



Winter 1956

The Dutchman Vol. 7, No. 3

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The Dutchman

WINTER 1956
75 CENTS



HIMMELREICH
COLLECTION

Gensler



The Dutchman

Winter, 1956

Vol. 7, No. 3

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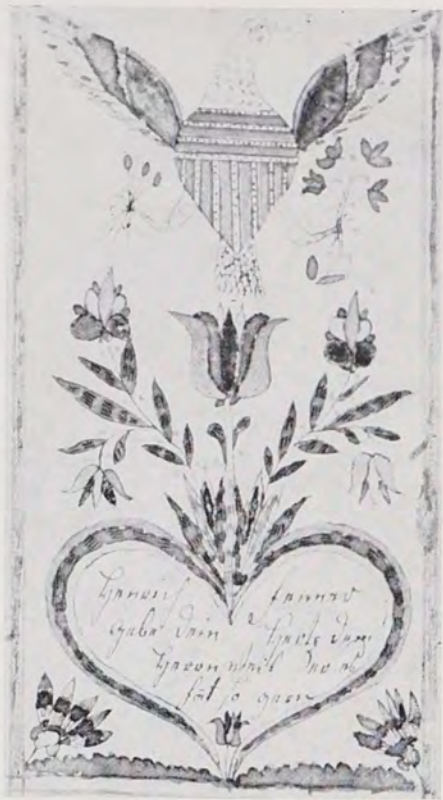
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The Editor will be glad to consider MSS and photographs sent with a view to publication. (Each issue will contain at least *one* major article.) When unsuitable for publication, and if accompanied by return postage, every care will be exercised toward their return, although no responsibility for their safety is assumed.

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Contents

Major and Minor in Fractur	2
EARL F. ROBACKER	
Gilbert and Mason—Pennsylvania Wood Engravers	8
EVELYN BENSON	
Barring Out the Schoolmaster	14
ALFRED L. SHOEMAKER	
The Himmelreich Collection	18
HENRY J. KAUFFMAN	
A Mennonite Encyclopedia	30
JOHN A. HOSTETLER	
Pennsylvania Crafts Event	32
OLIVE G. ZEHNER	
Europe Calling	36
Book Note	37
DON YODER	
Pennsylvania Dutch Pioneers	38
FRIEDRICH KREBS (Translated by DON YODER)	
The Zehn-uhr Schtick	40
OLIVE G. ZEHNER	



A birth certificate only (most are both birth and baptismal), surpassingly well executed by Christ. B. Hartmann, "Prof. of Penmanship."



Two pieces done by the same unknown writer for Henrich Fenner, of Sciota, Pennsylvania, presumably as awards of merit. The names of Henrich John and John Henrich appear in this prominent family, whose original land grant was from William Penn, for many generations.

Major and Minor in FRACTUR

By EARL F. ROBACKER

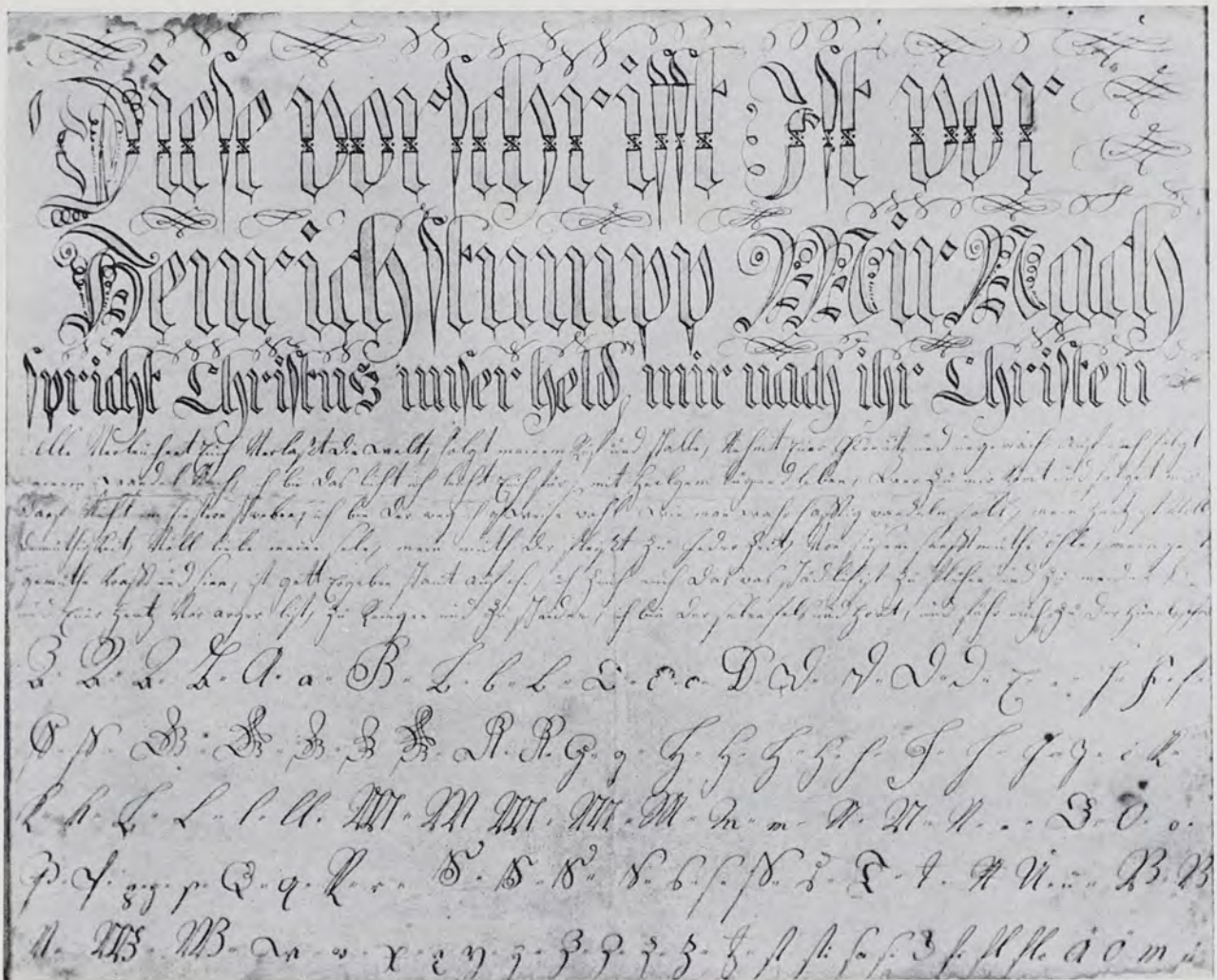
Photography by Charles Bahr and Alden Haswell.



A typical house blessing or talisman, printed at Ephrata in 1803 by J. Bauman. Bauman imprints, among the earliest, are especially desired by collectors.



Except as noted, illustrations are from the Robacker collection.



A Vorschrift of superior quality, from the broken letters at the top, through the original verse written in script, to the separate letter-specimens below.

The term "fraktur" (or "fraktur"—both spellings are in common use) is akin to our English word "fracture," and indicates pretty much the same thing—a break. In the case of the Pennsylvania Dutch manuscripts, certificates, and the like, which bear the name, the "break" refers to the letters of the alphabet, which sometimes appear to be composed of broken pieces. The same condition is found in what we commonly call Old English type, or in what a printer refers to as Wedding Text or Gothic type.

The category of fraktur is a broad one, comprising birth and baptismal certificates, house blessings, Vorschriften, valentines, pages in Bibles and in hand-done song books, awards of merit, and smaller, separate illustrations of various sorts, some of which actually contain no lettering at all and which may be the work of children. As a matter of fact, while the original connotation of the word indicated *writing*, present-day usage has come to make it mean the decorative devices and representations on the manuscript.

Probably the birth and baptismal certificates ("Geburts- und Tauf-Scheine") constitute the largest subdivision of fraktur, and have oftenest been illustrated. From the collector's point of view, there are subdivisions in this category: very early pieces done entirely by hand; early ones done partly by hand and partly by block printing; and later ones printed by letter press, with only the color applied by hand—sometimes not very skillfully. It should be noted that there is a wide range of skill in all the forms of fraktur writing (fraktur "schriften" in German), which

is actually the final survival in America of medieval illuminated manuscript writing.

There is a fairly common misconception that every person in Dutch Pennsylvania had his vital statistics recorded in fraktur, but such was not the case. Too few certificates have come down to us to make it reasonable to suppose that the practice was a general one, and among certain religious groups which did not practice infant baptism there is no evidence that fraktur records were kept. On the other hand, it has been said that among some of the sectarians it was usual to inter the birth certificate with the body at the time of burial, a fact which would explain the paucity of such records in certain local areas.

Data in many cases included not only the name of the person born and baptized, but the names of the parents, including the mother's maiden name, the exact place and hour of the birth, the names of the baptismal witnesses, the name of the officiating minister, and often the zodiacal sign. This last was of importance in a time when books of powwowing and magic were in use, since some of the practitioners are said to have made use of such data.

Some, perhaps most, of the early pieces were executed by itinerants, many of them of professional skill but at least some of them untutored. In some areas, schoolmasters were expected to be competent in fraktur schriften. On remote farms it was usual to wait for the visit of the itinerant artist, who would then execute fraktur records for all the children born since his last visit. In later years, when



Minor pieces of this type may or may not have been done by children. Birds and houses were favorite subjects.



Printed by F. Krebs, this type of Geburts- und Taufschein depends for its appeal in decorations supplied by the fractur writer. Verses from well-known hymns are included in the three hearts. Done for one of the Henrich Fenners mentioned on page two, but obviously by a different artist.



Frontispiece of a songbook done by Marie Joder (Yoder). Musical notes, staves, and verses in the pages following are all done by hand.

certificates were printed, leaving blank spaces for personal data to be filled in by hand, it is not uncommon to find a printed date considerably later than the actual birth date; such a fact does not invalidate the fractur—it merely means that the family had to wait a long time, perhaps even until the children had grown up, before a fractur writer made his appearance. Fraktur was often given an important place in the household, as a decorative object. The reader will notice the variety in frames in the illustrations on these pages.

For us today, unless we are interested in genealogy, a major charm of fractur lies in the designs the artist used to enhance the beauty of his lettering—tulips, parrots, angels, hearts, star forms, rising suns, mermaids, and a wealth of urn shapes, floral patterns, and foliage in rugged patterns and bold colors.

House blessings (the Haus-Segen of times gone by) were contemporary with birth and baptismal certificates and, like these certificates, sometimes contained stanzas of well-loved hymns. The purpose of the certificate was to invoke divine protection upon the house and its occupants, preserving their being and their goings-out and comings-in from evil. In a sense these documents are related to the printed Himmelsbriefe, or letters from heaven, which in the Dutch Country were (and in many cases still are) believed to possess a supernatural power in keeping their owners from harm. Decorations on the house blessing were often less florid than on birth and baptismal certificates, and in many cases the restraint results in a very pleasing composition.

It is in the Vorschriften that fractur writing—as writing—is likely to be at its best, since these documents not only presented models of the letters of the alphabet which the owner might copy, or aspire to copy, but demonstrated the skill and, as a corollary, the success of the penman. No later copybook has ever been able to equal the beauty of a well executed Vorschrift. Characteristic of Vorschriften are the name of the recipient, prominently executed, the alphabet in capital and small letters, and a religious precept. In many specimens, verse in delicate German script finishes out the piece. While these verses are sometimes stanzas from hymnals, they are often original, and constitute a class of indigenous and largely unrecorded early poetry. Accompanying color designs in Vorschriften are usually either extremely detailed or very simple.

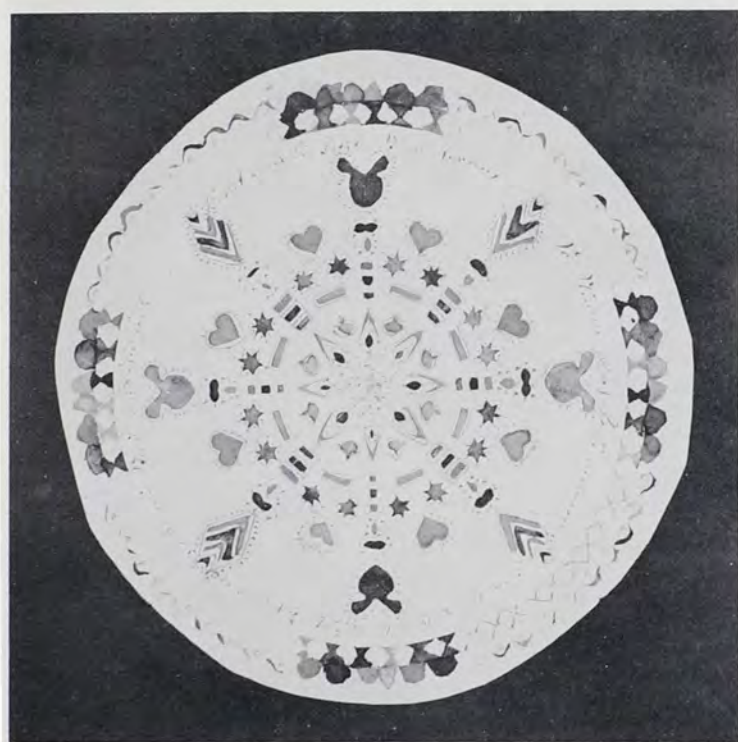
Flyleaves in Bibles or New Testaments were often illustrated in floral or other designs, with the name of the owner, and frequently the date, given prominence. This artistry was as likely to be the work of an amateur as of a



Not fractur. This rare little book, in a tooled white leather binding, is a copy of Martin Luther's "Gesang-Buch," printed in Marburg in 1784. It has been said that the binding of this book is "the mother of fractur," in that its separate motifs served as models for fractur writers. Examination of the pieces of fractur illustrated in this article will show that the claim could be only partly true.



Outlines for border, floral patterns, and circled inscriptions in this Geddeldbrief have been done by pin-pricking. The figure of "Jesulein" (little Jesus) at the top is not typical of Pennsylvania fractur. As far as is known, all Geddeldbriefe were made in Germany, and are said to be of Catholic origin. Dated 1817.



A fractur cut-out in two separate pieces, the upper here shown superimposed on the lower. Interesting as variants, such pieces depart widely from the more conventional fractur designs.

professional, but the quality was usually high. Similarly, songbooks written or copied entirely by hand often had a frontispiece of fractur, executed in exquisite detail.

In smaller pieces there is a wide range in quality. Religious precepts were sometimes made the center of veritable gems of fractur only a few inches wide and long—but the same precepts might also figure in the simplest of designs. Sunday School teachers sometimes made colorful awards of merit and distributed them to diligent students for memorizing verses of Scripture ("Louisa Fenner, 1844, 44 verses"), and schoolmasters followed a similar practice.

At the bottom of the list of objects which are properly known as fractur appear the little colored drawings which were probably done by children, sometimes on lined copy

paper—houses, birds, human figures, etc. Naïve in conception and execution, they often have a charm which collectors find hard to resist.

Originating in Germany but found now and then in Pennsylvania are the Geddeldbriefe—papers in which coins were folded by godparents or baptismal sponsors for a baptismal gift. These pieces have seldom been mentioned in fractur collections or articles about fractur, perhaps for the reason that in their simplicity they suffer by comparison with the more striking Geburts und Taufschein. Or, it may be that so few pieces have come to light that they have remained unrecorded and unstudied. The decorative scheme of the Geddeldbrief is an all-over one, with one motif repeated as many times as there are folds in the paper—usually four or eight. Collectors are urged to watch for them, especially among long-kept family papers.

Perhaps rarest of all among pieces of fractur are wedding certificates. Such documents were all but unknown as a work of art in early Pennsylvania—as elsewhere—and it is hardly surprising, therefore, that few have appeared in fractur. Such as have been found are usually "late"; that is, past the first quarter of the Nineteenth Century. The details of decoration are less representative of fractur than are most such devices, in that traditional Dutch motifs tend to give way before the incoming Victorian influence.

How important is age in fractur? Does age alone make even a minor-seeming piece important?

Every piece of fractur is important in that it is done by

hand, represents loving care, and is a bona fide reflection of an historical period. Fully as significant to collector or student is the fact that it is unique; only one piece was ever intended for any one individual under a given circumstance. Every genuine piece is an original document—a primary source—and rare is the historian who does not have a healthy respect for original sources!

Age is important in a number of ways, but usually as relative to something else. Many pieces are dated in the 1780's and 1790's. When a piece of the 1770's turns up, the collector has something rarer, and therefore ordinarily more desirable. A piece in the 1760's would be even more rare and desirable but might be less satisfying artistically than a document dated 1810. The "big" years in fraktur seem to be 1790 to 1810. Up to at least 1820, any date is "good"; after 1830 quality generally falls off, and the combination of recency and diminishing competence becomes an undesirable one—unless the matter of rarity enters the picture. Many fine pieces which were not primarily documentary

in nature were undated, and the lack of a date in a piece of historical or artistic merit should be no deterrent to the collector.

Comparatively few pieces of fraktur were signed, though in later years the name of the printer was often given. Henry Bornemann in 1937, in his monumental *Pennsylvania German Illuminated Manuscripts*, listed 107 known writers or decorators of fraktur, not including the individual workers who produced the incomparable lettering of the manuscripts of the Ephrata Cloister. Other writers could now be included—among them John George Hohman, who achieved recognition in another field as the author of *The Long-Lost Friend*, Pennsylvania's most important work on powwowing. Christ. B. Hartmann, "Prof. of Penmanship," has left at least one specimen of meticulously beautiful calligraphy. Many writers, of course, especially on the periphery of the Dutch Country, have gone completely unrecorded.

Among fraktur artists, at least two have achieved widespread recognition: Christopher Dock, the Perkiomen schoolmaster, many of whose manuscripts are in the possession of the Schwenkfelder Library at Pennsburg; and Henrich (or Heinrich) Otto, whose "lace" borders added to his wood cuts give his work distinction. Otto's signature often appeared in block print lettering.



This work, either for or by Sara Ditzler in 1827, combines typical (but not especially competent) qualities of the *Vorschrift* with freehand design usually reserved for other types of fraktur writing.

An unusual piece in that the "broken" quality which gives fraktur its name has here been transferred to the tulips in the design. Entirely hand-done, and dated 1791.



Flyleaves in New Testaments. From the left, Anna Kiensie, 1827; Johannes Gerhart, 1811; Feronica (Veronica) Nissly, born in 1821, and presented with a New Testament in 1833 by Heinrich Keyser, who probably did the fraktur writing. Note that Keyser's name stands first!



An important early (1789) certificate done entirely by hand for Salome Stätler (Stettler). With the exception of leaves on the floral sprays, colors are red and blue throughout. The hollow lettering at the bottom shows considerable skill.

Two recordings of the Lord's Prayer in microscopic German script, for John and Katharine Stecher, in 1825. Each piece measures less than 2½ by 3½ inches.



Let it be said again: *Any* genuine piece of fractur is worth acquiring, for preservation and for study. As might be supposed, in a field so open to imitation, fakes turn up now and then, and the collector needs to be on his guard. In the summer of 1955, a whole battery of Pennsylvania Dutch imitations, including fractur, appeared in Pennsylvania in an antique show not adequately screened as to the integrity of the exhibitors. Fortunately, such flagrant violation of professional ethics is rare. Few dealers will stoop to marketing imitations; most of them will withhold from sale an article about which there can be any reasonable doubt.

Particularly in fractur, the collector should play it safe; he should know the reputation of the person with whom he is dealing, whether his purchase is major or minor.



An interesting study for those concerned with symbolism: Both panels are done in red, green, and brown—but in the lower section the colors of the upper are exactly reversed.



A fractur Certificate of Birth and Christening. A Lancaster County piece in the Unger-Bassler collection at Franklin and Marshall College.

Sorcery, signed "Mason sc." both printing and technique in Gilbert's manner. "Americanischer Stadt und Land Calender," Conrad Zentler, Philadelphia, 1843. This may be a reprint of a much earlier woodcut.

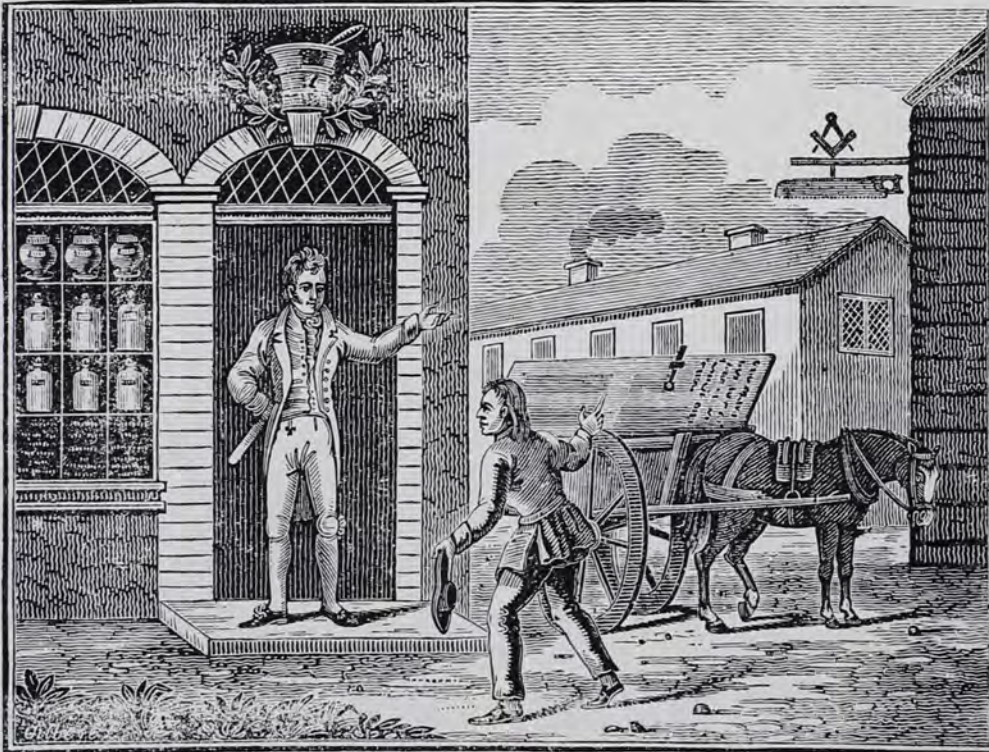


Tiger, signed "Gilbert." This tiger, from the "Primary Spelling Book," Philadelphia, 1826, is derived directly from Bewick.



GILBERT and MASON

By EVELYN BENSON



The Prescription on the Door. Humorous woodcut by Gilbert printed in "Der Hoch Deutsche Americanische Calender," by G. & D. Billmeyer, Germantown, 1819, the earliest signed Gilbert woodcut so far located. This cut was reprinted in the "Pennsylvania Almanac" of 1830.



American Robin, signed G.C. "Union Spelling Book," 1838.



Gilbert's Lambs. "Union Spelling Book," 1838.

Several years ago at an auction sale in Lancaster County I bought two German almanacs printed in Philadelphia by Conrad Zentler for the years 1839 and 1841. In each was a full page woodcut illustration of an incident in Pennsylvania pioneer history, involving violent action with Indians. One showed John Harris tied to a tree, about to be burnt by the drunken Shawnees, the other depicted Jacob Morgan, a stove pipe hat firmly in place upon his head, plunging a knife into a cruel savage. Produced by a man unacquainted with either colonial or Indian costume, but skilled in the technique of the wood engraver's art, these pictures were obviously wholly Pennsylvania in inspiration and creation. Each picture was signed "G. Gilbert."

I found that the Historical Society of Pennsylvania in Philadelphia owns a specimen book of George Gilbert's wood engravings to which is affixed a note: "George Gilbert was a pupil of William Mason in 1818, and succeeded him in business. He engraved for the *Casket* in 1826 to 1839 and much of his work was for books and Sunday School publications."

The only printed references to the work of George Gilbert I have found are in the *Pennsylvania Magazine of History and Biography* published by the Pennsylvania Historical Society. This magazine (vol. 59, p. 66) says, "Before Breton's name appeared in the *Casket*, a series of wood engravings—many of them views of Philadelphia buildings or scenes—by George Gilbert were published in that magazine. Gilbert, who was taught wood engraving by William Mason, the man who introduced that art into Philadelphia, and whom he succeeded,



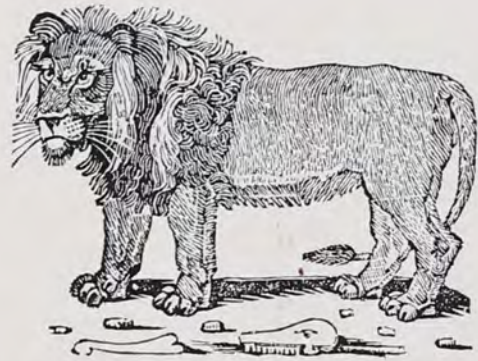
Jacob Morgan slaying an Indian. "Americanischer Stadt und Land Calender," 1839.

— Pennsylvania Wood Engravers

signed nearly all of these in a manner that leaves the inference that he drew as well as engraved, these scenes."

Concerning Mason, Stauffer, in *American Engravers*, has to say (Vol. 1, p. 175) "About 1819 the firm of W. & A. Mason advertised as 'Engravers of brass ornaments for book-binding, etc. charter and Patent Medicine Seals, Embossing plates and Brass Engraving for Typographical Printing' No. 15 S. 4th St. Philadelphia." Stauffer mentions a D. H. Mason who was in the Philadelphia directories from 1805 to 1818 as a "music-engraver," in 1816 executed vignettes for a bank note engraving firm and in 1830 signed a certificate as "architect & Engraver." He also mentions a William G. Mason, line engraver of buildings, etc., who was located in Philadelphia 1822-45, saying, "He made the illustrations for Joshua Shaw's *U. S. Architecture* and for other publications by the same author. Judging from the excellence of line vignettes engraved by Mason for bill heads, etc., he was probably chiefly engaged on bank note work."

The earliest woodcut signed "Mason" which I have so far located is a picture of Rinaldo Rinaldini, inscribed "Mason sc." appearing in *Der Hoch-Deutsche Americanische Calender 1813* published by Michael Billmeyer, Germantown. The lettering of the signature, and the technique of the whole, especially noticeable in the trees, so exactly correspond to that in later almanac scenes signed "Gilbert" that one is led to wonder whether Gilbert, as Mason's apprentice, might have actually executed some of the less important orders which came to the shop. In all of Gilbert's woodcuts the trees, trunk and foliage, are so strikingly similar to those of the famous English woodcut artist Thomas Bewick (1753-1828) that a further supposition is inevitable—the conjecture that William Mason came from England, well acquainted



Lion, decoration on the back cover of a tiny American Sunday School Union booklet, "History of Beasts."

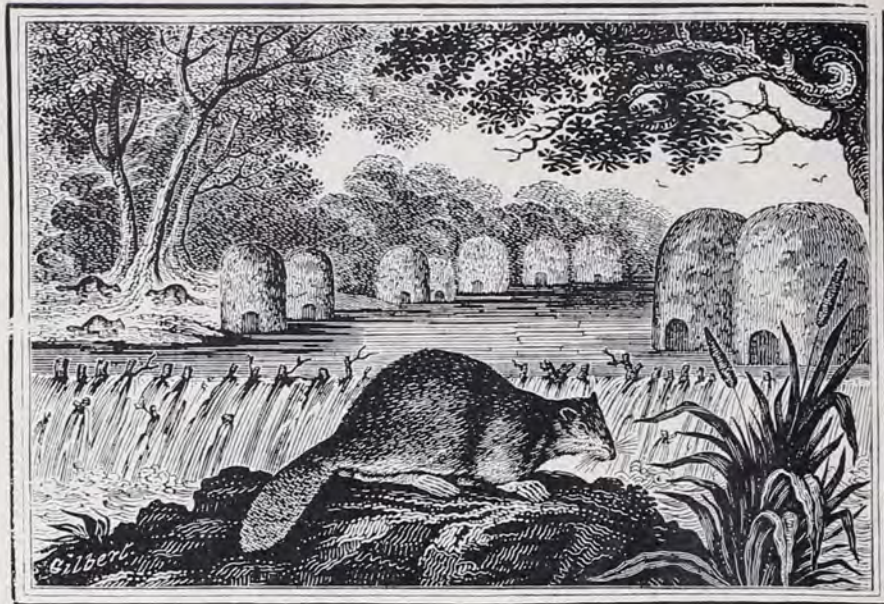
with works of Bewick, or else having training almost identical to that of the English master.

George Gilbert's name first appears in the Philadelphia Directory in 1818. He is listed as "engraver on wood, 13 S. 4th St." In the same year William Mason is listed as "engraver in brass" at the same address. They continue to be listed at the same address through 1822. The name of George Gilbert, wood engraver, appears in the Philadelphia Directories yearly at various addresses through the year 1846, the last in which his name is listed.

In spite of the historical interest of much of his work, and the excellent quality of his craftsmanship, the woodcuts of George Gilbert have so far escaped the notice of historians of American illustration, with the exception of a student of Philadelphia iconography. The reason is to be found in the



The Visit. Cut from American Sunday School Union tract. The address given on these Sunday School booklets, 146 Chestnut Street, is the same as the business address of George Gilbert, listed in the Philadelphia Directories 1840-46. It is possible that the Gilbert and Mason families made all of the illustrations for the American Sunday School Union publications before 1846. All I have seen are in Gilbert's style, and although mostly unsigned, those that are signed bear the Gilbert name or initials.



Beaver Dam, by Gilbert, from "The Casket," published by S. C. Atkinson, Philadelphia, May, 1830.



Vignette from the "Union Spelling Book." Signed G.G.



John Harris and the Indians. The famous incident in which the Indian trader for whom Harrisburg was named nearly lost his life. "Americanischer Stadt und Land Calender," Conrad Zentler, Philadelphia, 1841.



Pennsylvania coat of arms by Gilbert, used on Baer's "Pennsylvanischer Calender," Lancaster.



Penn's Treaty, derived from Benjamin West, interpreted by George Gilbert. Printed in the "Franklin Almanac," Thomas Davis, Philadelphia, 1849.

stance this prescription on the door, clear and new in 1819, appears again, the plate obviously worn and the print rather dim, in the *Pennsylvania Almanac*, 1830, M'Carty & Davis, Philadelphia. The 1813 Rinaldo Rinaldini, signed "Mason", was re-used in the *Germantown Almanac* for 1816 and 1825, each time less clear. Other Gilbert almanac illustrations I have found may have originally appeared at an earlier date, specifically, the *Penn's Treaty* of 1849, the *Franklin Almanac* in which it is printed dated three years after Gilbert's name disappears from the *Philadelphia Directory*.

The covers Gilbert designed for various *Pennsylvania almanacs* were used over a long period, for example the kitchen scene on the cover of *Fisher's Improved Household Almanac*. Gilbert's signature was plainly visible in a corner of the cut for years, but by 1870 the block had been re-cut and the name Gilbert obliterated. This picture was used to illustrate an article in the Summer 1955 issue of the *Dutchman*. Two versions of the *Pennsylvania coat of arms* surmounted by the *American eagle*, designed by Gilbert for almanac covers, both give clear indication of his association with bank note engravers, as does his eagle on the cover of *Byerly's New American Spelling Book* (1822). The almanac cover designs were used for decades by the *Pennsylvania Almanac*,



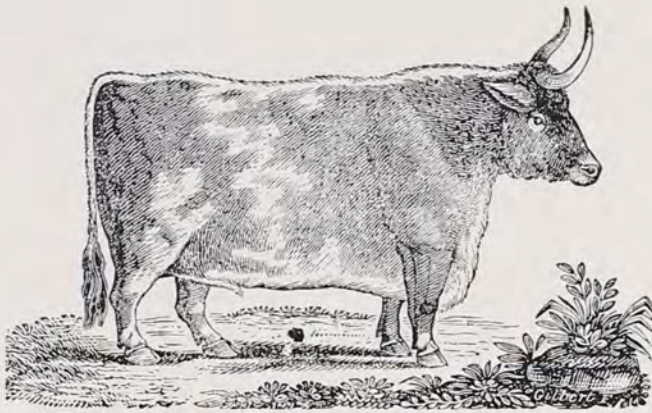
Rabbit, signed G.G. from the "Union Spelling Book," published by the American Sunday School Union, 1838.



Eagle from the title page of "Byerly's New American Spelling Book," 1822. Gilbert's eagles and Pennsylvania coats of arms indicate an association with bank note engravers.



Gilbert's Cock, printed as the back cover design on many editions of "Hoch-Deutsches Lutherisches ABC und Namen-Buchlein fuer Kinder."



The Bull, cover of a copy book, signed "Gilbert F.," that is "Gilbert Fecit, Gilbert made it."



Patent Elastic Cattle Tubes, to empty the stomach of a sick cow. Woodcut by Gilbert from the "Farmers' Cabinet," Philadelphia, January 15, 1833.

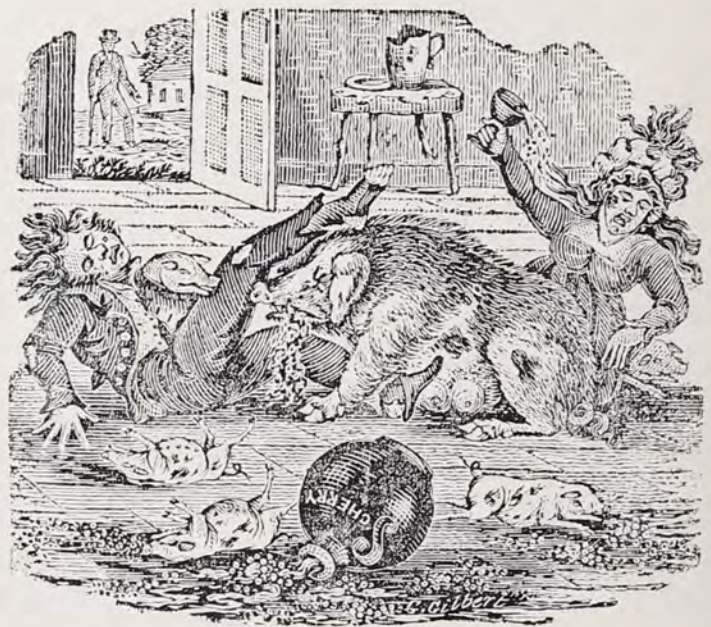
M'Carty & Davis, Philadelphia, and by *Pennsylvanischer Calender*, John Baer, Lancaster.

Although Bewick's *General History of Birds and Quadrupeds* with 128 engravings was published by R. Desilver in Philadelphia in 1824, this Phila. edition probably had no influence upon the Philadelphia woodcut artists such as the Gilberts and Masons who were already using Bewick's birds and animals to illustrate primers, spelling books, and ABC books. The Desilver copies of Bewick's animals were not woodcuts, and they were poorly done, whereas the Gilberts and Masons worked with a technique equal, if not superior to that of Bewick himself. *The Parlour Primer for Children* published by Kimber and Conrad, Philadelphia, in 1814, illustrated at least twelve animals and birds drawn directly from Bewick. For two or three generations the Bewick animals appeared drawn with varying degrees of skill in primers and ABC books published all over Pennsylvania. As late as 1889 Bewick's cat, camel and bear were printed in an ABC Buch published by Diehl at Allentown. Bewick is said to have drawn many of his animals from an illustrated English condensation of Buffon's *Natural History*. Possibly Buffon's *Natural History* itself is not the ultimate source of the designs. Like the repeated motifs of classic literature, each artist used the same design with his own individual interpretation, and the versions of tiger, lambs, leopard, bear, horse, fox, etc. signed "Gilbert" or "G." even when obviously derived from Bewick, show strength and character, rather than weak imitation.

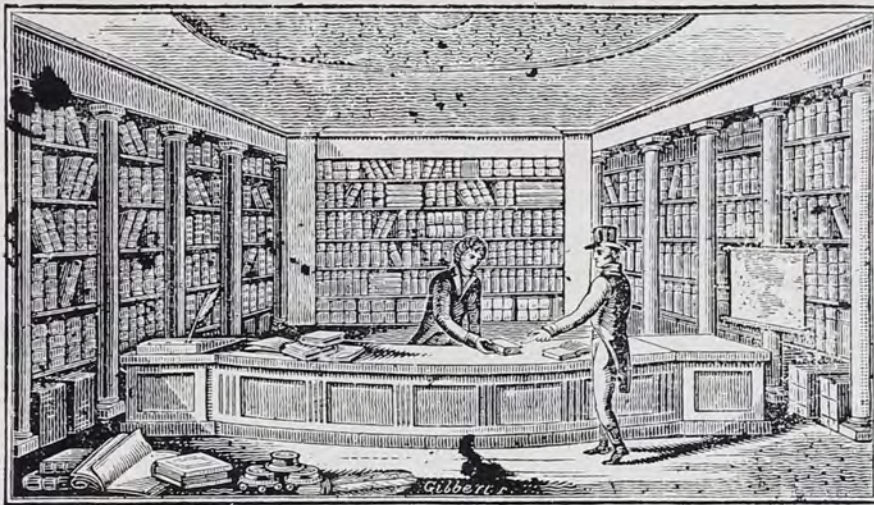
Their names may have been unknown to the children of Pennsylvania, but for at least half a century the pictures of Bewick and Gilbert were familiar to them in their ABC books, primers, first spellers, copy books and Sunday School leaflets. The *New American Spelling Book*, compiled by Stephen Byerly of Mooreland Township, Montgomery County, Pennsylvania, was printed in 1822 by M'Carty & Davis of Philadelphia, the dramatic eagle on its cover signed by Gilbert, the skillfully executed woodcuts of animals decorating the text obviously derived from Bewick. This spelling book, with the same cover design and animal cuts, was popular in Pennsylvania schools, the last edition of it I have seen being that of 1853 published by M. Polock.

Another popular Pennsylvania spelling book, that of the Quaker teacher, John Comly, appeared first in 1824, with several nice illustrative woodcuts, that of the lambs and an oak tree signed by Gilbert. The 1824 edition was issued by Kimber and Sharpless, Philadelphia. School books by John Comly were printed in new Philadelphia editions at least until 1850 when *Comly's Reader and Book of Knowledge* was published by Thomas L. Bonsal. Blumer, Busch & Co. used the wood block of the lambs, signed Gilbert, in their *Neue Deutsche ABC* printed at Allentown in 1856.

The *Primary Spelling Book* by Jesse Torrey, Jr., published and sold by Grigg & Elliot, Philadelphia (1826) had an inter-

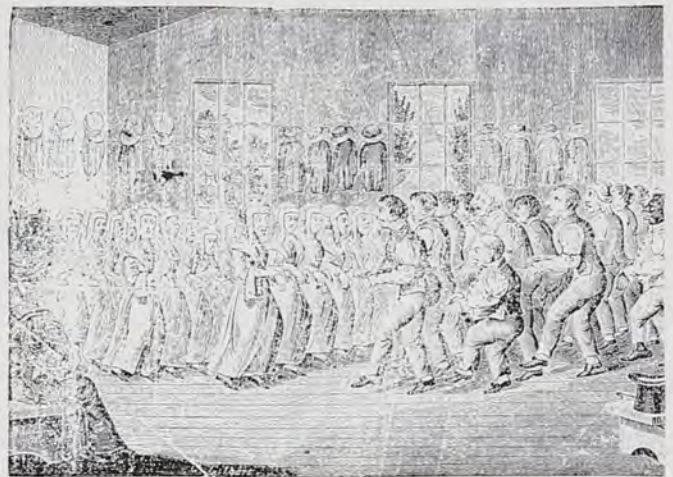


A Family Scene. These drunken pigs and people as well as the following of the drunkard's fate, were sparked by the Temperance movement of the period. From "Farmers & Mechanics Almanack," George W. Mentz & Son, Philadelphia, 1831.



Bookstore, copy book cover, signed "Gilbert F."

Shakers dancing. An almanac illustration by Gilbert, clipped and mounted. Found in the Unger-Bassler Collection at Franklin and Marshall College.



Conventuel der Schwestern Suller

esting woodcut of the popular visitor LaFayette upon its yellow paper cover. The text of the book is embellished with delightfully virile animals, two of them, the tiger and the camel, signed by Gilbert. Grigg & Elliot advertise that this book was "Sold by Booksellers and Country Merchants Generally."

The old textbook room of the Franklin and Marshall College library contains a *Model School Picture Primer* (lacking title page) which is illustrated with many woodcuts of animals, obviously owing much to Bewick, six of them signed by Gilbert. In the same interesting collection is a copy of the *Union Spelling Book* published by the American

Sunday School Union, Philadelphia, c. 1838. The vivid woodcuts illustrating this speller, in Gilbert's best manner, are signed GG, the two letters placed back to back, which leads one to wonder whether another member of the family may have entered the field, equally skillful, with the same style and same initials. It could not be the R. S. Gilbert, wood engraver, whose name is listed in 1847 at George Gilbert's former address. The few woodcuts signed "R. S. Gilbert" which I have found lack the masterly touch of George Gilbert. It is simpler to suppose that George Gilbert occasionally used the whimsical signature GG himself. It is obvious that a relative named R. S. Gilbert succeeded him in business, and was even the engraver of illustrations in a *Child's Book of Animals* issued by the American Sunday School Union (no date).

The woodcuts of George Gilbert are characterized by strength and skill in the use of his medium. His line is clear and forceful, his design strengthened by economy of detail. During his lifetime the art of woodcut illustration in Philadelphia was at its best. The succeeding generation of wood engravers was famous for technical skill, its virtuosity reaching such heights that the woodcut artist was able to imitate all other mediums, losing in the process the integrity which gave the earlier woodcut illustration its distinction.

These brief notes are meant as an introduction to Pennsylvania woodcut artists of the early nineteenth century, especially George Gilbert. The subject is worthy of a monograph, for which much material may lie untouched in court house records, family histories and imprint collections.



The Drunkard's Fate, woodcut by Gilbert published in the "Maessigkeits Calender," George W. Mentz & Son, Philadelphia, 1836.

Barring Out the Schoolmaster

By ALFRED L. SHOEMAKER

Barring out the schoolmaster—either on Christmas or Shrove Tuesday—used to be an annual occurrence throughout the width and breadth of the Pennsylvania Dutch County.

How ancient this practice, whence its origin, and how widely it was observed in other parts of the State and Nation are all questions to which there are as yet no answers.

One interesting fact comes to the fore: the custom, as far as I am able to determine, was limited to *Fasnacht* (Shrove Tuesday) in the eastern section of the Dutch County—Northampton, Lehigh and Berks Counties. In the western area—Lancaster, Lebanon and west—the date was almost invariably Christmas. The motivation at Christmas is clear: to exact a gift, edibles, from the teacher. But why look out the teacher on Fasnacht? And why the geographical variation?

On Shrove Tuesday the last one out of bed in the Dutch Country is called the *fasnacht* and is kidded all day long. Likewise, the last pupil to arrive at school that morning was similarly named and came in for much teasing. Consequently, the children would start for school very early on this morning, some even before daybreak. They thus had ample time to play a trick on the schoolmaster and they locked him out, demanding the declaration of a holiday.

The custom of barring out the teacher seems to have been practiced widely in the day when there were predominantly men teachers. When women teachers began to take over, the "sport" became less interesting and began to disappear. Many an old-timer in the Dutch Country recalls participating in this custom. One old grandfather from Reamstown told the author that his teacher used to give the pupils who were well-behaved "en gonser tsoocker-sechtengel" (a whole stick of candy). The bad boys and girls he said, "hen als yoosht en halb sechtick grickt." I have evidence of the custom being practiced as late as the early 1930's in Lehigh County.

There follow now the published accounts of barring out the teacher which we have on file in our Folklore Center archive.

From an article Our Schoolmasters by the Rev. Benjamin Bausman, The Guardian, June, 1873.

On the day before Christmas some country schoolmasters were locked out of their castles by the scholars, and kept out until they would consent to furnish the whole school with Christmas presents. We had often heard how gloriously the scholars of other schools had fared by this plan. Unfortunately, our Master was a Squire. And a Squire, some thought, might take us right off to prison, if we provoked him in this way. One Christmas season, a few brave boys led the way, and the rest followed. In the morning the scholars took possession of the school-house. The door locked, and if I remember rightly, the shutters, too. How some trembled like an aspen leaf, with fright! Others peeped through the key-hole, and listened for the master's coming tread. We had reason to tremble. Our master was distant to his scholars; besides, he did not seem to relish a joke as much as some people do. He might just that morning be in one of his ill humors. You may smile at the

scene, but I question whether the people of besieged Troy, or those of Vicksburg, felt the seriousness of their situation more keenly than did that group of children in a besieged country school-house.

At length we heard his tread. "Hush," was whispered round. Silent as the grave, was the school, for once. Such order the master had perhaps never produced before. In vain he tried to open the barred door. He commanded us to open. To disobey his command usually brought a stern about our ears. Such an act of disobedience, refusing to let him enter his own school-house, was a daring feat. A paper was slipped out under the door, solemnly setting forth our demands—candies, cakes, nuts and the little nick-nacks that make up the ordinary Christmas presents of country children. It was a fearful suspense, this deliberation of the school-master on this stately requisition. What could we do if he should fly into a passion, force the door open, and lay about him with the rod! There was no way of retreat left open, no open window through which to leap out. Ah, dear reader, to children such a performance has all the momentous importance, which historic events have to older people. At length the Master proposed to surrender, upon our terms, as specified in the paper. The door was opened. He entered with a smile, and we hardly knew whether to smile or scream from fear, lest after all he might visit us with dire punishment. He ordered us to our seats, wrote a note containing a list of the articles promised, and sent a few of the larger boys to the village to buy and bring them. Studying was impossible during their absence. The joy was too tumultuous to be bottled up, even for an hour. And the kind-hearted Master was as mirthful as we. At length the boys came, with great baskets, full of the spoils of our victory. Each one got a nice Christmas present. Never before had our Master seemed to us such a good man. For months this great siege in our school-house, and the grand victory of the besieged, was the daily topic of talk among the scholars. And in all the country round about, it was soon noised abroad, that Squire S . . . had been locked out by his school. And the scholars, even the most timid and worst frightened, shared the glory and renown of the victory.



The schoolmaster finds himself locked out.



Woodcut of an early Pennsylvania school scene from *H. L. Fisher's Olden Times*.

From *Lykens Twenty Years Ago* by Charles H. Miller, *Lykens*, 1876.

Barring-out was a custom not well established in this region. When it occurred at all it was generally upon Shrove Tuesday—the *Fastnacht* of the native Germans,—and not upon the Christmas of other localities. Once upon a time it befell the master of this school. The windows were nailed fast, one and all; the benches were dragged from all parts of the room and piled against the door,—a long row extending to the stove, as a prop; the terms of treaty were already thrust without, and all awaited the anxious moment with throbbing expectancy. For one brief hour the scholars were master,—the tables turned, as it were, and riot ran high and wild. For one brief hour only. Then came a rap upon the door which quaked the stoutest hearts and struck conviction to the very core. A voice soon followed after still more effective; the hiding-places emptied themselves as if by magic; the windows swarmed with hands and faces eager to escape; somehow, the doors flew open; the terms of treaty disappeared; the benches grew dangerous with life and animation, never so suddenly evinced before or since; all things moved to their accustomed places with marvelous speed.

From the *Lancaster New Era* of Dec. 28, 1878.

Bareville had no special services on Christmas; but was disgraced by the revival of an old custom—the barring out of the teacher of the primary and grammar schools. It is a disgrace for that community that would-be young men are yet to be found who have no common sense and are ignorant of the simplest forms of politeness. It may, however, be said to the credit of the seventy pupils of these schools that only one was found who was willing to do such work and he had to accomplish it by entering the school building at midnight.

From George R. Barr's *History of Ephrata* in *Ephrata Review* of June 27, 1883.

It used to be the practice in those days to bar out the teacher several days before Christmas, and only permit him to enter the schoolroom upon the condition of his promising each pupil a Christmas gift.

Some tried the game on Mr. Ranck, by fastening the windows and shutters securely from the inside, and then locking the door and secreting the key. At first on his arrival at school, he seemed to be dumbfounded; then he assumed a slightly menacing attitude; then he became obstinate, unwilling to yield to our demands; gradually he seemed to relent, abandoning his imperative position by assuming a somewhat argumentative and pleading attitude, resorting to persuasion and all that sort of thing; and, finally, when he became convinced that we were unyielding in our demands, he compromised the difficulty by agreeing to buy us each "two cents worth" of Christmas cakes. And we got them, too, rejoicing in the glorious victory which our powers achieved.

From *H. L. Fisher's Olden Times*, York, 1888.

It was the common practice for the larger "scholars" to assemble and get possession of the school-house in advance of the "master's" arrival, very early on the morning of the day preceding Christmas, and "bar" him out and keep him out until he subscribed his name to a paper something like the following, (which I gave from memory founded on my own observation, having, like many others of my age, more than once participated in the popular and exciting game of barring out the master:)

"Three dozen Ginger-Cakes; Six dozen Sugar-Cakes; Six dozen Molasses-Crackers; Four dozen Ginger-horses; do, Ginger-Rabbits; Six dozen Mintsticks; Three dozen Belly-guts; one hundred Loveletters; 2 Galls of Beer; one half bushel of some kind of Nuts, and one weeks Holidays."

But this he did only in the last resort—after having fruitlessly exhausted all ordinary means for effecting an entrance. So popular was the custom at one time that many, even of the parents, guardians, and others in *loco parentis*, aided and abetted the pupils in the contest by furnishing them provisions, and thus enabling them to “hold the fort” for several days; and seldom, indeed, if ever, did the Master even so much as attempt to inflict punishment upon those, who, it was deemed had neither done nor demanded aught but what was their legal right; that is, by immemorial custom; for whence the custom, no man knoweth any more than he does of the sepulchre of Moses.

From an article Christmas when I was a Boy by the Rev. A. R. Kremer in the Reformed Church Messenger of Dec. 24, 1896.

But still there are many things now connected with the observance of Christmas that were not dreamed of then. There were no Christmas vacations of a whole week or more, and not even on Christmas day were the schools closed. Don't it seem too bad that children had to go to school on Christmas day? Don't be too sure about that. The fact is, the scholars from the oldest to the youngest were almost sure not to be sick on that day, so they could go to school. Because part of the day in the school-room was given up to the distribution of the teacher's gifts of cakes and candies—the Christmas gift that every teacher was expected to give to the scholars. Sometimes it happened that a master refused to treat; and no wonder, as he received only fifteen dollars a month for his services, and had to support himself and family on so small a salary. But the boys and girls could not see it in that light; so, what do you think? they would go early on Christmas morning into the schoolhouse, bolt the door, and would not let the teacher in until he promised to give them a treat. Dr. Harbaugh, in a poem on the old schoolhouse where he had a pupil, tells the story of the locking out of the teacher, in this wise:

“Old Christmas brought a glorious time—
Its memory still is sweet!
We barred the Master firmly out,
With bolts, and nails, and timbers stout—
The blockade was complete.”

And so the master was brought to terms, and as that was the custom in those days, he took it all in good part, though it cut off quite a slice from his income.

From an article The Schools of our Fathers by M. R. Alexander in Proceedings of the Kittochtinny Historical Society, Volume II, Chambersburg, 1903.

Holidays were few and far between and, more than that, most masters kept school six days a week. When, later, a concession was made granting alternate Saturday afternoons as a holiday joy reigned supreme in the hearts of Young America.

Sometimes the pupils “culled out” a holiday for themselves by “barring the teacher out.” It was a well established custom in many places for the master about Christmas time, to treat his pupils not only to a holiday, but to a “lay out” consisting of candy, apples, and gingerbread. In case the master refused to conform to this custom the older boys took it upon themselves to bring him to terms by locking him out. This was revolution, of course, but considered justifiable under the circumstances; and while no violence was used upon the master yet he was not expected to yield without at least a show of effort to regain



The schoolmaster arrives with gifts.

control. If by strategy or by forcing a lock or shutter he gained entrance the revolution failed, work was resumed, and no questions asked; otherwise the master yielded, furnished a treat and gave a holiday.

From an article Folklore and Superstitious Beliefs of Lebanon County by Dr. Ezra Grumbine in Lebanon County Historical Society, Volume III, 1905.

A day or two before Christmas it was the custom for the pupils to bar out the schoolmaster and to demand gifts from him. To have the doors re-opened he was obliged to bring a basketfull of fancy-shaped cookies and distribute them among his scholars, share and share alike. This was in the days of the subscription school, and the gifts were a species of blackmail, or graft, paid by the pedagog to retain the patronage of the parent.

Since the advent of free schools, compulsory attendance and minimum salary laws, the custom has passed away and the teacher now is the recipient instead of the giver of presents.

From an article The Myerstown Academy by J. H. Bassler in Lebanon County Historical Society, Volume III, 1906.

On another occasion the students indulged in the time honored privilege of locking out the teacher on the last day of school, preceding Christmas. Mr. Witmer, instead of taking it good humoredly, armed himself with a formidable looking bunch of shoots from an apple tree in the yard, and, after vainly trying to force a window, scared one of the more timid scholars into unlocking the entrance door. As he stalked up the aisle to his desk, his threatening look betokened a fearful trouncing for the guilty party, if found. In an icy tone he demanded to know who had locked him out. The high tension of feeling in the school-room was instantly relaxed and followed by a ripple of amusement, when the calm, clear voice of Miss Annie Bockius, a quiet, studious young lady, and deservedly a favorite of the teacher's, announced: “It was I, Mr. Witmer.” The irate teacher felt the awkwardness of the situation and backed down as gracefully as circumstances permitted.

From an article Palmyra, Its History and Its Surroundings by the Rev. J. W. Early in Lebanon County Historical Society, Volume IV, 1908.

One incident of those early school days will never fade from memory. It was during the first or second winter. There had been much talk and even considerable boasting about locking the teacher out before Christmas. This was an old time custom. But it had not occurred for some years. The scholars were frequently warned that it would prove a most unfortunate movement for which they would certainly be sorry, if they locked Mr. Dasher out. Finally a number of the larger scholars decided to try the experiment. So one afternoon, a few days before Christmas, the smaller scholars being sent home, they bolted the doors and fastened the shutters tightly. When the teacher came he could not get in. The scholars refused to open for him, unless under promise of liberal presents for Christmas. Not being able to get into the schoolhouse, he went home to await results. Of course they could not keep him out forever. Finding that they could not accomplish anything the scholars also went home.

From an article Descriptive and Historical Memorials of Heilman Dale by the Rev. U. Henry Heilman in Lebanon County Historical Society, Volume IV, 1909.

On or near Christmas it was the custom of the children to lock the door and bolt the shutters of the school house, in the morning, or at noon, while the master was absent, in order to extort candy and cakes from him. This was done on the day before Christmas at the Humberger school house, William Stewart, master. When he arrived in the morning and found it closed against him he was not slow to take in the situation, and to turn the tables on his naughty scholars. From a nearby worm fence he got a sufficient number of rails which he set up against the door and shutters, and imprisoned boys and girls until late in the afternoon, and this was the last time this little trick was played on their schoolmaster.

From Autobiography of Rev. Abel C. Thomas, Boston, 1852. About 1820 Thomas taught school at Pine Barrens some three miles from York, Pa.

The scamps once played me the customary trick of "barring out." They had all antiquity as authority, and I was not in a position to prevent its exercise. It was on St. Valentine's Day. I had spent the evening previous in a company of young folks at a farmer's house, and was late in my arrival at the 'wigwam' next morning. I saw the smoke cheerfully issuing from the chimney, and half a score of happy faces at the window. Springing up the steps, I smartly applied my thumb to the door-latch—but all was fast, and the rebels shouted within. They had taken advantage of my late nap, and had barred me out! The girls had come as usual, but seeing how matters stood, had returned home.

"You won't get in there to-day, unless you agree to their terms," said one of my patrons who was passing by; and he laughed heartily as he added, "They understand the business. Every master we have had these five years has been barred out, and kept out; and they were all older and stronger than you are."

"I'll throw brimstone down the chimney, put a board over the top, and so smoke them out," said I.

"Look first that they have not water to put out the fire," was his reply.

I looked in at the window, and saw several buckets by the fire place; and the rogues mocked me as they witnessed my disappointment.

"I'll besiege the fortress till I starve out the garrison," said I.

Immediately the rebels pointed to sundry baskets of provisions standing on my table. And they grinned at me most provokingly as they took off the white napkins, and showed me pies and cakes and cheese in abundance. It therefore behooved me to try 'a stratagem of war.'

About a hundred and twenty yards distant was the smith-shop of a young friend. Thither I repaired, and being joined by several companions, we commenced pitching quoits as though nothing extraordinary had happened. Presently came a messenger with a flag of truce, offering terms of capitulation. The paper was duly drawn up, and stipulated as follows: They would agree to surrender on condition, 1st. That I should pardon all hands; 2d. That I should grant a holiday; 3d. That I should furnish the garrison, with all convenient dispatch, with two buckets of cider, a bushel of apples, fifty ginger-cakes, and one hundred cigars! Large supplies were demanded with a view to entertain sundry invited guests.

I returned a verbal answer that I would not treat with my subjects in rebellion, and that I would accept of nothing short of an unconditional surrender.

In the course of half an hour the lads were out in the field at play. They had posted a sentry to watch the movements of the hostile party. There were about fourteen in all, some of them fully my own age. After calculating the chances of cutting them off from the open window of egress, I started and ran with all speed. The alarm was instantly sounded, and they tumbled in, some of them 'heels over head.' Nevertheless I should have been in time to tumble in among them, had it not been for an intervening fence. I caught the last of them—a lad of about eight years—by the leg, the sash was pressed down by the party within, until he shrieked with both pain and fright, and I retired a few paces, so that he might be released. The straggler was drawn in, the window secured as before by nails over the under-sash.

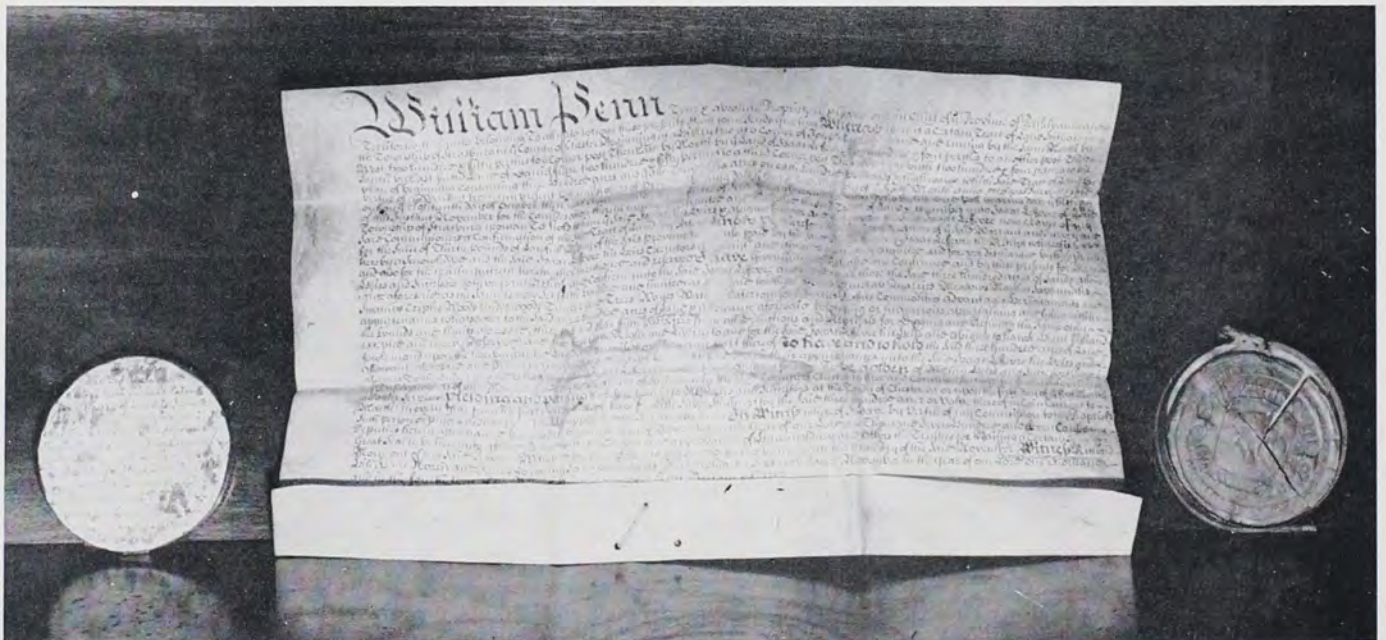
Meanwhile I scanned "the port," and discovered that were the outer casing removed, the sashes might be withdrawn, with little danger to be apprehended from the besieged. They had however provided themselves with stout sticks, sharpened in the fire, and these they brandished in high glee. With an axe, I removed the casing, then the sashes and "the port" was open.

"Boy," said I, "I am coming in at that window, in a run-and-jump heels foremost; look out, stand from under."

I leaped in boldly, the rebels standing aside lest they should harm me with their sticks, or be harmed by my heels—reserving the resolution to pick me up and thrust me out. But I was too quick for them. Reaching my desk, and rapping on it, my authority was acknowledged, according to the established usage of "barring out." Every one went to his seat in silence,—and then, in obedience to orders, two of the largest pulled out all nails, removed all barriers, and put in the sashes. Shortly a hearty laugh from the "master" was rapturously joined by the late rebels, and the affair ended in my compliance with the first two stipulations, namely, pardon and a holiday. They lost the cider, cakes, apples and segars, and I assisted them in eating the nice pies and provisions prepared for the extremity of a siege.



The rear view of the Homestead farmhouse is the most attractive and interesting. The small appendage nearest the camera is the bake oven with its old hand-planed boards and shingle roof. The next part is the farmhouse kitchen with an extending roof to protect the doorway (and some fireplace wood) from the rain. Next is the oldest portion of the house which was built of stone and beyond is the brick addition which was the last major change to the house proper. At the end of the porch, but not otherwise connected with the house, the summer house is located.



Early Eighteenth Century deed describing the Lefevre tract in Strasburg Township, Chester County, Pennsylvania. The document is dated 1717. Lancaster County was not erected until 1729. On the right is a duplicate of the great seal of William Penn in a tin box and on the left is the lid to the box with a short history of the tract written on it.



The 1797 datestone is an intaglio design on a massive rock in the south wall of the first house. The tulip design is not contemporary with the initials and the date.



The 1821 datestone of the brick portion is more sophisticated than the earlier one and the lettering is in the style of the period.



The summer kitchen has a split-level relationship with the balance of the house which was a very functional and attractive arrangement. The clapboard siding is painted white and the shutters dark green. The massive trees in the yard provide a pleasing pattern of shade in the late afternoon.

The Himmelreich Collection

By HENRY J. KAUFFMAN

Before presenting the Himmelreich collection it might be interesting to look briefly at some aspects of other collections. Perhaps the outstanding observation that can be made is that collecting antiques is an activity that is very difficult to analyze. One cannot readily understand why a Delaware industrialist of French descent would like furnishings from Pennsylvania farmhouses, why a Philadelphia scientist collected large numbers of French paintings, or what a newspaper tycoon would do with thousands of artifacts from Spanish monasteries of the Middle Ages. Sometimes there seems to be a more obvious connection between the objects and their owners like the printer who collects old book plates, the musician who has a library of old music manuscripts, and the sportsman who collects old firearms.

In comparison to the mysterious or unknown connection between collections and collectors the Himmelreich approach seems obvious and reasonable. This fact alone would stamp it as unusual, however, there are many other interesting facets in it. Here a Pennsylvania farmer is collecting objects like the ones that were used in his home over a long period of years. There are Eighteenth Century pieces for the earliest part of the house and mid-Nineteenth Century pieces for the later portion of the house. Most

of them were made in the Dutch Country, were geared for country living, and so they are being used today.

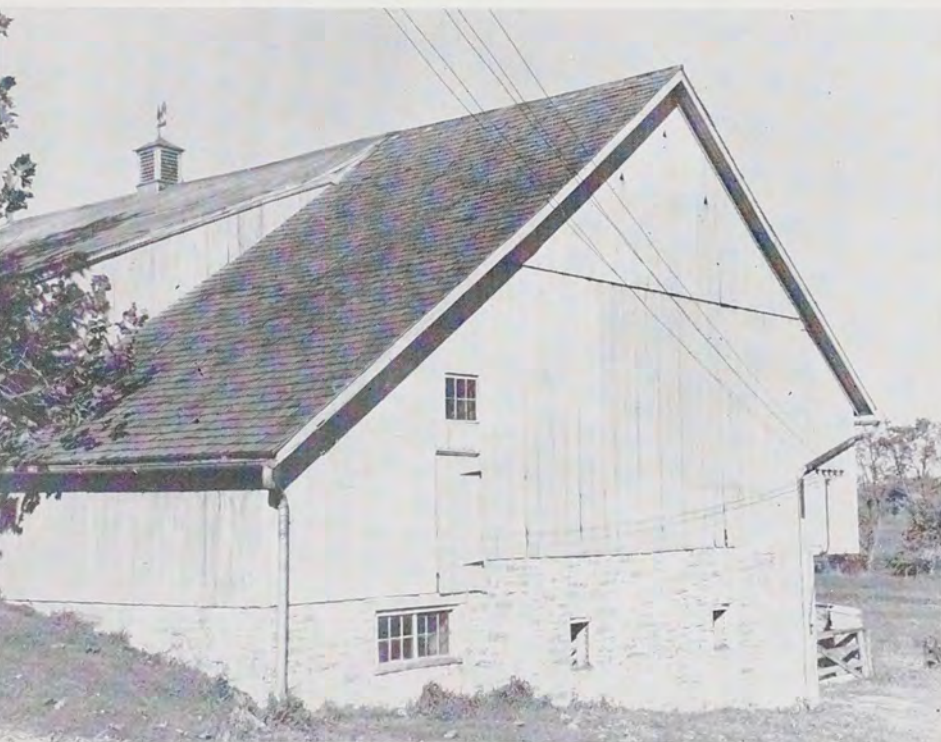
It is an accepted fact that folk art is a functional art, therefore one would suspect that the function of an object would be an important consideration when additions are made to the collection. A butter print must print, a chair must support weight, a pitcher hold water, and a clock must run to qualify for inclusion. As the collection grew some exceptions were made to this rule, but function continues in importance above rarity, beauty, and great age. An article that can be used is favored over one that has only decorative quality if all other aspects are equal.

The Himmelreich collection actually got started ten years ago with the purchase of Homestead Farm, but to fully appreciate the history of this charming place one must turn back to 1709. The first agreement on the land took place in Europe and is recorded in Rupp's *History of Lancaster County* as follows: "About the year 1706 or 1707 a number of Swiss Mennonites went to England, and made a particular agreement with the Honourable Proprietor, William Penn, at London, for lands to be taken up." These Swiss Mennonites migrated to Lancaster County in 1709, selected a tract of ten thousand acres, and secured a warrant for the



The hard, crisp lines of the limestone and mortar form an interesting pattern on the west wall of the doctor's office. The tapering width of the trim under the roof indicates its early age and remarkable preservation.

The bank barn on the property has been expanded a number of times so that the original size and shape have been completely lost. A cow stable and box stall are on the ground floor. The outside door to the granary facilitated the loading of grain. The rooster is a typical motif for Pennsylvania weather vanes.



The door has its original press latch with a decorative escutcheon. It appears to be a cock's head turned upside-down.



*The wood s
floor to
A spire
convent*

The cross-stone device is located about twenty feet from the main barn floor and was used for anchoring a horse-drawn threshing device. Each arm has a hole about one foot from the end which is worn smooth from long use.





*two-story smokehouse has a convenient appendage on the side for
inside the smokehouse a large pole (called a tree) extends from the
. Its numerous limbs provide space to hang about seventy-five hams.
ny is built along the wall on the inside so that all parts can be
ched.*

same. The group is known to have included Hans Mylin, his sons Martin and John, Hans Herr, John Rudolph Bundley, Martin Kendig, Wendell Bowman, and others.

The acres of Homestead Farm were taken from the part which Martin Kendig owned and the transaction is recorded in Rupp as follows: "The said Martin Kendig now appearing desirous that the said land may be granted and confirmed to Maria Warenbeur, for whom the said land was taken up, or intended, and who is to pay the consideration for it. But upon further consideration of the matter it is agreed among themselves that the said land shall be confirmed to Daniel Fererree and Isaac Lefevre, two of the said widow's sons." (Isaac Lefevre was her son-in-law.)

The Peter Lefevre of the 1797 datestone was the second generation after Isaac the first Lefevre to own the tract indicated above. The house which Peter built is now obscured by a number of additions, but it was built of stone and had two rooms on the first and two on the second floor. There were wide fireplaces in the west wall, one of which continues to function in the Himmelreich kitchen. There are random width boards in the floor, chair rails on the walls, and large strap hinges on the doors. Such hinges were later relegated to barn use and more refined fittings used in houses.

Subsequently, the house was enlarged by the addition of a typical Pennsylvania kitchen, hearth, and bake oven on the west end. The extending roof without supports on this portion is typical of the area and the time. The oven was built outside the kitchen wall and was connected to the fireplace with a tunnel in which were placed red hot coals for heating. After the proper temperature was reached in the oven the coal was raked out and a week's supply of bread was baked with other pastry which was used at the time.

The next portion of the house was built by Dr. Peter Lefevre and is recorded on the date stone in the south wall of the brick portion of the house. The architectural pattern of this part is typical of the Federal period. The ceilings are higher on the first floor, the rooms are better lighted, the mantle decoration is more frivolous, and the entire structure has a more refined and delicate quality. This portion consisted of two rooms on the first floor and two on the second floor, so now the house has nine rooms and an attic.

A later owner built a pleasing summer house at the end of the back porch where the family usually lived in the summer. On the top floor meals were prepared and served while the basement was used for tasks such as butchering or washing. The fireplace had a large crane for kettles in which great quantities of water were heated.

Some distance from the house a charming Eighteenth Century one story stone building is located which is thought to have been the doctor's office. The hard sharp lines of the gray limestone are unsoftened from years of use indicating that our ancestors had found a very permanent building material. The door and window with their oak frames and pegged corners are still intact and the pediment protects the entrance from sunshine and rain. There is a large masonry arch in the cellar and a never failing spring which continues to cool vegetables, and milk as it has for a century and a half.

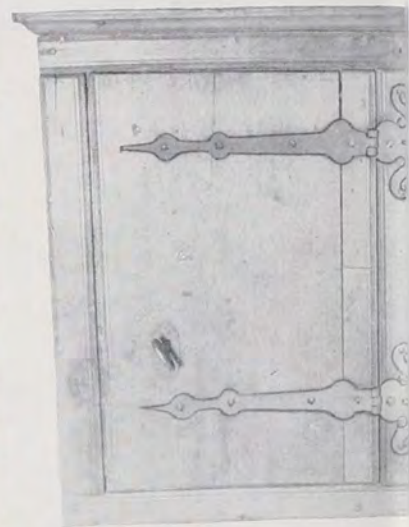
This description indicates the charm and beauty of the Himmelreich home in which the collection is completely housed. The fact that it was built by a French Huguenot does not impair its usefulness, but rather enhances it, for here is a perfect example of acculturation in the Dutch Country.

The early furnishings of Homestead Farm were simple and functional although they reflected good taste and indicate the pattern of collecting which followed. The first purchase was a Dutch cupboard which continues to serve in the kitchen but is not comparable in quality to the later additions. A blind door corner cupboard was later secured and its shelves are now filled with red slip-ware from the Dutch Country. On special occasions a plate is used for a pie, a bowl is used for a salad, or a platter is used for a roast. These two pieces of furniture were followed with a variety of chairs which soon turned to the favored windsors. A number of fine windsors can be found throughout the house, including a fine child's windsor with its original green paint.

Interest in old things continued and as the house was restored a demand for old hardware arose. A number of fine latches and hinges have survived on the old house, but previous owners had discarded some of the original pieces for a convenient butt hinge or a cylinder lock. The search took the owner to nearby houses and barns which were very fertile places to look for old hardware. One neighbor had been nurturing a pair of hinges for years which his father had removed from Lefevre's mill at Soudersburg. A bit of persuading, coaxing, and financing finally brought these



Some of the hardware in this group was originally used on buildings at Homestead farm. Other pieces were found in the community and include excellent examples of Moravian, stag's horn, ram's horn, and cock's head hinges. There are some fine heart and tulip latches and at the top are some fancy hand-forged nails with heads 1½" in diameter.



The walnut hanging cupboard achieves most of its importance because of its hinges. They are obviously a Pennsylvania pattern, and hinges of this quality are rarely found on a small piece of furniture. The lock and escutcheon are also original to the piece.

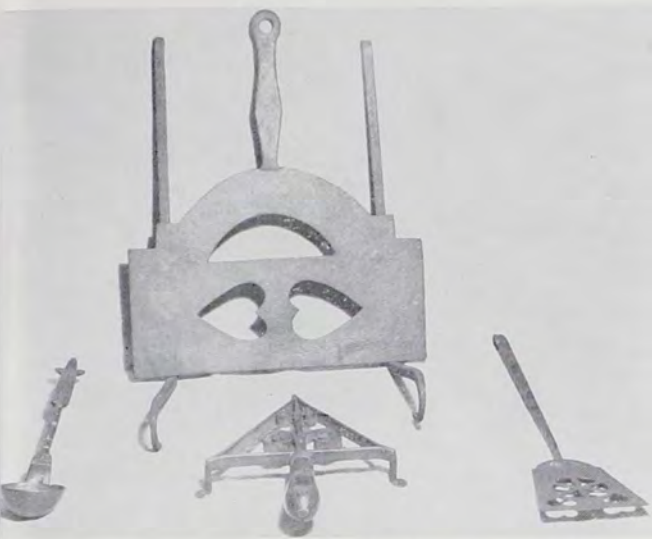
hinges to the Himmelreich collection, but then the problem of their use had to be solved. They were obviously in good useable condition, yet their inherent beauty in pattern and workmanship seemed to dictate decoration rather than function. Finally, they came to rest on the kitchen wall with a fine Pennsylvania hanging cupboard between them and the hinge problem was finally solved.

For awhile the owner's whims were directed toward the medium of iron for here the native Pennsylvania folk artist seemed to have reached his pinnacle of success. The honesty of the workmanship, the boldness of the design, the subtle beauty in the texture, and the perfect integration of iron objects into the architectural mass of the time seemed to defy all competition for the collector's interest. After the house was restored and equipped the collection spread to wall decoration and finally a hand planed partition in the attic absorbed the overflow. There one can find objects from all parts of the Dutch Country and a few from more distant parts of America. All are products of a handcraft

which was formerly an important one, but now is unknown and unimportant.

After a time some red slipware appeared in the farmhouse and the desirability of color and the utility of pottery became apparent to a collector of iron objects. An occasional meal was served from the brilliantly colored plates, bird whistles looked nice in a small hanging cupboard, and fat lamps seemed to fit on the window sills. A child's eagle bank was skillfully modeled by the potter, but it was now priced out of the toy price range. The search finally culminated in the possession of a sgraffito plate and a deep dish decorated with yellow, green, orange, and black slip.

At this time Mrs. Himmelreich decided to get into the act and she acquired some miniature pieces of red slipware. Her outstanding piece is a small octagonal platter with typical Dutch motifs in the slip technique. Other pieces include a small sgraffito plate and a doll's head that has been separated from its body, but the holes around the bottom await another to take the place of the one that was lost.

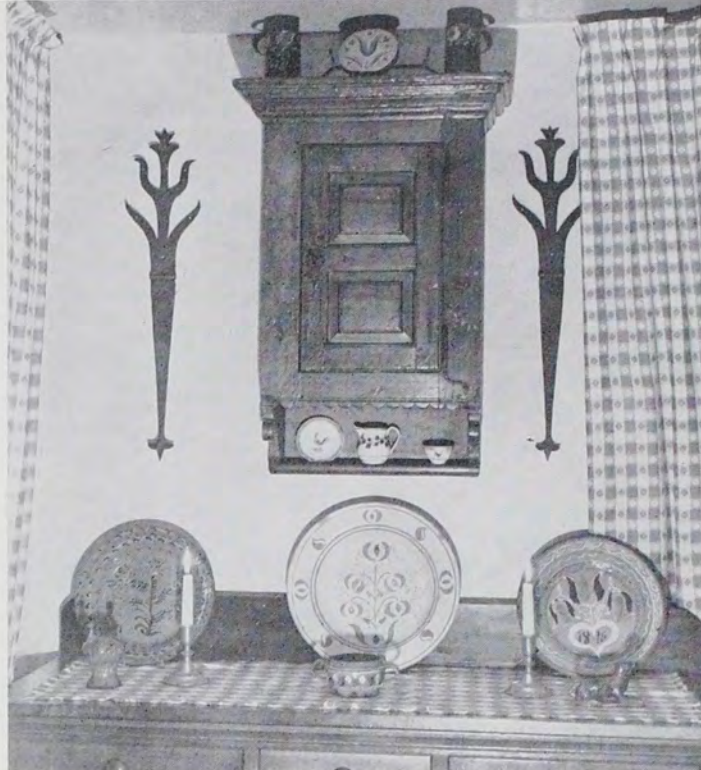


The iron plate warmer with the heart motif was hung on a split rack before the fireplace. The handle was used to move the unit near to or far from the fire.

The triangular-shaped trivet with center scrolls is also a fireplace auxiliary or a rest for hot irons. The feet are an integral part of the frame and are evidence that the maker was a skillful blacksmith.

The small ladle has an incised pattern on the handle including the initials J.W. and the date 1840.

The spatula, or caketurner, has an attractive pierced star cut out in the center and hearts in the corners.



The intermingling of objects of different media produce an interesting effect in a corner of the kitchen. The hanging cupboard door has two raised panels and is supported by rat-tail hinges.

The three slip plates are also very fine but the iron hinges from Lejevre's mill at Soudersburg are the most striking items in the group. The cross-section of a flowering tulip shows a knowledge of botany as well as an adept hand with a hammer.

The low pewter candlesticks are uncommon, unfortunately the place of their manufacture is not known.

Miniature Dutch cupboard from Mrs. Himmelreich's collection. It is filled with miniature baskets, scales, tin wash basin, crocks, china, tin cookie pans, and other similar items.



The hanging pine corner cupboard with arch panelled door is an attractive repository for small pieces of Pennsylvania red slip-ware. The shape of the shelves and their molded edges are unusual details. The interior arch breaks the rectangular uniformity of the opening. Most hanging cupboards have their exterior shelves below but this one has them cleverly arranged on the top.



Although this fractur is not signed it is unquestionably the product of Francis Portline of Union County, Pennsylvania. His use of the heart motif, the human figure, birds, flowers, and geometric patterns practically exhausts the range used by Pennsylvania folk artists. The use of the English language rather than the German is quite a departure.



The birth certificate of Anna Showalter is attributed to Johannes Weber and is dated 1838. The artist obviously had a deep feeling for the distleflink and the tulip for they constitute most of the pattern. The information was often lettered within the heart motif and this one is no exception to the procedure. The fractur is brilliantly colored and in excellent condition.

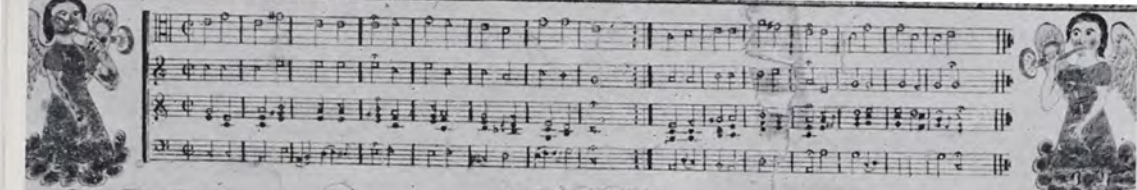


There is not much tin ware in the collection, but all of these pieces have a red background and are in excellent condition. The apple tray in the foreground and the goose-neck coffee pot with a distleflink are in mint condition. The bird motif on the coffee pot is regarded by collectors as a top quality motif.

Other miniature pieces have been added to the collection and it now includes items in tin, china, brass-ware and furniture.

From slipware the chase turned to fractur and soon a number of attractive and rare pieces were appearing on bedroom walls. Birth certificates, book plates, house blessings, and other products of the Pennsylvania folk artist are included in the collection. Unquestionably, the rarest one is a musical fractur which is not only signed by its maker but is in what collectors like to call "mint condition." The flurry for fractur was somewhat diluted with a spur which was directed toward decorated tinware. A variety of objects such as trays, candlesticks, mugs, boxes, and a fine red coffee-pot took their place in the Himmelreich kitchen.

The next wave of interest was directed toward American pewter. The soft grey patina and the simple functional shapes of the ware seemed to make them appropriate to the growing collection, especially since it was being gathered for a Pennsylvania farm house. The soft glow of candle light on polished surfaces provided the warmth and home-like atmosphere that was being sought for the Homestead farm. The problem of local origin had to be forsaken at this point for Pennsylvania had very few pewterers and little of their work has survived. Even an exception to



The musical fractur was executed by Johannes Renninger and is a very rare item in the Dutch country. His decorative motifs are the popular tulip, distelfink, and angels which are attractively arranged with his excellent scroll work.

Mir v'heure's Lamm Seelen wird und Brautigam. v. 2. Komm mir
Sieher in mein Herz siehe wie ich vor dir weine. Stille du den Seelen Schmerz. denn ich bin dein Herr die
 meine siehe meiner Seinde Nacht habe Herr habe auf mich Acht. v. 3. Sey mir Leben. Strafe und Licht sey
 Mir Alles sters in allem. Glaubensvoll mit Zuerichte lehre mich zum Himmel wallen. zeige Mir die Lebensspur
 Zrick die Bande der Natur. v. 4. Dir Herr Schu bring ich mich; dir wech ich die besten Sakren. Ich erwähl Al-
 lerne dich; und so wall ich froh zur Sakre. Weil mir doch mich Selus feunt und mich fern auf ewig nemut. v. 5. D' wie
 freu ich mich darauf wann sich meine Tage enden. wann er nach vollbracktem Lauf gnadig sich zu mir wendend.
 Wenn er ruft. Komm. komm herein! du sollst Braut und Erbe sein. v. 6. Halleluja! laut ertoner süßer Sabel meinen
 Ehren. So. dich Sind. es ist Verohnet führt es ein zu meinen Ehren. Gott! wie Wohl. wie Wohl ist mir. ach. wie klug. herb

Hauptstück
 Beküte den Herr mir allein
 Stelle dem darme
 achter des Leben
 Schreit diese Schrift. Dies wird Geschrieben
 Anlers do Erru Jesu Christi. 1877. in Unter Wendelberg
 den 25ten Tag February im
 Saunship in Berk County
 Vor Stober Selbit gefälligst bewahr Herr meine Jugend. ihr vorzug sey V'scheidheit. Ihr wahrer
 Die Jugend Die Erel'keit gefallt mir nicht. Sie wacht mich warren meiner Pflicht und bahrt den Weg zur Sünden.
 Schmus Ende

Geschrieben von Johannes Renninger. Lerion. v. 1877



The fifteen-inch plate by Richard Austin is one of the outstanding pieces in the collection. Although a number of such plates are known to exist it is a well-known fact that very large and very small plates are desirable collector's items.

Austin was born in Boston in 1764 and started his pewter business there in 1792. Many of the forms which he is known to have made have never been found and he is best known for his wide range of shallow plates.

The eagle touch mark is the most frequently found and this is a perfect example of it. The photograph seems to give the illusion that the marks are on the top of the plate, but they are on the bottom as usual.

The decorative and functional qualities of pewter are emphasized in this kitchen table setting at Homestead farm. The eight-inch plates are by Boardman, Melville, Barns, Danforth, Whittemore, Badger, Love and others. The candlesticks are products of the Porter shop and the beakers are signed by Ashbil Griswold. The basin in the foreground is by one of the Danforths and the late cream pitcher and sugar bowl are by H. Yale & Co. who operated at Wallingford, Connecticut. The attractive pear-shaped teapot is English and was made by John Townsend.





A bedroom in the oldest part of the house is beautifully furnished with decorated furniture. The bed has a stipple geometric design on the baseboard and an unusual tulip design on the headboard. The decorated chest has a simulated architectural treatment in colors of green, yellow, and orange. On top of the chest is an arched top deed box with heart and floral motifs. The decorated Windsor chair at the bed and the sampler on the wall are appropriately used. A corner of a Mahatongo decorated chest of drawers can be seen on the right-hand edge of the picture.

The wide floor boards are original and have a deep rich color indicating great age.



Small American basins are almost as rare as small plates. This one has a diameter of five and a half inches and is marked T.D. and S.B. The initials stand for Thomas Danforth and Samuel Boardman.

The Boardman family was one of the greatest producers of pewter in America and the inclusion of Thomas Danforth in the business indicates that it was more than a family undertaking. Business combinations like this are extremely rare in the Eighteenth and early Nineteenth centuries.

The small, lidded pitcher is only six and one-half inches high. It has a "Boardman Lion" touch on the bottom and is in an excellent state of preservation. This is the last touch used by the Boardmans at Hartford and was not likely used before 1830.

The six-inch plate by Johanne Christopher Heyne is a very rare and desirable piece for a collector to own. Heyne was born in Europe and his work shows a curious admixture of Continental and English influence. This design element is not present in his six-inch plate but very evident in his communion flagon, the bottom of which is his regular six-inch plate.

In addition to his six-inch plates and communion flagons, he is famous for his dram bottles and communion chalices. One porringer is known to exist which bears his touch mark.

American production was made in the case of the Queen Anne teapot with a beautiful Lamb and Dove touch of John Townsend. Some New England makers are included, the outstanding piece being a fifteen inch plate by Richard Austin with his hallmarks and a fine eagle touch. A few pieces by the much debated maker Love brought some within the Pennsylvania orbit but the acme of collecting was reached with the purchase of a Heyne six inch plate. Johann Christopher Heyne was one of Pennsylvania's outstanding craftsmen of the Eighteenth Century and the only one who is known to have worked in Lancaster County. He was related to the Steinman family whose hardware store is the oldest in America. A number of Heyne pieces are in a local collection and Trinity Lutheran Church has two communion flagons which he made.

Finally, it became obvious that all these priceless objects must be properly used on appropriate furniture so the quest turned to objects made of wood. A decorated chest was followed by a pencil post bed painted in the Pennsylvania manner; a spoon rack with a tulip finial was secured for some early spoons with round bowls. A number of hanging cupboards are included in the collection, two of which are the corner type. A decorated country type bed was secured from another outstanding collection and with it came a soft wood chest of drawers. The background is painted



The decorated chest of drawers is attributed to Jacob Mazer of the Mahatongo Valley. Some of his products are dated in the 1830's which is probably the time this one was made.

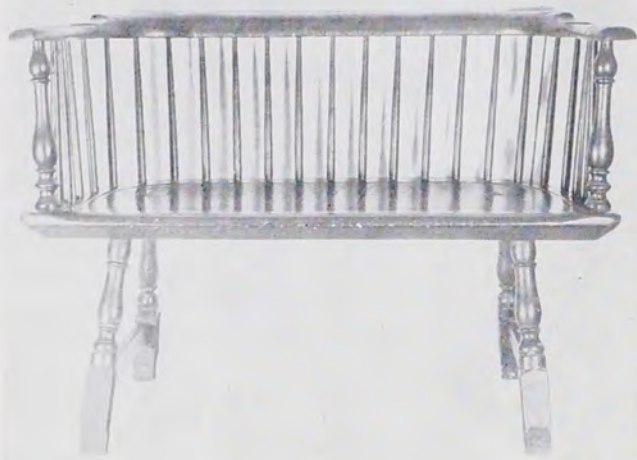
Mazer obviously used a number of Pennsylvania design motifs and judiciously adapted them to the area to be decorated. He used angels and tulips on the deep lower drawers, tulips and birds on the more shallow drawers, and a geometric pattern on the end panel.

On top of the drawers is a linen runner with drawn work in the ends, two small decorated boxes, and a decorated tin candle holder.



No collection of Pennsylvania furniture could be regarded as good without including some decorated chests. The one dated 1795 bears the name of Catharina Maurer and is treated somewhat like a fractur. The off-white panel on a blue background gives the artist an excellent opportunity to display a variety of designs. The pattern is dominated by a central arrangement of tulips and pomegranates. The border around the panel is also quite nicely treated but is less easily seen because of the lack of contrasting values.

The low back Windsor settee was probably made in Philadelphia and drifted into the Dutch country. It is a typical mid-Eighteenth Century pattern with its original dark green paint. They were sometimes called love seats.



green and on the drawer fronts are painted angels and birds as they were realistically painted in the first half of the Nineteenth Century. The end panels have geometric designs which provide a pleasing variation from the front.

A mid-Eighteenth Century walnut table with original box stretchers was found for the living room and a Chippendale cabinet on drawers came from Lebanon County to display china and pewter.

The most recent acquisition is a Pennsylvania William and Mary highboy which has been placed in one of the bedrooms in the oldest part of the house. Its arched stretchers, heavy crown moulding, and attractive turned legs, make this an outstanding survival from the early part of the Eighteenth Century.

The Himmelreichs like most real collectors of Americana are happy to share their treasures with other people. Their daily life is dominated by chores such as baking, milking, ploughing, mowing, cutting corn, threshing, cutting wood, staking tomatoes, cleaning celery, planting flowers, repairing vehicles, going to market, and going to church. Their life might be described as being on "the busy side," but there is usually time for guests and the latch string is always out.



A china cupboard on a chest is an unusual and very functional piece. The glass doors protected the china from dust and the drawers were very useful for linen storage. The three small drawers at the top could be used for cutlery and other small objects. The workmanship is in the traditional Chippendale style with reeded corner columns, arch topped doors, and a broken pediment with three finials. A number of these are known to have been made in Lebanon County, Pennsylvania.

Barbara Snyder's decorated chest is dated 1812 and has a stipple pattern in a faded rose-red. The bracket feet, the geometric pattern, and the simplicity of the overall pattern indicates that it was made in the Nineteenth Century. The six-pointed star was later used as a barn decoration.





The William and Mary highboy is a Pennsylvania piece of the finest quality. It was probably made in Philadelphia very early in the Eighteenth Century. Its massive architectural appearance shows a minimum of English influence and a curious mixture with Continental influences. Perhaps this is an embryonic example of the Pennsylvania pattern of the Eighteenth Century. It is made of cedar wood which is another way in which it is unique.

The Pennsylvania walnut stretcher table has a number of unusual features. The curly texture of the wood, the scallops on the skirt, the original pulls on the drawers, and the combination of vertical and horizontal stretchers stamp this as a very fine piece of furniture. This style of stretcher is called a "box style" and was used in the mid-Eighteenth Century. The plain vertical style are more common and not quite as decorative.



A Mennonite Encyclopedia

By JOHN A. HOSTETLER

There have been a dozen or more serious impediments to understanding the Mennonites during their 430 years of history. The founders of Anabaptist-Mennonitism were trained cosmopolitan persons some of whom were priests who did considerable writing, but their writings were suppressed while the attacks made by their contemporary foes were translated into several languages and circulated widely. Many of the records of the Anabaptists probably remained in manuscript form and never came to the printer because, as Dr. Franklin Littell has put it, authorities of both state and church were efficient in collecting both men and books for the flame.

The standard treatments of Anabaptism are largely old-line interpretations based upon the defenders of state church Protestantism. The main line reformers were opponents of groups more radical in reform than themselves and so the volumes on Anabaptism in the universities of English-speaking countries are based upon sources of doubtful value and upon attacks made against Anabaptists by both Catholic and Protestant writers.

There are other impediments such as the social-psychological factors which beset the researcher in understanding contemporary Mennonites. The socially isolated character of the group, their practical nonconformist behavior, and their appearance to Americans generally as "exotic specimens in the zoo of the sects," or merely as "Plain people" has not helped to crystallize a clear conception of Mennonite values. For many decades Mennonite individuals who became proficient in higher learning did not return to their people to serve them, nor did they study their own social and cultural problems.

But the status of Mennonite research and scholarship has changed radically during the past ten years. The greatest landmark of American Mennonite scholarship is the publication of the *Mennonite Encyclopedia*. The first of the four-volume project was released to the public on November 1, 1955. This ponderous and important document along with the *Mennonite Quarterly Review* (Goshen, Indiana) which publishes discussions and documents relevant to Anabaptism, will provide the necessary sources for a re-examination of early Mennonite life and thought.

If the Mennonites were a group fifty or one hundred years old and if they lived exclusively in North America, the task of making an encyclopedia would be a simple one. But since the denomination is as old as Martin Luther, and its members have lived in all continents and in most of the countries that one can name, the thought of making an encyclopedia itself is inordinately ambitious. And if one adds to that the complexity of the many Mennonite divisions—cultural, national, linguistic—and the differences in practice, the task of making a book of Mennonite knowledge undertaken properly and seriously is an unusual enterprise.

The dream of a standard reference work on Mennonites began back fifty or sixty years ago when the Germans—who are famed for their detailed and intricate scholarship and whose minds are frequently adept in the disciplines of history and theory—were visualizing a *Mennonitisches Lexikon*.



Two Mennonites, Hege and Neff, collaborated and published their first installment in 1913. Both devoted their lives to research and writing and both died, Hege in 1943 and Neff in 1946, with the task unfinished. Twice the enterprise had to be suspended with the vicissitudes of the two world wars, and when publication was finally resumed in 1951 with Harold S. Bender and Ernst Crous as editors to complete the unfinished task, the work had been published down to the letter O.

Meanwhile Mennonite historians in America began dreaming of a Mennonite encyclopedia in the English language. The first official action came out of the fraternal Mennonite Research Fellowship. The suggestion was made that the German work should be translated into English, and that there should be a completely new undertaking in the English language incorporating all the essential materials of the German work.

Harold S. Bender and C. Henry Smith were appointed editors for this new venture, the *Mennonite Encyclopedia*. They surrounded themselves with a corps of Mennonite intelligentsia around the globe for a world-cooperative enterprise. Smith was called away in death in 1948 and Cornelius Krahn of Bethel College, North Newton, Kansas, has since served with Editor Bender as associate editor. Melvin Gingerich is managing editor, and Elizabeth Horsch Bender, wife of the editor and daughter of the late eminent historian John Horsch, gave her husband strong support in the fine details of translating and editing.

The difference between a dream and its fulfillment is often a question of energy and time. In examining this first volume (three are to follow) it is convincingly clear that extraordinary energy and time was required of the editors, together with the knowledge, education, compulsion, discipline, co-operation, and discernment that goes into the making of a dependable encyclopedia.

Assisting the corps of four editors, Bender, Smith, Krahn, Gingerich, all of whom are post-doctoral scholars and who constitute a Board of Editors, is a group of nine assistant editors. They are: Robert Friedman, P. C. Hiebert, C. F. Klassen (deceased), S. F. Pannabecker, John G. Rempel, P. E. Schellenberg, John C. Wenger, N. van der Zijpp of the Netherlands and Ernst Crous of Germany. Each was peculiarly qualified to give outstanding assistance, as for example, Friedmann for the materials on the Hutterites, van der Zijpp for the Netherlands, and Crous for Germany.

Not only did the editors surround themselves with an able company of assistants, but they wisely chose fifty additional persons to provide editorial counsel: first, a council "at large" consisting of six outstanding Reformation historians, Roland Bainton of Yale, Fritz Blanke of Zurich, Ernst Correll of Washington, Franklin H. Littell of Germany, Wilhelm Pauck of Chicago, and Elmer E. S. Johnson; and second, a council representing European and Latin-American areas, including France, Germany, The Netherlands, Russia,

Switzerland, Brazil, and Paraguay; and third, a council of North American Mennonite groups, so that each branch of Mennonites who could or wanted to be represented had a part in the collection of the materials or in giving counsel.

The actual writing of the *Encyclopedia* began in 1948, a year after the *Encyclopedia* office had been established in the Historical Room of the Goshen College Library. I consider myself fortunate in that while I was a student at the college I was employed by the *Encyclopedia* to set up the office of the *Mennonite Encyclopedia* and to serve as editorial assistant to the editor for the first three years.

One of the first tasks assigned to me was to make a comprehensive analysis of the German *Lexikon*: the number, subject matter, length, and author of each article, and to compile the information into tables for the editorial board. Then there was the work of setting up a filing system, a procedure for requesting and acknowledging articles, turning out mimeographed reports, specifications for writers, minutes, instructions, mailing and letter writing, and compiling lists of congregations, of family names, important historical articles already in print, and the compilation of various bibliographies. At least a ton of mimeograph paper must have gone into the making of the *Encyclopedia* thus far.

Early in the stage of planning the interested historians called together representatives of Mennonite publishing houses in North America. The *Mennonite Encyclopedia* is a joint publishing enterprise of three North American Mennonite publishing agencies. These agencies are: Mennonite Brethren Publishing House, Hillsboro, Kansas; Mennonite Publication Office, Newton, Kansas; and Mennonite Publishing House, Scottdale, Pennsylvania. Promotion and distribution to the trade is done by the latter.

In the first volume there are 749 pages of text covering articles from A through C. By actual count we discovered that there are 2,223 articles written by 472 different writers. Many of the articles are written by the editors themselves and many are revisions of those in the *Lexikon*. There are a number of maps scattered throughout.

The very first article in the *Encyclopedia* is "Aachen, an ancient city on the western border of Germany, . . . already in the 16th century the seat of a thriving Mennonite congregation . . ." written by Christian Hege. The last article in this volume is "Cyprian, the well-known Catholic Church Father . . . he rejected the baptism of heretics and schismatics and demanded a repetition of baptism when such returned to the Catholic Church, . . ." The articles vary greatly in length as would be expected.

An outstanding collection of 48 pages of prints appears in the back of the volume, grouped according to subject: architecture, including typical dwellings and meetinghouses in various countries; art, themes and artists; book plates to important Mennonite publications; ceramics, Dutch and Hutterite; Mennonite colleges; costume; and portraits of outstanding figures in Mennonite history.

There are articles on the distinctive doctrines of the Mennonites, as understood and practiced in various countries and on related subjects such as Avoidance, Admission to the Church, Alcohol Among the Mennonites, Apostolic Succession, Autonomy of the Congregation, Ban, Baptism, Brotherhood, Church, Catholicism and Anabaptism, Community, Concentration Camps, Confessions of Faith, Confirmation, etc.

This encyclopedia will interest not only historians or theologians, but also sociologists, folklorists, and anthropologists. We find articles covering cultural practices such

as: Architecture, Art, Beard, Buggy, Cookery; biographies important in Mennonite history, family names, and geographic places—towns, counties, states, countries where Mennonites live or have lived. If this first volume is representative of the three that are to follow, the work will give a broad coverage of Mennonitism.

How well the editors have succeeded in covering the subject is a question that remains for future historians to answer. For this generation and for a long time to come it will be the standard reference on Mennonites. The editors are keenly aware of certain inadequate and little-worked phases of Mennonite history and culture which it was not possible to treat in this volume.

The greatness of a reference work is not measured by the number of volumes it contains, nor by its catalogue of facts and dates. The genius of a reliable encyclopedia is a sound criteria of discernment so as to make it useful. No scholar wants a collection of facts that have no use. The editors must discern reliable from spurious sources, check conflicting data, eliminate nonessential materials, discriminate between facts and interpretation, and exercise judgment in the selection of time and space for each article. Little of the content of the *Mennonite Encyclopedia* will be controversial since for most people it is difficult to argue with history. Some of the articles dealing with current subjects will soon be somewhat outdated, but the more substantial articles and the bulk of the articles will never be outdated.

The scholar and the student will turn to this document as a standard reference work on many occasions. Universities, church colleges, and seminary libraries everywhere will be incomplete without it. The *Mennonite Encyclopedia* will serve to answer the questions many people ask of the Mennonites today. It will probably answer just as many asked by the Mennonite himself.

The entire set of four volumes, when completed, promises to have 3,200 pages, 10,000 articles, 400 illustrations, more than 100 maps, and over 2,000 brief biographies of Anabaptist Martyrs.

A special price of \$33.75 for the four-volume set is available to those who pay for the full set at the time of purchase of Volume I. The price of Volume I, if purchased singly, is \$10.00. (At the time of publication of Volume II, the set price will increase.) Publication date of Volume II is November, 1956, and the remaining two, 1957 and 1958.

Never in their history have the Mennonites been permitted to develop their ideals and culture to the extent we witness today. Here in Pennsylvania, the original home of the Palatinate immigrants to the New World, and elsewhere in the United States, we find religious communities retaining a cultural heritage unmatched by other sects surviving the Reformation.

Their ideals are simply New Testament Christianity, the same as that professed by many religious groups and reformers, only they insisted in taking the reform more seriously and farther than did other reforming groups of their time. Their chief contribution to contemporary American culture lies in three areas: (1) the simplicity of their theology and pervasiveness of religion in every day life; (2) the stability of community, kin, and family life combined with a sound agrarian program; and (3) a ministry of world-wide compassion and reconciliation.

The *Mennonite Encyclopedia* should assist in understanding not only the early history of the Mennonites, their long record of faithfulness, and their present cultural practices, but also their ideals and disciplines which still bear some fruit of prophetic significance.



Textiles and pottery in the juried exhibit.

A silver bowl, wedding crown and chalice by Edward Hoopes of Gladwyne, Pa.



Pennsylvania Crafts Event

By OLIVE G. ZEHNER

This should be disinterested, journalistic report about a Pennsylvania organization active all over the state for fifteen years now, but having been a member of that organization for ten of those years, it will be hard for me to be just a reporter in this case, unless I give you some brief statistics and let the accompanying photographs speak for themselves.

The Pennsylvania Guild of Craftsmen was organized to encourage a greater interest in the study and practice of handicrafts in Pennsylvania and adjacent areas. It now has chapters in Altoona, Bucks County, Carlisle, Lancaster,

Elizabeth Kackenmeister of Williamsport making bobbin-lace, an Old World craft which she has demonstrated at State Guild affairs for many years.



Associate Professor Bob Stafford, who teaches textile design at the Philadelphia Textile Institute, demonstrates on a loom in front of the gymnasium at East Stroudsburg State Teachers College where the 8th annual Pennsylvania Guild of Craftsmen Show and Exhibit was held July 28-31.





A silver chocolate pot which received the gold ribbon for Best of Show. It was made by Jean Leslie of Bethlehem, Pa., a member of the Lehigh Valley Chapter. Mrs. Leslie also won the James J. Jackson Award for the Best in Design and Craftsmanship, and the Mildred Davis Keyser Memorial Award.



John Weikel, state president, and member of the Lehigh Valley Chapter, hands a Special Mention ribbon to Edward Hoopes, Philadelphia Chapter. Past state president, James Jackson, Philadelphia Chapter, holds his award for Distinguished Craftsmanship which he received for the table shown in the picture.

Edinboro, Erie, Harrisburg, Lebanon, Allentown, Pottstown, Reading, Williamsport, Philadelphia, and York. The membership overflows into Ohio on the West and New Jersey on the East, with some members living in Massachusetts, Rhode Island, Arkansas, Tennessee, and Florida.

The first annual Crafts Fair was held eight years ago at Mt. Gretna, then it was moved to Hershey, then Carlisle, and this past summer was held at East Stroudsburg State Teachers College in the heart of the Pocono Mountains. The pictures accompanying this article will tell the story of the most recent show.

Mrs. Marie Winton of the Williamsport Chapter demonstrates rush seating a chair. The gentleman on the left is C. Naaman "Doc" Keyser, one of the founders of the Guild.



The potter's wheel always thrills young and old at craft affairs. Here Carl Espenscheid, Lebanon, N. J., and member of the Lehigh Valley Chapter, throws a pot with great skill.



Another view of the juried exhibit. Silver seemed to predominate in this year's show. It was distinctly modern in design; the jewelry was especially so.



The York and Harrisburg Chapters co-ordinated their exhibits. Mrs. Paul Rennoll, left, received the Williamsport award for the best hand-woven garment. Mrs. C. Richard Steckler, center, is a potter, and Libby Watts, right, is a weaver and was a member of the Fair Committee.



Another part of the Dutch country—the Bucks County Chapter displayed traditional as well as modern crafts. Mrs. Bent Andresen of Gardenville and A. J. Reagan of Buckingham Valley were in charge of the display.

Melvin Kleppinger and Mrs. Nan Weikel arrange the Lehigh Valley Chapter exhibit. All exhibits used the same display materials—turquoise peg-board, cedar shelving, and natural burlap fabric. This presented a pleasant uniformity to the overall appearance of the auditorium.





A portion of the Philadelphia Chapter's display. Mrs. Edith T. Maul and Mrs. Mary Bowles are both jewelers from that chapter. Mrs. Bowles from West Collingswood, N. J., was chairman of the arrangements committee for the Fair.

Many of the wares of the Reading-Berks Chapter carried the fine traditional motifs of the Dutch country. Mrs. Jean Ellis, Chapter president, of Reading, and Dorothy Kalbach, of Wernersville, were among the group from Reading and Berks County.



Fern and Clement Giorgi were the lone exhibitors of the Erie Chapter. They are both potters and Mrs. Giorgi is a designer. They live in Cleveland, Ohio. Their son David, 16, is also a craftsman and has won many national scholastic awards for his pottery.



The Dutch country is well represented in this state organization. H. C. Meyers, wood-carver; Albert Hersh, blacksmith; Paul Eshelman, wood-worker; and Mrs. Eshelman, weaver and leather-worker, represent Lancaster County in the Conestoga Chapter. All won awards for their work displayed in the exhibit.



Wedding Party at Leksand in Sweden's Lake Country. Photo: B. Norberg (Swedish Tourist Traffic Association).

Europe Calling



Is this your year to see Europe with us? The Folklore Center is offering its fifth annual tour, our 1956 PENNSYLVANIA TOUR OF EUROPE (July 2-August 25, 1956), which will be bigger and better in every way than any tour we have yet offered.

This time it's a 55-day itinerary, a 12-country, personally conducted Grand Tour of the Continent and the British Isles. Because we have had such good times seeing Europe together with our former groups of Traveling Pennsylvanians—you have read about it in the *Dutchman*—we want to describe this 1956 tour to you, to point out some of its features which make it unique in the travel world.

From our wide experience with Europe and European travel conditions, we have planned this tour personally, to give you the best possible cross-section of Europe's fascinating cultures. For the first time we are able to offer visits to Ireland, Wales, Norway and Sweden, along with all the other fascinating places we visited on our earlier tours.

In the articles on the tour published in the *1955 Souvenir Program of the Pennsylvania Dutch Folk Festival*, and in the Fall issue of the *Dutchman*, we have described in detail what we will see in '56.

A list of the highlights alone is breathtaking, thrilling—a panorama of European culture. For example, in the British Isles we will see Ireland North and South, the Scottish Highlands and Edinburgh, Wales and the rural England of our Quaker forefathers. In Scandinavia we get a basic introduction to Norwegian and Swedish ways of life in our visits to Oslo and Stockholm. In Holland we get to know Amsterdam and the windmill belt, with a visit to the magnificent panorama of folk-culture at the open-air museum at Arnhem, the "Dutch Williamsburg." We make a Rhine

Journey by steamer through Germany's castle country; visit the Palatinate and romantic Heidelberg; Oberammergau the "Passion Play Town" and the Bavarian Alps; Innsbruck and the Austrian Tyrol, with the thrilling ride over the Grossglockner, Austria's highest mountain. In Italy we get to know the Venice of gondola and serenade; Florence the Renaissance capital; Assisi and the St. Francis Country; Rome with its amazing blend of the antique and the contemporary; Pisa and the Italian Riviera; Como and the Italian Lakes. Thence up into the magnificent Alps again to visit the Swiss centres of Lucerne, Interlaken, and Berne; and through Alsace to Paris. We end the tour on a Parisian note.

An unbelievably rich tour this, rich in memories for you, rich in the friendships you will make in our friendly group and with the people you meet on the way.

A word on the purpose of our tour. Pennsylvania—and America—were created through the mingling of cultures from abroad. We call our tour the "Pennsylvania Tour" because we pay special attention to the lands abroad which sent their sons and daughters to make up our colonial population—Ulster of the Scotch-Irish Presbyterian frontiersmen, Wales and England of our Quaker forefathers, the Rhineland and Switzerland for the "Pennsylvania Dutch."

We not only pay special attention to these homelands with which most Pennsylvanians have ties. They pay special attention to us. You have all read in the *Dutchman* how in former years our Pennsylvania parties have been received as welcome guests in the Palatinate—that sunny, friendly, *gem'tlich* old province along the Rhine which has produced, in addition to some of the best wines of the world, the forefathers of our Pennsylvania Dutch people. At long-remembered dinner parties, where Palatine wine and Pennsylvania

good humor made an irresistible combination, we met the leaders of the present-day Palatinate—the writers who are studying their culture in the same way that the Folklore Center is working on Pennsylvania's culture, government officials, churchmen, newspapermen. We were toasted by village mayors, we were wined and dined in unforgettable style. Our hosts gave us a good cross-sectional view of their homeland—we visited the factories of growing, busy, modern Germany as well as stopping at vineyards and farmhouses, at a variety of homes. We saw how the Germans live and how they make a living. We met the people, we made friends.

Again in 1956 you will have this sort of experience, for again we will be guests in the Palatinate. And this holds true for Ireland, Wales, and other sections which have historical ties to Pennsylvania.

Of course you need not be a "Pennsylvania Dutchman," or even a "Pennsylvanian," to join us in seeing Europe. If you insist, we will be obliging enough to create the special category of "Honorary Pennsylvanian" for you for the duration.

Some special features you will appreciate. We are fortunate in being able to use for this tour the splendid services of KLM—ROYAL DUTCH AIRLINES. This line is the oldest established international airline, with a record of 35 years of Dutch efficiency and courtesy. We will use its regularly scheduled flights across the Atlantic and on the other air portions of our itinerary.

For the land portions of our itinerary, instead of rushing from place to place by express train, we wind along the country roads in luxury Mercedes Motorcoaches, seeing the villages in comfort, stopping for lunch at country inns where the stage-coaches used to stop in Dickens' day, pausing to take photos along the way, stopping for morning coffee, for afternoon tea. And in the evening we roll up to the door

of our comfortable hotels ready to explore a new town, a new culture.

You will enjoy our hotels. They have been personally chosen for comfort, European atmosphere, and superb native cuisine.

Not only will you see things that you will remember a lifetime, you will hear memorable sounds too, unforgettable sounds. You will listen to Irish story-tellers, Welsh hymn-singers with their solemn thrilling notes, Tyrolean jodelers and Scottish bagpipers. It will not all be "folksy"—there will be the cosmopolitan songs in the lantern-hung garden-restaurants in the evening, the French songs of the Parisian night-clubs.

This is a tour in the grand style, for travelers with a flair for the unusual. We will see Europe in all its levels, all its moods. Everything from the traditional pace of the thatched-cottage country of rural England to the sidewalk cafes of Rome and Paris. You will see busy, contemporary, style-conscious Europe as well as the Europe of village and countryside.

Europe in 1956 awaits you. There is still space for you, still time to join the Traveling Pennsylvanians in '56. Write me at once for our itinerary and full details, and we will give you every assistance in getting your passport, planning your wardrobe, making every effort to make your European summer the finest holiday you have every experienced.

With the greetings of the Folklore Center, I am

Cordially yours,

Dr. Don Yoder, Tour Director
Pennsylvania Dutch Folklore Center
Franklin and Marshall College
Lancaster, Pennsylvania

BOOK NOTE

By DON YODER

J. I. Hamaker, *Our Immigrant Ancestor Adam Hamaker and his Family* (Lynchburg, Virginia, 1954), 58 pp.

This useful little pamphlet, printed by the offset process, tells the story of the Lancaster and Dauphin County Hammacher Family, also spelled Hamaker, Hamacker, and Haymaker and various other combinations. The emigrant ancestors were *Johann Adam Hammacher* (aged 23) and *Johann Huberich Hammacher* (aged 27) who arrived on the Ship *Samuel and Elizabeth*, September 30, 1740.

Early records of the Adam Hammacher family (his wives were named Eve and Ann) appear in the registers of the Lancaster Reformed and Moravian Churches, but the family later joined the Church of the Brethren, Adam being listed as a Dunkard preacher at the Big Swatara Church in 1770. In 1762 he had moved to Derry Township, now in Dauphin County. His farm was located along the Swatara Creek, in that large loop made by the creek between Hummelstown and Union Deposit, which property came to be known as "Fiddler's Elbow." Adam Hammacher had a mill along the Swatara, very near Hummelstown, and died as a well-to-do farmer and miller in 1783; his will, with its interesting provisions for the support of his widow (60 pounds of fat pork a year, etc.) with records of his lands

and holdings, is a typical example of the Pennsylvania success story.

The family consisted of fourteen children and it is interesting to note the geographical spread of the second generation of this typical immigrant family. The children of Adam Hammacher were: (1) *Adam*, married Mary Shoemaker, Dauphin County; (2) *John Hammacher*, married Maria Bollinger, Lancaster County; (3) *Ann Hammacher*, married John Etter, Lancaster County; (4) *Maria Salome Hammacher*, married Adam Lombard (Lambert), Virginia; (5) *Eve Hammacher*, married Francis Groff, Lancaster County; (6) *Elizabeth Hammacher*, married Anthony Shoemaker, Lancaster County; (7) *Henry Hammacher*, married Mary Tschudy, Mifflin County (?); (8) *Abraham Hammacher*, Dauphin County; (9) *Peter Hammacher*, married Elizabeth Shaefer, Berlin, Ontario; (10) *Isaac Hammacher*, Dauphin County; (11) *David Hammacher*, married Ann Herr, Virginia; (12) *Christian Hammacher*, married Ann Ginder, Virginia; (13) *Samuel Hammacher*, married Ann Overdear, Franklin County; and (14) *Philip Hammacher*, Dauphin County. The next generation we find moving to Ohio, Illinois, Missouri and elsewhere in the west—part of the American story of the expansion of the frontier.

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PENNSYLVANIA DUTCH PIONEERS

By DR. FRIEDRICH KREBS—Palatine State Archives, Speyer, Germany

Translated by DON YODER

Hassloch (Kreis Neustadt)

JACOB TREIBELBISS from Hassloch, "went away to the New Land some thirty years ago" (Inventory of 1764). Johann Jacob Treibelbiss was born April 10, 1709, at Hassloch, son of the carpenter Jacob Treibelbiss and his wife Anna Margaretha. [*Johann Jacob Dreibelbiss*, Ship *Mary of London*, September 26, 1732.]

Hessheim (Kreis Frankenthal)

CARL LUDWIG BARDIER—son of Adam Bardier of Hessheim and his wife Sibilla—"at present in Pennsylvania" (Document dated June 26, 1772).

Heuchelheim (Kreis Bergzabern)

ANNA BARBARA DECKER—daughter of Philipp Strohschneider of Heuchelheim and his wife Anna Barbara—wife of GEORG DECKER from Wollmesheim, "now in the New Land" (Document dated March 11, 1754). [*Johann Joerg Decker*, Ship *Two Brothers*, September 21, 1751.]

MICHAEL ROEHMELL ("in the New Land") and GEORG ROEHMELL ("there too")—sons of Martin Roehmell of Heuchelheim and his wife Catharina Ullrich (Document dated June 12, 1756). [*G. Michael and Hans George Rommigh*, Ship *Two Brothers*, September 24, 1750?]

GEORG JACOB KAEUFER—son of Johannes Kaeufer of Heuchelheim and his wife Catharina Elisabetha—"in Pennsylvania" (Document dated May 4, 1757). Cf. the Weiss family, under Muehlhofen.

Horbruch (Kreis Bernkastel)

According to a report of the Village-Mayor of Irmenach, dated March 11, 1746, to the Government of Trarbach, JOHANN PETER HEHN (or HENN)—son of Nicol Hehn of Horbruch—had "gone away in the year 1741 to the so-called New Land."

Hornbach (near Zweibruecken)

SAMUEL MAUS—son of the councilor Friedrich Maus of Hornbach and his wife Susanna Mueller—"former citizen in Zweibruecken, but went ten years ago to America" (Inventory of 1763). [*Samuel Maus*, Ship *Edinburg*, September 14, 1753.] See *Dutchman*, Winter 1954.

Hueffelsheim (Kreis Kreuznach)

ANNA MARIA REUTZELE, born at Hueffelsheim August 2, 1720—daughter of the shoemaker Johann Georg Reutzele and wife Anna Sybilla—"This child of the parish has gone to the New Land."

JOHANN JACOB VIEL, born at Hueffelsheim November 22, 1718—son of Theobald Viel—"went on May 17, 1767, to the New Land."

MARIA WOLFFSKEHL, born at Hueffelsheim February 28, 1711—daughter of Theobald Viel and wife Anna Margaretha—married, at Hueffelsheim, November 19, 1730, JOHANNES WOLFFSKEHL, and "went to the New Land in 1742."

JOHANN MICHEL RECH, born at Hueffelsheim March 1, 1751—son of Johann Conrad Rech and wife Anna Margretha—"parents and children went to the New Land."

Hundsbach (Kreis Kreuznach)

ELISABETHA CATHARINA HEYL, born at Hundsbach January 4, 1733—daughter of Johann Peter Heyl, citizen at Hundsbach and wife Susanna Catharina—"this child's father has gone to Pennsylvania" (Reference in Lutheran Church Book of Hundsbach).

Ilbesheim (Kreis Landau)

CATHARINA MEDART—daughter of Johann Adam Medart of Ilbesheim and his wife Margaretha Kuntz—widow of GEORG CLEMENTZ of Ilbesheim, "who (the widow) went to the so-called New Land" (about 1753). CARL MEDART, her brother, "who also (about this same time) went to America"; VALENTIN MEDART, brother of the two preceding, "who also went to the New Land" (Document dated May 19, 1758).

JOHANN VALENTIN CLEMENTZ—son of Sebastian Clementz of Ilbesheim (died 1760)—"who went to the so-called New Land" (about 1754). [*Valentine Clementz*, Ship *Neptune*, September 30, 1754.]

BERNHARD and JOHANN ADAM WUERTENBECHER—sons of Johannes Wuertenbecher of Ilbesheim and his wife Anna Maria—"went to the so-called New Land" in May, 1753.

HANSS GEORG KAST—son of Hans Georg Kast of Ilbesheim and his wife Margaretha Doerner—"who traveled to America already in the year 1753." The Manumission Protocols of the Duchy of Zweibruecken give the year of emigration as 1749. However, the emigrant is presumably *Hans Jerg Kast*, Ship *Edinburgh*, September 16, 1751.

ANNA BARBARA KLUND—daughter of Johann Adam Klund, master shoemaker at Impffingen—"who went to the New Land" (about 1753).

ADAM HAHN, linenweaver, "who already in the year 1753 went to the so-called New Land." He was the son of Johann Nicolaus Hahn and his wife Anna Catharina Heb.

JULIANA CLEMENTZ—daughter of Johann Adam Clementz of Ilbesheim and his wife Anna Maria Knoll—and wife of VALENTIN ZAHNEISSEN, "who went to the so-called New Land" (about 1754). According to the ship lists her husband came along: *Vallentin Zanzichel*, Ship *Barelay*, September 14, 1754.

MARIA CATHARINE DOERNER—daughter of Bernhard Doerner, citizen and master shoemaker of Ilbesheim and his wife Catharina Pfuster—"who was married to NICLAUS FASS and is in the New Land." [*Nickel Fass*, Ship *Royal Union*, August 15, 1750.] JACOB DOERNER, her brother, "who likewise went to the so-called New Land." [*Jacob Dorner*, Ship *Phoenix*, November 2, 1752.]

PETER FRUTSCHY, of Ilbesheim, after the death of his wife Anna Regina Obert, went, with his daughter Elisabeth (born at Ilbesheim April 11, 1747), "secretly, and contrary to the governmental prohibition, to the New Land." [*Johann Peter Frutzuy*, Ship *Neptune*, October 7, 1755.]

WILHELM MICHAEL, master shoemaker of Ilbesheim, "went to the so-called New Land" (about 1754).

SEBASTIAN DOERR—son of Jacob Doerr of Ilbesheim and his wife Maria Catharina—"who learned the cooper

trade and became a journeyman in the year 1749 and from here traveled to America."

Impflingen (Kreis Landau)

MARGARETHA BOSSERT—daughter of Johannes Bossert of Impflingen and his wife Margaretha—"who went from here (Impflingen) to America" (Document dated February 19, 1755).

Kandel (Kreis Germersheim)

LUDWIG EINSEL, baker, born at Kandel June 28, 1726, "at this time established in America, in the Province of New York, at Rhinebeck." [*Johann Ludwig Einsel*, Ship *Duke of Bedford*, September 14, 1751.]

JOHANN DIETHER BEYERLE—son of the blacksmith Simon Beyerle of Kandel and his wife Anna Catharina Einsel—"who has been now for some years in America" (Document of 1782). [*Dieter Beyerle*, Ship *Crawford*, October 14, 1769.]

GEORG LEONARD ZOLLER—son of Leonard Zoller, citizen of Kandel and his wife Maria Odilia Weiss—"now 19 years absent and in America" (Property Inventory of 1784). [*Geo. Leonard Zoller*, Ship *Hamilton*, October 6, 1767.]

FRIEDRICH BEYERLE—son of Johannes Beyerle of Kandel and his wife Anna Maria Stoll—"now (1789) 16 years absent and his residence unknown." This is presumably *Frederick Beyerle*, Ship *Union*, September 30, 1774.

ANNA ELISABETHA FAUBELL—daughter of Nicolaus Bald, citizen of Kandel, and his wife Anna Maria Jooss—"wife of Johannes Faubell, former citizen here (at Kandel), who went together to the New Land" (Document dated May 17, 1756).

JOHANN DIETER ROEDEL—son of Georg Simon Roedel of Kandel and his wife Anna Apollonia—"now in America" (Document dated 1789). His brother GEORG FRIEDRICH ROEDEL was "also in America."

Of the six children of Jacob Burg, shoemaker at Kandel and his wife Apollonia Einsel, a document dated August 8, 1792, reports them all "absent in America." Their names were PHILIPP JACOB BURG, ELISABETHA MARGARETHA BURG, MARIA ELISABETHA BURG, JOHANN GEORG BURG, MARIA CATHARINA BURG, and MARIA MARGARETHA BURG.

Kleinbundenbach (Kreis Zweibruecken)

MARIA CATHARINA GERLINGER—daughter of Philipp Jacob Gerlinger of Kleinbundenbach and his wife Agnes Kaercher—married to ANDREAS GREINER (born at Diemeringen in Alsace), emigrated (before 1752) to America. Both were living in Whitmarsh Township, Philadelphia County, Pennsylvania. [*Andreas Creiner*, Ship *Phoenix*, September 15, 1749.]

NICKEL KAERCHER of Kleinbundenbach, "has gone to America now many years ago" (Document dated 1796). Presumably *John Nicklas Kargher*, Ship *Richard & Mary*, September 26, 1752.

Kleinich (Kreis Bernkastel)

JOHANN NICKEL BEYER—son of Matthias Beyer of Kleinich—along with JOHANN GEORG BAERTGES—son of Matthias Baertges from the same place—are permitted by the Sponheim Government of Trarbach, April 27, 1748, to go away to Pennsylvania, "in order to perfect themselves in their chosen trade." Yet in case they do not return within three years, they must buy themselves free of vassalage, toward which end their coming inheritance is sequestrated. Under the same conditions, with a permit

dated May 14, 1748, MICHAEL BAERTGES, brother of the above Georg Baertges, tanner by trade, was able to emigrate to Pennsylvania. [*Michael Bartjes*, Ship *Two Brothers*, September 15, 1748.]

On the same proviso, with permit dated March 18, 1748, JOHANN NICKEL NEU—son of Christoffel Neu of Kleinich—weaver by trade; likewise JOHANN PETER VELTEN (FEHLTEN)—son of Conrad Velten of Kleinich—shoemaker by trade—were permitted to emigrate to America. [*Peter Felte*, Ship *Two Brothers*, September 15, 1748.]

According to a permit from the Trarbach Government, dated April 26, 1741, JOHANN CONRAD LAHM, tailor—son of the turner Peter Lahm of Kleinich; likewise the linenweaver JOHANN MICHEL NEU—son of Philps Neu from the same place; and JOHANN MATTHIAS BAYER—son of the mason Matthias Bayer of Kleinich, were permitted to emigrate to Pennsylvania. Yet in case they did not return in two years, their manumission had to be paid (cf. above). The emigration of all three persons is documented in the official records. Matthias Bayer and Johann Michel Neu are said, however, to have died soon after their arrival in America. [*Johann Konrad Lahm*, Ship *Europa*, November 20, 1741.]

Klingen (Kreis Bergzabern)

ANDREAS FROHNHAEUSER—son of Mathes Frohnhaeuser and his wife Maria Catharina Altschuh—"who has been in the New Land 25 years" (Inventory of 1774).

MICHEL STUEBINGER—son of Andreas Stuebinger of Klingen—is "now in the so-called New Land" (Document dated September 15, 1756).

GEORG FISCHER—son of Philipp Fischer of Klingen and wife Anna Barbara Paul—"is in the New Land" (Document dated July 15, 1786).

Kuebelberg (Kreis Kusel)

JOHANN ADAM WAGNER—son of Theobald Wagner of Kuebelberg and wife Barbara—"married at Schmittweiler", is "in the New Land" (Document dated 1758).

Lachen (Kreis Neustadt)

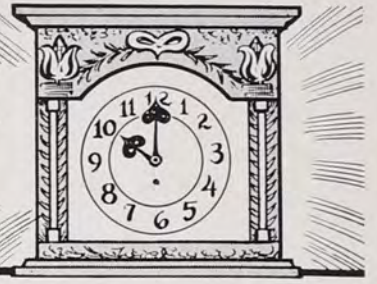
JACOB TRUEB—son of David Trueb of Lachen and his wife Catharina Elisabetha Hammann—"residing in Pennsylvania" (Document dated September 29, 1772). ANNA BARBARA TRUEB, sister of Jacob, "likewise residing in Pennsylvania" (Document dated September 29, 1772). MARIA CATHARINA THEOBALD of Lachen—daughter of Johannes Theobald of Lachen—widow of PETER HAMMANN, went to Pennsylvania in 1764 with her second husband JACOB SAUERHEBER from Hassloch and the children of her first marriage. Johann Jacob Sauerheber was a resident of Maiden Creek Township, Berks County, Pennsylvania. [*Jacob Sauerheber*, Ship *Hero*, October 27, 1764.]

MARIA ELISABETHA SCHUSTER, of Lachen, left her homeland unmarried at the age of 20 years—"now for thirty or more years away from Lachen and gone to America" (Property Inventory of 1784).

ANDREAS JAEGER went from Lachen to America in the year 1764 and took his niece CATHARINA KIRCHER (or KERCHER) with him. The latter married in America JOHANNES BRUNNER of Passyunc near Philadelphia. Andreas Jaeger lived in Upper Paxtang, Lancaster County. [*Andreas Jaeger*, Ship *Britannia*, September 26, 1764.]

The Zehn-uhr Schtick

By Olive G. Zehner



Have you read the superb article "Pennsylvania" by Conrad Richter in the October issue of *Holiday* magazine? If you feel the same way that I do about this great Commonwealth, then Mr. Richter tells all that you have in your heart much better than it has ever been told before. He states that "of the entire state, the northern-central region was my favorite," but when he speaks of the Pennsylvania Dutch area he does so with caressing sympathy and understanding that one knows he is proud of his own people and their heritage. He continually emphasizes the mixture of nationalities and culture all over the state. He tactfully tells of pow-wowing, hex signs, bootleg coal mining, the sects and religions, all without becoming involved in controversy. I like his suggestion that we "re-nickname" Pennsylvania the Liberty State instead of the Keystone State, "not only because it played a leading part in the achievement of independence but for the tremendously varied mixture of its people." Because he has resided in so many parts of the State and because of his great gift of expressing himself so poignantly in the written word, I can think of no one better qualified to speak for us all in telling about Pennsylvania. No matter what your heritage, Quaker, Pennsylvania Dutch, Welsh, or any others, you'll just about "bust a button" when you read this article about our Pennsylvania. The photographs are particularly well chosen also.

PENNSYLVANIA GERMAN SOCIETY

There was an excellent turn-out of members for the week-end meeting of the Pennsylvania German Society held this year at Penn State University despite the fact that the members had to travel quite a distance. In the evening, October 21, Mr. George Korson of Washington, D. C., spoke on *The Pennsylvania German Influence on the Mining Industry*. There was a most successful panel discussion on *The Changing Patterns of Pennsylvania German Culture: 1855-1955*. On exhibit in the Library was a colorful, well-organized and artistically displayed exhibit "Five Basic Motifs in Pennsylvania German Folk Art" by Walter E. Boyer from his collection of Mahantongo Valley Artifacts. The fractur was especially noteworthy.

One of the highlights of the meeting was the opportunity to see the thrilling exhibition "Pennsylvania Painters." This was held in commemoration of the 100th Anniversary of the University and was shown from October to November. It was by far the most rewarding exhibit that I have ever seen. I will be forever grateful for the opportunity of seeing paintings by John A. Woodside, Horace Pippin, John Valentine Haidt, and Linton Park, all unknown to me until now. There were many others newly discovered, of course, and many familiar ones, such as Benjamin West, the Peales, Thomas Sully (represented with the familiar "The Torn Hat"), John Peto, Thomas Eakins, Mary Cassatt and Charles Demuth. There were three paintings that I enjoyed

most particularly. The first was the portrait of "Governor Joseph Ritner" by John F. Francis. This, I suppose, was mainly because Governor Ritner was from my own Berks County and because of the way the artist presented him, even if it was "political propaganda." Francis has painted the portly Dutchman with his hand on the plow, beside a rail fence, with a Conestoga wagon descending the Berks County hills in the background. To me this painting has a winsome, nostalgic appeal.

I enjoyed John A. Woodside's "Country Fair" for some of the same reasons. This shows livestock of all kinds being paraded in a ring on a typical Pennsylvania farm for the benefit of finely dressed gentlemen. There is a beautiful example of a stone bank-barn in the background and also a Conestoga wagon. I liked the artist's technique immensely. The wool on the sheep and the way it was parted down the back of each one contrasted to the smooth feeling of the coat of the horses and the wooden farm implements in the foreground of the picture. It is a picture, I think, that one would never tire of seeing.

I was tremendously moved and impressed by "The Holy Mountain II" by Horace Pippin, the Negro artist. It was one of many of the primitives that this show was especially rich in. It has a lush Rousseau-like quality showing a parade of animals such as in the Hicks "Peacable Kingdoms." I must also mention that the painter-poet Lloyd Milffin and the portraitist Jacob Eichholtz were represented.

HURWITZ ARTICLE

We have been receiving much favorable comment upon Dr. Elizabeth Hurwitz's article and lithodrawings in the last *Dutchman*. Dr. Hurwitz is professor of art education at Kutztown State Teachers College. We had used several of her drawings in the Art Gallery at the Folk Festival this summer.

A wooden box decorated by Zoe Kauffman



