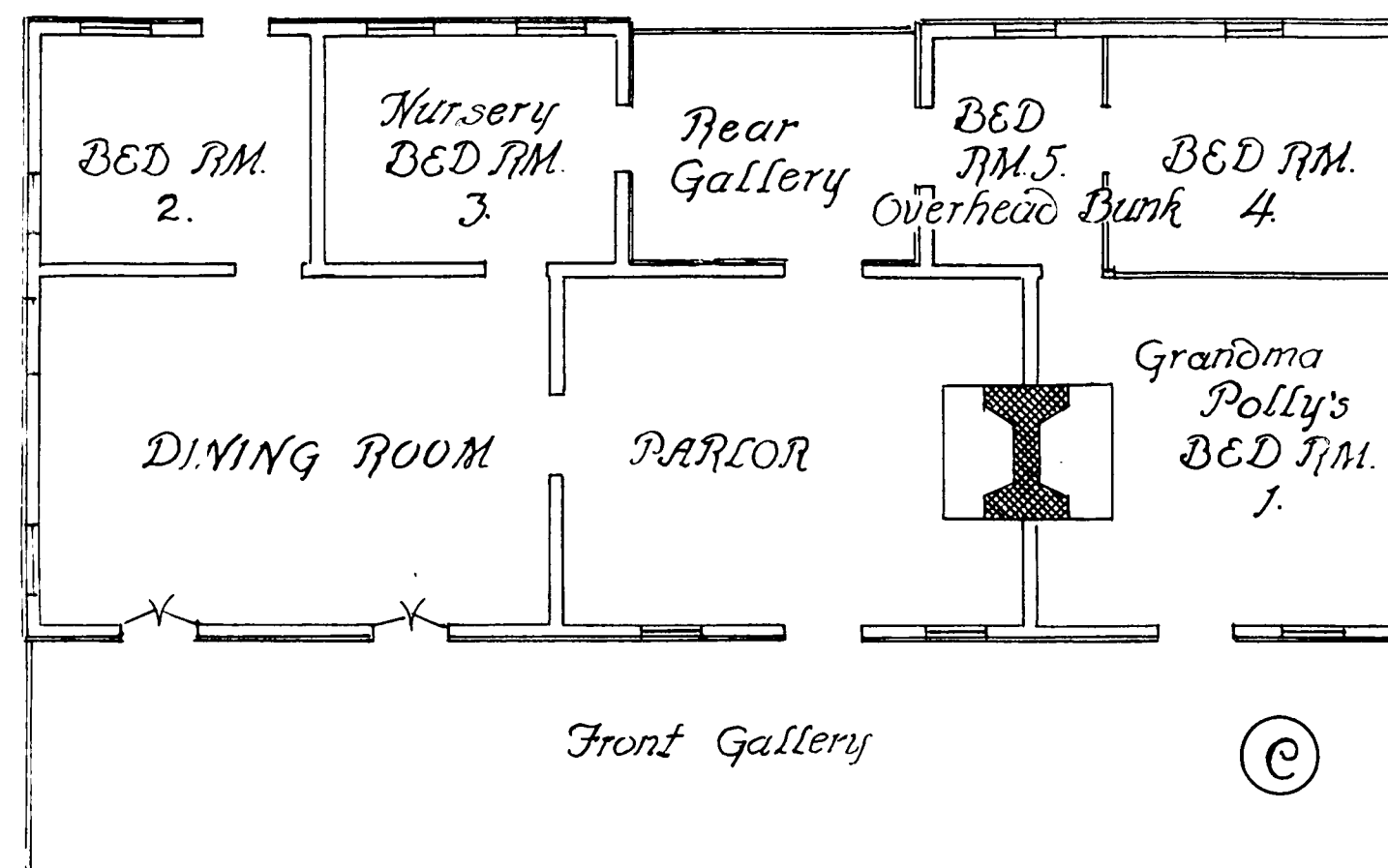
Gentlemen's Quarters ---- 9 in the corner between the fireplace and the south door; 2 on south wall between door and window; 7 around the corner between the south window and the large east window; 5 along the east wall from the large window to the back partition.

The cornice design is suggested for use with the bedstead in mind for Grandma Polly's room.

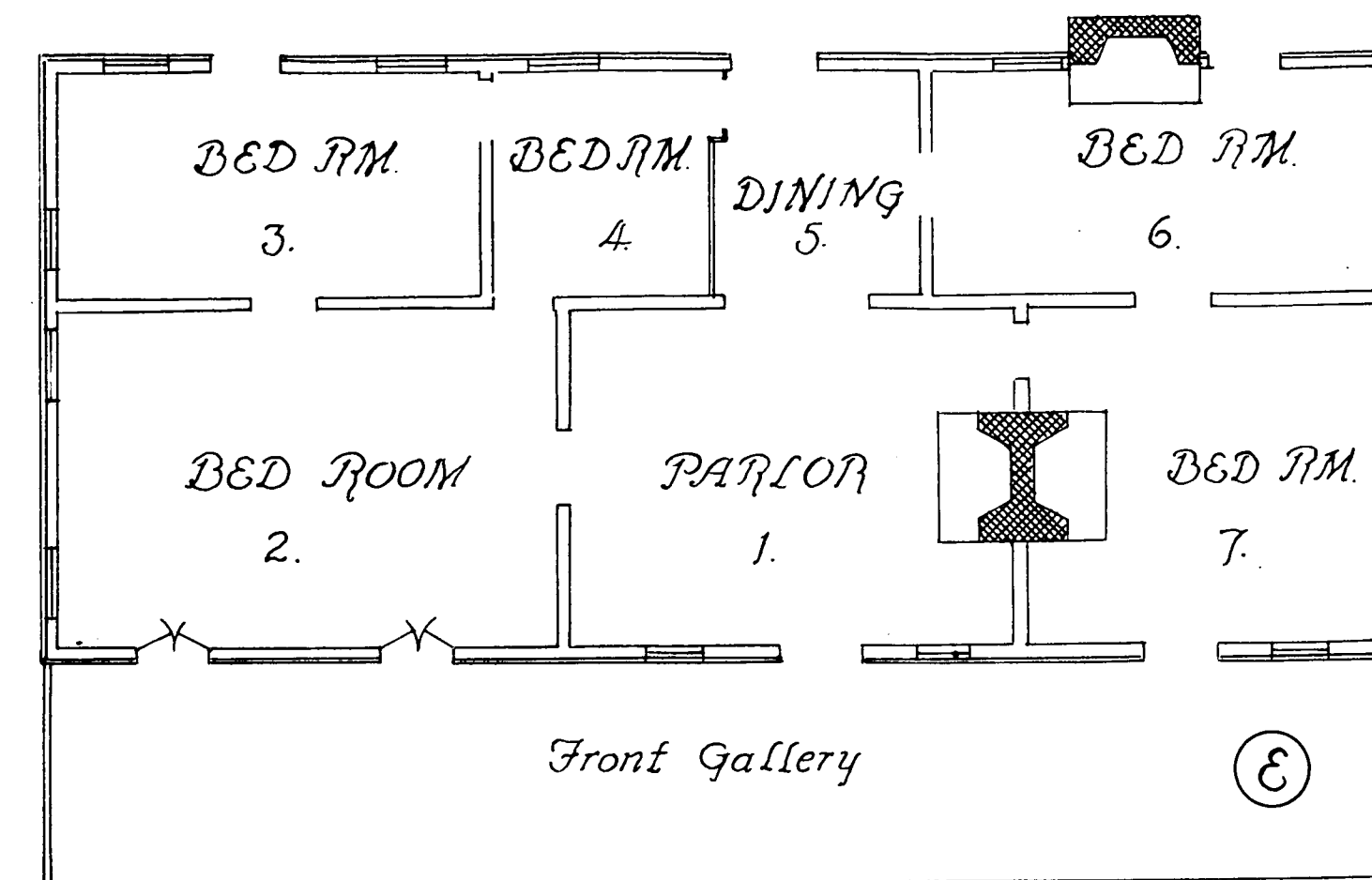
See folding plate accompanying Part III for shelf locations, in connection with the scheme presented herewith.



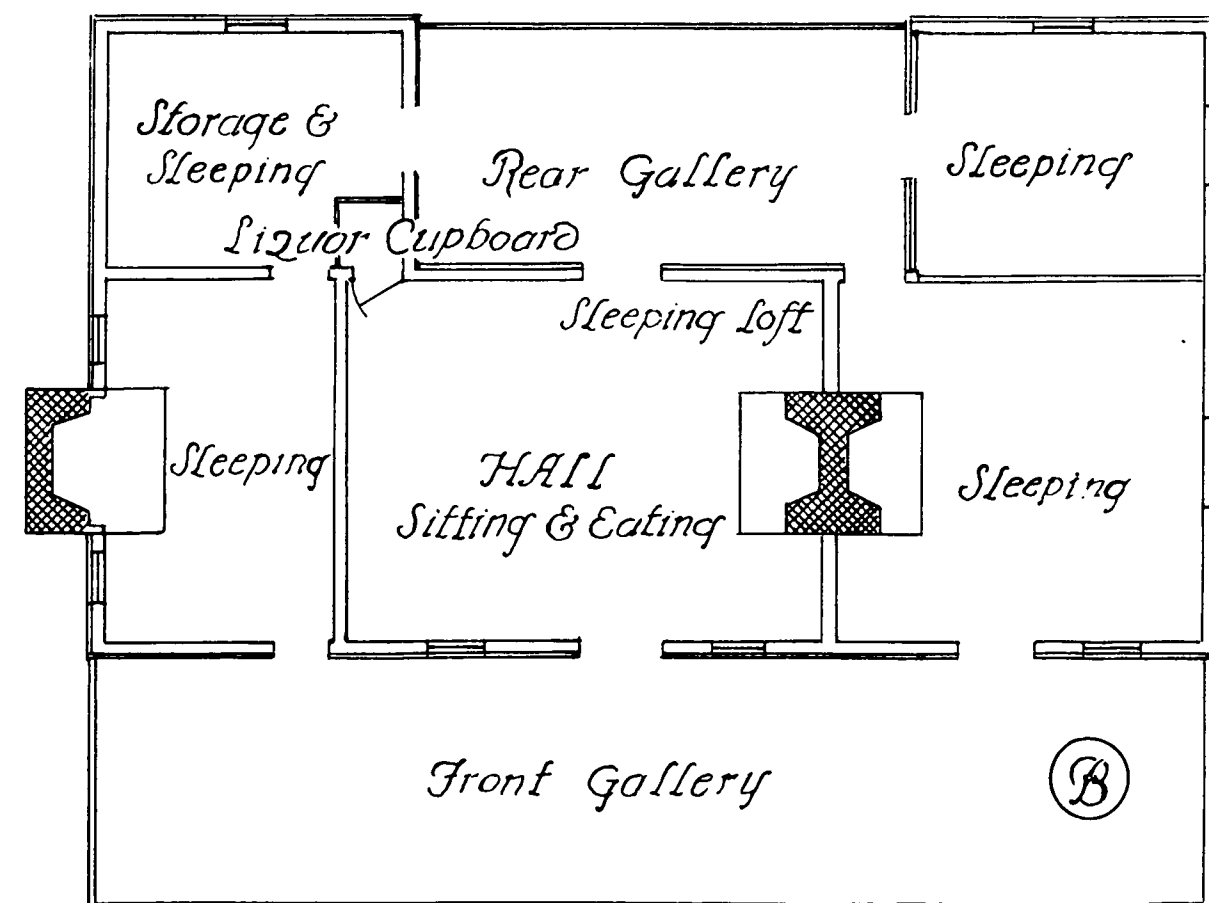
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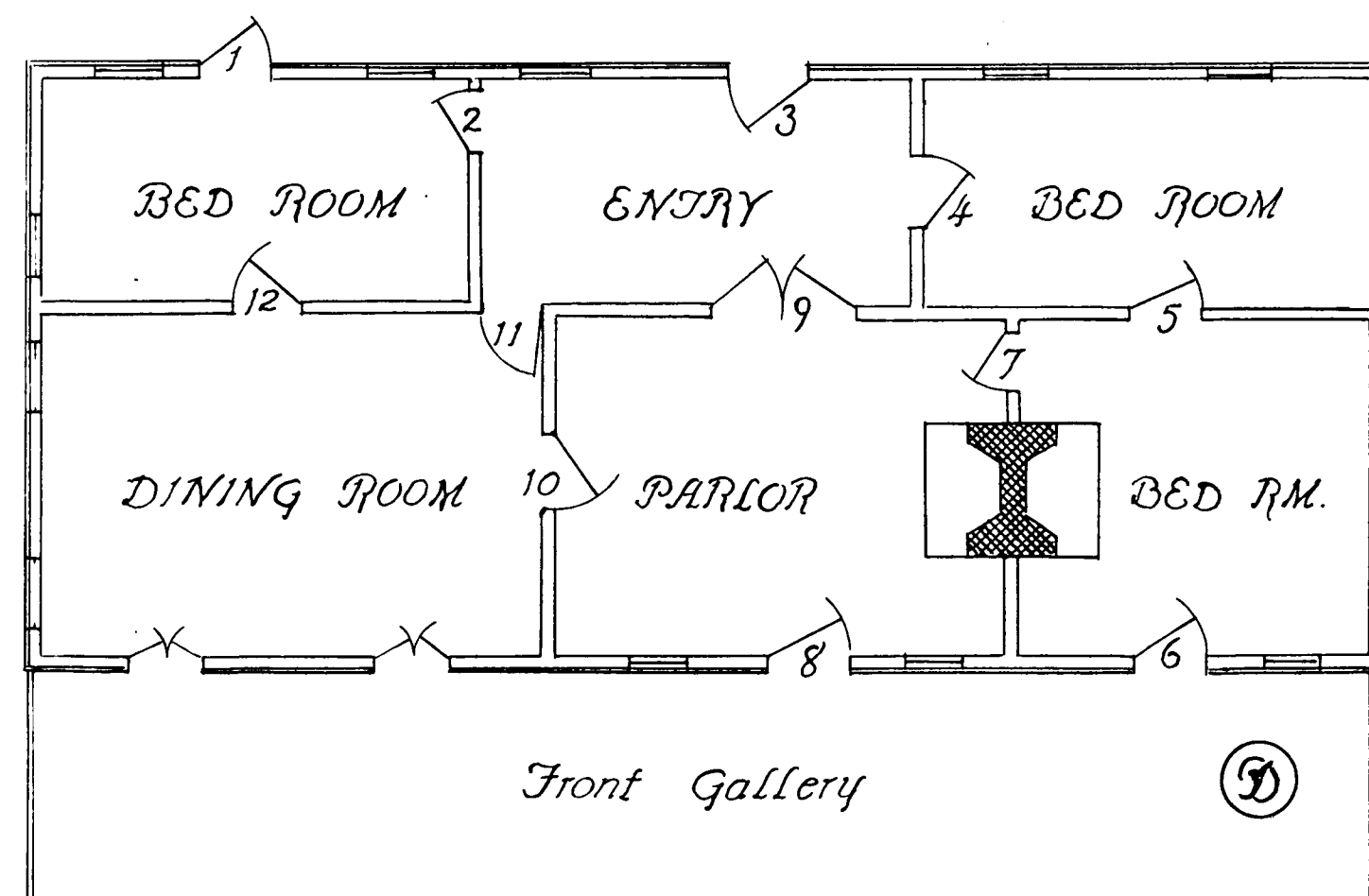
(C)



(E)



(B)



(D)

KEY

- Fig. (A) Early Period
- Fig. (B) Period 1820's
- Fig. (C) Period Inventories 1849 & 1854
- Fig. (D) Period 1857
- Fig. (E) Plan H.A.B.S. (Miss. 159)

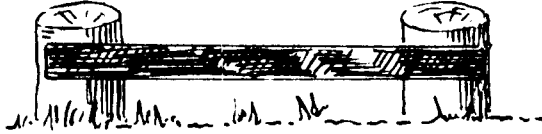
MOUNT LOCUST Furnishings Study Conjectural Lay-out

Scale $\frac{1}{2}$ in. to 1 foot

North Bailey, Del. 1956

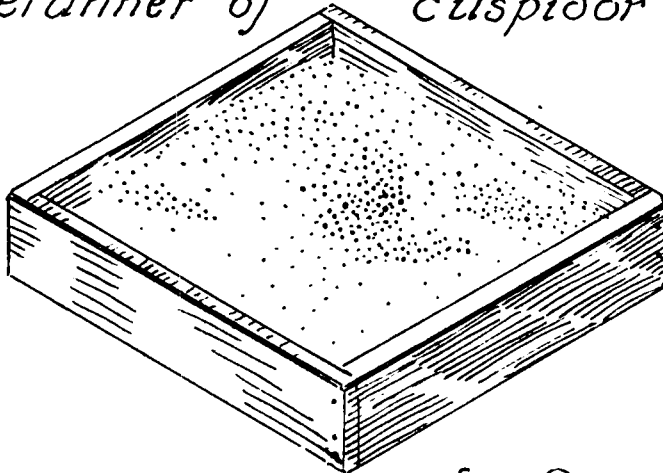
Plate I.

Footscraper



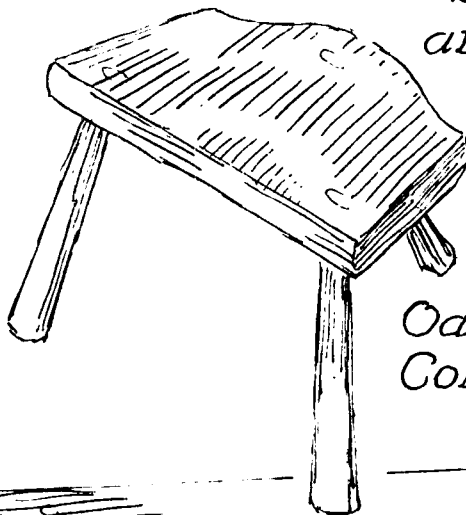
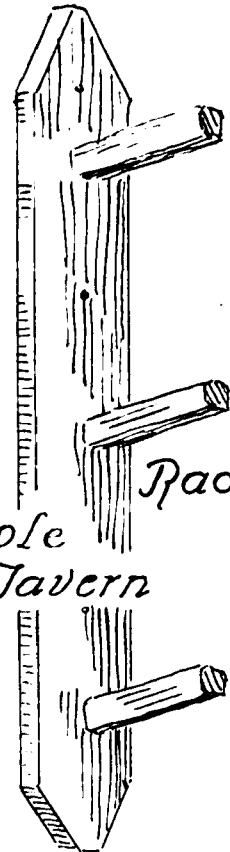
Miscellaneous Models

Sand Box
forerunner of cuspidor

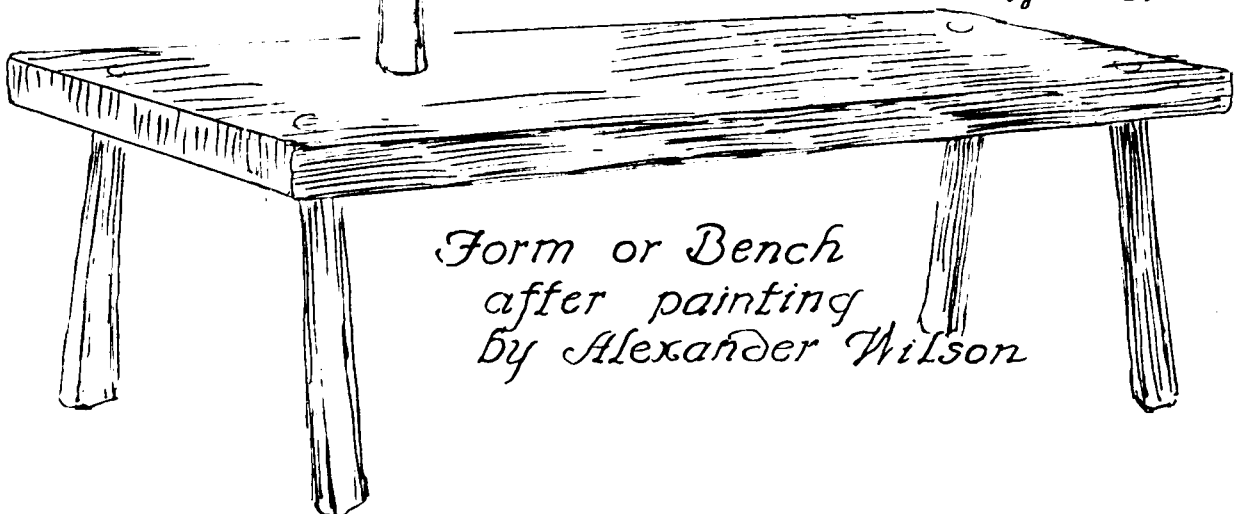


Gun Rack

based on example
at Connally's Tavern

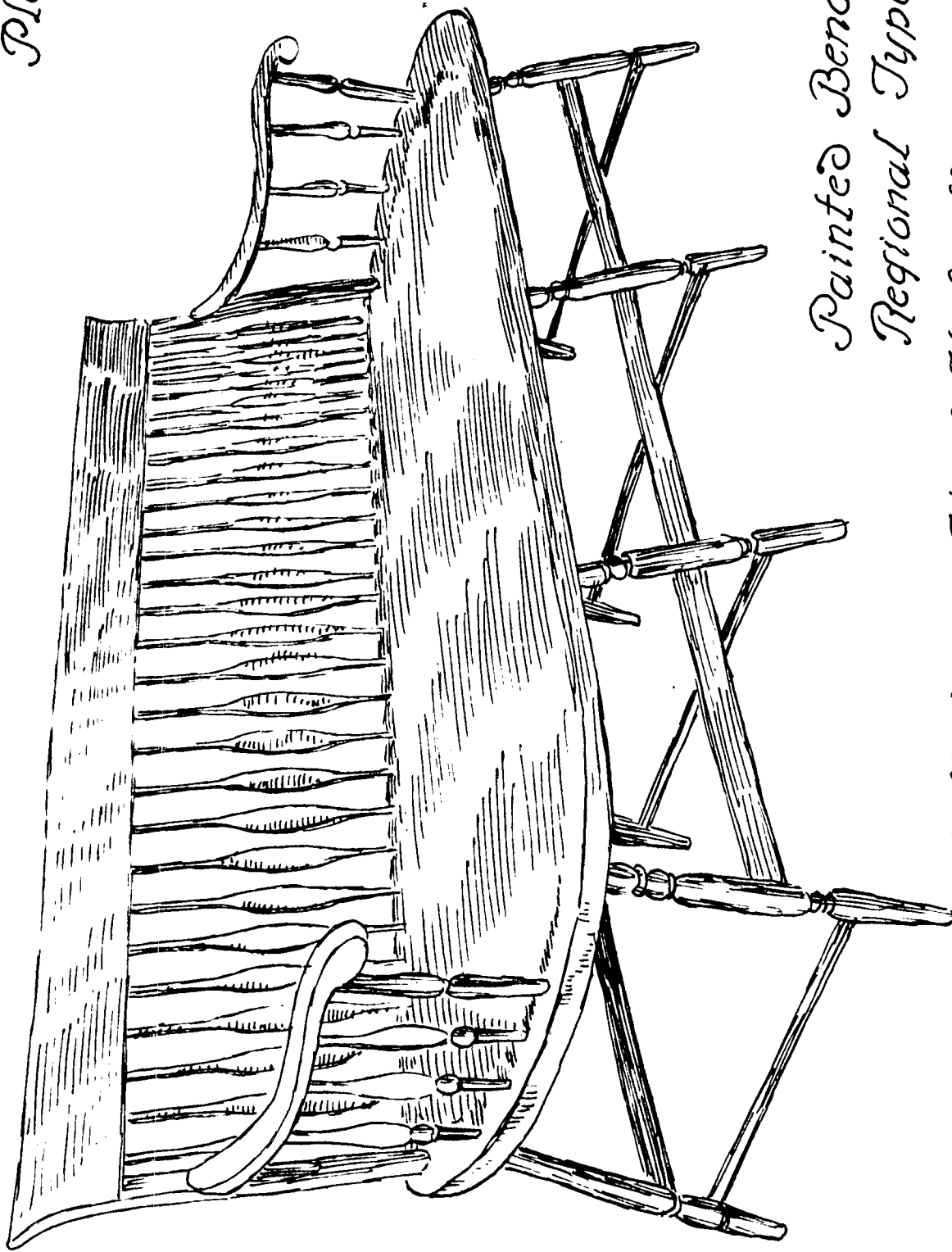


Oak Stool
Collection of Mrs. Earl Hart
Miller



Form or Bench
after painting
by Alexander Wilson

Plate 2.



*Painted Bench
Regional Type*

Collection of Mrs. S. H. Lambdin

Rear Gallery Group

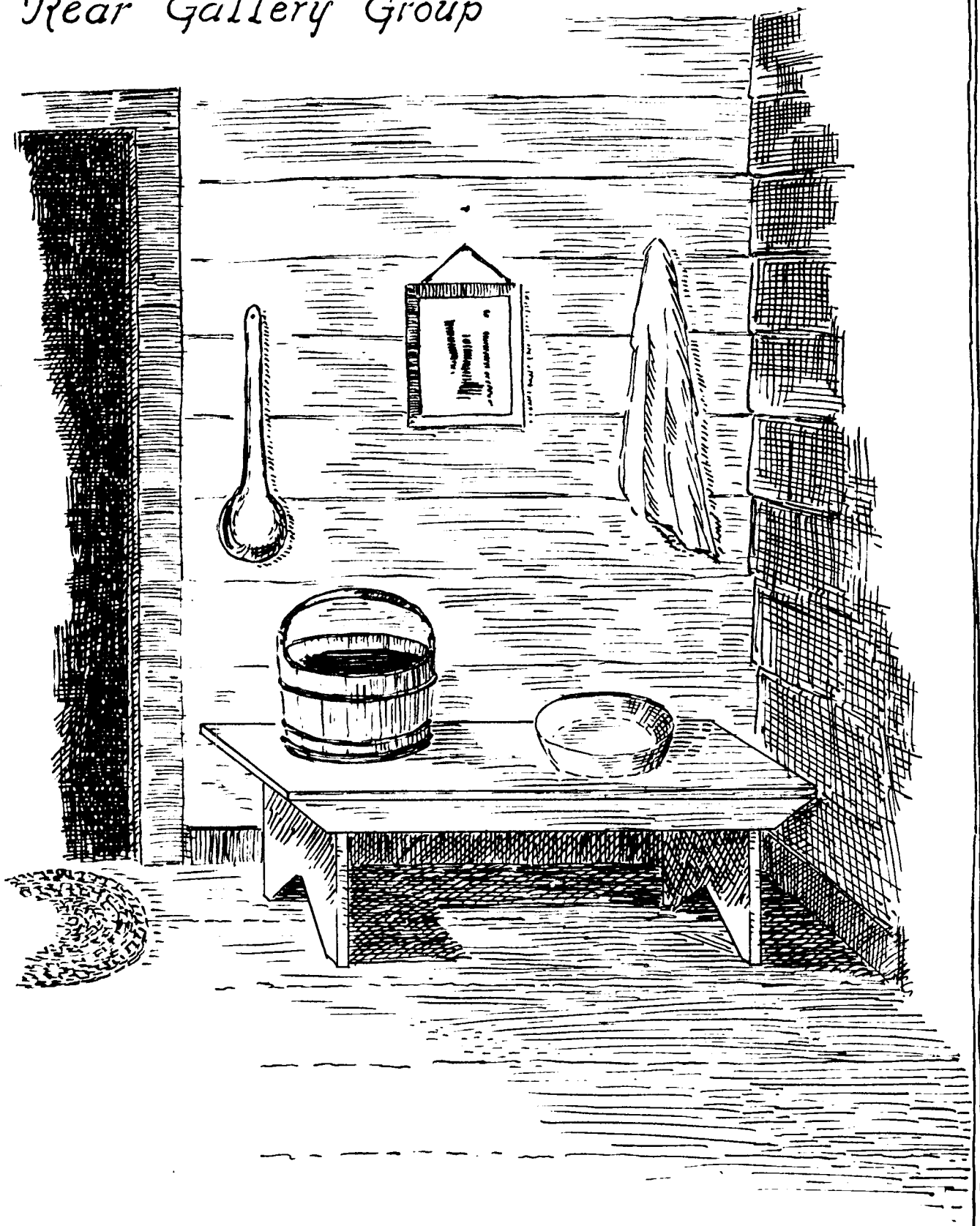
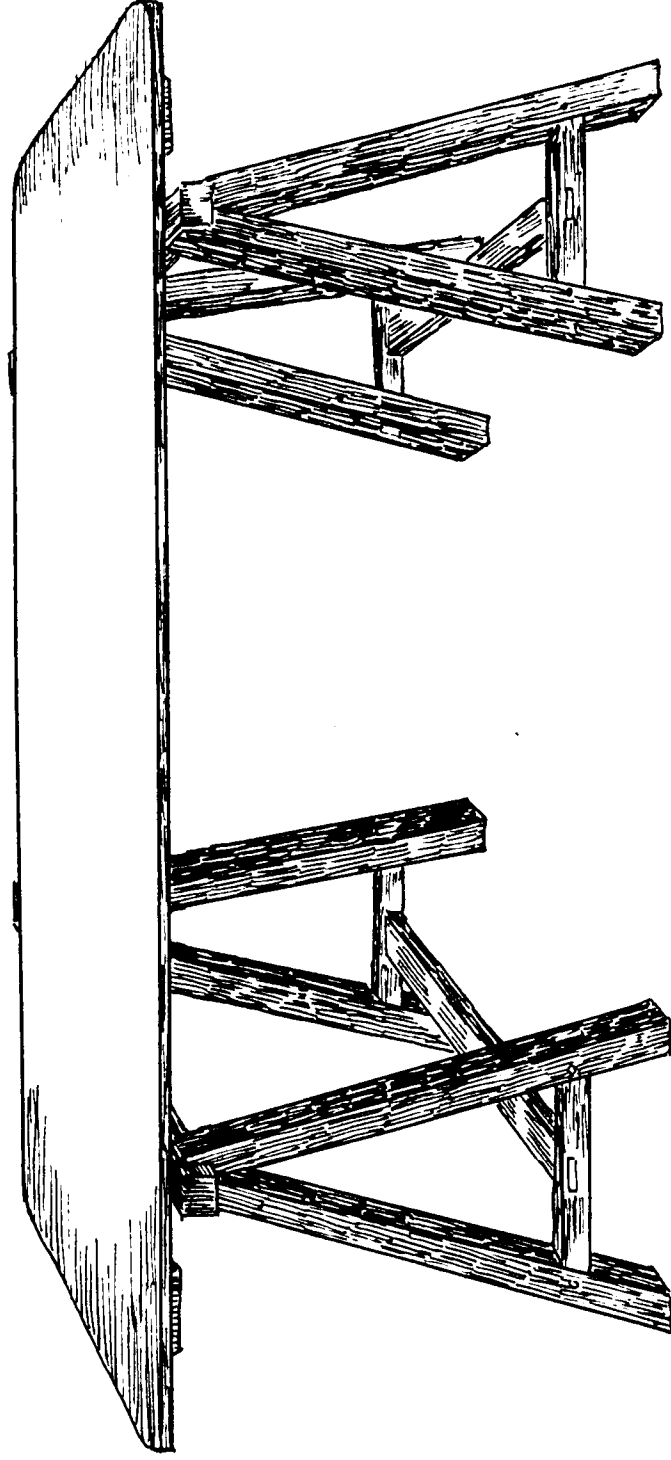


Plate 4.

*Cypress Trestle Table
In the Collection of Mrs. Earl Hart Miller*



*A GOOD LOCAL MODEL
TO REPRODUCE*

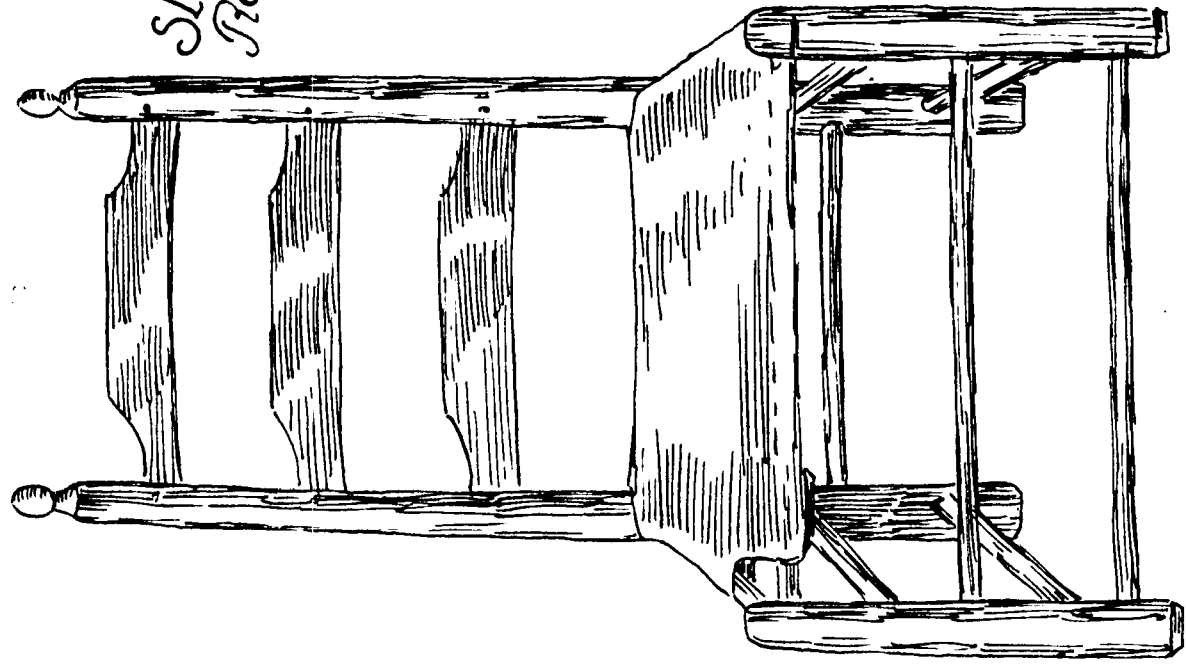
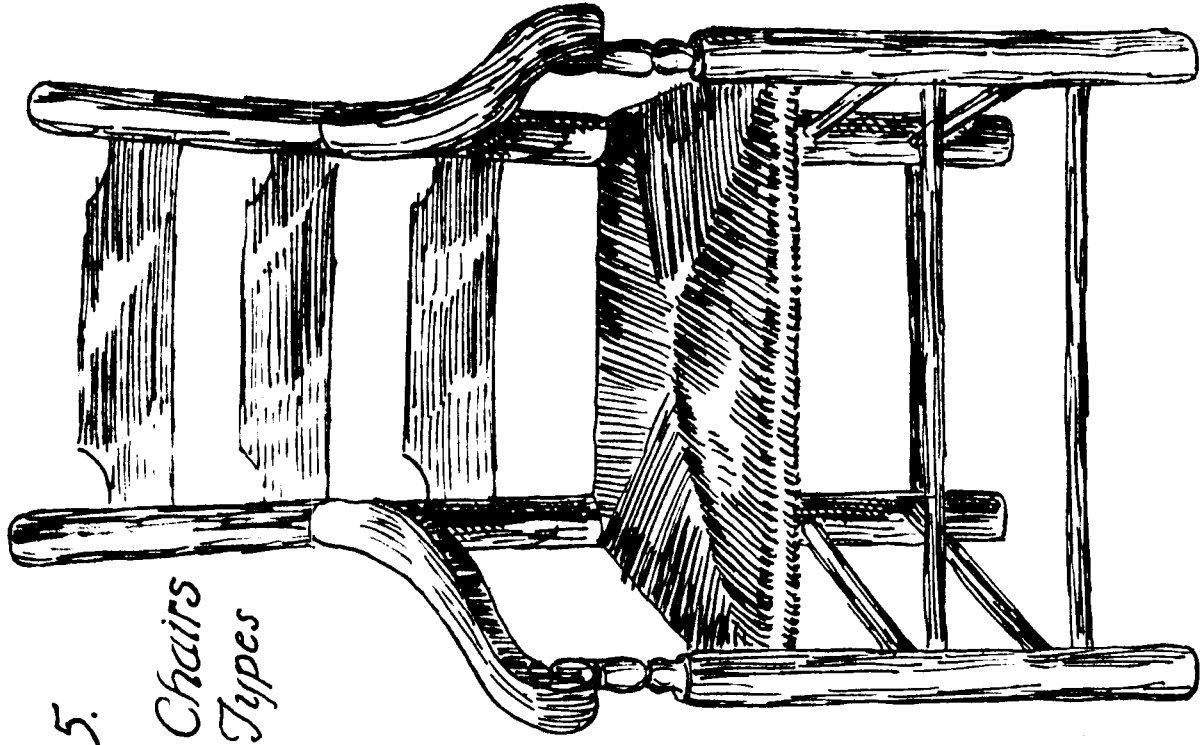


*Plate 5.
Slat-Back Chairs
Regional Types*

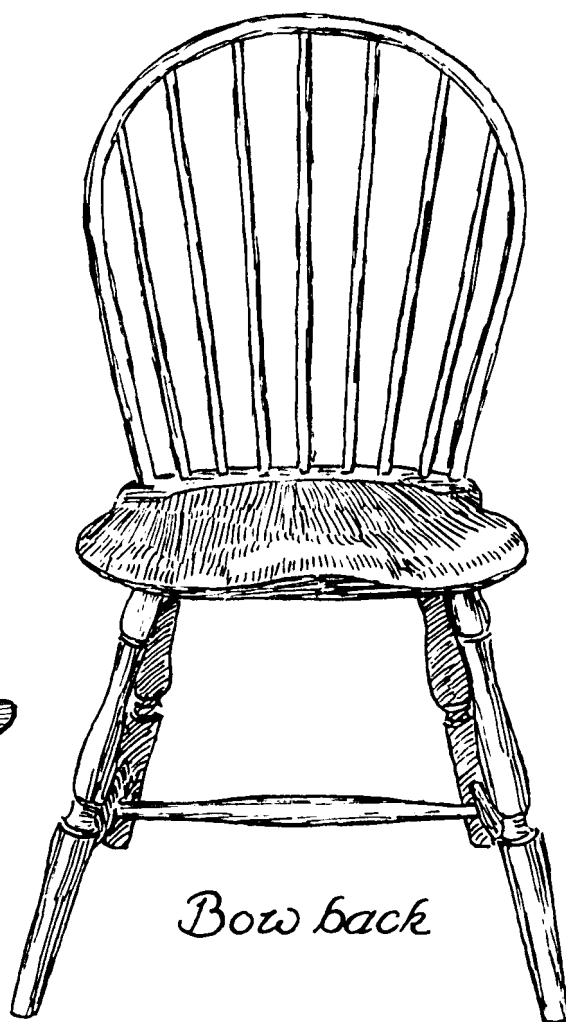
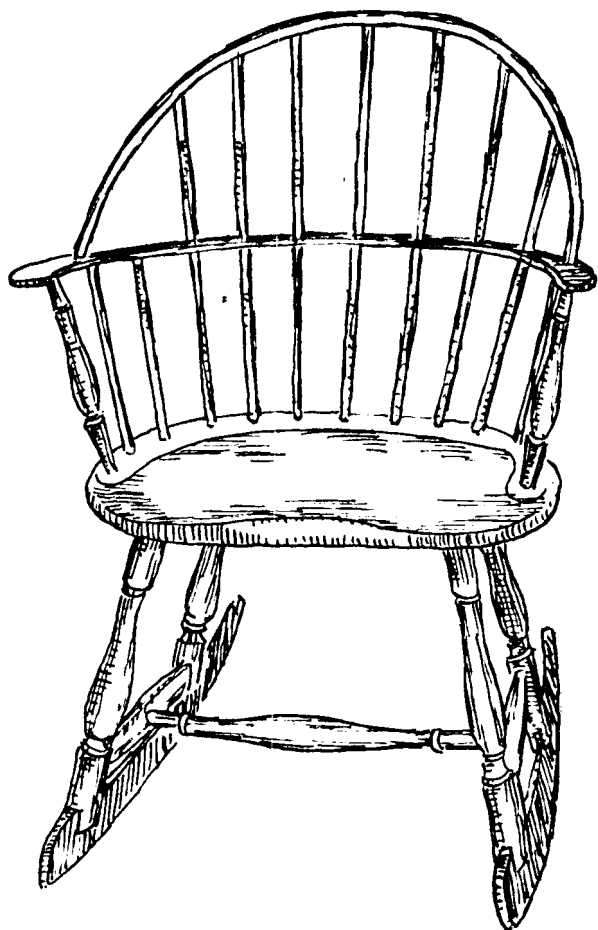


*Collection of Mr. & Mrs. Malcolm
E. Gardner*

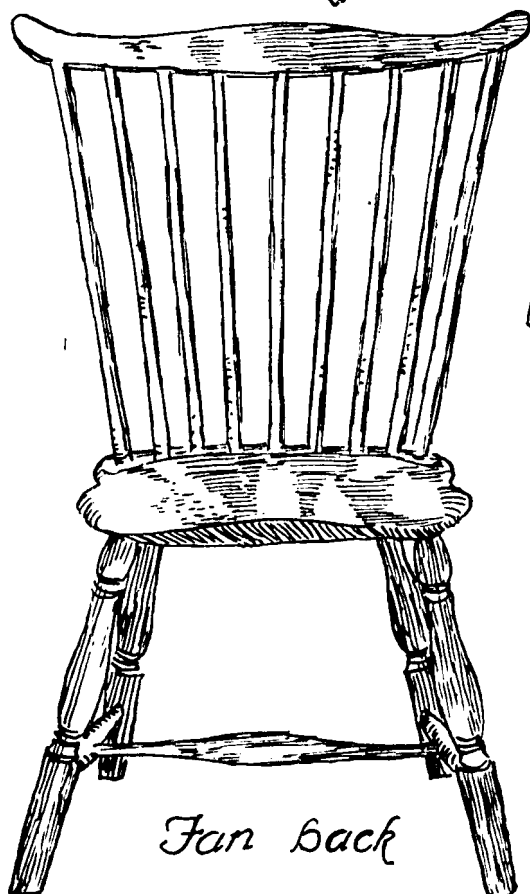
Collection of Mrs. S. H. Lambdin

Plate 6.

*Bow back arm, with rockers
Gift of Mrs. Balfour Miller*



Bow back



Fan back

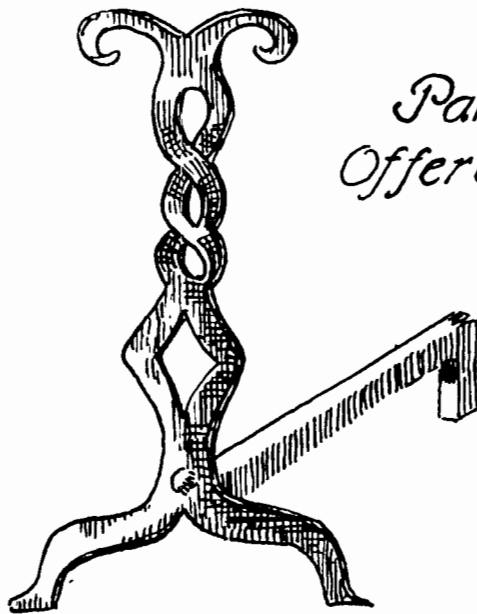
Windsor Chairs

Plate 7.



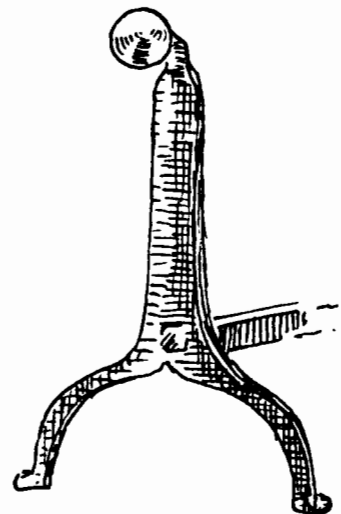
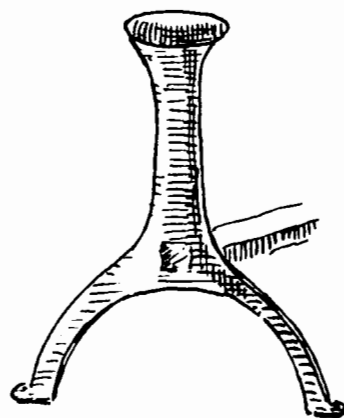
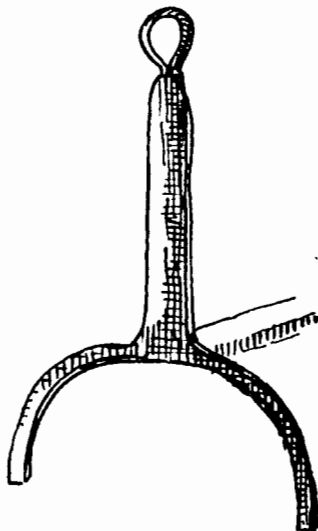
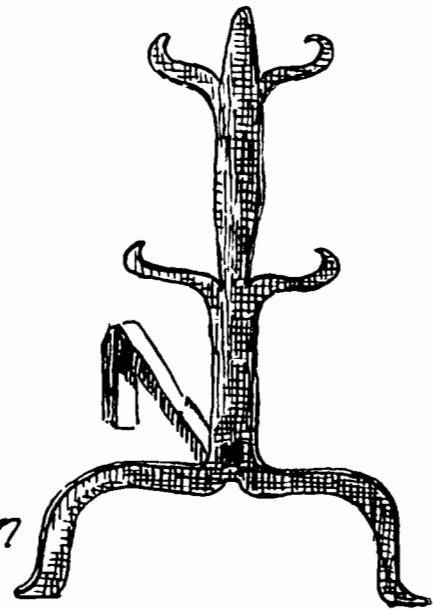
*Windsor Chairs
Bamboo Type*

Wrought-Iron Andirons Plate 8.



*Pair, from Church Hill
Offered by Mrs. Laura B. Hook*

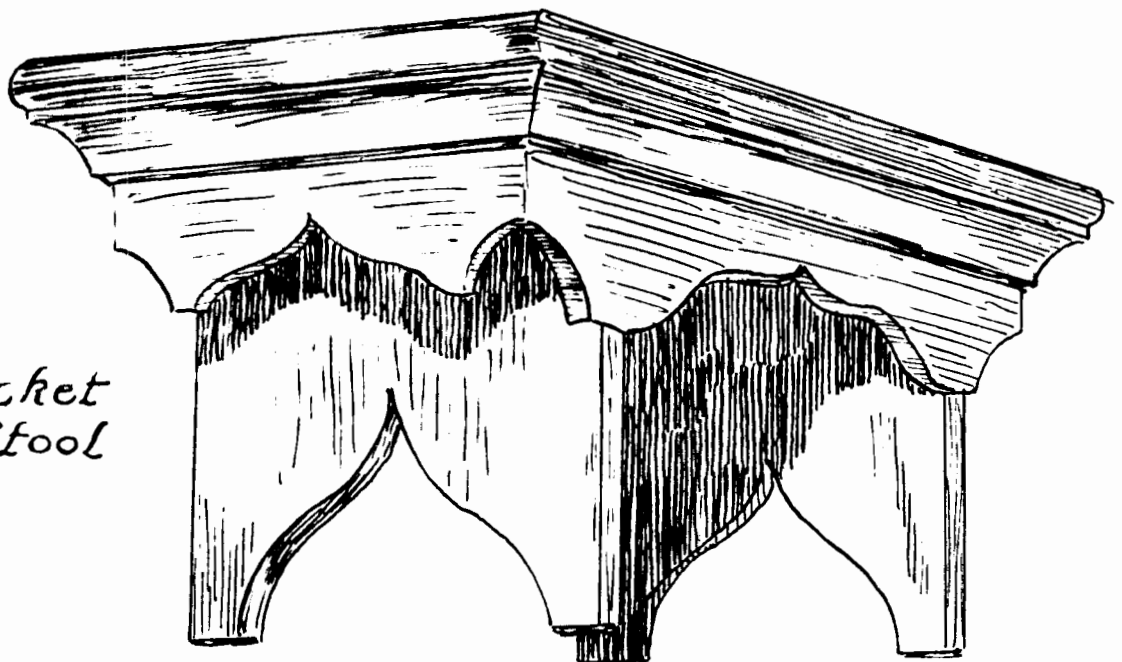
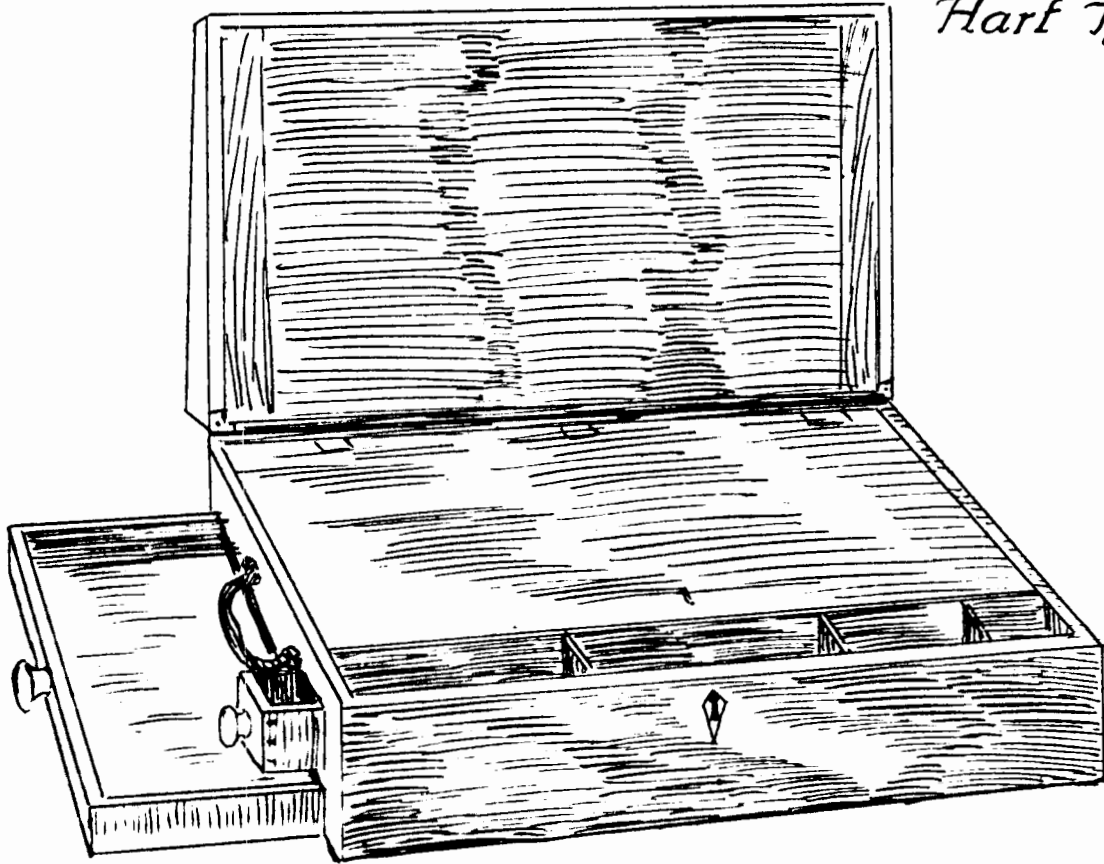
*Collection of
Mrs. S. H. Lambdin*



SOME ACCEPTABLE TYPES

Plate 9.

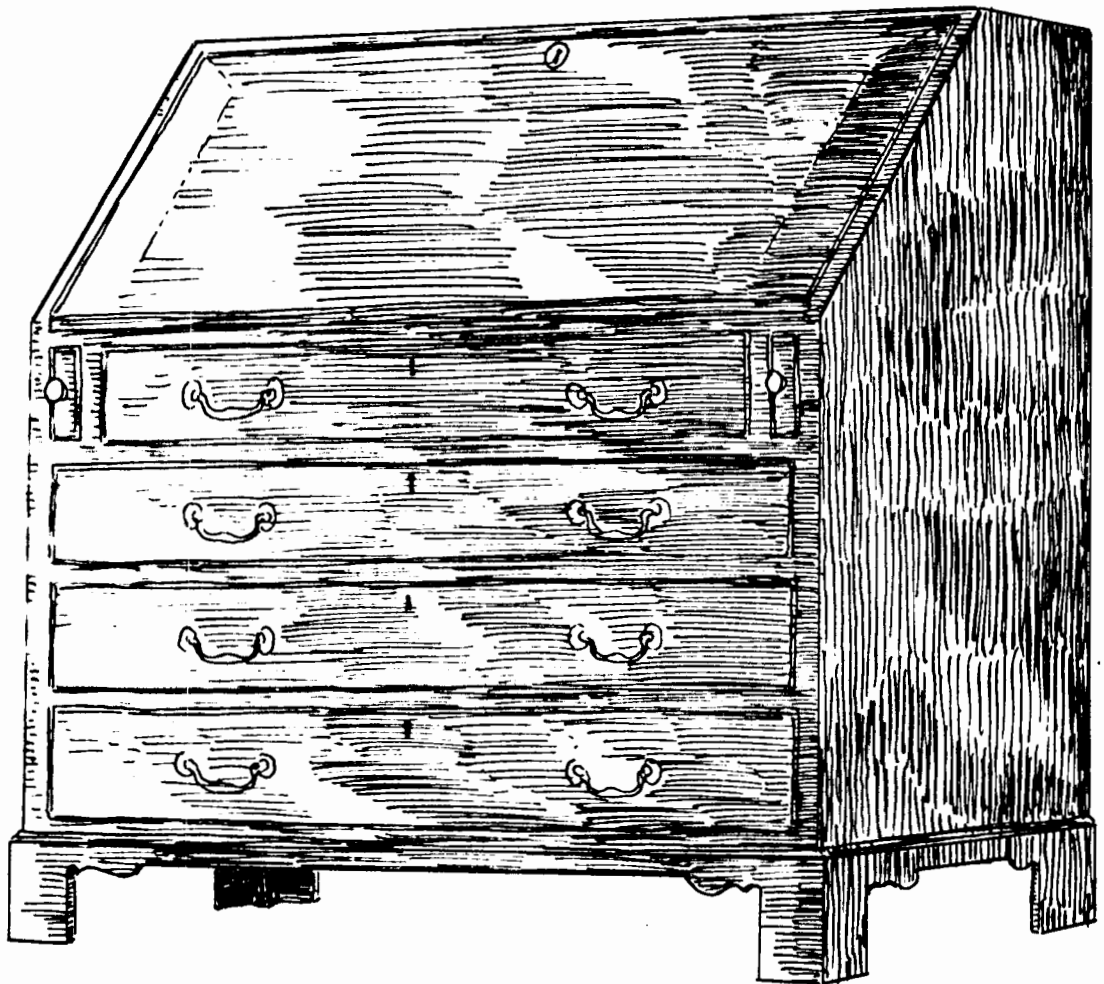
*Portable Desk presented by Mrs. Earl
Hart Miller*



*Cricket
or Stool*

Plate 10.

*Chippendale Desk
Virginia origin - Country-made*



*From the Collection of
Mr. & Mrs. Malcolm E. Gardner*

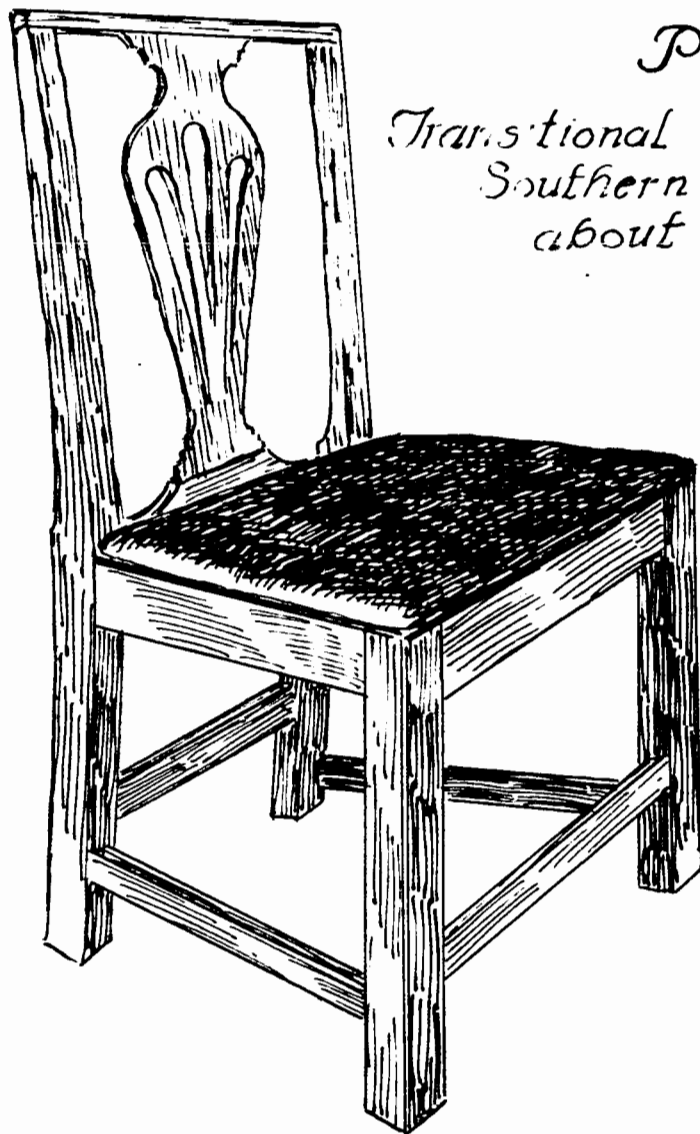
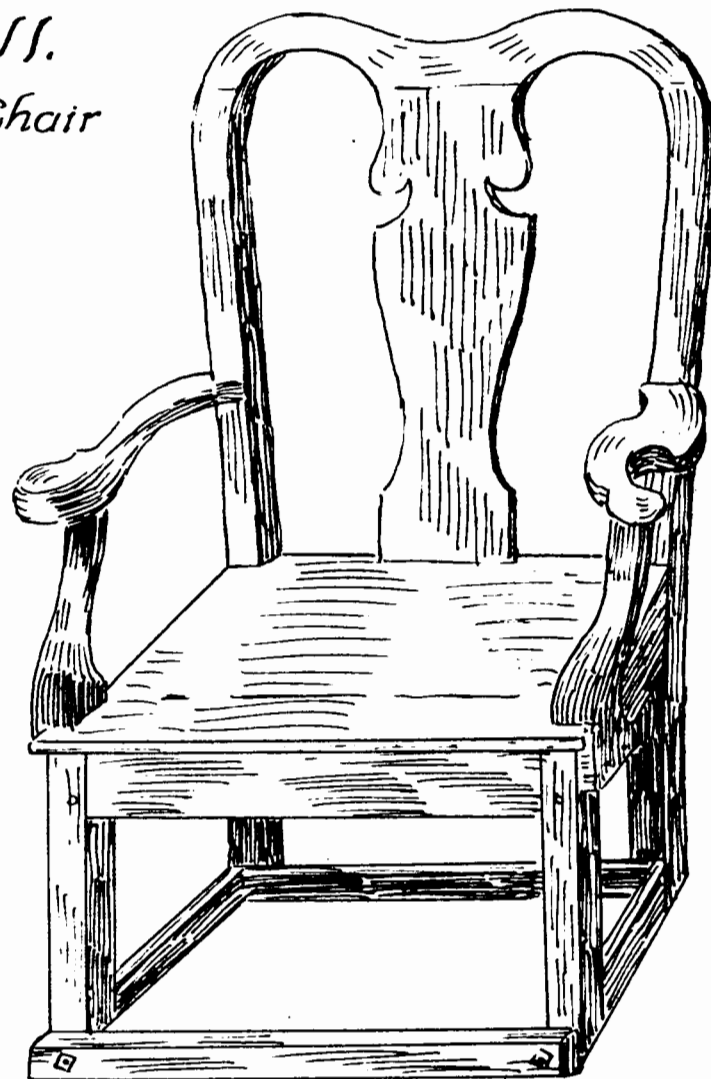


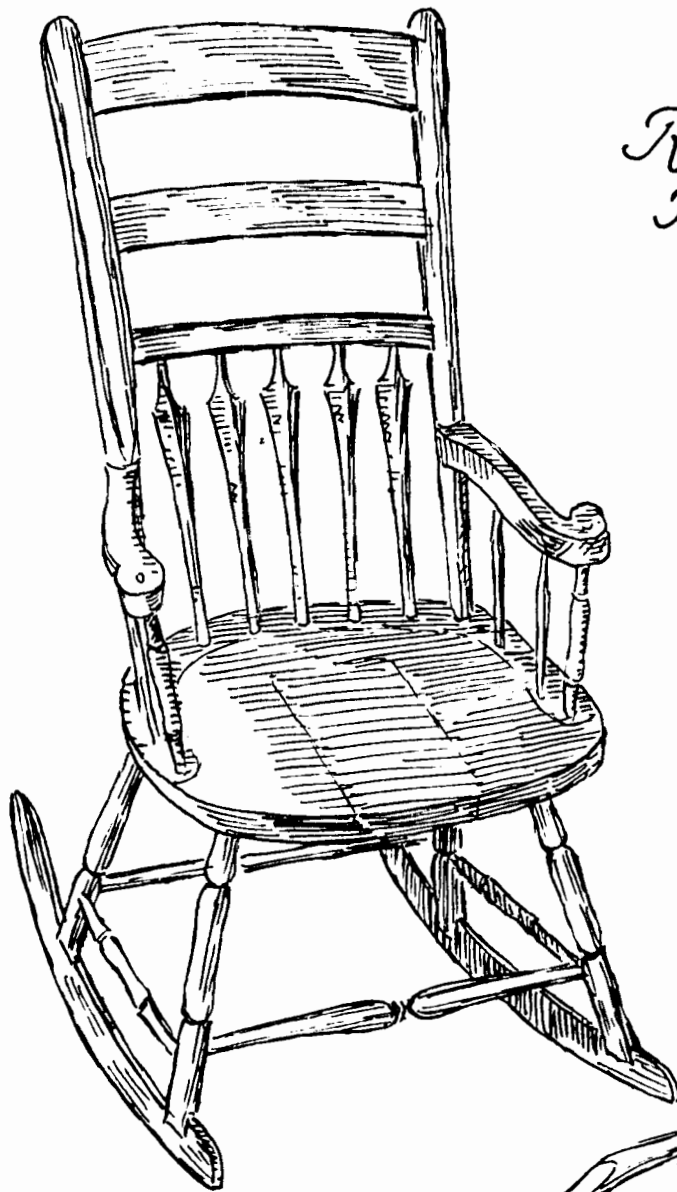
Plate II.
Transitional Side Chair
Southern type
about 1800



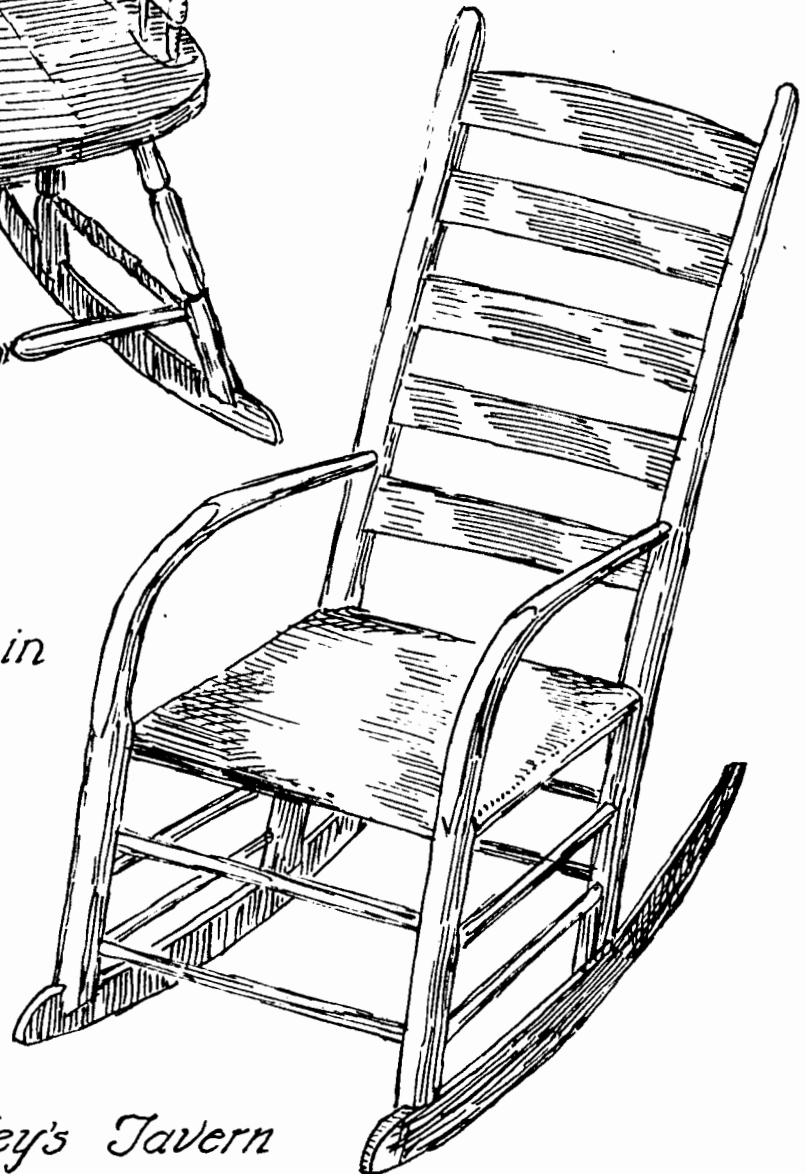
Oak or Chestnut Arm Chair
Believed of Natchez origin
Collection of Mrs. S.H. Lambdin

Plate 12.

*Rocking Chairs
Regional Types*

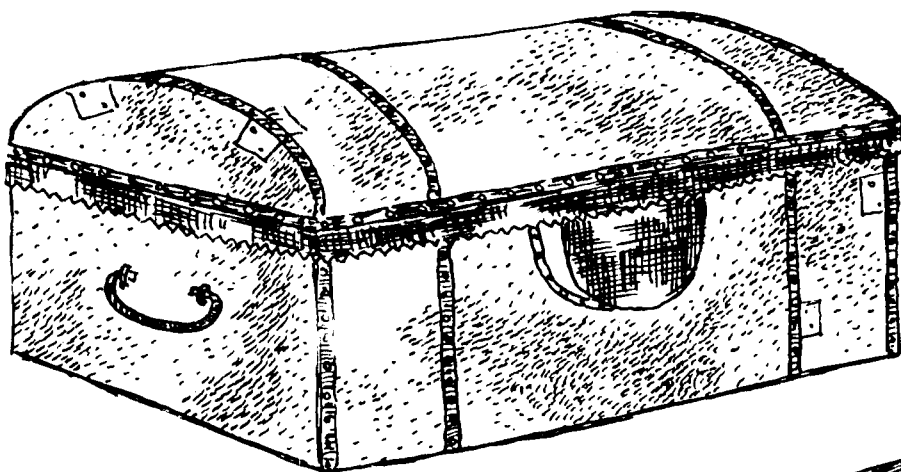


*Collection of
Mrs. S. H. Lambdin*



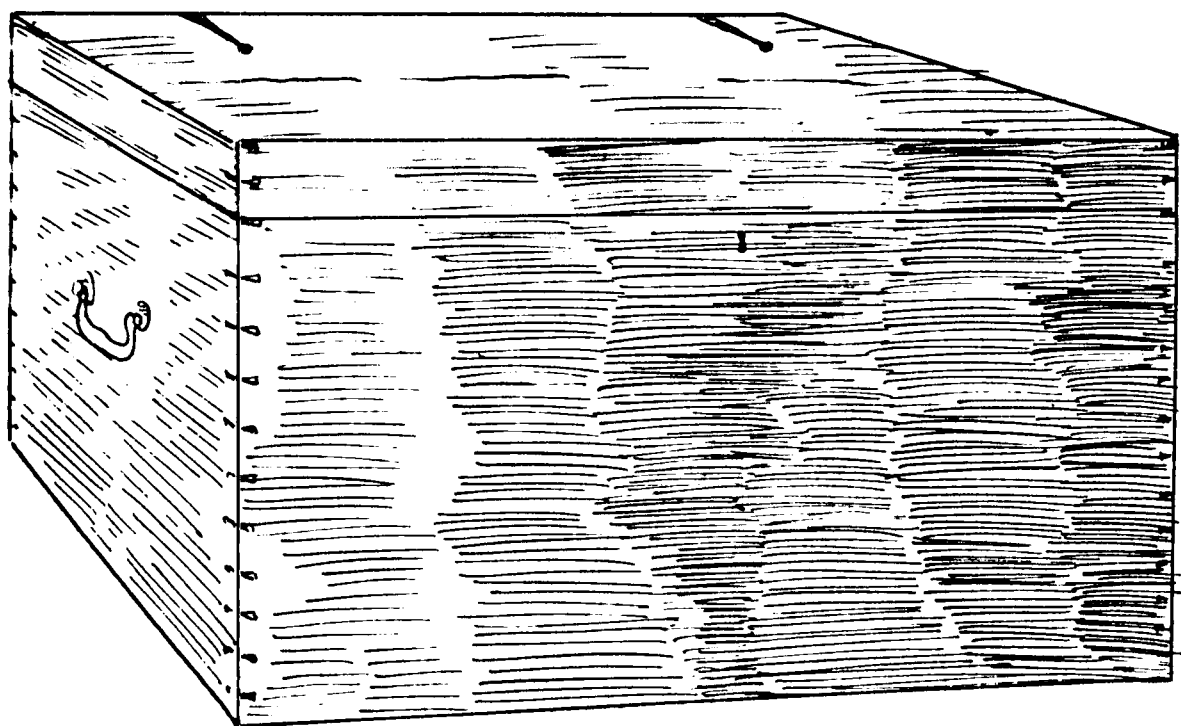
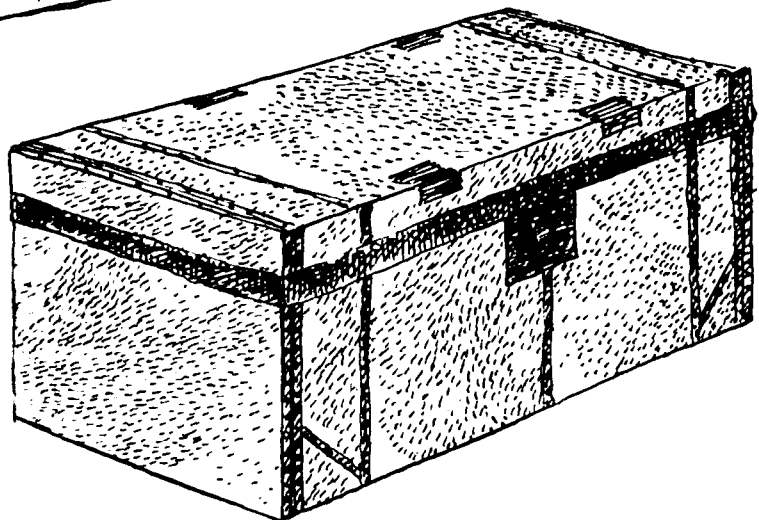
Connolley's Tavern

Plate 13.

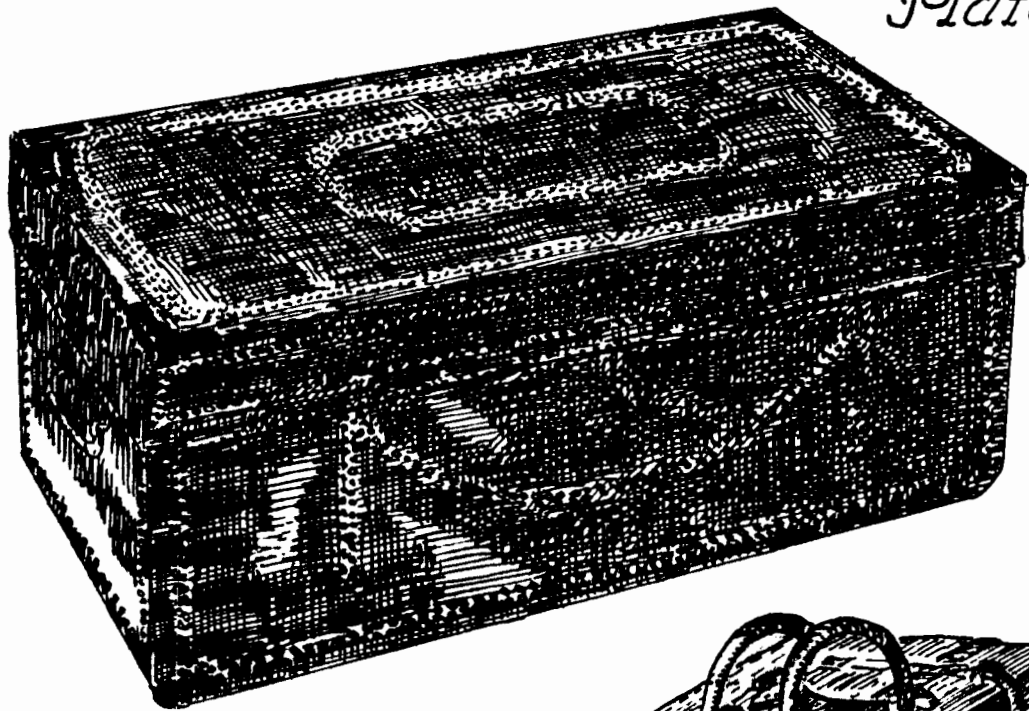


*Gift of
the Writer*

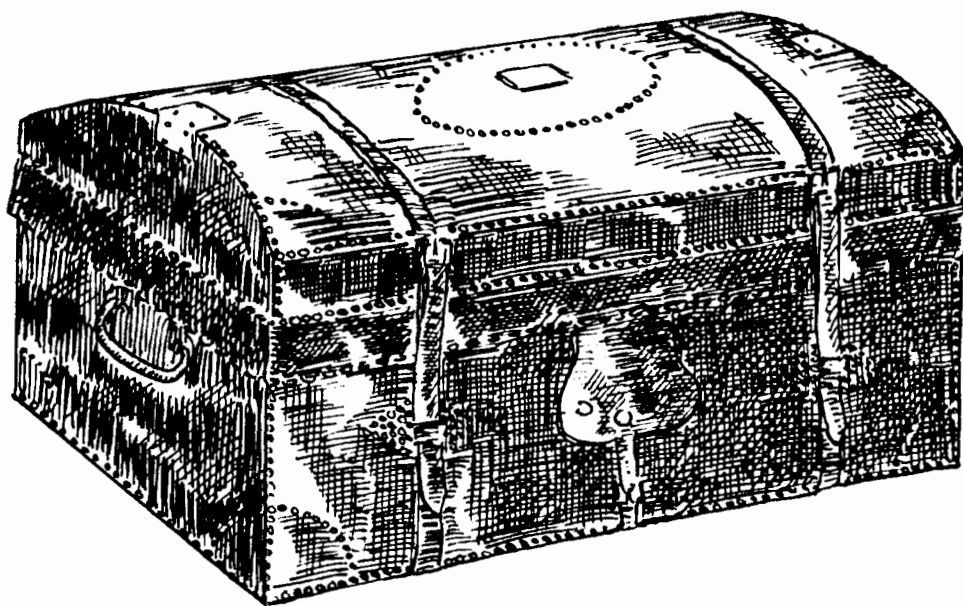
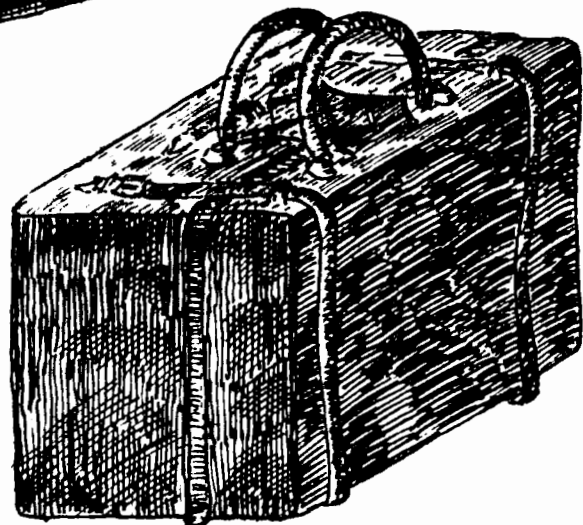
*Hair Trunks
& Chest
Desirable Types*



Walnut Chest in Collection of Mrs. S. H. Lambdin

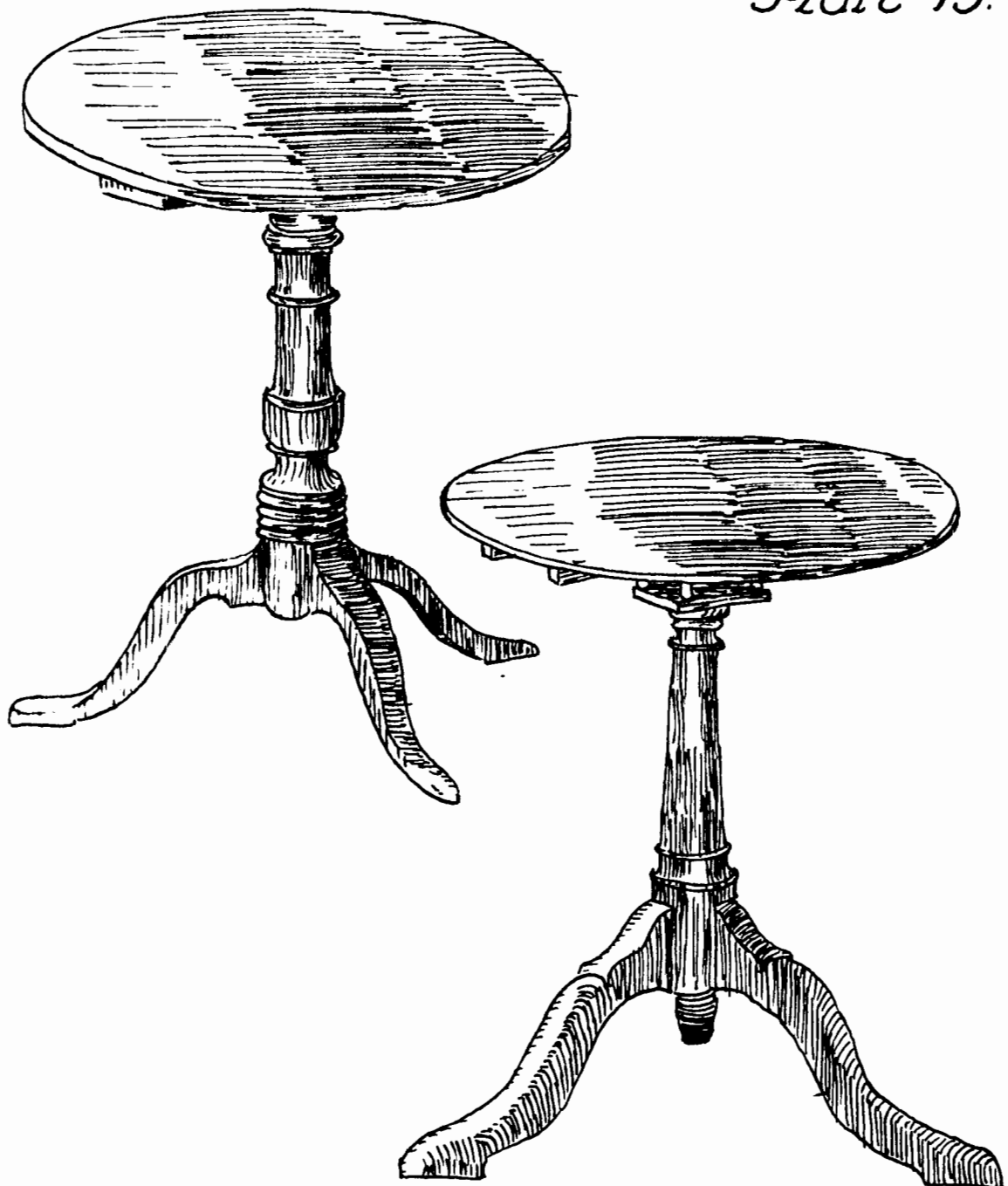


*Black Leather
Trunks & Portmanteau
Desirable Types*



Candlestands
Collection of Mrs. S. H. Lambdin

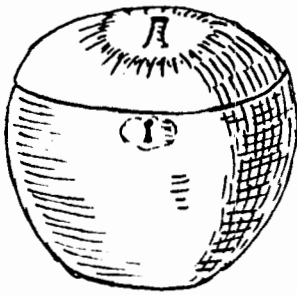
Plate 15.



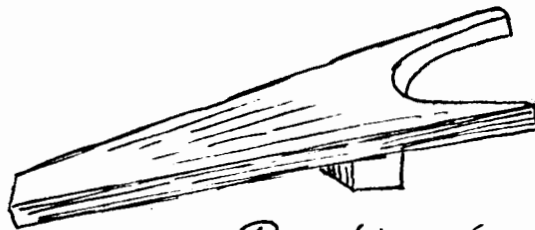
GOOD LOCAL EXAMPLES

Plate 16.

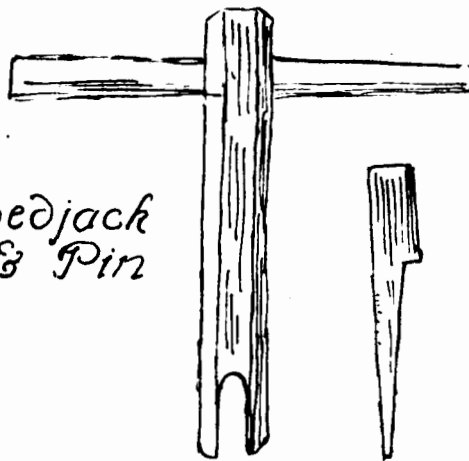
Miscellaneous
SOME DESIRABLE ITEMS



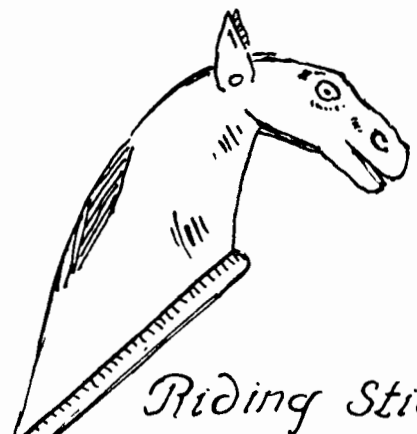
"Apple" Tea Caddy



Bootjack



Bedjack
& Pin



Riding Stick

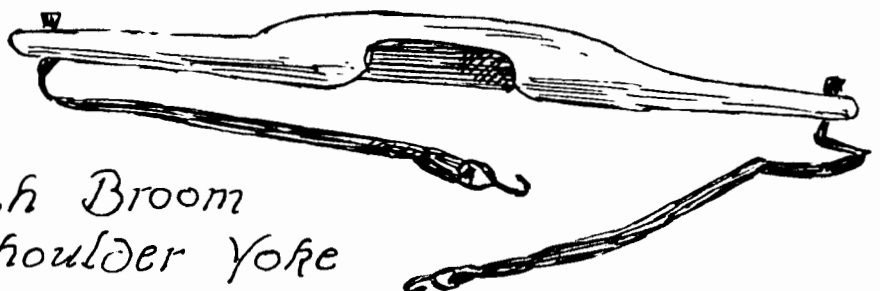
Made from carved
horse's head
presented by
Mrs. S.H. Lambdin



Splintered Birch Broom



Well Bucket

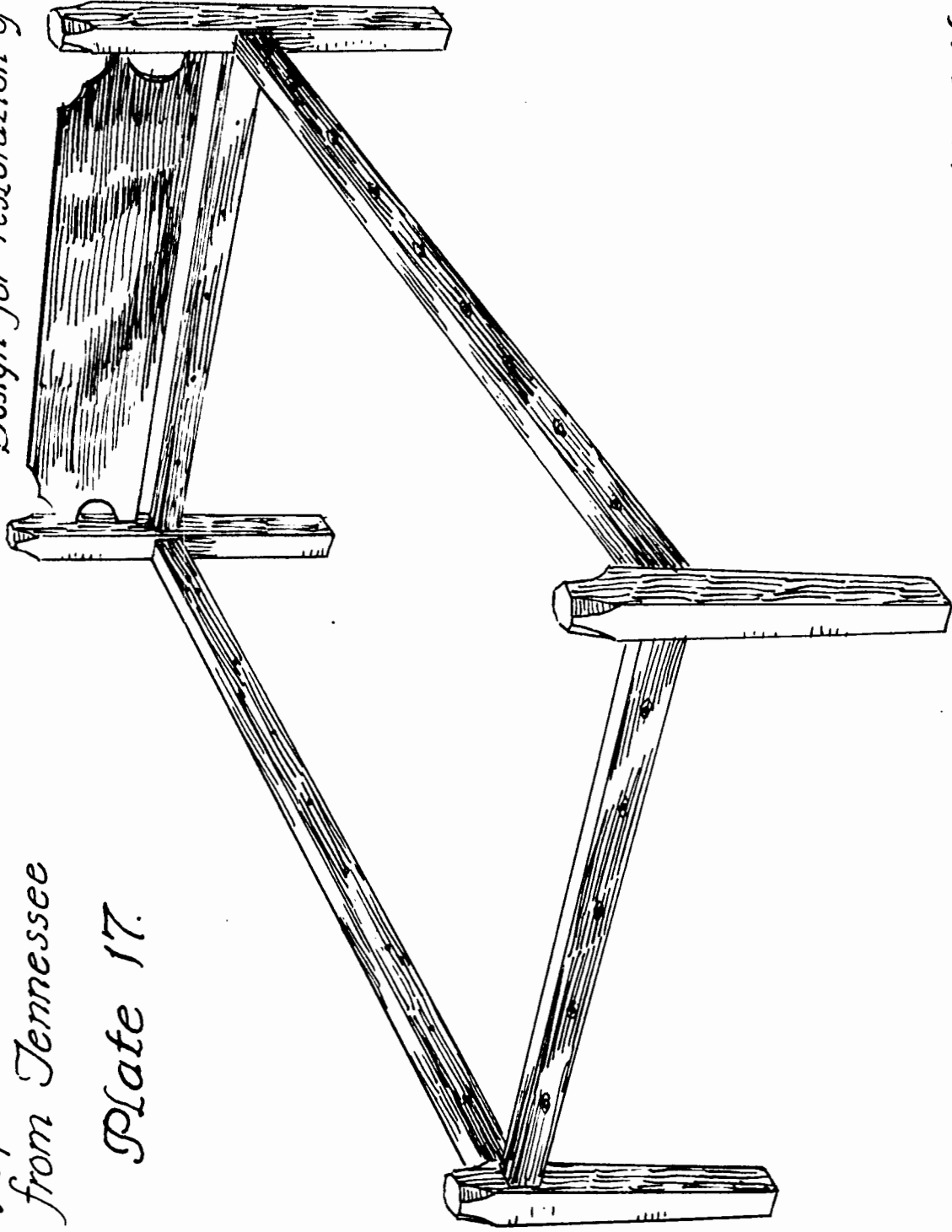


Shoulder Yoke

*Maple Bedstead
from Tennessee*

Plate 17.

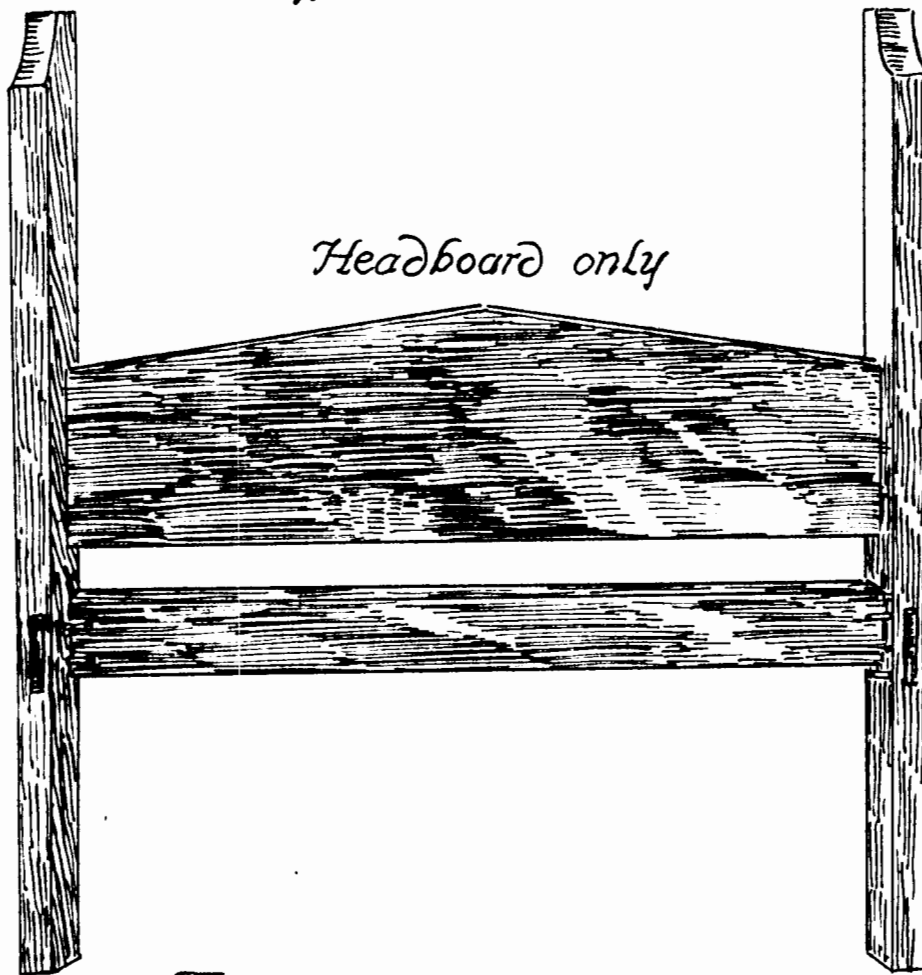
Design for restoration of headboard



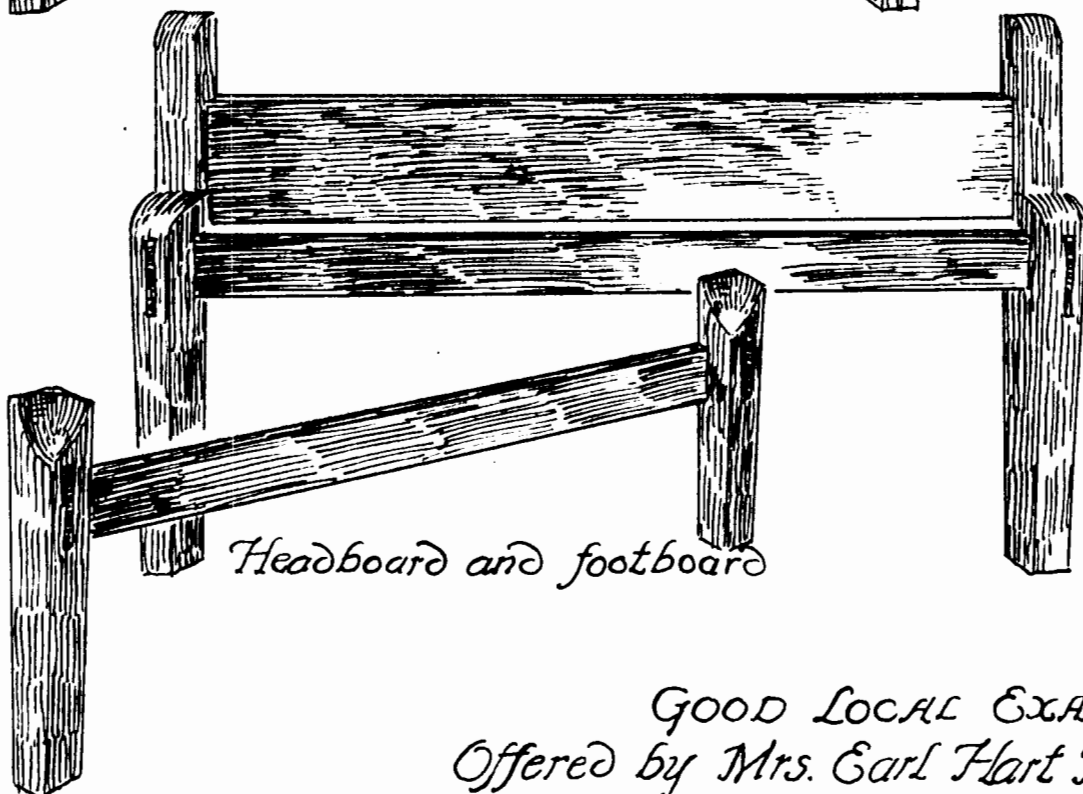
Collection of Mrs S.H. Lambdin

Cypress Bedsteads

Plate 18.



Headboard only

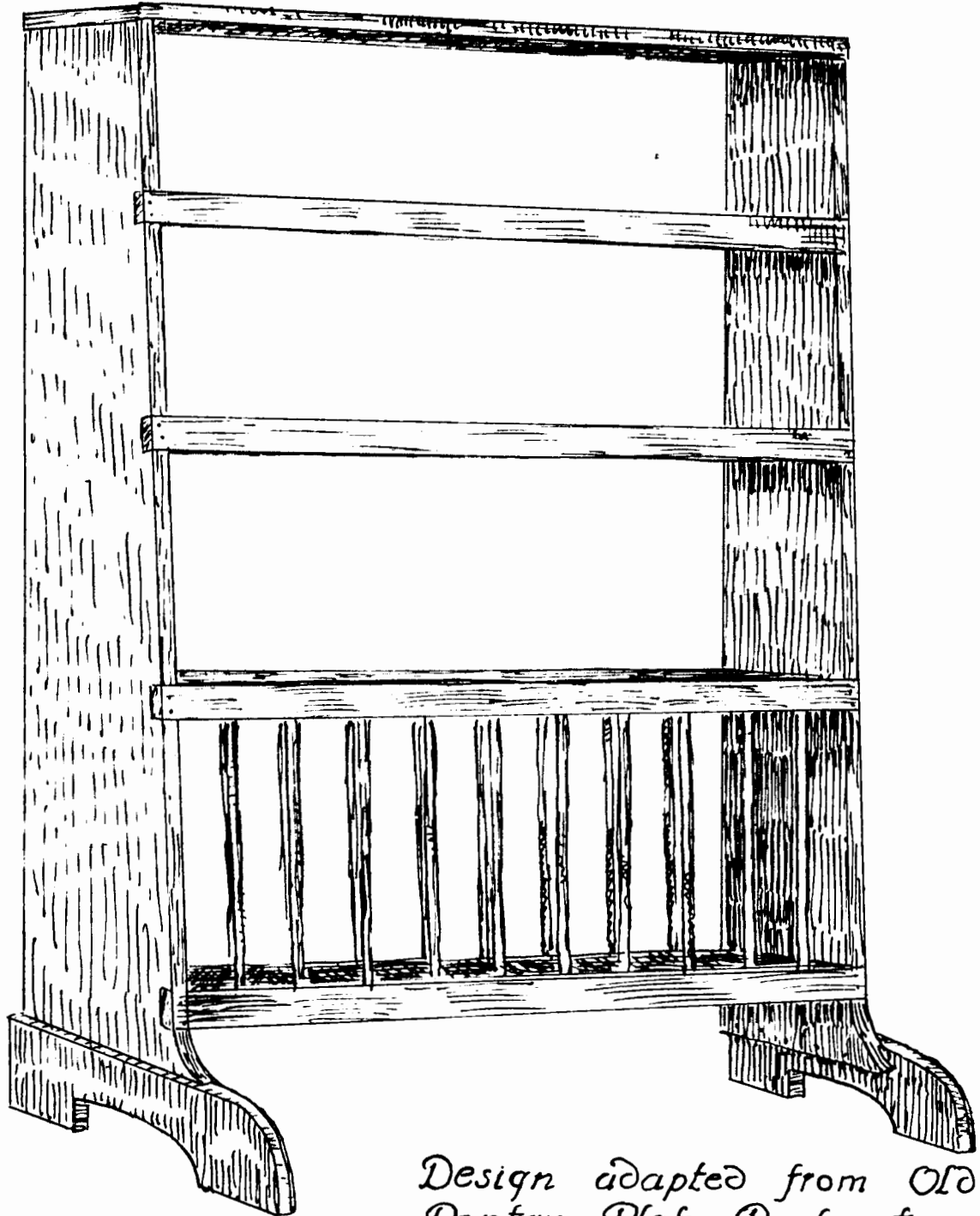


Headboard and footboard

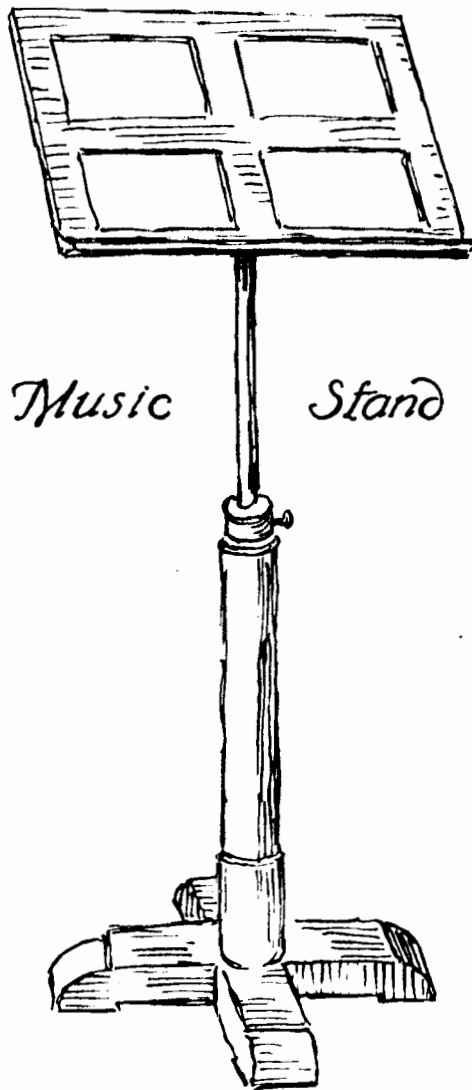
*GOOD LOCAL EXAMPLES
Offered by Mrs. Earl Hart Miller*

Plate 19.

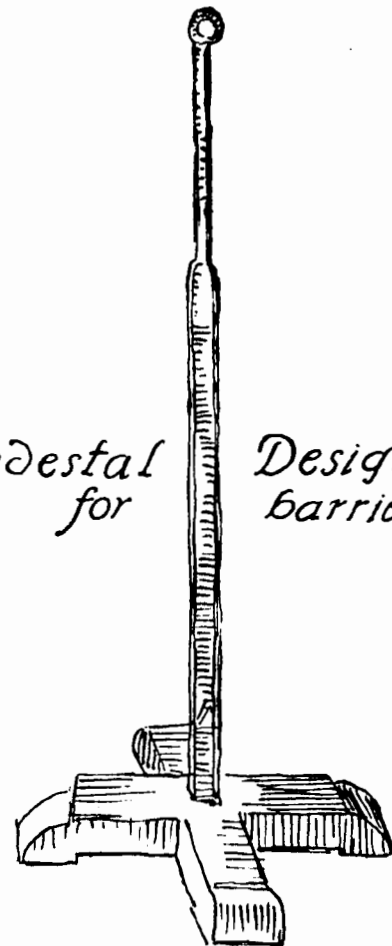
*Bookcase with Lower Shelf
for Sheet Music*



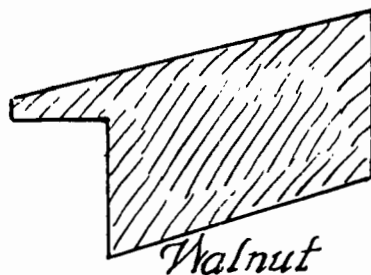
*Design adapted from Old
Pantry Plate Rack at
"Sargasso." Ref: Nola Nance
Oliver. This Too Is Natchez,
page 45. For cypress or pine.*



Music Stand

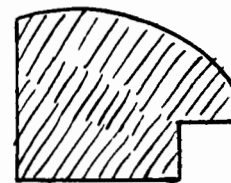


Pedestal for Design barriers.

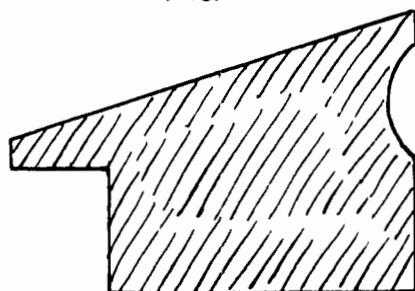


Walnut

Picture Frame Profiles-full size



Maple



painted black



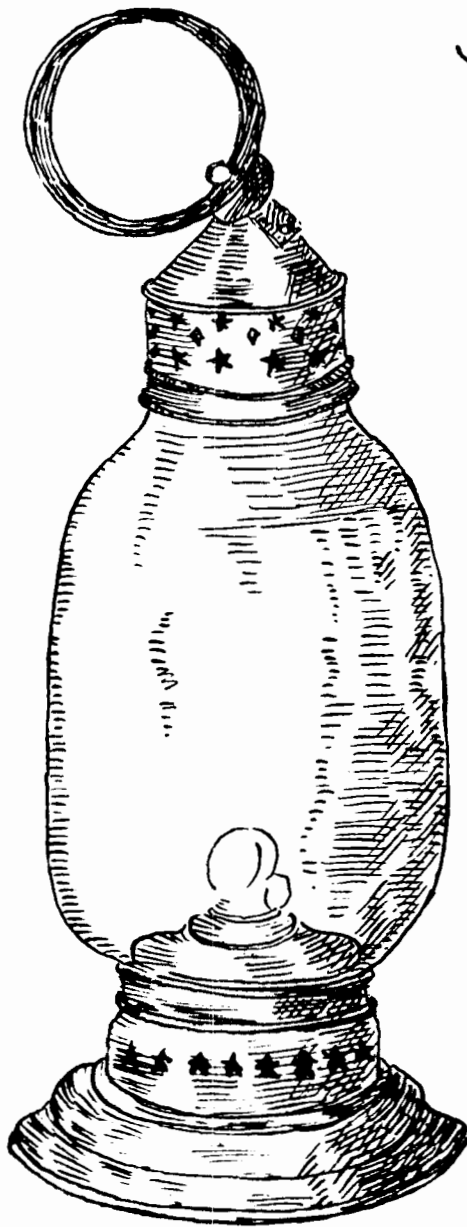
painted black



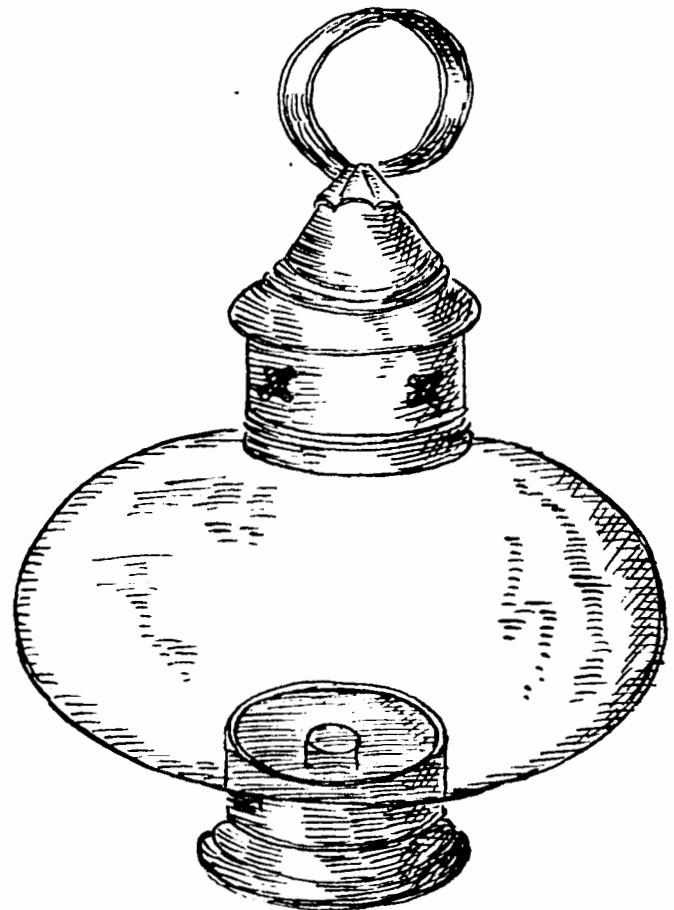
Suitable for Large Map in Hall
to be painted red

Plate 21.

*Blown-Glass Lanterns
Purchased*



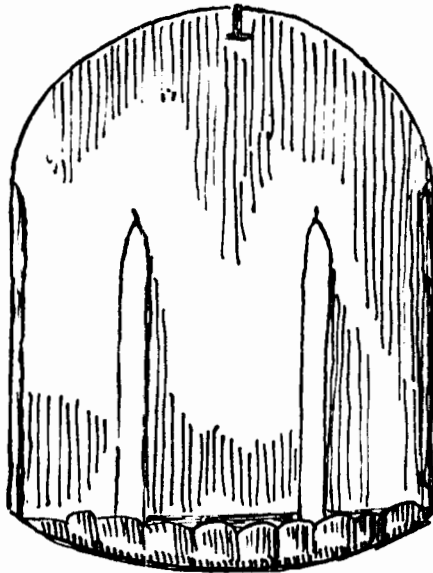
*For Front Gallery
Electrified*



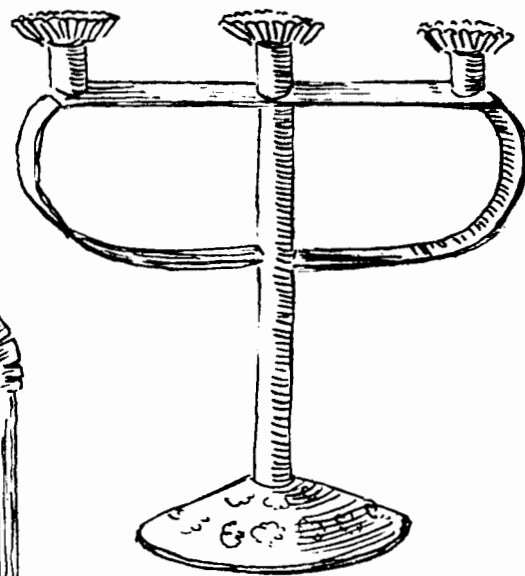
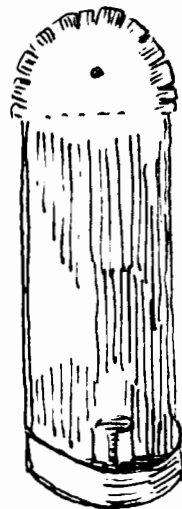
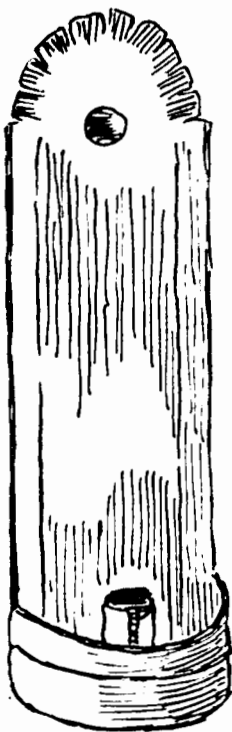
For Rear Gallery

*Lighting
Tin Sconces & Candlestick*

LOCAL EXAMPLES



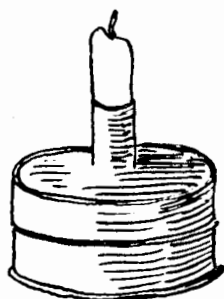
Connolley's Tavern



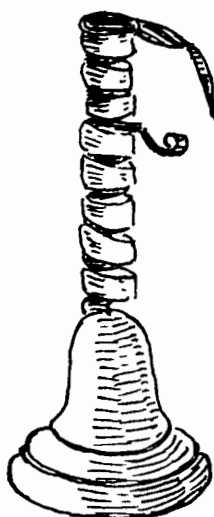
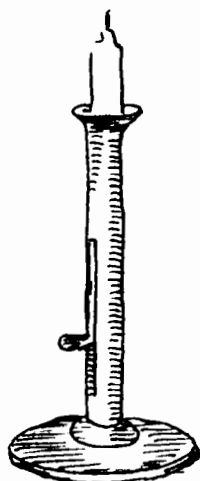
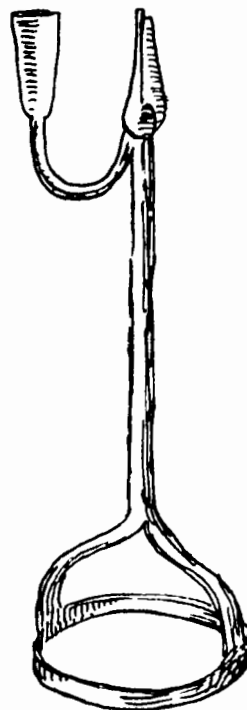
Collection of Mrs. S. H. Lambdin

Plate 23.

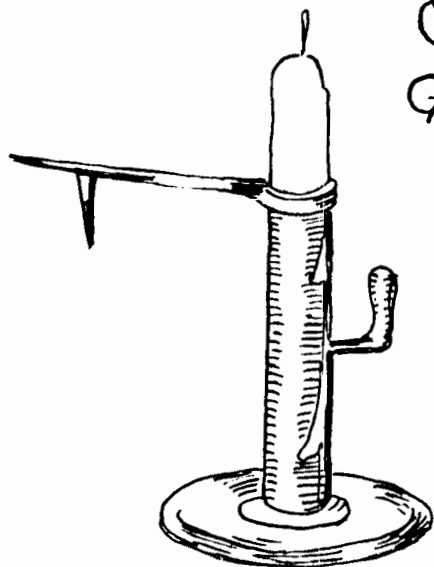
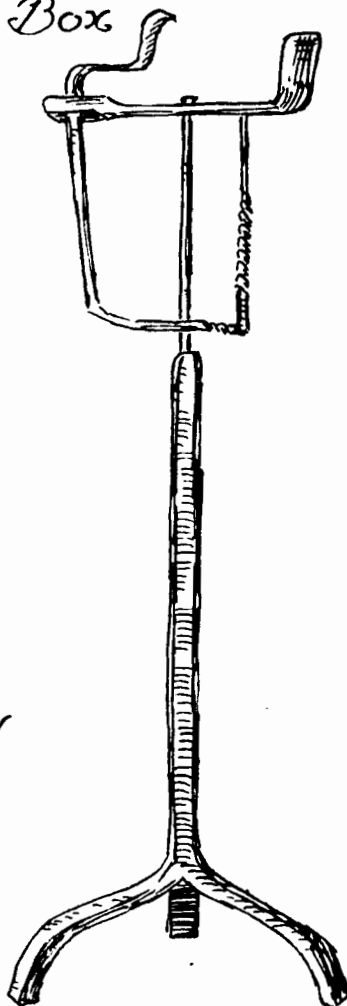
Lighting
Betty Lamps, Rush Lights
& Candlesticks



Tinder Box

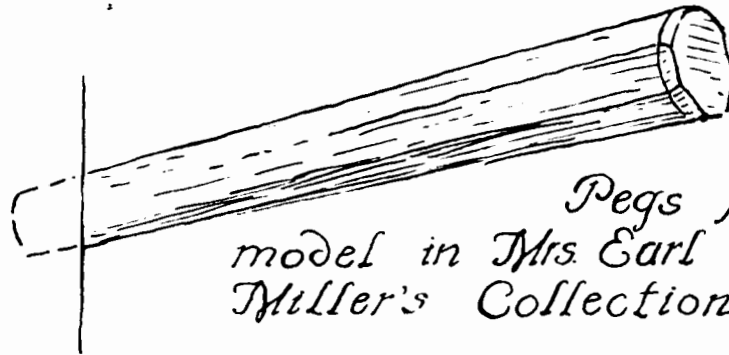


Gun metal



LOCAL EXAMPLES ABOVE
Gun metal Candlestick and
Rush Lights, from the
Collection of Mrs. Earl Hart Miller.

Appendix C.



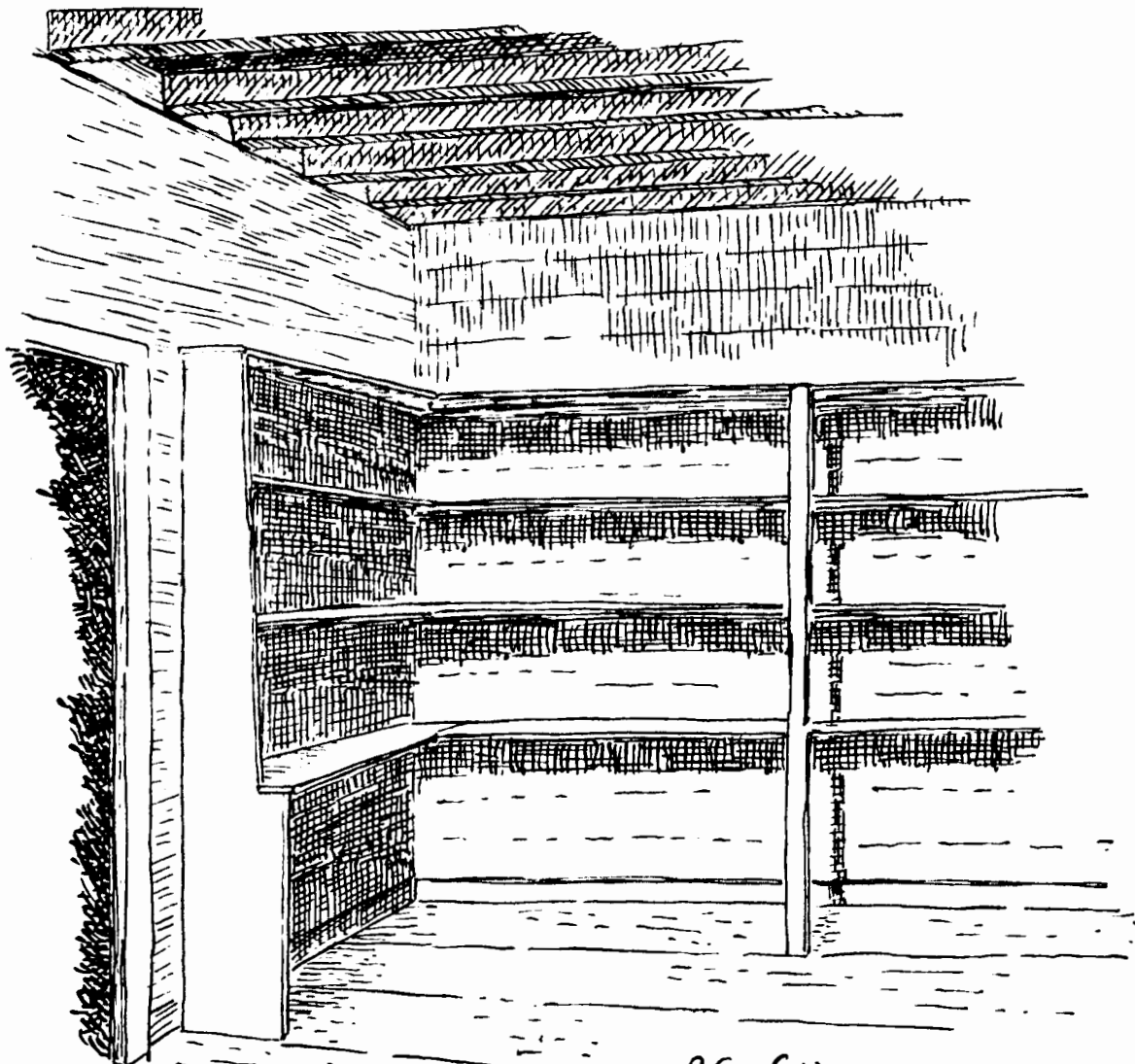
Pegs from a
model in Mrs. Earl Hart
Miller's Collection

Cornice design for

Scale approx. 1" = 1'



Bed in Grandma Polly's Room



Shelving