



## Alexander Hamilton

[“His little woman at home drank tea twice a day,” Alexander Hamilton](#), 1774, *Itinerarium*, at [American Memory](#)

At Curtis's I met company going to Philadelphia, and was pleased at it, being myself an utter stranger to the roads. This company consisted of three men, —Thomas Howard, Timothy Smith, and William Morison. I treated them with some lemon punch, and desired the favour of their company. They readily granted my request, and stayed some time for me, till I had eat breakfast....

Morison (who, I understood, had been at the Land Office in Annapolis, inquiring about a title he had to some land in Maryland) was a very roughspun, forward, clownish blade, much addicted to swearing, at the same time desirous to pass for a gentleman, notwithstanding which ambition, the conscientiousness of his natural boorishness obliged him frequently to frame ill-timed apologies for his misbehaviour, which he termed frankness and freeness. It was often,—"Damn me, gentlemen, excuse me; I am a plain, honest fellow; all is right down plain-dealing, by God." He was much affronted with the landlady at Curtis's, who, seeing him in a greasy jacket and breeches, and a dirty worsted cap, and withal a heavy, forward, clownish air and behaviour, I suppose took him for some ploughman or carman, and so presented him with some scraps of cold veal for breakfast, he having declared that he could not drink "your damned washy tea." As soon as he saw his mess, he swore,—"Damn him, if it wa'n't out of respect to the gentleman in company" (meaning me) "he would throw her cold scraps out at the window and break her table all to pieces, should it cost him 100 pounds for damages." Then, taking off his worsted nightcap, he pulled a linen one out of his pocket, and clapping it upon his head,—“Now," says he, "I'm upon the borders of Pennsylvania and must look like a gentleman; t' other was good enough for Maryland, and damn my blood, if ever I come into that rascally Province again if I don't procure a leather jacket, that I may be in a trim to box the saucy Jacks there and not run the hazard of tearing my coat." This showed, by the bye, that he paid more regard to his coat than his person, a remarkable instance of modesty and self-denial.

Alexander Hamilton, *Hamilton's Itinerarium: being a narrative of a journey from Annapolis, Maryland, through Delaware, Pennsylvania, New York, New Jersey, Connecticut, Rhode Island, Massachusetts and New Hampshire, from May to September, 1744, by Doctor Alexander Hamilton* (St. Louis, 1907).

[http://memory.loc.gov/cgi-bin/query/r?ammem/lhbtn:@field\(DOCID+@lit\(lhbtn02374div6\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/lhbtn:@field(DOCID+@lit(lhbtn02374div6)))

## Benjamin Franklin

Benjamin Franklin, "A Defense of the Americans" The *London Chronicle*, May 12, 1759.

The equality ...arises first from a more equal distribution of lands by the assemblies in the first settlement than has been practised in the other colonies ... and secondly, from the nature of their occupation; husbandmen with small tracts of land, though they may by industry maintain themselves and families in mediocrity, having few means of acquiring great wealth, especially in a young colony that is to be supplied with its cloathing, and many other expensive articles of consumption from the mother country. Their dress the gentleman may be a more critical judge of than I can pretend to be; all I know of it is, that they wear the manufactures of Britain, and follow its fashions perhaps too closely, every remarkable change in the mode making its appearance there within a few months after its invention here; a natural effect of their constant intercourse with *England*, by ships arriving almost every week from the capital, their respect for the mother country, and admiration of every thing that is *British*.

## John Adams

[John Adams, Diary Entry, January 16, 1776](#), upon visit to Nicholas Boylston's House.

Dined at Mr. Nick Boylstones, with the two Mr. Boylstones, two Mr. Smiths, Mr. Hallowel and the Ladies. An elegant Dinner indeed! Went over the House to view the Furniture, which alone cost a thousand Pounds sterling. A Seat it is for a noble Man, a Prince. The Turkey Carpets, the painted Hangings, the Marble Tables, the rich Beds with crimson Damask [*illegible*] Curtains and Counterpins, the beautiful Chimny Clock, the Spacious Garden, are the most magnificent of any Thing I have ever seen.

<http://www.masshist.org/digitaladams/aea/cfm/doc.cfm?id=D12&numrecs=1&archive=all&hi=on&mode=&query=turkey%20carpets&queryid=&rec=1&start=1&tag=text#firstmatch>

## Student Worksheet for Activity One: Group A “Low”

Student Name \_\_\_\_\_

Date \_\_\_\_\_

In this activity:

- You will learn how to interpret one or more historical objects (teapots) as a way to become acquainted with the material world of the revolutionary-era colonists.
- You will also learn how those objects contributed to the way that the political mobilization against Great Britain was understood and developed.
- Finally, you will learn how teapots were only one item—although a very important item—in the world of goods that helped colonists create new identities. You will create a visual story with these historical objects by annotating teapots and writing labels for their exhibits on the “fashions and manufactures of Great Britain.”

1. On the first day, your teacher will model the interpretation of artifacts by looking at one of the key objects in the new Atlantic consumer culture—a teapot. In a whole-class setting, model the interpretation of several teapots. Begin with the one with the words “Stamp Act Repeal’d” on it from [Curating an Exhibit](#), a link on the EDSITEment reviewed site, learner.org. (Teachers may wish to contrast this item [with two other teapots from the Smithsonian Museum of American History](#).) The Curating site provides a model for understanding a teapot in the context of a political event. Materials on artifact analysis in “Background Information for the Teacher,” especially those provided on the Smithsonian site, may be helpful in demonstrating how one goes about analyzing a historical artifact.

Questions

- What is most noticeable about the teapots?
- Describe what you see in detail, such as the teapot’s shape, color, decoration, design, and text
- Make some inferences about who might have made one of these teapots. Was it British-made for the American market? Why would someone have bought one?
- What was the significance of putting “No Stamp Act” on a teapot rather than a broadside? Who saw it? Where was it displayed? What could be the significance of the tea parties for building up resistance by the colonists? The teapot became part of the tea ritual and tea parties where like-minded colonists consult with each other.
- What was the meaning of buying a British teapot to express dissatisfaction with British policies towards the colonists? The “No Stamp Act” teapot built up colonial solidarity through the consumer’s act of drinking tea. This was akin to how consumer goods, many of them British, brought together often quite distinct colonists.
- How does a teapot differ from an item of clothing as a possession? Who might own a teapot?

2. For homework read the following two items:

- [The Stamp Act Crisis](#) from EDSITEment’s [Digital History](#), a background piece on consumer politics, political protest, and the American Revolution.
- [Franklin’s 1765 Testimony before Parliament](#)

Following up on the Franklin text, think about why Americans bought British goods. Why did they not buy American teapots?

3. Group A: look at the teapot below and describe what you see and annotate it.
  - **Low:** [Earthenware Tea Set](#) is imported and cheaper in cost, linked from the [Metropolitan Museum](#) site.
4. Looking at Material Culture: Look at the following additional primary sources for your group to compare teapots with other consumer goods. Annotate your teapot with comparison observations based on these sources.

### Low

- [Earthenware Tea Set](#) is imported and cheaper in cost.
- [“His little woman at home drank tea twice a day,” Alexander Hamilton, \*Itinerarium\*, at \[American Memory\]\(#\)](#), Scottish traveler’s critique of consumption by the “lower sort”— (p.1 of this packet).
- [Advertisement about a runaway slave](#) from the *Boston Weekly Post-Boy*, October 2, 1749, by Joseph Barnard for the description of an enslaved person’s clothing, a link on [American Centuries](#). Not everyone owned a teapot or set of saucers. By their clothing, colonists at all social levels participated in the world of goods. Click on “show text” button in lower right of screen to see text of ad or click on Activity button and then roll-over ad, to see it enlarged.

### Instructions for Annotations

Annotation: You can use the source or some part of it (if a text) or also refer to the text/object in your annotation. By linking several annotations to your teapot you should have a central object with several annotation boxes around it that tell a story about what the teapot means in the context of other objects and texts from the Age of Refinement.

Label: Write a general label for your story—one to two paragraphs on what the teapot and other goods mean for an understanding of the Age of Refinement and the era of the American Revolution. Your labels should be similar to the general wall labels used in a museum exhibition. In a few sentences make clear what “links” your teapot to your other objects and texts. In writing the descriptions, consider these general questions:

Why was the teapot made?

Why was it owned?

How was it used?

What other sorts of objects might be associated with a teapot?

What sort of political meaning could a teapot have?

How does a teapot differ from clothing and other objects?

5. Share your visually annotated teapots with each other and discuss in a whole group what sorts of stories objects can tell. What are some of the differences between sources that are artifacts and those that are texts? Can you “read” an artifact in the same way that you can read a text document?

## Student Worksheet for Activity One: Group B “Middling”

Student Name \_\_\_\_\_

Date \_\_\_\_\_

In this lesson:

- You will learn how to interpret one or more historical objects (teapots) as a way to become acquainted with the material world of the revolutionary-era colonists.
  - You will also learn how those objects contributed to the way that the political mobilization against Great Britain was understood and developed.
  - Finally, you will learn how teapots were only one item—although a very important item—in the world of goods that helped colonists create new identities. You will create a visual story with these historical objects by annotating teapots and writing labels for their exhibits on the “fashions and manufactures of Great Britain.”
1. On the first day, your teacher will model the interpretation of artifacts by looking at one of the key objects in the new Atlantic consumer culture—a teapot. In a whole-class setting, model the interpretation of several teapots beginning with the one with the words “Stamp Act Repeal’d” on it from [Curating an Exhibit](#), a link on the EDSITEment reviewed site, learner.org. You may wish to contrast this item [with two other teapots from the Smithsonian Museum of American History](#).) The Curating site provides a model for understanding a teapot in the context of a political event. Materials on artifact analysis in “Background Information for the Teacher,” especially those provided on the Smithsonian site, may be helpful in demonstrating how one goes about analyzing a historical artifact.

### Questions

- What is most noticeable about the teapots?
  - Describe what you see in detail, such as the teapot’s shape, color, decoration, design, and text.
  - Make some inferences about who might have made one of these teapots. Was it British-made for the American market? Why would someone have bought one?
  - What was the significance of putting “No Stamp Act” on a teapot rather than a broadside? Who saw it? Where was it displayed? What could be the significance of the tea parties for building up resistance by the colonists? The teapot became part of the tea ritual and tea parties where like-minded colonists consult with each other.
  - What was the meaning of buying a British teapot to express dissatisfaction with British policies towards the colonists? The “No Stamp Act” teapot built up colonial solidarity through the consumer’s act of drinking tea. This was akin to how consumer goods, many of them British, brought together often quite distinct colonists.
  - How does a teapot differ from an item of clothing as a possession? Who might own a teapot?
2. For homework read the following two items:
    - [The Stamp Act Crisis](#) from EDSITEment’s [Digital History](#); a background piece on consumer politics, political protest, and the American Revolution.
    - [Franklin’s 1765 Testimony before Parliament](#)

Following up on the Franklin text, think about why Americans bought British goods. Why did they not buy American teapots?

**Group B:** look at the teapot for your group and describe what you see and offer an initial annotation of your assigned teapot.

- **Middling:** [Choates Porcelain Tea Pot](#), from EDSITEment's [Smithsonian National Museum of American History](#) is imported and more expensive in cost. (To see the teapot place mouse pointer on arrows until you see the teapot and click on the image.)

4. Looking at Material Culture: Look at the following additional primary sources for your group to compare teapots with other consumer goods. Annotate your teapot with comparison observations based on these sources.

### Middling

- [Choates Porcelain Tea Pot](#) is imported and more expensive in cost. (To see the teapot place mouse pointer on arrows until you see the teapot and click on the image.) From [Within These Walls](#), online exhibit about families that live in a Massachusetts house— the Choates, American colonists, 1757-1772, (choose object thumbnails for explanation and larger version—teapot and other objects), [Smithsonian National Museum of American History](#).  
<http://www.csulb.edu/projects/elizabethmurray/MurrayFinal/pdfs/tradecardworksheet.pdf>

### Instructions for Annotations

**Annotation:** You can use the source or some part of it (if a text) or also refer to the text/object in you annotation. By linking several annotations to your teapot you should have a central object with several annotation boxes around it that tell a story about what the teapot means in the context of other objects and texts from the age of refinement.

**Label:** Write a general label for your story—one to two paragraphs on what the teapot and other goods mean for an understanding of the age of refinement and the era of the American Revolution. Your labels should be similar to the general wall labels used in a museum exhibition. In a few sentences, make clear what “links” your teapot to your other objects and texts? In writing the descriptions, consider these general questions:

Why was the teapot made?

Why was it owned?

How was it used?

What other sorts of objects might be associated with a teapot?

What sort of political meaning could a teapot have?

How does a teapot differ from clothing and other objects?

5. Share your visually annotated teapots with each other and discuss in a whole group what sorts of stories objects can tell. What are some of the differences between sources that are artifacts and those that are texts? Can you “read” an artifact in the same way that you can read a text document?

## Student Worksheet for Activity One: Group C “High”

Student Name \_\_\_\_\_

Date \_\_\_\_\_

In this lesson:

- You will learn how to interpret one or more historical objects (teapots) as a way to become acquainted with the material world of the revolutionary-era colonists.
- You will also learn how those objects contributed to the way that the political mobilization against Great Britain was understood and developed.
- Finally, you will learn how teapots were only one item—although a very important item—in the world of goods that helped colonists create new identities. You will create a visual story with these historical objects by annotating teapots and writing labels for their exhibits on the “fashions and manufactures of Great Britain.”

1. On the first day, your teacher will model the interpretation of artifacts by looking at one of the key objects in the new Atlantic consumer culture—a teapot. In a whole-class setting, model the interpretation of several teapots, with the words “Stamp Act Repeal’d” on it from [Curating an Exhibit](#), a link on the EDSITEment reviewed site, learner.org. Teachers may wish to contrast this item [with two other teapots from the Smithsonian Museum of American History](#).) The Curating site provides a model for understanding a teapot in the context of a political event. Materials on artifact analysis in “Background Information for the Teacher,” especially those provided on the Smithsonian site, may be helpful in demonstrating how one goes about analyzing a historical artifact.

Questions

- What is most noticeable about the teapots?
  - Describe what you see in detail, such as the teapot’s shape, color, decoration, design, and text
  - Make some inferences about who might have made one of these teapots. Was it British-made for the American market? Why would someone have bought one?
  - What was the significance of putting “No Stamp Act” on a teapot rather than a broadside? Who saw it? Where was it displayed? What could be the significance of the tea parties for building up resistance by the colonists? The teapot became part of the tea ritual and tea parties where like-minded colonists consult with each other.
  - What was the meaning of buying a British teapot to express dissatisfaction with British policies towards the colonists? The “No Stamp Act” teapot built up colonial solidarity through the consumer’s act of drinking tea. This was akin to how consumer goods, many of them British, brought together often quite distinct colonists.
  - How does a teapot differ from an item of clothing as a possession? Who might own a teapot?
2. For homework read the following two items:
- [The Consumer Revolution and American Identity](#) from the Elizabeth Murray Project, along with Annotation to the [The Stamp Act Crisis](#) from EDSITEment’s [Digital History](#); a background piece on consumer politics, political protest, and the American Revolution.
  - [Franklin’s 1765 Testimony before Parliament](#) from the [Digital History](#) website.

Following up on the Franklin text, think about why Americans bought British goods. Why did they not buy American teapots?

3. **Group C:** Look at the teapot for your respective group and describe what you see and offer an initial annotation of your assigned teapot.

- **High:** John Singleton Copley’s portrait of [Paul Revere Portrait with Silver Tea Pot](#), 1768 (American made, expensive), a link on the [Museum of Fine Arts, Boston](#) website.

4. Looking at Material Culture: Look at the following additional primary sources for your group to compare teapots with other consumer goods. Annotate your teapot with comparison observations based on these sources.

### High

- [John Singleton Copley, Portrait of Paul Revere](#), 1768, from the [Museum of Fine Arts, Boston](#) website. The portraitist depicts Paul Revere, famous Boston silversmith and patriot, with several significant items: his mahogany table, white shirt, and impressive teapot.
- [32-Piece Tea Service, Worcester, England, 1765-1777](#) a link on EDSITEment-reviewed [Digital History](#).  
A full tea spread with accompanying text describing the ritual of taking tea.
- [John Adams, Diary Entry, January 16, 1776](#), upon visit to Nicholas Boylston’s House. [Massachusetts Historical Society](#), a link on Digital History (p.2 of this packet).

### Instructions for Annotations

Annotation: You can use the source or some part of it (if a text) or also refer to the text/object in you annotation. By linking several annotations to your teapot you should have a central object with several annotation boxes around it that tell a story about what the teapot means in the context of other objects and texts from the age of refinement.

Label: write a general label for your story—one to two paragraphs on what the teapot and other goods mean for an understanding of the age of refinement and the era of the American Revolution. Your labels should be similar to the general wall labels used in a museum exhibition. In a few sentences make clear what “links” your teapot to your other objects and texts. In writing the descriptions, consider these general questions:

Why was the teapot made?

Why was it owned?

How was it used?

What other sorts of objects might be associated with a teapot?

What sort of political meaning could a teapot have?

How does a teapot differ from clothing and other objects?

5. Share your visually annotated teapots with other groups and discuss in a whole group what sorts of stories objects can tell. What are some of the differences between sources that are artifacts and those that are texts? Can you “read” an artifact in the same way that you can read a text document?