

CHEQUAQUET LOG

Newsletter of the **CENTERVILLE**
HISTORICAL MUSEUM

CHM is named #1 Hidden Gem Museum in Massachusetts.



Annual Holiday Silent Auction

**Tues to Sat, Dec. 3 - 7 open regular hours 12 to 4PM
and**

**Sunday, Dec. 8 from 2 to 6PM
during the Centerville Christmas Stroll**

Up to eighty retail and service donated items will be on display and ready for the Christmas season. This is a great place to holiday shop.

Come in and place a bid.

winning bidder can pick up items on Dec 8 after 6PM or Tues to Fri Dec. 10 to 13 only



NEW TO THE COLLECTION

A NEW ACQUISITION TO THE MUSEUM

The Centerville Historical Museum has recently been given this lovely silk 1904 wedding blouse. The garment has been added to our wedding gown collection which numbers nearly one hundred gowns with another eight stand-alone wedding blouses.

This unique silk crepe de chine blouse has a detachable high collar and separate attachable cuffs. Its Bishop sleeves feature smocking with silk satin cuffs. The back of the blouse is both smocked and pleated; the front of the blouse is smocked with vine and star flower embroidery.

The blouse was first worn in 1904 with a separate black silk skirt by Wilhelmina Louise (nee Hoenes) Gnauck. Thirty years later, in 1934, her daughter Eleanor Louise Gnauck, chose to wear her mother's blouse for her own wedding. The blouse was slightly altered by adding a silk satin sash and cuffs to match the bride's silk satin skirt. This change was in keeping with the popular satin fashion style of the 1930's.

Gift courtesy of grand daughter/daughter Virginia (nee Schuller) Murphy



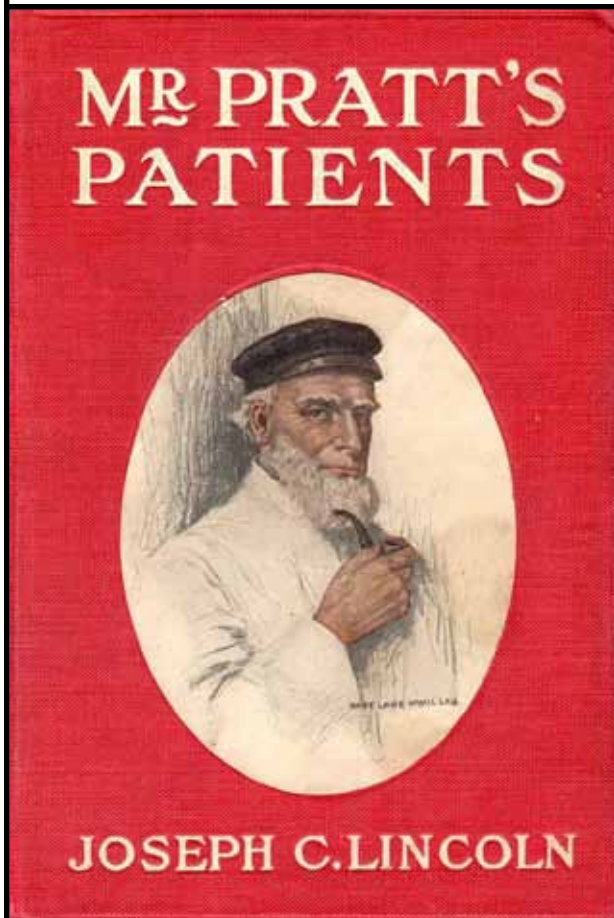
Left:
Portrait of Wilhelmina Louise (nee Hoenes) Gnauck & Ernest George Gnauck, 1904.

Center:
Half-length wedding portrait of Eleanor Louise (nee Gnauck) Schuller, 1934

Right:
Full length wedding portrait of Eleanor Louise (nee Gnauck) Schuller, 1934

A C A P E C O D N O T A B L E

JOSEPH CROSBY LINCOLN, CAPE CODDER, AUTHOR, POET AND STORYTELLER



As in our last newsletter we again visit a Cape Cod notable. In this issue we feature the Cape Cod native Joseph C. Lincoln.

“The dear old Cape! I love it! I love its hills of sand.” These are words from a Cape Cod ballad written by Joseph Crosby Lincoln, an American author of short stories, poems and novels. Lincoln’s style fictionalized the lives and times of those Cape Codders who farmed and fished from Provincetown to Bourne their stories entertained readers of many magazines, including the *Saturday Evening Post* and *The Delineator*.

At the time, writers such as Theodore Dreiser penned articles that dealt with human nature and the modernism popular at that time, whereas, Lincoln’s style ran more to “spinning yarns,” so people would enjoy a little happiness and feel good about themselves and their neighbors.

Lincoln and his family were from Brewster, where he was born in 1870. After the death of his father, a sea captain, who was lost at sea, the infant Joseph and his mother moved to Chelsea where her family was from. Lincoln did not return to his native home for another several decades. At about age thirty two until his death in 1944 at age seventy-three, Lincoln wrote over forty popular novels and sold over a million copies in his life time.

Cape Cod life had a profound effect on Lincoln as he often wrote of “Old Cape Cod”

and the Yankee stock who settled there, praising it rather than the rapid urbanization of more modern times.

Although Lincoln spent winters in New Jersey closer to the publishing world of NYC, he summered in Chatham in a home he named “Crosstrees.”

Lincoln’s style was so vivid and accurate that he was described as being an historian rather than a writer of fiction. Most of the things he wrote were successful. The past of Cape Cod of yore, with its picturesque villages and rugged residents came alive, the comforts of place and loved ones nearby.

Lincoln said of his writing “... I have made it a rule never to use an expression or idiom I have not heard used by a native ...



THOUGHTS FROM OUR WRITER

WHAT IS IT ABOUT HOKUSAI'S WOODBLOCK PRINT "THE GREAT WAVE"?

By the early nineteenth century, Japan had been cut off, by choice, from the world for two hundred years. The only country that it traded with was Korea. A class society existed, led by the emperor and no one could marry outside of one's class. Control of the populace was handled by an elite arm of the military, the Samurai warrior, whose word and actions were sanctioned by the emperor.



Things changed dramatically in 1853 when an American ship's captain, Matthew Perry, sailed his ship, along with a fleet of others, into Tokyo Bay and somehow, after several trips to and from Japan, convinced this isolated nation to open its ports to trade. The change in Japan was so swift and so dramatic that within fifty years, Japan was one of the top ten world traders.

So much for background. In the decade of the 1830's, an artist rendered one of the most important art works known today. This woodblock print is one of a series of thirty-six called 'Views of Mount Fuji.'

At first the print appears to be a beautiful picture of a deep blue but giant wave curling above the sea. Far in the distance is a serene snow-capped Mt. Fuji, signifying a peaceful land. The mood there seems tranquil, but the three fishing boats are about to be engulfed by this menacing, hulking wave, the fishermen unable to escape it. Fear is palpable as the boatmen realize that all is lost. The scene depicts instability and uncertainty. Remember, the print was rendered two decades before Matthew Perry and the rest of the world convinced Japan to open its ports to trade.

In its two centuries of forced isolation, Japan had expelled all foreigners, traders and missionaries, except in the port of Nagasaki, which remained available to Dutch and Chinese traders, due to the country's profit-making porcelain market and the world's new craving for tea. All rules of trade were established by the Japanese.

The Great Wave is the perfect example for which Japan eventually traded with certain foreign countries. Along with subtle shades of yellow, grey and pink, the beautiful blue of the artwork is that of Prussian Blue, a brilliant color that did not fade. The color had been brought to Japan from Germany by Dutch traders.

The Great Wave is really a metaphor for the isolated island, rich in its own culture, but fearful of change. Nevertheless, change did come. After Perry's visit to Japan, the American government sent a letter to Japan stating that the United States had no military ambitions unless Japan did not open its ports for international trade. Though the country felt protected by the surrounding seas, Japan soon realized that opportunity was now on the horizon.

Be sure to come to see our 19th century Japanese woodblock print exhibit. Several of the works feature the beautiful Prussian Blue in them as seen on the right.



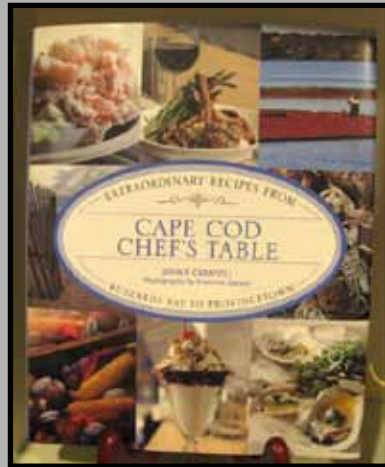
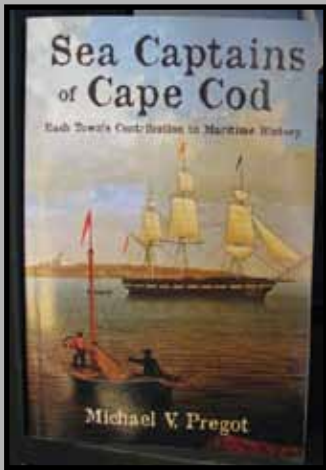
Top: Hokusai's The Great Wave
Right: Hiroshige's Aburatsu Port in Hyuga Province



The CHM newsletter writer.

GIFT IDEAS FROM THE MUSEUM SHOP

BOOKS



CHINA



ART



ORNAMENTS

WHIMSY



PHILANTHROPY

2024 ANNUAL APPEAL

Dear Friend,


Thank you for your continued support and encouragement over the past year. A big thank you to those of you who helped us reach the goal necessary to replace two of our HVAC systems. The work has been done, and we now have a comfortable and protective environment for ourselves and the collection.

This request is our annual appeal, a time for you to express your appreciation for all we do during the year: entertaining events when you mingle with others from the community; educational exhibits opening new worlds for you and your family; enlightening presentations about a topic that may become your future hobbyhorse. These events, exhibits and presentations earned us the title of *#1 Hidden Gem Museum in Massachusetts*. Your tax-deductible gift is needed to retain that honor and make a difference.

We need your help. Please support our annual appeal. Your donation, no matter the amount, will help us continue to preserve and to share the rich history of Centerville and surrounding communities. Every dollar you donate will be spent on our events, programs, and exhibits. Because we are a non-profit organization, your donation is tax deductible.

Thank you for having an interest in this museum.

Sincerely,



Randall Hoel
Executive Director

Centerville Historical Museum Annual Appeal 2024

History makes a difference for us all.

_____ \$250 _____ \$125 _____ \$100

_____ \$75 _____ \$50 _____ Other

_____ or online at www.centervillehistoricalmuseum.org (donate)

or make check payable to: Centerville Historical Museum

513 Main Street, Centerville, MA 02632

_____ Charge my gift in the amount of \$_____ to

VISA MASTERCARD DISCOVER

Credit card # _____

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S U P P O R T E R S

Centerville Historical Museum BUSINESS MEMBERS

**We wish to acknowledge our current business members and business sponsors
and ask you, our members, to support these businesses that support us.**

1856 Country Store, Centerville

BK Real Estate Inc., Centerville

Bernard Lebow / Swg, Inc, Centerville

Cape Cod 5 Saving Bank, Centerville

Cape Cod Package Store, Centerville

Capt. David Kelley House, Centerville

Carol Travers Lummus Prints, Barnstable

Coachlight Carpets, Centerville

Daily Paper Restaurant, Hyannis

Daniel Lewis Architect, AIA, Centerville

Daniel Schwenk, CPA, Osterville

Dewey Gardens, Centerville

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Four Seas Ice Cream, Centerville

Hy-Line Cruises, Hyannis

Joyce Frederick Art, Centerville

Long Dell Inn, Centerville

Margaret and Carl Hill, Centerville

Peak's Maritime Collaborative, Marstons Mills

Scott Peacock Building, Inc, Osterville

Talin Bookbindery, Yarmouth Port

TD Bank, Centerville

Twins Plumbing, Marstons Mills



Become a member, get the benefits, support a great museum.



See what we are doing: On You Tube, and Pinterest under centerville historical museum and on Instagram under centerville_historical_museum.



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