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## Pennsylvania Folklife Vol. 13, No. 4

Earl F. Robacker

Alexander Marshall


Don Yoder

Amos Long Jr.

Susanna Brinton

*See next page for additional authors*

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**Authors**

Earl F. Robacker, Alexander Marshall, Don Yoder, Amos Long Jr., Susanna Brinton, Edna Eby Heller, George L. Moore, and Phil R. Jack

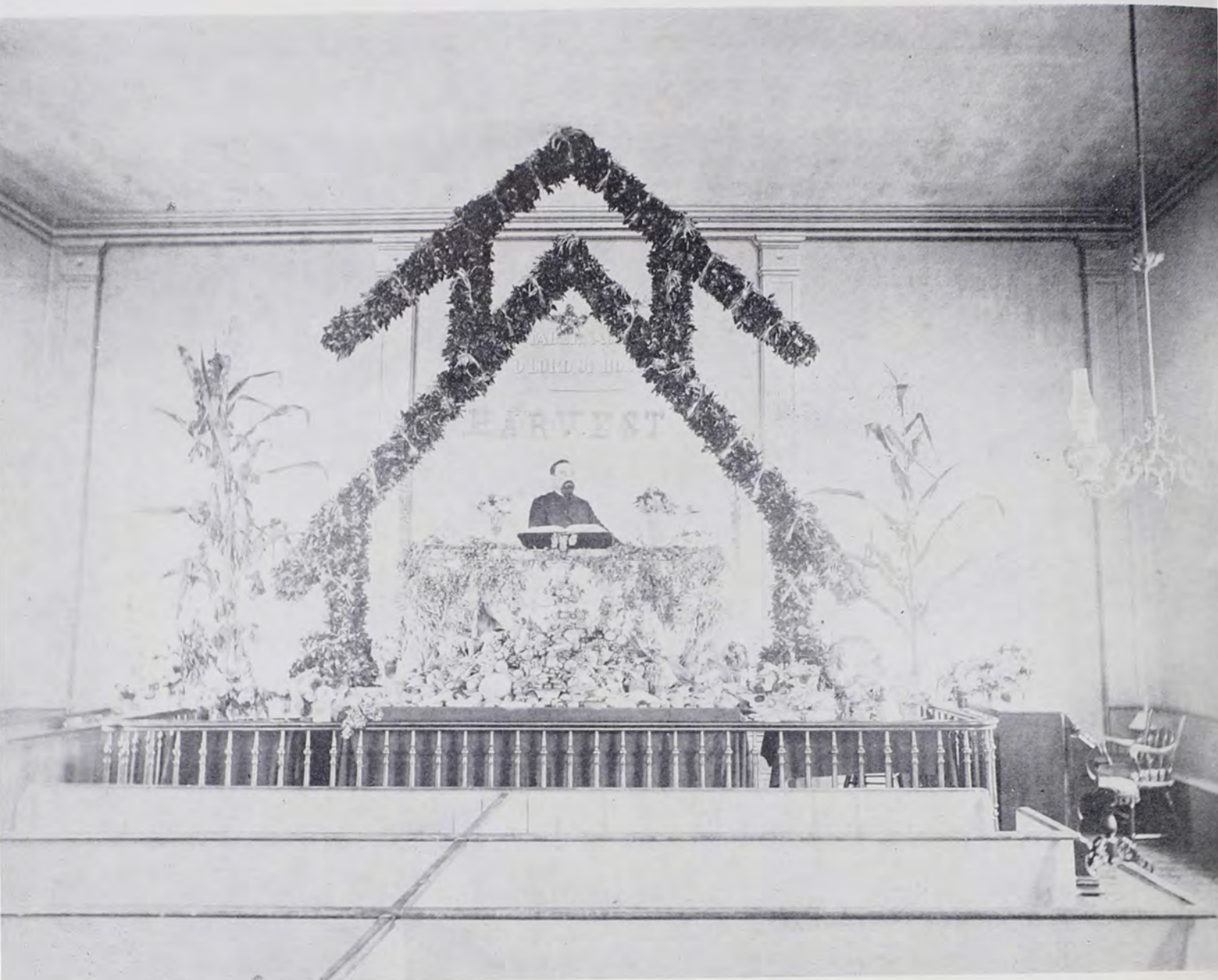
Folk Festival Issue · 75¢

# Pennsylvania FOLKLIFE

JULY · 1964

## HARVEST HOME





## THE PENNSYLVANIA DUTCH HARVEST HOME

New England had its Thanksgiving, Pennsylvania its Harvest Home. The New England festival, which has become the National Thanksgiving on the last Thursday of November, celebrated the Pilgrim Fathers' gratitude for deliverance in the new homeland. Because New Englanders, following the Puritan tradition, refused to celebrate Christmas, Thanksgiving became for them a social festival, with family reunions and turkey dinners, which took the place of the forbidden Christmas festival. Harvest Home, on the other hand, was a summer or early autumn festival, held by Pennsylvania's "Gay Dutch"—the Lutheran and Reformed—in celebration of God's goodness to them in harvest time.

Pennsylvania's Harvest Home was once—in the farming valleys west of the Delaware—more important to Pennsylvania farmers of Dutch tongue than the November Thanksgiving Day, which was looked upon as a dubious and unnecessary, almost resented, Yankee gift. Lutherans and Reformed celebrated Christmas and gave their thanks to

God for the summer's harvest at their annual Harvest Home. Hence for many years they felt no need of celebrating the Yankee Thanksgiving.

The Dutchman called Harvest Home either *Arn-karrich* (literally, Harvest Church or Harvest Service) or *Arn-breddich* (Harvest Sermon). At the service, held on a Sunday or a weekday, anywhere from midsummer through early autumn, the country churches were lavishly decorated with greenery, cornstalks, sheaves of wheat, loaves of bread, and the fruits and vegetables of the harvest. It was almost as if the field and the forest had come to church.

The photograph above shows a Pennsylvania church decorated for Harvest Home sometime in the 1890's or around the turn of the century. It is from the author's collection and has never before been published. Additional photos and a complete history of Pennsylvania's harvest festival customs can be found in the article, "Harvest Home," in *Pennsylvania Folklife*, Vol. IX, No. 4 (Fall 1958), 2-11.—DON YODER.

# *Pennsylvania* **FOLKLIFE**

EDITOR:  
Dr. Don Yoder

DEPARTMENTAL EDITORS:  
Dr. Earl F. Robacker, *Antiques*  
Edna Eby Heller, *Cookery*  
Olive G. Zehner, *Crafts*  
Leroy Gensler, *Design*  
Dr. J. William Frey, *Music*

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*An almost identical pair of two-gallon jars made at Greensboro and New Geneva, Pennsylvania, respectively. Note that while stencils were used, the potter still felt impelled to add a personal touch!*

**All articles shown  
are from the  
Robacker Collection**

*Photos by  
Karas of Yonkers*

*Drinking flask, gallon jug, and six-quart jug. The term "jug," incidentally, in America means a receptacle which can be closed at the top by means of a cork; in England it meant the wide-mouthed container which we call a pitcher.*





*Cake jars: The depressed portion of the top of the first is glazed with Albany slip. Cakes are said to have kept unusually well in these stone containers.*

# STONEWARE—

## *Stepchild of Early Pottery*

BY EARL F. ROBACKER

It is hardly debatable that most of the housekeeping paraphernalia of times gone by, especially the utensils and other trappings of the kitchen, were designed by men; it seems improbable that any woman would willingly have brought into existence the cumbersome iron pots, the unwieldy clay vessels, and the out-size, massive ladles, forks, and dippers necessary for open-hearth preparation of food. Perhaps women were more muscular in the olden days, or perhaps they had no alternative but to bow to the inevitable in the use of ponderous kitchen equipment. Certain it is, however, that while an active man could probably have endured easily the physical stress and strain of getting meals and running the household with the equipment of the times, it is something of a minor miracle that women could and did do it.

Among the heavy objects which had to be used every day were various large crocks, jars, jugs, and pots baked in hundreds of different kilns up and down the seaboard—made of a number of different kinds of clay and with a dozen degrees of professional competence, but having in common a gray surface, blue decoration, and a grainy glaze aptly described, because of its texture, as “orange peel” glaze. Generally speaking, these articles are given the designation of salt-glaze ware or, more accurately, blue decorated, salt-glazed gray stoneware. They are almost always of ponderous weight and substance, but it should be noted that even at their heaviest they are likely to be well proportioned.

Since one of the first things any pioneering community did was to put its potters to work, and since these potters, given different types of clay with which to operate, were likely to turn out greatly varying products, we should probably try to put this stonework into some kind of perspective with its forerunners, its contemporaries, and its successors.

Earliest among native clay utensils in Pennsylvania were articles of redware—apple-butter pots, mugs, pitchers, milk

bowls, etc. Called redware because it emerged from the kiln a brick red which deepened slowly to darker tones, eventually becoming almost black, this ware has long been considered as typically Pennsylvania Dutch as anything could be. It was glazed inside or outside, or both, according to its intended use; it was decorated with slip or by sgraffito (i.e., incised) techniques, or allowed to remain “so”—devoid of decoration.

Comparable clay vessels were made in New York, in New Jersey, and most particularly in Connecticut; in Maryland, in Virginia, and in Georgia. In some cases it is difficult to state with conviction that a piece of Virginia or of Connecticut provenance—but it is very often possible to say that it is not Pennsylvanian because, while the form and proportions may be “right,” the color is not. Only in Pennsylvania did there seem to be just the appropriate amount of iron in the clay—as in the soil generally—to give the distinctive red tone found in Pennsylvania pottery and nowhere else. (See “Pennsylvania Redware” in the *Pennsylvania Dutchman*, Fall-Winter issue, 1956-57.)

Redware may or may not have been the earliest pottery made here by the European colonists. If it is the earliest, the gray stoneware we are considering made its appearance very shortly afterwards. It is curious that while a strong romantic aura seems to attach to early redware, comparatively little thought or publicity has been given to stoneware; it is almost as though a black sheep in the family were being kept in the background. Yet we know that in Pennsylvania the Vickers pottery at Caln, Chester County, was operative as early as 1740; that between 1740 and 1760 pottery was being made at the Cloisters, at Ephrata; that Conrad Mumbauer, in Haycock Township, Montgomery County, was at work in 1760; that a pottery was operating at Wrightstown in 1763. Outside Pennsylvania the Moravians at Salem in North Carolina were making pottery



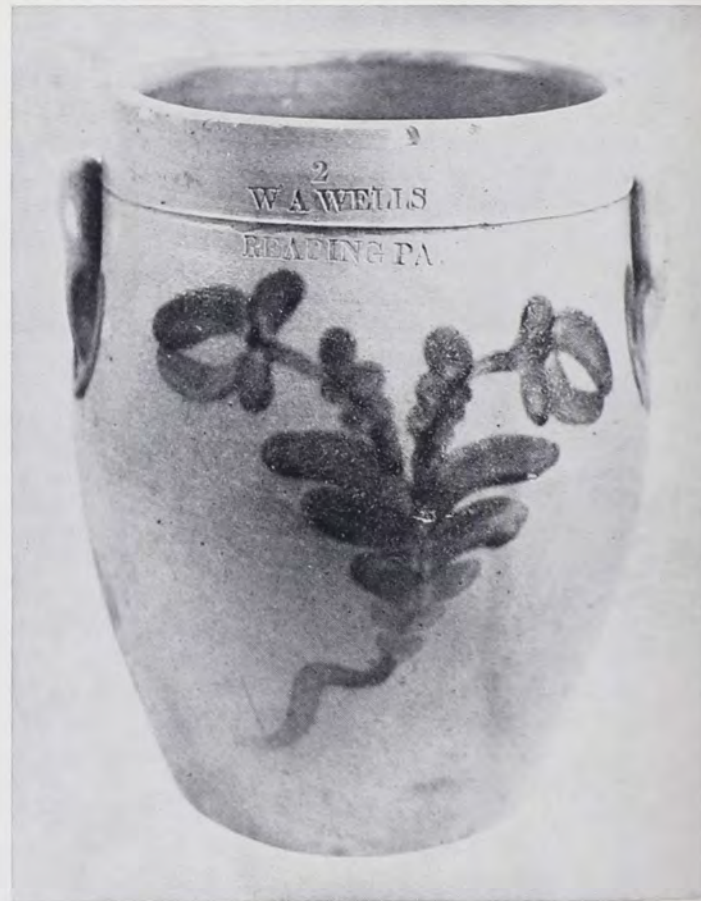
A pair of pitchers with a three-pint capacity each. The sgraffito "John A. Roats" on the second was probably a designation for the owner rather than for the potter—and "Roats" may well have been "Rhodes," spelled as it was pronounced in the Pennsylvania Dutchland!

in 1774, and in New York the early members of the celebrated Crolius and Remney (both names variously spelled) clans were at work in 1775. What is of prime significance in each case is that, while it is redware that is first mentioned in connection with these enterprises, stoneware was being made at the same time. One learns about it, however, only parenthetically, as a kind of after-thought.

Redware, as we have noted, gets its color from iron present in the clay. It is more or less porous, and since it is fired at a low heat tends in addition to be somewhat fragile. In fact, it is only the glaze which makes redware practical as receptacles for liquids. Our generation finds it beautiful, and to a collector its porousness is ordinarily nothing to be concerned about. In its own day, perhaps nobody but the potter was concerned with its esthetic qualities—and even he may not have given the matter conscious thought.

A different set of characteristics is to be found in stoneware. Its color is uniformly a light-to-medium gray, for the simple reason that most of it was made from clay which came from the same gigantic clay bed—a region extending from South Amboy, New Jersey, to Staten Island. Sometimes called "blue" clay, this raw material was fine in texture and uniform in quality. It was widely exported, making its way up the Hudson to rural New York and across to New Hampshire, south to Georgia, and west to Ohio. Where variations in color exist in stoneware, it is almost always because the blue clay has been adulterated or eked out with a local product. Thus, tones of buff, yellow, or brown sometimes make stoneware look like an entirely different genre of pottery.

Stoneware is fired at a high temperature—something in excess of 2100 degrees Fahrenheit. This intense heat bakes



The stamped impression on this tall jar is unusually clear. The ears, or handles, when set close to the jar in this way are stronger than those which are free-standing.





Batter jar in gallon size. It is marked "Evan B. Jones, Pittston, Pa." on the side opposite the spout. The tin cover which was standard equipment on these pancake jars is missing.

Stone glaze with an interesting and apparently early design. The buff tone of the jug indicates a local addition to the gray Jersey clay. It is stamped "H. Weston, Honesdale, Pa."



Whimsical pieces of this kind are usually the gem of any collection. One can but speculate on the "Oh My?"—as applied to the dog, the woman, or possibly the bustle. The cartouche at the top reads "J. B. Pfaltzgraf, York, Pa."

it hard, destroys its porosity, gives it strength, and almost does away with the need for a glaze. In fact, stoneware made from Jersey clay approaches glass in its capacity to resist the absorption of moisture. (It should be noted that stoneware clays of satisfactory quality do exist away from the Jersey blue bed—near Greensboro, Pennsylvania; in the vicinity of Akron, Ohio; and in Clay County, Indiana, to name but a few.)

At 2100 degrees, all colors but one will bake out of any decoration attempted on stoneware—the one being the blue produced by oxide of cobalt. This handicap did not afflict the decorator of redware, who managed to get a considerable variety of color under or with his glaze: green, yellow, brown, cream, and black. As used by the potters, the blue was created by grinding to dust a vitrified product created by burning cobalt ore and sand. This dust was then incorporated in a "slip," a mixture of clay and water about the consistency of cream, and applied to the "biscuit" or raw clay object. There was no opportunity, in applying the colored slip, to correct a faulty brush stroke; the instant the slip was applied the color struck home in about the same way ink penetrates a blotter. In some good, early pieces, potters took the time to incise an outline of the design, filling in the color very carefully. Later, almost all the artistry was performed with a brush, freehand. Not all potters ground their own cobalt; it was being produced and traded in Connecticut as early as 1787.

Glazing pottery by the use of common salt seems to have been an English discovery. One John Dwight, of Fulham, England, used salt to glaze his whiteware pottery at least as early as 1671. The secret of this slightly grainy glaze was jealously guarded for some time, but the secret could

not be kept and many Staffordshire potters were using a salt glaze before the end of the 17th Century.

The method is simple: A quantity of common salt is thrown by handfuls into the kiln midway in the process of firing the green clayware. The salt vaporizes almost instantly and combines with the silica in the clay to form a glaze which is actually fused to the stoneware. (At the temperature at which stoneware is fired, the lead glaze used in redware would be absorbed into the clay.)

It was actually the lead glaze which seems to have done away with redware practically everywhere except in Pennsylvania. Vinegar and other acids started their corrosive action by eating away the glaze on any imperfectly covered spot—and people feared the poisonous effects of lead. It is curious to note that, while even a little lead was presumed to be dangerous, the same housewives who discarded their lead-glazed redware for salt-glazed stoneware preserved pickles by heating the vinegar in a brass kettle and letting the pickles stand in the container until the desired tone of green was obtained!

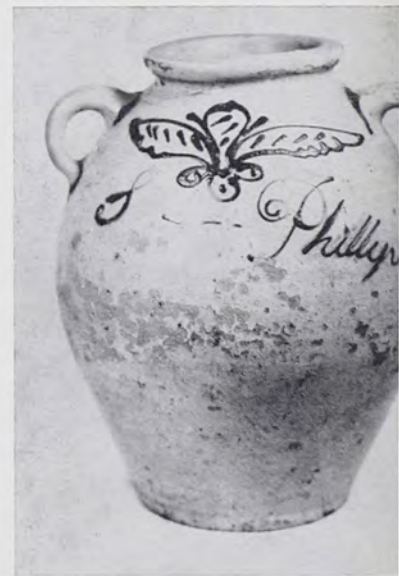
It may be that the Pennsylvanians did not fear lead poisoning, or it may be that they were simply less prone than others to change a familiar practice. Or, it is not at all impossible that they simply liked the warm appearance of redware better than they did the gray and cold, if anti-septic, stoneware. The romanticists would probably prefer this latter explanation.



*A stone churn of four-gallon capacity, unmarked, and a covered meal jar marked "Wm. Moyer."*



*Pickle jars—very often with double incised lines at top and a heavy inside slip glaze in yellowish brown—are seldom marked.*



*A very early jar, with heavy applied decoration. Found in Hawley, Pennsylvania, it may or may not be of Pennsylvania origin.*



Not gray stoneware! The flask is of yellow clay, but has a salt glaze; the redware crock is unglazed outside, lead glazed inside; the little pint jug is glazed with Albany slip.

Just as one particular clay was considered the *ne plus ultra* for stoneware, so one was considered best for a slip glaze when such was desired. This was the celebrated "Albany slip," a fine clay found along the upper Hudson. Salt-glazed vessels were often set in the kiln mouth to mouth, to save space in the firing. Under such conditions, the salt would glaze only the outside of the vessel, and so the inside would first be given a slip glaze—preferably the Albany slip, which produced a rich brown color. Albany slip was also used for categories of pottery other than the one under consideration here.

The blue designs on stoneware range from the crude and the amateurish to the highly competent. Easiest to achieve were simple feather or plume sprays. These, in connection with simple flower forms, took on the aspect of foliage. Among flowers, the rose is most likely to be well done. Birds were sometimes depicted, but less frequently than they were on later slip-glazed crocks and jars. When the maker's name appeared, it was usually impressed by a stamp while the clay was still moist and pliable. Besides the name, the potter's address was sometimes given, and now and then a special cartouche or "touch" identifying the output of the pottery. The capacity of crocks and jugs was often indicated by a stamped, drawn, or incised numeral. In later years, stencils were often used to apply the color.

Stoneware is to be found in great variety—but with the large, heavy, utilitarian pieces way out ahead. There seems to be a vessel for every household need, from butter churns and crocks to jugs for molasses and vinegar or spirits, and pots for mincemeat, pickles, and so on. As was the case with redware, the potter sometimes indulged his fancy by making one-of-a-kind ornamental objects—penny banks, toys, and the like.

Like redware, however, stoneware had its day and ceased to be. As long as it was thrown on the potter's wheel, each piece had the charm of an individual creation, and the occasional lopsidedness or other irregularities merely lent an endearing character to the work of the artisan. However, by the end of the 19th Century the old-time potters were disappearing. Glass receptacles, as well as those of china or porcelain, enameled wares, and a great variety of household containers were sanitary, easy to handle, and light in weight. They effectively put an end to the day-

by-day use of the heavy stoneware which had been around so long.

All this is not to say that clay jugs and jars and pots are no longer made. They are made—often in an off-white and brown combination, in shapes which approximate those of their stoneware prototypes, but they are mass-produced and for the most part lacking in any appealing quality. Certainly they have as yet cast no spell over the antiques collector!

Readers interested in pursuing further the subject of stoneware will find the following volumes of help:

- Barber, Edwin Atlee, *Tulip Ware of the Pennsylvania German Potters*. Philadelphia: The Pennsylvania Museum, 1903.
- Bridenbaugh, Carl, *The Colonial Craftsman*. New York: New York University Press, 1950.
- Clement, Arthur W., *Our Pioneer Potters*. New York: Published by the author, 1947.
- Comstock, Helen, Ed., *The Concise Encyclopedia of American Antiques*, Vol. I. New York: Hawthorne Books, not dated. Good section on stoneware, but the writer appears to lean heavily on Ramsay, *q.v.*
- Christensen, Erwin O., *Early American Designs, Ceramics*. New York: Pitman Publishing Corporation, 1952.
- Christensen, Erwin O., *The Index of American Design*. New York: Macmillan, 1950. Both the Christensen books are noted for their excellent illustrations.
- Lichten, Frances, *Folk Art of Rural Pennsylvania*. New York: Charles Scribner's Sons, 1946.
- Ramsay, John, *American Potters and Pottery*. Boston: Cushman and Flint, 1939. Textual material is excellent; system of indexing potters and potteries hard to follow.
- Rice, A. H., and Stoudt, John Baer, *The Shenandoah Pottery*. Strasburg, Virginia: Shenandoah Publishing House, 1929. More or less subjective in treatment, but a good reference work.
- Spargo, John, *Early American Pottery and China*. New York: Century, 1926. Probably the "standard" work on pottery.
- Watkins, Lura Woodside, *Early New England Potters and Their Wares*. Cambridge: Harvard University Press, 1950.

# THE DAYS OF

By ALEXANDER MARSHALL

HABITS AND MANNERS OF THE PEOPLE  
OF CHESTER COUNTY 75 YEARS AGO

Correspondence of the  
Daily Local News, December 15, 1877

I

Mr. Editor:—I cannot speak with certainty of the whole extent of the county, but of a boyish acquaintance of an agricultural district embracing about ten miles in diameter, northwest of Downingtown.

The inhabitants consisted of Irish, Scotch, English and the descendants of the said nationalities. They were generally Presbyterians—and worshipped at Brandywine Manor, under the pastoral care of Rev. Nathan Grier. As many of the congregation resided five or six miles from the place of worship, two services were held every Sunday, with an intermission of twenty or thirty minutes between them. But two families in the congregation had carriages. The people went to meeting either on horseback or on foot. It was very common for a man and his wife to ride on the same horse, he in the saddle and she on a small quilt, or some substitute for it, behind him. Sometimes the husband would ride on one horse with a little boy or girl behind him, and the wife on another horse with an infant on her lap and a boy or girl behind her; thus the whole family would go to meeting. Sunday Schools had not then been introduced, nor for many years afterwards. Tract Societies and Bible Societies preceded the Sunday School and paved the way for it. There were no tramps in those days, that is an outgrowth of later and more refined civilization. Very strict economy was practiced, and necessarily so. Sheep were kept on every farm, the wool was colored, carded and spun in the family, wove at a farm house in the vicinity, and had to be taken many miles to be pulled; from this the

The last quarter of the 19th Century brought a wave of historical reminiscence to the United States. Evidenced in the Centennial—the nation's one hundredth birthday—and in the new county histories of the 1870's and 1880's, it was also found on the local level in recollections of the older inhabitants which from time to time appeared in the county newspapers.

One of the best of these deals with rural life in north-western Chester County, Pennsylvania, in the upper Brandywine Valley, in the period 1800-1825. Two articles are involved—one by "Monitor" entitled "Habits and Manners of the People of Chester County 75 Years Ago," which appeared in the *Daily Local News* of West Chester, December 15, 20, and 28, 1877, and January 5 and 12, 1878. The other, entitled "The Days of Auld Lang Syne, Recollections of How Chester Countians Farmed and Lived Three-Score Years Ago," is signed by Alexander Marshall. Since they are obviously from the same pen, with some items expanded and some minimal duplication, I have included both under the latter title. Together they give us an unmatched picture of pioneer life among the Scotch-Irish Presbyterians of the upper Brandywine Valley in the opening years of the 19th Century.

In 1877 Alexander Marshall was one of the oldest residents of West Chester. Born March 23, 1797, in West Nantmeal, now Wallace Township, Chester County, he was the son of Alexander Marshall, Sr., a native of Glasgow, Scotland, and a "flax-hackler" by trade, who emigrated to Pennsylvania just after the close of the Revolution and settled in Chester County. He was married to Jane Johnston, to whom he had 11 children, 6 sons and 5 daughters, of whom Alexander, Jr., was the fifth.

Alexander Marshall, Jr., grew up on the farm, kept country store, conducted a nursery business and a brick manufacturing plant, edited farm and literary papers in Chester County, served as Justice of the Peace, and was elected Clerk of the Orphans' Court of Chester County in 1845, when he moved to West Chester. In Futhey and Cope's *History of Chester County, Pennsylvania* (Philadelphia, 1881), he was described by the editors as "a happy type of the old-school gentleman," and "the oldest man living in the county who has been connected with the press." Several historical sketches by him appeared in the history. He was also, with the printer Nathan Siegfried, founder of *The Literary Casket and General Intelligencer*, 1829-1830, published at the Yellow Springs, now Chester Springs.

He died in West Chester, July 17, 1881. An obituary appeared in the *Daily Local News* for July 18, 1881. See also Futhey and Cope, *op. cit.*, pp. 178, 329, 411, and 652. Our thanks to the Chester County Historical Society for permission to reprint these invaluable articles. —Don Yoder

The illustrations for this article come not from Chester County but from Henry Lee Fisher's memories of his boyhood days in Franklin and York Counties, Pennsylvania, west of the Susquehanna. They appear in his volume of Pennsylvania Dutch dialect poetry, 'S *Alt Marik-Haus Mittes In D'r Schtadt, un Die Alte Zeite.* E'n Centennial Poem in Pennsylvania Dutch, In *Zwe Dhel* (York, Pennsylvania, 1879).

# AULD LANG SYNE

Edited by DON YODER

family were clothed in winter. Flax was grown on every farm; broke, swingled, hatched and spun in the family, wove in the neighborhood, bleached and made up for family wear.

The greatest kindness and good neighborship existed among the people. They helped each other in harvest until all the grain was secured. If one had a calf, a lamb or a mutton to kill, he would keep but one-quarter at home and send three-quarters to his different neighbors. No account was kept of this; it was sure to be returned in kind. And at the Fall butchering distributions were made in the same way; beef, pork and sausages were distributed with a liberal hand, which were sure to be returned in kind. No weighing was resorted to, nor any account kept of these things. Fruits of different kinds were distributed in the same liberal manner. Chopping matches once were common in the Autumn. Five or six neighbors would collect by invitation at one farm on an afternoon, cut and split as much fire wood as would serve for the Winter and get a good supper. On another afternoon the same parties would cut and split wood for another of the parties, and so on until all were served. Corn huskings were conducted in the evenings in the same manner, at these the daughters would participate, and if a young man got a red ear of corn, it was a sure passport for a kiss from some of the young ladies in the company. If a young lady got a red ear, it was modestly concealed. A farmer of that day would have considered it highly offensive to be offered pay for his surplus fruit, it was a source of pleasure to have it to give away.

The bolts and latches on house doors were mostly made of wood. The latch string then was a reality and had a meaning when it hung out, as it usually did. The people ate rye bread and corn mush and milk. Very little wheat was grown, just an acre or so well manured, for cakes and pies. Liming land was just begun as an experiment, and soon made its mark on the farming interests of the neighborhood; and plaster of Paris was about being introduced. As good crops are grown there now, as in most other sections of the county, and the people live as well and show other signs of prosperity.

MONITOR.

## II

Daily Local News, December 20, 1877

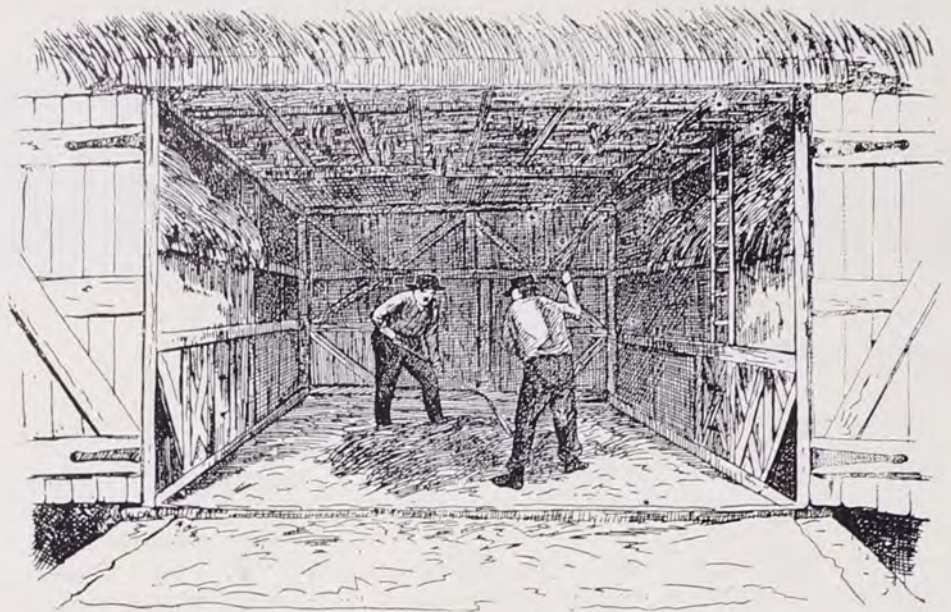
Their plows had wooden mould boards; corn cultivators had not then been invented. For harrowing corn they used the spike two-horse harrow, with the middle teeth taken out, and one horse walked on each side of the row of corn; a boy followed after to straighten up the corn that was covered or displaced.

There is not much improvement in the farm horse from that day to this, except that the present one is larger and heavier. The farm horse of that time was something after the style of the English hunter, some mixed with the Canadian blood, all active and suited to the saddle or the plow. The farmer raised all his own stock and had some to sell. The price of horses ranged at between thirty and fifty dollars, and if an extra fine one sold for one hundred dollars it was talked of all over the neighborhood, and people would



*TWO ON A HORSE. The husband and wife many times horsebacked together.*

*FLAILING IN THE BARN,  
a winter task.*



go [miles] to see it. Cows were of the common scrub or native breed, and some very good milkers among them; they sold from ten to fifteen dollars each. Swine were of the long nose, long legged, and flat sided breed, and killed at one and a half and two years old. Sheep were of the common breed—there were no Merinoes, Bakewells, South-downs, nor Cotswolds.

Rye, wheat and oats were threshed with flails, and some were beginning to tramp out with horses. Corn was shelled on a spade or shovel on the end of a washing tub, and sitting astride of it, with a grain bag folded for a cushion.

Apple paring and boiling apple butter parties in the Autumn were occasions of great amusement for the young people. Copper and brass kettles for the purpose were scarce and loaned from one family to another. One family owned one that would hold a barrel. This was in great demand. In the same family was a middle-aged Irish woman named Sally, and she had to go with the copper kettle to see that it was properly taken care of and not burnt. Sally had a large stock of ghost stories which she delighted to tell and was eagerly listened to, and made such an impression on the smaller members of the family that they were afraid to go to bed by themselves. A part of the apple butter always accompanied the kettle home as a thank-offering.

The spinning wheel was an institution of much importance as a household implement in the way of domestic industry, and also for its musical qualities. In the evening when a lighted candle was placed on the little round candle stand in the sitting room and two or three flax spinners sat around it with their wheels, at full speed, the music was charming. The spinning of flax was an art not easy of attainment by every one to reach. To spin yarn of three dozen "cuts" to the pound required an adept in the art, and as much brains, as good an eye, and as delicate a touch of the fingers, as to play on the piano.

If half a dozen such flax spinners as we had then, with their wheels, were to occupy the platform of our Horticultural Hall of an evening, they would draw a larger crowd of people than the best concert that can be gotten up at this time. Spinning was then a trade, young women went out to spin by the week. Twelve "cuts" was a day's work, six dozen a week's work, which was generally accomplished

in five days. Sometimes a farmer's wife would send out to each of her neighbors' daughters enough flax to make a dozen cuts, to be spun and brought home on the afternoon of a certain day named; the girls would spin the yarn and take it home at the appointed time, get a dish of tea, have a pleasant chat and warm up previous acquaintances. In the evening the young men would convene by invitation and have a pleasant time—this was termed a "spinning bee," and the lady of the house thought she had gotten her yarn spun very cheap.

The tow from the hatchel was also spun into yarn by a slower movement of the spinning wheel; eight "cuts" of this were called a dozen; part of it was colored with copperas and wove in stripes. This was made into trousers for men and boys, and worn without suspenders. The trousers were made broad-fall, with the left hand corner sewed fast to the waist band, one button at the right hand corner and one button on the waistband; they were of mettle, with eyes, and imported. One pocket on the right hand side. Suspenders had not then come into fashion.

MONITOR.

### III

Daily Local News, December 28, 1877

Although the working clothes of the people were of the coarser and cheaper quality described, they had better and finer ones for Sunday to go to meeting, and took good care of them, making one suit last many years. These were of imported stuffs and cost money. The older men wore breeches with silver knee buckles, long stockings and fair top boots; the vests were worn very long with scalloped points at the bottom. The women usually had silk for a wedding dress which was worn afterwards only on great occasions; calico was their customary Sunday dress. Some had their silk dresses made with trains to sweep the ground. For petticoats they wore a stuff chained with flaxen yarn and filled with woollen, called linsey woolsey, a short gown over this was a common every day wear; the short gown was something similar to the modern sacques.

There were no shoe stores; the farmer went to the tannery and bought sole-leather, upper do., and calf-skin. The shoemaker came to the farm house to make shoes for the family, which would sometimes detain him one, two, or

three weeks, while several other families were waiting for him to make their shoes. After making all the new shoes, he would half-sole and mend up the old ones. These protracted visits, he was called on to make twice a year, Spring and Fall. Women's feet were then satisfied with good calf-skin shoes, and leather strings. Values at that time [were] estimated by pounds, shillings and pence. Store goods were all sold at prices named in this way—"one shilling and tenpence, ha'penny, three and ninepence, seven and sixpence." The currency in circulation was Spanish dollars, halves, quarters, eighths, and sixteenths. The change from English to Federal currency was just about taking place and the storekeepers marking their goods in dollars and cents; this was a great annoyance to shoppers. When the price was told in cents, they could not readily estimate it in pence and decide whether it was cheap or dear, and did not know what piece of money to offer in payment. Women often talked this matter over and complained about it.

Men and boys clothing were made up on the same system as their shoes; the tailor would come to the farm house, measure, cut, and make the garments, and be detained a week or more. The tailor and shoemaker were a sort of newspaper, what gossip they collected in one family they would detail in the next, and gather a little more for the third. There had been no newspaper published in Chester County until about that time. The writer well remembers of Charles Mowry calling on his father, soliciting subscribers for the "temperate Zone." He promised to do that as soon as the time expired for which he had paid for the "Pennsylvania Gazette," published in Philadelphia, he would then take Mr. Mowry's paper. It would have been extravagant for a farmer then to take two newspapers at the same time. The "Pennsylvania Gazette" was a weekly paper, not so large as the Local News.

Floor carpets had not then come into use whilst oak boards were used for flooring and the floors were scrubbed every Saturday and sometimes oftener and ornamented with pewter sand in the shape of birds, flowers, stars, &c., this required some dexterity of hand as well as inventive genius of the brain.

Easter Sunday was looked forward to as a coming event of great importance, the boys watching hens' nests and

hiding eggs, and mothers complaining that they were getting no eggs to send to the store. On the morning of that day the boys would come into the kitchen with their hats full of eggs, and the one who could count the largest number was the best fellow. Then the boiling and coloring commenced through much excitement. Onion shells or walnut hulls were used for coloring, some initial letters were first marked on the eggs with tallow to prevent that part from taking the color, and other fancy marks were used. [MONITOR.]

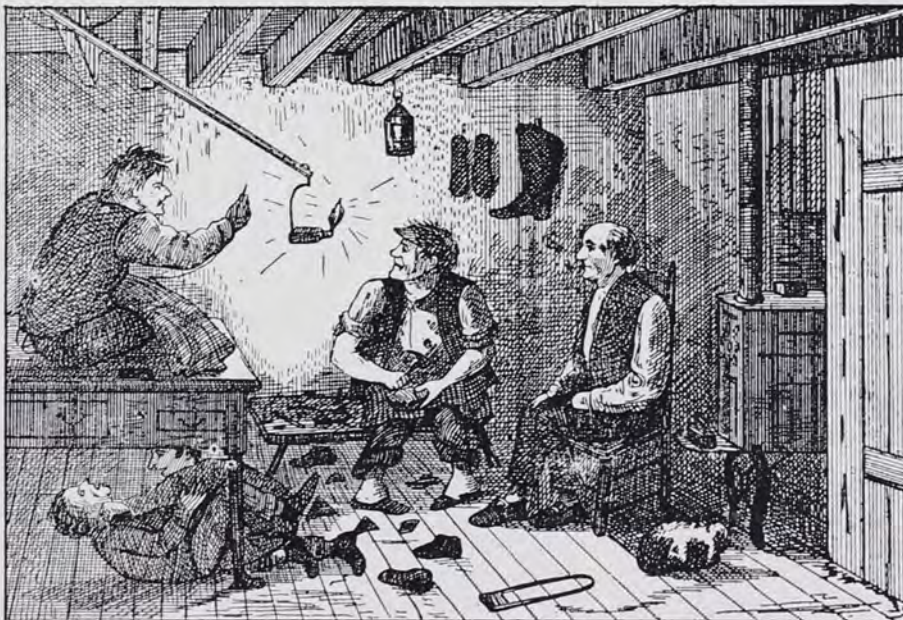
#### IV

Daily Local News, January 5, 1878

Farmers turned out to the roads and woods in the spring of the year, as soon as the grass began to grow and the trees put out buds, cattle, sheep and colts. Each farmer had his particular ear-mark for his calves and sheep, and sometimes swine. Cow bells were put upon the cattle and sheep bells on the sheep. The cows that gave milk were hunted up every evening, unless they came home voluntarily; this was a job for the cow boy.

Cooking was done on the hearth of a large fire place in the kitchen. An iron crane was erected on hinges on one side of the fire place so as to swing over the fire; from this was suspended chains or hooks on which to hang the pots and kettles. Roasting and sometimes baking was done in Dutch ovens, they had cast iron lids, turned up all around, so as to hold live coals of fire to furnish the top heat. Mush and milk constituted the common everyday supper for the farmers' families; the mush was made about the middle of the afternoon so as to boil it thoroughly, and then the pot was raised a few links higher to keep it warm until supper time. Butter, meat and cheese were eaten with bread, but only one at a time; to have eaten both butter and meat at the same time would have been extravagant. Rye properly prepared was a substitute for coffee. This was used only for breakfast. Real coffee was used for strangers—sometimes half and half.

Farmers' wives and daughters were always seen in the harvest fields, and made full hands at reaping and hay making; they would sometimes work in the field until ten



THE SHOEMAKERS AND TAILORS BOARDED AROUND, LIKE THE COUNTRY SCHOOLMASTER.



*HARVEST TIME. The line of cradlers advances and the women follow with rakes. Note barefooted water-carrier under the tree to left.*

o'clock, and then go to the house and get dinner for a dozen hands by twelve o'clock, and be ready to go out again at two o'clock; there were no dispeptics then.

Doctors were few and far between. The writer knew of but two within reach, and they lived eight miles apart. The accouchment of women was generally attended to by midwives who had attained some skill in the profession. A man might be seen once in a while galloping along the road with a midwife on his horse behind him in post haste, much to the amusement of those not interested. The midwife's fee was one dollar, whereas the doctor's would be from three to five dollars. The midwives doctored many of the small children, and would stay several days to nurse them.

The smaller children sat on the floor to eat their meals until they were large enough to stand at the table and handle a knife and fork or spoon, and when they had grown large enough to sit on a common chair and eat like other people, they were permitted to do so at the table. There were no high baby chairs at that time, and when strangers visited the family the children all waited until the grown-up people had all eaten, and then they were duly provided for. It was the same way when one family visited another; the children of both families would wait until the grown-up people had eaten, and then they were served in such manner as suited their ages.

Children were taught to be obedient to their parents and mannerly to all they met. On their way to and from school, or elsewhere, they were instructed that if they met anyone, to say "good morning sir," or "good morning ma'am," as the case might be, and in the evening to say "good evening," and say it respectfully. The teacher also

felt it a part of his duty to instruct in good manners and politeness; he would sometimes instruct the boys how to make a bow in going into company, and the girls how to make a courtesy, and would repeat these exercises until he was satisfied of their proficiency. MONITOR.

## V

Daily Local News, January 12, 1878

In conclusion, we will gather up such crumbs as have dropped by the wayside, and omitted in their proper places.

In the summer time on a fine Sunday morning three or four women or girls might be seen walking three or four miles barefooted on their way to meeting, carrying in their hands, tied up in a handkerchief, their shoes and stockings[,] and when within a half a mile of the meeting-house, turn aside into a woods to a stream of water, wash their feet and put on their stockings and shoes; this was not done so much for economy as to make the better appearance at meeting, for they would wear them all the way home.

When families visited each other, when there was snow, it was mostly done on two-horse sleds, some few families had two-horse sleighs; but one-horse sleighs had not then been invented.

Much of the corn was shelled in the evenings, in the kitchen, and the little boys would exercise their architectural skill in building cob houses and enjoyed it very much.

Every man was his own banker, his safe was a stocking leg tied at each end with a bag string made of thrums and deposited in the bottom of a chest, and more secure there than would be now in a burglar-proof safe.

Pewter plates and spoons were used in common for every



day. Some families had moulds for running spoons, and when they got broke or badly bent, would melt them in the fire shovel and mould them over again. Almost every family had a set of china, or porcelain ware, but these were too costly for common use; they were all imported. Some of the pewter plates were heirlooms that had passed through several generations—some even grace the kitchen cupboards of the present day. Some of the table knives were made extra wide at the point, and rounded on the back, so as to be a good substitute for a spoon in eating; there were no four-tined forks then and the knife was put to the mouth without shocking the refined tastes of anyone.

Some laboring men traveled in the winter in search of work, but there were neither common tramps or beggars; they wanted work, and would ask: "Can you till me where I could git iver a barn to thrash," and in many cases carried their flails with them.

The Psalms of David, were in common use in the services at the meeting house. One of the elders led the music and would read out but one line at a time; but few people carried their psalm books with them; they were more likely to carry their pocket Bible and mark the text. Children were frequently questioned after returning home if they remembered where the text was. My mother had a music book made with a pen containing several long metre tunes,

such as Old Hundred, Mear, &c., which had been used in her school-girl days. The bars, cleffs and notes were all in regular order.

There was very little ostentation about burying the dead. No ice was used as there were no ice houses. The measure was taken on a stick, with a notch cut for the width, this was sent to the cabinet maker, he was not called "undertaker" at that time; a similar measure was sent to the grave-digger. The coffins were made of walnut and polished; there were no boxes to enclose the coffin; the coffins were not lined nor cushioned; a few shavings were put under the head for a pillow; a winding sheet was substituted for a shroud. The hearse was as simple and primitive as could be imagined, an axle-tree, two wheels and shafts, with a frame to secure the coffin from moving, fastened by wooden screws. The cabinet maker walked and led the horse, though some times he would ride another horse and lead the one to the hearse. Corpses were "waked" at nights until the funeral. Mourners, as well as other[s], followed on horseback.

I now appoligize to the reader for being so tedious, though I have been as brief and faithful to facts as a recollection from that time to this could warrant. The reader will make his own comments on the improvements and follies between that time and the present. MONITOR.

## RECOLLECTIONS OF HOW CHESTER COUNTIANS FARMED AND LIVED THREE-SCORE YEARS AGO

By ALEXANDER MARSHALL

Daily Local News, June 30, 1879

No. I

I was born in West Nantmeal township, now Wallace, in Chester County, Pa., on the 23 of March, 1797, on a farm on the right bank of the Brandywine, and remained on the farm until I was a young man, so that my recollections about farming and farm implements, as well as manners and customs of the people, runs back to the commencement of the nineteenth century.

The land in that section of the county was then poor; farms were divided into large fields, fenced with split rails put up in the worm style. It was considered an artistic matter to lay out a worm fence, and not every blockhead could do it in an artistic manner. A measure of four feet, or four and a half feet, as might be decided on, was used to space one line of corners from the other; the more worm given the better the fence would withstand the storms and the friction of the cattle, but would require more rails to build it.

As a natural consequence, where land is poor briars and weeds thrive well, and there were usually a considerable margin of these on each side of the fence.

The crops cultivated were corn, rye, buckwheat, oats, potatoes and flax. Wheat was cultivated in small patches that could be well manured. The four first named were the principal ones grown for sale; potatoes and flax were grown for home use. In preparing ground for corn, the field was divided unto six-foot lands, two furrows were backed up by the plow, and sometimes, but not always, two additional ones. These were crossed by a single furrow about three, three and a half, or four feet distant from each other. In these the corn was planted at the crossings, about four grains to a hill. The middles in the six-foot lands were plowed out after the corn was planted.

Rye was in part cultivated by plowing a field, or part of one, after corn planting was over; and then cross-plowing it again early in August, and later by either plowing or harrowing in the seed. In either case the surface was left in six-foot wide lands; this was necessary in harvesting, that each reaper should do his duty and keep a straight line. A part of the corn field was usually appropriated in seeding down to rye. It was done in this way:—The farmer would go along between the rows of corn, the way they were six feet part, and scattered the seed by hand for several lands, not more than would be plowed in that day; and then with two horses to a plow, tandem, a boy riding on the leader and lines to the other horse, splint baskets over the horses mouths, commence plowing in the rye, going as close as possible to the row of corn and the clearing-up furrow in the middle, and afterward with a pronged hoe cover the grain between the hills of corn. My recollection is very vivid of riding the leader horse on such occasions. The ears of corn broken off by the horses were gathered up, and such as were in proper condition for boiling were used for that purpose, and the remainder fed to stock.

That part of the corn field not seeded to rye was in the following spring appropriated as follows:—A small portion was seeded to flax, another small portion planted with potatoes, and the balance seeded to oats.

When ripe enough the corn was topped, that part of it above the ears cut off, tied in small sheaves and shocked, the stump was bladed, tied in small sheaves and hung on a stock to dry. As soon as properly cured, these were removed to the barn.

Farmers depended on watered meadows for hay and were very careful of every blade of cornfodder, and of husks, too. Rye harvest was a very important period, both economically and socially. Two, three or four farmers would club their forces into one company. To-day they would

work for A, to-morrow for B, next day for C, and so on, helping each other until all had finished. In the morning, at sunrise, from twelve to twenty or more hands would congregate about a farmer's kitchen yard, one-fourth to one-third being females, consisting of farmers' daughters and other girls who earned their living by spinning and other work. After partaking of what was termed a morning piece, consisting of bread and butter, cheese (homemade), milk, and for those who wished it, a dram of apple whisky, they proceeded to the field, where they paired in twos. Here the young men showed their gallantry by selecting a partner for the day from amongst the girls. The farmer would select a leader, or perhaps led himself, who, with his partner, would start in first, taking a two-handed land; the next pair would take the next land on the right, keeping about fifteen or eighteen inches behind; then the third couple, and so on, until the whole company was in motion—a most beautiful and interesting sight to behold. I yet feel a thrill of pleasure when I contemplate it. This they continued to the other side of the field; This was called a "through;" each reaper in cutting half a land took two cuts, first to the right, then to the left, holding the grain in his left hand and laying it behind him in what was called "grips." The second partner on the land would lay his handfuls on the grips of the first. In coming back the reaper carried his sickle on the left shoulder, gathering the grips into sheaves and binding them.

Before starting in on the next through, they were met with a bucket of fresh water and a bottle of whisky for all who chose to take a drink. The reader will now see one reason why the cornfield was worked in six feet lands, and why the fallow ground when seeded was so divided.

The land, generally, being too poor to grow wheat, it was only grown in small patches, well manured, on every farm for home use, as they said, for pies and cakes. Flaxseed was sown in early spring and ripened immediately after harvest. It was pulled up by the roots, tied in small bundles and shocked up to dry, after which the seed was taken off prior to its preparation for home manufacture. This will be referred to hereafter. Flax-pulling generally

afforded an occasion for a social gathering; it was considered as belonging to women's work. The neighboring women were invited to assist in the pulling, and in the evening would have a social cup of tea, after which the beaux and husbands would come in and spend the evening in conversation or plays. The sickle with which the grain was cut was very near the shape of the one now used for trimming the corners of grass lawns, but something longer. A small margin on one side of the edge was cut like a file, biased very fine; the other side ground smooth, so that it had a sharp, rough edge, so as to cut the straw without slipping; when dull, a little grinding would renew the edge.

#### IMPROVING THE LAND

About 1805 or 6 the farmers commenced liming their land; they had been discussing the matter for years before. They began by putting forty or fifty bushels to the acre on corn ground. Lime-burners then were very cautious. A farmer had to engage a whole kiln and take it all out in so many days after it was fit to handle; his neighbors would go with their teams and help him for help again. Liming soon revolutionized the farming business in all that section of the county.

Farmers soon began to build lime kilns on their farms and haul limestone in the winter. Sometimes two neighbors would join in building a kiln and use it alternately.

Land began to improve in quality; farmers could grow wheat now, and began to cultivate grasses and mow fields for hay; this was a great stretch. Picking stones off clover fields was then in order for boys. This was about the commencement of the war with Great Britain, in 1812. About this time grain cradles came into use, and were freely discussed by the farmers. One man with a cradle could cut down as much grain in a day as four or five men with a sickle, and got double wages (a dollar a day). On the other side it was argued that so many grain heads were in the butts of the sheaves that more threshing with the flail was required, and more grain heads fell into the stubble. This soon introduced the horse-rake; a very rude article at first, but soon followed by a revolving one.

*BREAKING AND SMOKING FLAX. Two of the many steps between planting the flaxseed and wearing the final product of homespun and homewoven clothing.*





A PENNSYLVANIA  
CORN-HUSKING. The  
lad in the center has just  
husked a red ear.

Farm wages had been up to this time forty cents a day, from sun to sun, for common work on the farm, and fifty cents a day as harvest wages, with boarding in all cases. Farmers of that day put no estimate on boarding. As land got rich, crops heavier, and money plentier, wages advanced,—common work paid fifty cents and harvest wages seventy-five cents.

#### PREPARING FLAX FOR CLOTHING

After the seed was taken off, the flax was spread out thin on the meadow to be watered; that is, to rot the stock so as to part from the fibre. Then it had to pass through the brake; mostly had to be dried over a fire for this purpose. This fire was out of doors; forks erected and cross sticks, on which the flax was laid and turned to dry on both sides. The wife would attend to drying, while the farmer operated the brake, a very disagreeable employment for both, as the smoke was very troublesome. The next operation was swingling. This was done on an upright board ten inches wide, the lower end nailed to a block of wood to keep it steady. This was called a swingling block. Another instrument to be used with this was a swingling knife. This was a half-inch board three inches wide and eighteen inches long, one end dressed down for a handle, and the edges sharpened to less than a fourth of an inch. With this instrument in the right hand, and a handful of broken flax in the left, held over the end of the upright board, the broken stems were removed from the fibre. After this it had to be hatcheled before it went to the spinning wheel.

From the spinning wheel it went to the loom, and then to the meadow lawn to be bleached. Now it was ready to be made into sheets, shirts, bolsters and pillow cases. These were the only shirts worn by the farmer's family of that day. The tow from the hatchel was spun a little coarser and woven into a fabric called tow-linen, and made into trousers, vests, etc. Some of this was colored in the yarn and woven in stripes.

There were no clothing nor shoe stores. The tailor or shoemaker would go to the farmer's house and be there two or three weeks, making up for the family, while other

families would be patiently waiting for them. A shoemaker's pack of tools was called a "kit," and this mode of going around to work was called "whipping the cat." These mechanics required but little or no capital to commence business.

When the corn was ripe the ears were taken from the stalks and hauled to the barn or other convenient place, and thrown into a long heap, and the neighbors invited to a husking match in the evening. Moonlight was utilized when it could be had, otherwise lanterns with a candle burning inside were placed at convenient distances. Farmers' daughters, with their fathers and brothers, frequently took part in these huskings. About nine or ten o'clock all were called to supper, and after that an hour or two was spent in plays and conversation, when all retired to their respective homes.

After the corn huskings came the wood choppings. A farmer would appoint an afternoon and invite his neighbors, requesting some to bring axes, others to bring maul and wedges. The party would assemble about one o'clock and proceed to the woods; sometimes the farmers would take their boys with them; those too small to chop would gather up chips. In the evening a good supper was prepared for them, and after that plays and conversation. Some of the neighboring girls would help to prepare the supper and wait on the table. If a farmer or mechanic was going to build a house, barn or other building, the neighbors would help dig his cellar, haul stones, haul lumber to the saw mill and bring it back again. There were no lumber yards. If a man was going to build, he had his lumber cut and sawed the year previous for seasoning. Flooring was of white oak, poplar for doors and sash, black oak for framing. The carpenters of our day would not like to work on such material at fifty cents a day and their boarding, yet the farmers of that day thought the wages unreasonable, although they were often taken out in grain, meat, butter, etc. A mechanic was always welcome to a house, to go to mill, or a team to haul his wood, without charge. If a farmer killed a calf, a mutton or a lamb, he kept one quarter for himself,

*GRANDFATHER RESTS.*  
*His plowing days over, he*  
*sits under the chestnut tree*  
*in the middle of the field.*  
*He has brought fresh water*  
*for the thirsty plow-boy.*



the other three being divided among his neighbors; an account was kept of this, as the compliment was sure to be returned; so when he killed beef or pork in the autumn, his neighbors were always remembered.

#### EDUCATION

School houses were mostly built of logs, roughly put up, and furnished accordingly; the seats were of slabs, flat side up; feet of split fire wood inserted into augur holes and wedged. Desks for writing were made by boring augur holes in a log of the wall at a proper height at an angle of forty-five degrees, and inserting timber on which to nail boards. The price of tuition was very low, but I am unable to name it; the schoolmaster was an important personage and boarded around with the scholars, a week at a place. The fire wood was furnished by the patrons of the school. The teacher would designate whose turn it was to bring the next load of wood; this was brought of any length that could be loaded on a wagon, often such as the farmer would not take to his own wood pile. This the larger boys would cut up and split at noon, as it was wanted. There was always vacation through haymaking and harvest. School was kept all the rest of the year if the teacher could get scholars enough to warrant it—he was always sure of a living by boarding around. There were no female teachers at the school houses, although some females had schools at their own houses to teach girls to work samplers and mark; they also took small children to teach to spell and read.

#### NO. II

#### PASTURAGE

Daily Local News, July 1, 1879

Farmers did not depend much on their fields for summer pasture; all stock, except working horses, were turned out into the roads and woods as soon in the spring as the leaves came out on the trees; cattle, sheep, hogs and colts. The milking cattle were hunted up in the evening and confined until milked in the morning; the other stock were not much

looked after through the summer; except that the sheep were hunted up at shearing time to be relieved of their wool.

About the time or soon after the farmers commenced applying lime to their lands. They commenced using plaster of Paris in a pulverized state; it was applied to corn in the hill and spread broadcast by hand over grass fields. These two agencies soon began to work wonders in the fertility of the soil. More attention was now paid to clearing up fence rows and waging war against briars and other rubbish generally.

#### FARMING IMPLEMENTS

The plow was made wholly of wood, except the coulter, share and clevis, and was heavy and clumsy. The form was about the same as those used many years later. The first improvement was a strip of iron from one to two inches wide nailed on the upper edge of the mould board to help in discharging and turning over the furrow; other and wider strips were afterwards used for many years before the cast iron mould board came into general use. My father purchased a grain fan about 1810 which was the first in that neighborhood, and farmers came for miles to see it and how it worked. Prior to this the separating of grain from the chaff was a tedious and difficult operation. Two persons would take hold of a sheet, extending their hands to the corners and by a swinging motion create a breeze of wind, at the same time a third would shake a riddle filled with the uncleaned grain to the windward side. The wind produced by the sheet would blow away the chaff and the grain by its gravity would fall to the floor. This process had to be repeated several times.

About this time or soon after a rude corn-sheller came into use, which was afterwards very much improved. A riding carriage was very rarely seen. All travel was done on horseback or on foot. Men and women would walk five or six miles to meeting on Sunday morning. It was no uncommon thing for a man and his wife both to ride to meeting on one horse, she on a cushion behind his saddle.

## MEDICAL

In the earlier years of the nineteenth century, doctors were not very plenty, nor much needed. Old women were called on in most cases of midwifery and professional midwives were almost as plenty as doctors.

The doctor always carried his medicines with him; armed with the lancet and calomel, he went forth to battle and to victory. There were no drug stores in the country, but country stores kept salts, castor oil, calomel and jalup, laudanum, paregoric, &c.

Yankee peddlers of tinware penetrated Chester County as early as 1818; another class with wooden clocks about 1818, or 1820 at a price of \$25, to \$30. When families refused to purchase, they were left on trial, and soon became popular.

I will mention here, although a little out of place, a more primitive plow than the one described. It was principally used in cultivating corn. I have not seen a specimen of it for many years. It was called a "Hoco plow." The beam was straight, about five feet long, mortised into one end of a larger piece of timber about three feet long, not exactly at right angles, but projecting a little forward at the other end of this shorter piece was a shovel, shaped somewhat like our common shovel, with a large socket, into which one end of the short piece was inserted; an iron brace extended from this to the beam.

This shovel was from a quarter to half an inch thick, and faced on the edge with steel. Two handles, one on either side of the beam, projected in a straight line with the beam, one on each side of it, spreading about twenty inches at the extreme ends with a cross brace, completed this unique plow, and was the only one-horse plow in use. The share of this plow was so made as to throw the larger part of the furrow to the right. I have seen this plow in use as late as 1825.

## FRUITS

The only cherries that I remember in my boyish days were the sour pie-cherry and the little black sweet, called the English cherry. The only pears that I remember, besides the hedge, were the wheat-harvest and the oat-harvest; these I thought very good to eat. Of apples I remember the vandiver, codling-house and red-streak. Of peaches all were seedlings. Of strawberries only the wild. Black-

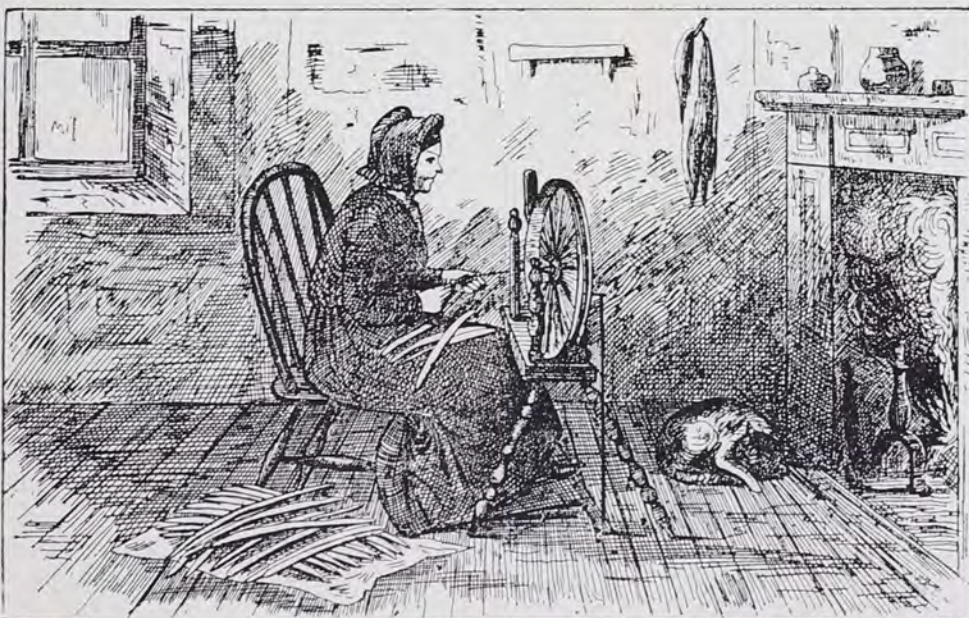
berries and raspberries ditto. Of grapes the chicken and fox. I am not aware that any attention was paid to the improvement of any of these fruits at that time.

## CURRENCY

Valuables were estimated by pounds, shillings and pence. (£. s. d.) I often wondered why pounds and pence were represented by £ and d. Land was bought and sold by this currency; goods on the store shelves were so marked; country produce was so estimated when taken to the store; yet the coin in circulation bore the Spanish stamp, with its pillars, and were dollars, halves, quarters, eighths and sixteenths. The dollar in Pennsylvania being seven shillings and six pence, rendered the coin troublesome in making change. Besides this silver a coin Spanish stamp was the copper penny. There were some English silver pieces of the denominations of crown and half-crown in circulation. It would sound queer now to hear such prices as "two and three-pence," "four, and tuppence ha'-penny"; the shilling was generally omitted, naming only the number. My first experience in arithmetical calculation at school was also in English currency. When the store-keepers began to mark their prices in dollars and cents, the farmers' wives (who generally did the trafficking at the stores) were very much puzzled to know the comparative values in the two currencies.

## APPAREL

The farmers of that time were compelled to be economical, and they were not ashamed of it. Their everyday clothing was all home made of their own production—from the flax-seed to the shirt, and from the wool of the sheep's back to the overcoat; they had, however, "store clothes" for Sunday and other holidays. The women's outer garments, for work days, were the petticoat and short gown; these were invariably hung on the shoulders by "shoulder straps," the petticoat reaching to about the ankle. They wove [*sic*] silk on special occasions, and I have seen them with trails; calf-skin slippers for Sunday, coarse leather for every day, morocco slippers was an extra adornment. For a lady to have worn a boot or high shoe would have been shocking; ladies' boots at that time were not thought of. Men's working trowsers were of copperas stripe tow linen, made broad-fall, one pocket on the right-hand side, no



*THE IMPORTANT SPINNING WHEEL. It made all the yarn and threads for flaxen fabrics.*

suspenders. This convenient appendage had not then been invented. They, too, had "store clothes" for Sunday wear. The vests were made long to suit the low waistband of the trousers, cut back in front at the bottom. Coats were worn about the same length as they are now. Middle aged and old men all wore breeches for Sunday made tight, with silver knee buckles, long stockings. Some of the wealthiest had these of silk—calf skin low shoes with silver buckles, or long boots with fair tops. Sometimes the knee band of the breeches was inserted in the boot straps to hold them up. The everyday hats were of wool, and the Sunday hats of fur. Some of these were very fine and high-priced, beaver was extra.

The spinning wheel was of more importance then than the sewing machine now. All the flaxen fabrics, yarn and thread were spun on it; all the sewing thread was spun, doubled and twisted by it, as well as shoe thread. Linen stockings were worn in summer knit by hand and bleached on the meadow lawn. Wool was spun on a wheel of different construction. The spinner had to be on her feet all the time, and a space of fifteen or twenty feet was required in her walk in drawing out the roll; the rolls were first formed with cards. Home-made woolen fabrics formed the principal wardrobe for the whole family in winter. That part of the web designated for woman's wear was dressed lighter by the fuller—merely scoured and pressed.

There were many girls, some of them farmers' daughters, whose principal business was to spin for other people, and would spend several weeks at a time in one family. Six dozen cuts, as measured on the reel, was a week's work, but good spinners would accomplish this in five days—price five shillings. The music of a spinning wheel when run at a high speed was very pleasant and soothing. Many a sleep I had while sitting on the floor by my mother while she was spinning, leaning my head against the side of her chair.

Shoemakers, tailors and spinning girls were great gossips; they were the local news carriers of the neighborhood. Whatever news they would imbibe in one family would be retailed in the next; they were usually chatty and communicative.

#### FUEL AND FIRE

The fuel being all wood there was much trouble in keeping the fire up over night; there were no loco-foco nor parlor-matches. The live coals were partially covered with ashes on retiring to bed, but would sometimes die out before morning. Sometimes one of the family was dispatched to a neighbor's with a tin lantern and candle in it; and would sometimes find the situation there the same as at home, and returned as he went. Some families were provided with steel, flint and punk, and would spend a half-an-hour in procuring a light; others would have a shot-gun or old musket with a flint lock. The husband would put some powder in the pan of the gun and pull the trigger, while the wife would hold some dry tow to be ignited by the powder, and having a candle at hand would light it by the tow. Several efforts were made sometimes before success was arrived at. When the candle was lit there was joy and gladness in the household; there was a prospect then of a timely breakfast.

I should have said in its proper place that shoes and boots were all made straight, with narrow or sharp toes; there were no rights and lefts until about the year 1820.

Fires were made on a part of the kitchen hearth, where all the cooking was done. There were a few Franklin

stoves among the wealthier class who had stone houses, and some ten-plate stoves of the Warwick pattern; these were sometimes baked in during winter, but no one thought of cooking in them. Summer ovens were built of clay mixed with cut-straw, outside of the house for summer baking. The arch was built over a pile of wood and chips, and when dry and hard the wood was burned out. These ovens, when protected with a cover of boards, would last several years.

#### LIGHT

The artificial lights for general use were tallow candles and lard in lamps. After killing the winter beef in autumn, the suet was rendered into pure tallow and then enough candles were made to last a year. This was done while the weather was cold enough to harden the dips during the process. The wicks were put on rods about a yard long, twelve or fifteen on each rod. A large iron kettle nearly filled with boiling water was placed in proper position near the kitchen door outside. A quantity of tallow was put on the top which soon melted and covered the whole surface. The operator sat beside this with the rods convenient and dipped one at a time and placed them in a position to cool, repeating the operation until the candle was of sufficient size to fit the candlestick. Some were made smaller for carrying about the house.

A small lamp was in use for burning lard with flat bottom and narrow at one end where the wick was brought out to be lit. The light from this was inferior to that of a candle, but was very useful in a sick room to burn all night, and used in common with some families as a matter of economy.

Some wealthy families on special occasions used wax candles, and, to appear aristocratic, would burn two at a time, side by side.

#### CLOSING REMARKS

Economy was the main feature that run through all the ramification of life. The shoes of the family were all collected in the kitchen chimney corner on Saturday evening, brushed or washed, as the case required. On Monday morning some one or two would get up some two hours in advance of the family and grease all the shoes with Neat's foot oil or lard, and dry them before the fire in a row. Thus they were made pleasant to the foot, would resist moisture and wear longer.

There were no idlers who were [not] willing to work. Work of some kind was in demand all the year round. There were at times some beggars, through misfortune or old age; these were acknowledged as such, their wants relieved and kindly treated.

The taverns of that day were generally on leading roads or lines of travel, but they were also scattered in local neighborhoods, and supported by local custom; they were then, as now, plague spots, ruining many families. Some heads of families would lay about these dens for several days at a time, drinking and spending their money, while their wives and children were destitute at home. Self respect was soon lost by these men, and seldom, if ever, regained.

The business and dram selling was looked upon with disgust by the better classes of people; but when the rum seller got rich he was taken in favor for his wealth, then as now he even became church elder and prayed in his family.

I am not able to fix the date when Sunday schools were first introduced, but remember that societies for the distribution of Bibles and tracts preceded it, and led to it.



AN APPLEBUTTER PARTY. Cutting the apples (the Dutch called it "snitzing") and boiling down the cider and "snits" into applebutter provided the young folk of the community a long evening of work spiced with relaxation.

Remember, too, that these met with some opposition. Although with fewer luxuries and less refinement, the people lived as happy and enjoyed life as well then as now.

#### APPENDIX. ATHLETIC.

Daily Local News, July 2, 1879

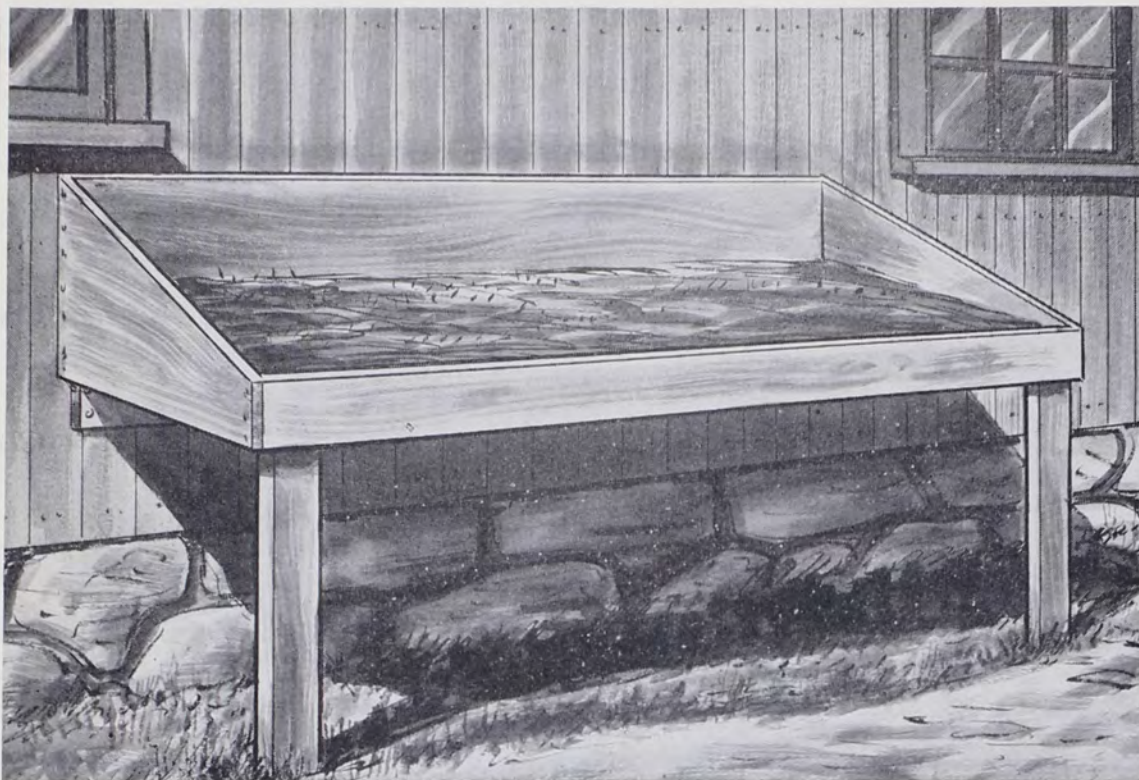
During the two hours allotted to rest at noon in harvest, the young men and some older ones would indulge in such exercises as jumping, sometimes high over a stick placed on upright forks, sometimes at a distance on the surface, sometimes throwing a heavy stone from one hand held above the shoulder, and sometimes indulge in wrestling. These exercises were often indulged in at vendues, spiced with corner ball.

Apple butter boilings was a branch of rural economy practiced as far back as I can remember. These afforded much amusement to the young people, as they run far into the night. In some instances a fiddler would be on hand and some dancing indulged in. Sometimes the music was very poor; it was remarked of one fiddler that whatever tune he would begin with, he would end with "Jenny banged the weaver." There were no carpets then to be removed from the floor; but every housewife took a pride in having her floors clean and white. The floor of the "best room" was often ornamented with pewter sand in the form of stars, birds and beasts.

The school books consisted of the New England Primer, Webster's Spelling Book, Testament and Bible, in the order here stated, Dilworth's Arithmetic was soon succeeded by

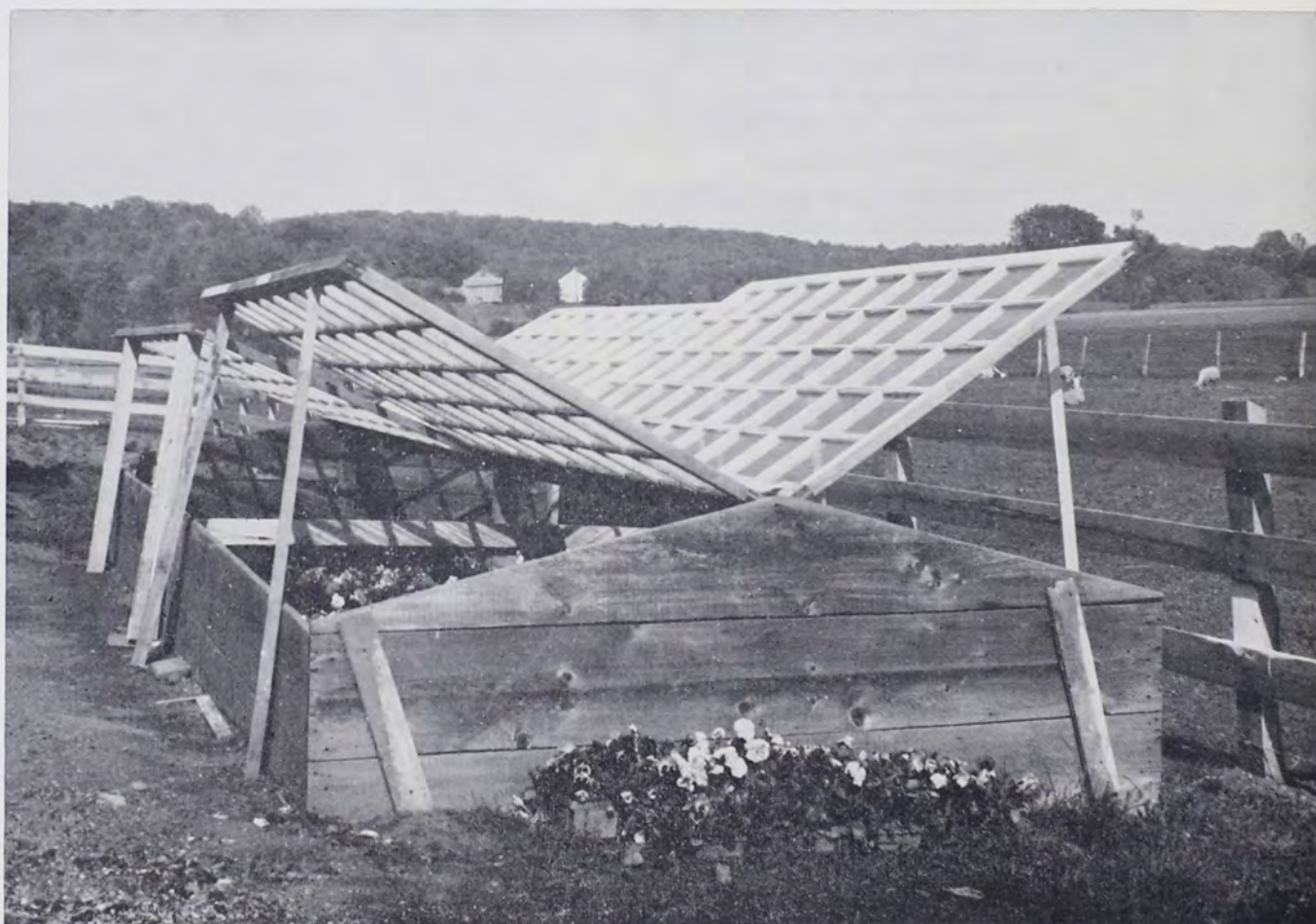
that of Sachariah Jesse, for the reason that it treated more fully on Federal money. There was no geography, no grammar, no dictionary but what was found in the spelling book. The teacher wrote all the head lines in the copybook, made and mended all the pens which were goose quills. If the teacher could write a good hand and cypher to the single rule of three he could get a school; but there were some good mathematicians and appreciated accordingly.

The farmers made their own brooms. There was no broom corn then; he would go to the woods and cut a broom stick. This was a nice smooth young hickory, about two and a half or three inches in diameter and long enough for broom and handle; with a drawing knife remove the bark. The next operation was done in the evening with a pocket knife. He would begin at the butt end with the knife, and draw splints black, ten or eleven inches, going around the stick regularly until he was so near the heart of the stick that the splints would no longer run. The heart was then sawed out and the splints tied temporarily in their original position. He would then begin far enough up the stick and draw splints the other way until the stem was reduced to the proper size for a broom handle; the balance of the stick was reduced to the proper size on the shaving horse with the drawing knife; the broom end tied with proper cords and the broom was finished. Poor men often made these brooms and traded them at the stores. For cleaner sweeping the housewife used the sweeping brush as kept in the stores.



*Sketch of grout-kootch attached to outbuilding.*

**Photography  
by Amos Long, Jr.**



*Unusual coldframe of Edwin & Elizabeth Stauffer, Sheridan, Pennsylvania, used primarily for hardening off plants.*



# GROUT-KOOTCH, COLDFRAME,

By AMOS LONG, JR.

and HOTBED\*

The coldframe and hotbed were among the simplest and most useful structures to be found on the early Pennsylvania homestead and farm. These structures were indispensable adjuncts to even the smallest garden. The *grout-kootch* or cabbage-frame, literally, "cabbage-coach," was the earliest type coldframe used by the Pennsylvania Dutch in rural Pennsylvania and a forerunner of those frames which may still occasionally be found in use today.

Lambert in his dialect dictionary defines the *grout-kootch* as "a frame on posts in which plants, especially cabbage plants, were raised from seed for transplanting."<sup>1</sup> In some instances, the *grout-kootch* was also used in which to sow other seeds. Although these frames varied in size and structure, they generally measured from four to six feet

<sup>1</sup>Marcus Bachman Lambert, *A Dictionary of the Non-English Words of the Pennsylvania German Dialect* (Lancaster, Pennsylvania, 1919), p. 70.

long, two to four feet wide and eight or more inches deep. They were built to rest on legs which varied from three to eight feet high. Many times they stood against or were attached to the east or south side of a building.

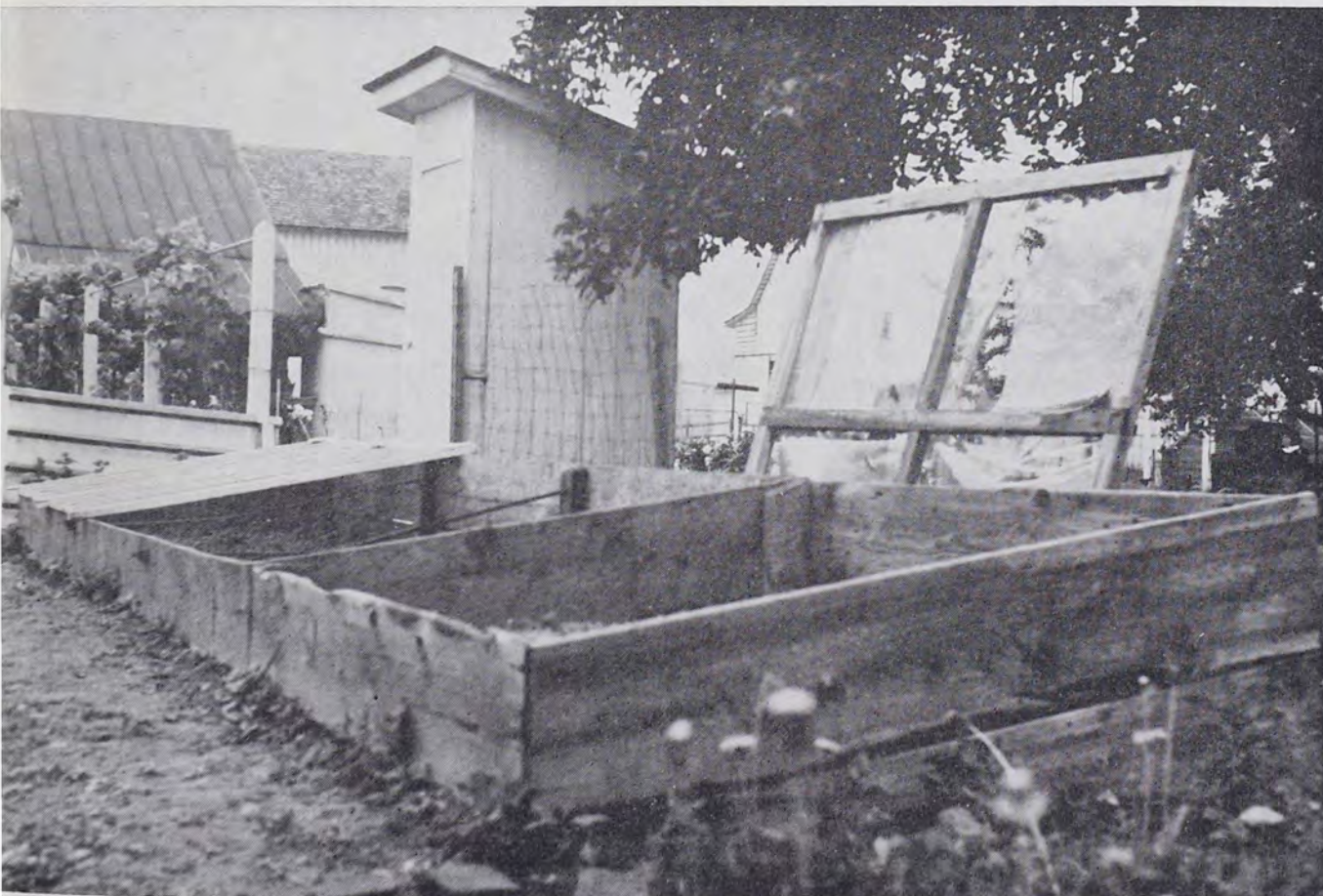
The frames were without a cover except at night when cold or frost was expected. Then several old bags, carpets or other coverings were placed over the opening to protect the growing plants.

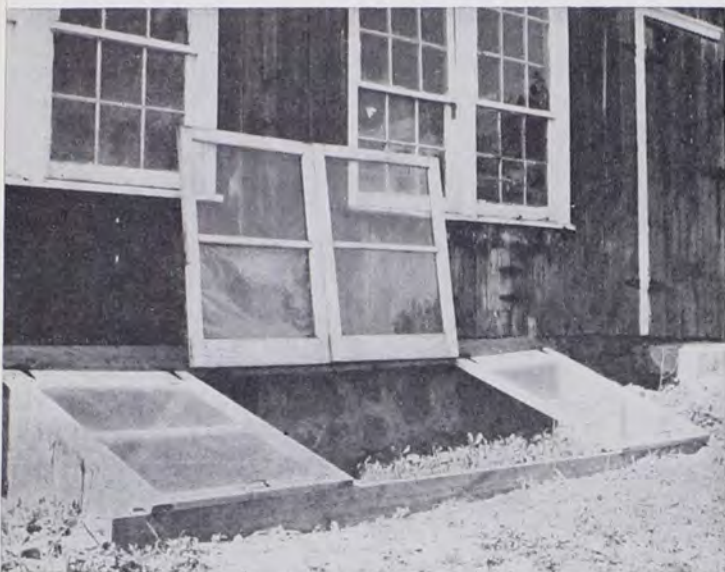
The *grout-kootch* differed from the coldframe primarily in two respects. It was built to stand on legs up off the ground and it had a bottom enclosure in which several inches of rich soil were placed. The coldframe was built to rest on top of the ground.

Although the writer could learn of no other meaning or

\*This article is the first published study made of this structure as used by the Pennsylvania Dutch during an earlier era. We invite additional information from our readers which relates to this phase of early material culture.

*Hotbed used by Carl Seppi, Route 322, East of Brickerville, Lancaster County, Pennsylvania, for starting sweet potato plants. Measurements: Length 21 ft., width 6 ft., height: front 12 in., rear 18 in.*





Simple coldframe structure on property of John Stover, Waterworks, Lebanon County, Pennsylvania. Measurements: Length 9 ft., width 4 ft.

derivation of the word *kootch* except frame, a number of contacts revealed a similar use of the word.

Mrs. Freida Bodenstein, a native of Switzerland now residing in Fleetwood, Pennsylvania, told how her mother frequently used the expression, "*Mach dich in dei kootch,*" (make yourself in your bed, or get to bed) when she was angry or wanted her children to get out of the way.

Wilhelm Bachman, a German immigrant now living in Toms River, New Jersey, referred to a tobacco bed, in which tobacco seeds are sown for starting plants, as a *doowock-kootch*.

Although the writer learned of no structure of this kind in existence, he was able to locate a number of older folk who recalled using or having seen the *grout-kootch* during their earlier years.

Martin Johnson, in the area of Garrett, Somerset County, Pennsylvania, told of a *grout-kootch* used by his grandparents. He recalled that the frame was built on six thin forked locust posts which were set in the ground in two parallel rows. Other thin logs were then laid in the forked sections. Thin slabs of wood were placed crosswise over the horizontal logs and sides were then constructed over this portion. He said the frame was rather large and so high that several steps were built to approach it. He stated also that his grandparents always referred to the structure as the *grout-kootch*. He could not recall any glass sash ever being used on the frame but it was always covered on cold nights.

Elias Berger, Kutztown, Berks County, Pennsylvania, tells how his parents used one such frame at their home to start late cabbage plants. Since large amounts of cabbage were used in so many ways by his family, he told how cabbage plants were set out in the garden continuously during the spring and summer months so as to have cabbage maturing throughout the summer and early autumn, consequently providing an ample supply for the entire year.

He said the *grout-kootch* was built to rest on legs because



Coldframes and hotbeds owned by Irvin Noll, Kleinfeltersville, Pennsylvania. The tobacco bed is covered with muslin to start plants.

this arrangement made it better and easier to work, particularly if one had trouble stooping. Relating to the care of the frame, he said, "*Pap huts gamacht un mam huts gatand*" (Father made it and mother cared for it).

Mrs. Frank Apple, Somerset County, Pennsylvania, told of a frame her grandfather built for his wife which measured approximately four feet long and three feet wide. The structure stood on short legs and could easily be cared for from the ground. Mrs. Apple related that after the sun started to set in the late afternoon, her grandmother would cover the frame with an old carpet or burlap sacks. She also told of another *grout-kootch* in the same area which was attached to a summerhouse and had steps built beside the frame in order to get to it.

Charles Kershner, Schuylkill Haven, Pennsylvania, tells of his grandfather's *grout-kootch* which he recalled from boyhood. This frame was eight feet long, two and one-half feet wide and was built eight feet off the ground. The structure was very crudely built with thin saplings which were fastened closely together so the ground would not fall out. He said a ladder was used to approach and care for the plants.

Mamie Snyder, Northumberland County, Pennsylvania, tells of a *grout-kootch* her grandparents had which measured about eight feet long, three feet wide and stood six feet off the ground. The frame was located between the summerhouse and the main dwelling and had a ladder on one side in the center for working at the plants. She stated that her grandparents were of the opinion that the higher off the ground the *grout-kootch* was located, the less trouble there would be with bugs. She also told of having to cover the frame at night with carpets. This was usually her chore because the structure had no covering or protection against the winds and late frosts.

Leon Arner, from Lehighton, Carbon County, Pennsylvania, told of a *grout-kootch* his grandmother had when he was a boy. He recalled having to use a chair so that he could step up on the plank to sprinkle the cabbage plants. The planks, which were on each side of the frame, measured about eight inches wide and were used to stand on while caring for the plants. The planks were laid on pegs which were fitted into small holes that were drilled into the posts supporting the structure. The planks were placed about

half the distance between the ground and the bottom of the frame.

The *grout-kootch* in this instance was used for starting late cabbage plants, the seed always having been planted after the longest day. Mr. Arner's grandmother believed that if the seeds were planted high in the *grout-kootch*, the insects could not damage the plants as readily and this arrangement was the best way to keep out the chickens and wild animals.

It is true that when these frames were located several feet from the ground, rabbits and chickens were kept out and less stooping was required. Whether there were fewer insects to contend with at that time when the frame was higher off the ground has yet to be proven or disproven.

George Seitzinger, Pottsville, Pennsylvania, told of a *grout-kootch* used as a storage bin in winter, where cabbage, carrots and turnips were buried in ground which had been placed inside the frame. Each spring the legs were removed, the horse was hitched to a chain which was attached to the frame and it was pulled out of the cellar to a summer location. The legs were then attached again and the structure was used for starting plants.

George Smith, Palmerton, Carbon County, Pennsylvania, told of one which his neighbors had when he was a boy sixty years ago. The frame stood out in the open on posts.

Herbert Kistler, Kutztown, Pennsylvania, told of another which stood two and one-half or three feet from the ground. The bottom of the frame and the sides, which were about eight inches high, were made with slabs of wood.

Harold Heberling, in the area of Northampton, tells of a frame which rested on heavy sawed portions of a tree trunk.

Oscar Long, Earlington, told of a *grout-kootch* that was used by the people with whom his mother grew up. This frame was also used as a potato bin during the winter.

Benjamin Krause, Slatington, Lehigh County, told of a similar structure which was used on his grandfather's farm some sixty years ago. As he recalled, the frame stood on legs and measured approximately six feet long by two and one-half feet wide.

Galen Merkey, Reading, remembered his grandfather using a *grout-kootch* in Bethel Township when he was a boy.

The last *grout-kootch* known to exist by the writer, was on the property of Monroe Howerter near Pitman, Schuylkill County. However, this one also has been destroyed within recent years, leaving no known surviving example. If any of our readers are aware of one that is still in existence, it is urged that the writer of this article or the editor of the magazine be contacted so that the example can be photographed and measured to preserve its memory.

In a history of Northwestern Pennsylvania, we read, "No dwelling in the town was then complete without having in the backyard an out-oven, an ash-hopper, dye-kettle, and a rough box fastened to the second story of the necessary (privy) in which to raise early cabbage plants."<sup>2</sup>

#### *The Coldframe and the Hotbed*

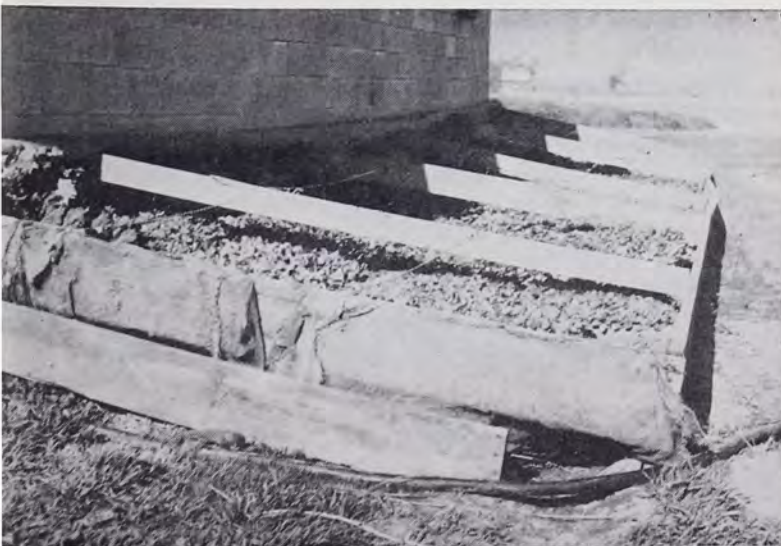
The early coldframe which superseded the *grout-kootch* and with which many of us are more familiar, consisted of a simple wooden frame which was covered with glass sash. The sun was its only source of heat and the glass sash provided protection and helped prevent too rapid radiation of the heat during the night.

Unlike the hotbed, the coldframe cannot be made very warm during cold weather, therefore in most instances this structure was not too practical for use early in the season in our cold Pennsylvania climate. Like the *grout-kootch*, the coldframe was used primarily to start plants for late transplanting and to harden-off plants which were started earlier in a hotbed.

The hotbed very much resembled the coldframe except that heat was supplied in addition to that which was received from the rays of the sun. This additional heat was supplied by placing fermenting manure, preferably horse manure because of its heating qualities, under the soil of the hotbed. The hotbed is more practical for starting early plants because it can be used during the colder months.

Plants such as early pepper, tomato and eggplants were always started in a hotbed because these plants require higher temperatures than can be maintained in a coldframe at the proper starting time. There was also the difficulty of cold, stormy weather, however, which made it impractical and nearly impossible at times to work at the plants in the hotbed. As a result, in later years, hotbeds were heated

<sup>2</sup>Joseph Rieseman, *History of Northwestern Pennsylvania* (New York, 1943).



These coldframes are on the property of Daniel Grumbine, Myerstown, Pennsylvania. The coldframes, above, are used for hardening off plants; left, the muslin covering protects plants from cold

through flues from wood or coal fires. These hotbeds of more recent years have an advantage over manure hotbeds because the heated type can be started and better controlled in cold weather. The greenhouses of today, an outgrowth of the hotbed, are heated by steam and hot water pipes.

Coldframes and hotbeds can be easily constructed and maintained at a very low cost. Both could be easily ventilated by removing the cloth or glass sash when the warmer days arrived.

A temporary, inexpensive coldframe was constructed by placing the frame structure directly upon the ground. Usually the frame was made by erecting two parallel lines of planks or heavy boards up to six feet apart or the width of the sash available, if glass sash was to be used. These planks or boards were held in place by stakes which were driven into the ground beside them.

Generally the front plank or board was not as high as the one in the rear, to provide a slope. Boards were then fitted and nailed at the sides. The top was usually covered with cloth or glass sash. If a cloth was used, it was supported by cross bars which were nailed across at intervals of three or four feet.

Although many types of cloth covers were improvised for use at night and during cold, frosty, windy weather, sometimes several pieces of heavy unbleached muslin were sewn together. This cover may have been placed over the frame and weighted down at the ends. One informant told how he nailed one edge of the cover, the proper size, to the top of the rear plank or on one of the side boards and the other edge was fastened to a narrow strip of wood as long or wide as the frame, so that when it was used to cover the frame, the weight of the strip would hold the cover in place. If the coldframe was used early in the season, the sides were usually banked with manure, straw or cornstalks.

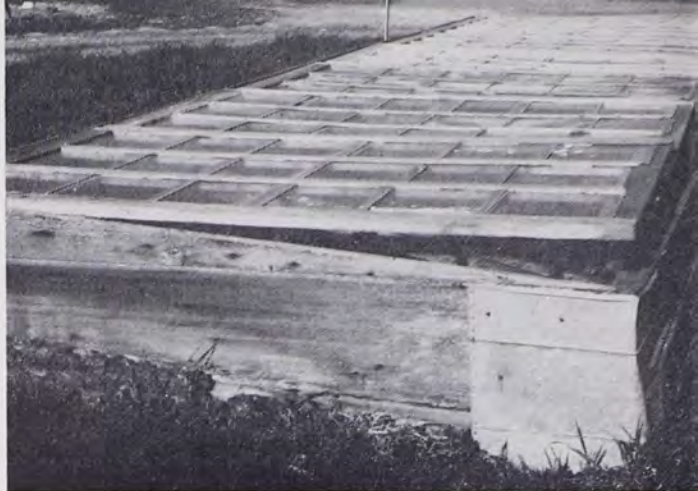
#### *The Manure Hotbed*

The construction of a manure hotbed was similar to that of the coldframe, except that the hotbed was built on a pile of manure or over a pit containing manure. When the hotbed was to be a temporary structure or for use only in late spring, when there was less danger from cold weather and strong winds, the structure was built by placing a frame covered with glass sash on top of a flat pile of fermenting manure. If the hotbed was to be a more permanent structure, the frame with glass sash was built on top of a pit containing the manure.

The pit was merely an excavation in the ground which was sometimes walled with rough planks. In some instances brick and in later years concrete was used if a permanent structure was desired. How interesting it is to venture upon one of these old brick frames, constructed more than a century ago in an old colonial garden, still being used as a shelter for starting plants!

It was important that the hotbed be located in a well-drained area or the water which found its way into the pit would not allow the manure to ferment properly.

In order to assure the best results, the conscientious gardener would prepare the manure for his hotbed three or four weeks before the hotbed was to be used. Fresh manure from grain-fed horses with not much straw or other litter was the best. The manure was placed in a compact pile and moistened with water while being piled if the composition was dry. After a period of a week or as soon as fermentation had become well started, a good practice was to thoroughly fork over and re-pile the manure. If the gardener was concerned, he was careful to place the coolest



*An 18 ft. x 5 ft. coldframe on the property of Marvin Noll, Kleinfeltersville, Pennsylvania, contains cabbage plants. The sash is raised for ventilation.*

manure, which was on the outside of the original pile, in the center of the pile being made and breaking all the large lumps as he was doing so. This would help to insure uniform fermentation of the entire pile. When the manure pile was steaming, it was ready for use.

If the hotbed was to be constructed entirely above ground, the manure was arranged in a flat pile and thoroughly tramped while being piled to have it compact throughout. This was necessary to insure that the composition would not settle unevenly and cause the soil that was placed over the manure to sink in areas after the seeds were planted.

One informant told of preparing the manure in layers of six to eight inches and then tramping each layer before putting on the following layers. When the bed was finished, the manure was about two feet deep.

If the manure was placed in a pit, enough should have been put inside so that it would extend to the level of the ground. In either case, as soon as the manure had been placed, it was important that the frame and glass sash be placed on top to protect against rain and snow and to retain the heat.

The soil in which the plants were to be grown could be put on top of the manure immediately or later but it was important that no seeds be sown or plants introduced until the intense heat which was caused by moving the manure, if it was of good quality and properly handled, had subsided. This took from several days to a week.

Another informant, who in his earlier years always had a hotbed, told of completely preparing and planting a hotbed in one day. Because of illness, he had gotten to preparing the hotbed later in spring than it should have been. He learned sometime later, however, that he would have to reseed if he wanted plants because no germination resulted due to the tremendous heat which became evident several days after the bed was prepared.

There is one advantage to be gained from adding the soil immediately if it had not been steamed; any weed seeds that exist in the soil are sure to be destroyed by the heat. Most gardeners waited to sow or plant until the hotbed had passed its period of intense heat and an average temperature of eighty to eighty-five degrees Fahrenheit could be maintained.

The hotbed frame was generally constructed to measure ten to twelve inches high in front and from sixteen to eighteen inches high in the rear. Usually it was built to face south or southeast to receive full benefit of the sun's rays. They were made wide enough and long enough to accommodate the old window sash that might have been



*Hotbeds in preparation on Daniel Grumbine property near Myerstown, Pennsylvania.*



*Cross-section of manure hotbed.*

available. It was important also that the frame have no cracks or openings, in order to keep out the cold air. Some were constructed with stone, brick or concrete and became a permanent structure within the garden area. Others were dismantled at the close of the growing season and assembled again the next year.

The frame had to be built high enough so that after approximately four inches of soil were added in which to sow the seeds or grow the plants there were about eight inches of space between the soil and the glass sash.

One of the first essentials in caring for coldframes and hotbeds is to maintain the proper temperature so that the plants will thrive. With coldframes and manure hotbeds, it is more difficult to control the supply of heat than with a fired hotbed or present-day greenhouse. It was possible, however, to conserve or dissipate the heat according to the weather and plant requirements. On cold nights the heat was conserved by covering the sash with carpets, shutters, straw or manure. During the heat of the day, the glass sash could be shaded or raised to help control the temperature by allowing the surplus heat to escape or by changing the air within the enclosed area.

It was a good practice to allow fresh air to enter every day when the temperature permitted. One informant told how he lifted the sash slightly whenever the weather permitted and allowed it to remain open for several hours during the warmest part of the day. He said that when the weather was too cold or windy—so that it would have been impractical to let the sash open for any length of time—he opened it for just several minutes once or twice a day in order to get a change of air.

As the days grew warmer, the sash could be raised for a longer period of time each day and on warm days they were removed entirely during the warmest part of the day. It was important that the sash be lowered or replaced before the temperature began to drop in the afternoon to conserve as much of the heat as possible. He told how on windy days, he raised the sashes on the opposite side from the direction in which the wind was blowing to protect the plants from draft. When warm weather arrived, the sashes were entirely removed.

Ventilation is an important factor because the volume of air is relatively small in these coldframes and hotbeds. This practice also aided in drying out the coldframe and hotbed and prevented certain fungus diseases among the plants. He related also that plants grown without proper ventilation are usually weak and spindly.

#### *Fired Hotbeds*

In the fired hotbed, the temperature can be regulated by the extent of firing and by ventilation. In the greenhouse of today, the temperature is controlled primarily by regulation of the heating pipes and proper ventilation.

Larger growers and those who were not satisfied with the results of the manure hotbed in later years have resorted to the use of the fired hotbed. The features are similar to the manure type except they were larger and the sash-covered frame was underlaid with one or more flues connected with the fire-pit at one end and a chimney at the other end.

A gradual south to southeast slope was chosen as the most ideal location because it insured more exposure to the sunlight, it was protected against the cold winds, and it provided for better draft for the flues and good drainage for the fire-pit. The size of the bed was again largely determined by the number and size of sashes available.

To construct a fired hotbed, a row of posts about five or six feet apart were set, eighteen to twenty-four inches deep to prevent freezing out, along each side of the bed area. The posts in the rear of the bed were set to extend about eighteen inches above the ground level and those in front about twelve inches. Boards were then nailed on to the inside of the rows of posts and at the ends to provide the walls of the bed. The boards were extended the width of the sash above the tops of the posts so as not to interfere with the placement of the sash.

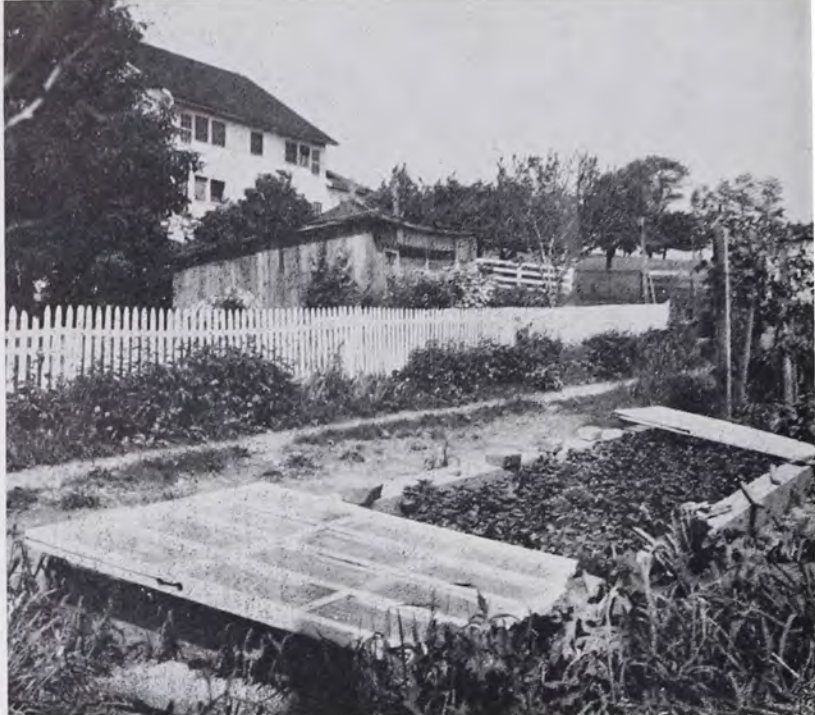
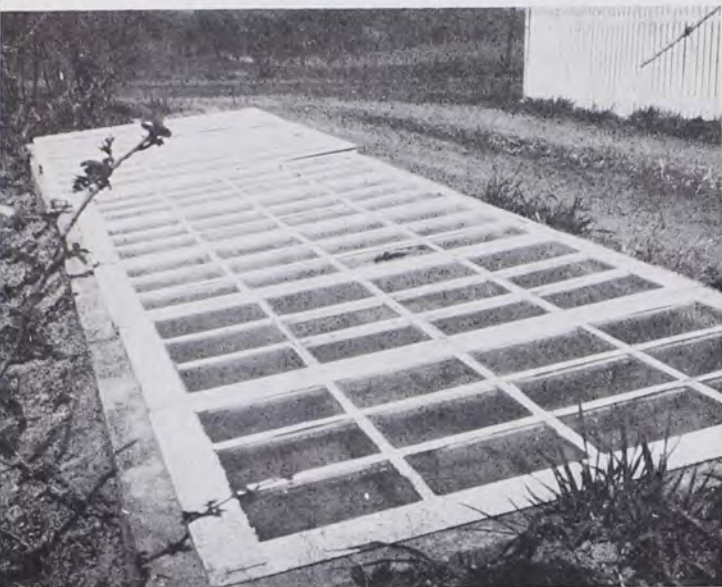
The ground was excavated from between the walls to within several inches of the walls on either side to provide for the flues. The upper end of the bed was dug out to a depth of six or eight inches, the depth gradually increasing until the lower end of the bed was reached where it may have been from twenty-four to thirty inches deep. A slightly narrower and deeper excavation was extended several feet beyond the lower end of the bed. From four to six feet of this extension was used for the fire-pit and the rest was dug out for the convenience of firing.

Stones or bricks were used to erect a wall about eighteen to twenty-four inches high on each side of the pit. Broad flat stones were placed horizontally across both sections of wall and covered over with about two feet of ground. Trenches about a foot deep and a shovel's width, or wide enough to conduct the heat, were dug from each side of the fire-pit. These trenches were dug diagonally toward each side of the bed to the other end of the bed. They were also covered over carefully with flat stones to prevent any ground from falling in and filling the area.

It was important that the ground which was filled in over the stones was well packed to prevent smoke from passing through the ground of the bed. The flues conducted the heat beneath the bed and the smoke to the chimney at the upper end. The chimney for the upper end of the flues could be made by nailing four wide boards together and attaching them to the flues.

After the flues were completed, the ground which had been removed was shoveled back into the bed, filling it to the original level or slightly higher to allow for settling. Usually the ground that was not used to cover the fire-pit was banked against the outside of the wall of the bed. Many times additional ground or mulch was piled against the walls to protect from the severe winter weather when the plants were started early.

*A 20 ft. x 4½ ft. manure hotbed with concrete frame on land of Amos Ellenberger, North Annville Township, Lebanon County, Pennsylvania, is used each year for starting sweet potato plants.*



In order that the bed was fully prepared for use in the spring, approximately four inches of soil for growing the plants was placed in the bed during the fall before the ground froze. It was important that the soil be rich in humus and relatively free from weed seeds. The soil could be enriched with well rotted manure in the proportion of one part manure to about ten parts of soil. After the soil was filled in the bed, it was left open until late fall, then covered with glass sash to keep out the rain and the snow.

Several days before the seeds were to be planted, if it was a heated bed, fire was started in the pit in order to warm the soil. Higher than normal temperatures were required for several days in order to get the hotbed in good condition for early planting. After the soil was warmed, much less fuel was needed for heating.

In more recent years, where coldframes and hotbeds are used for growing plants on a commercial basis, the soil used in these structures is steamed to kill all the weed seeds before sowing the vegetable and flower seeds.

Daniel Grumbine, who resides southeast of Myerstown, Pennsylvania, steams all the soil used to grow plants in his coldframes, hotbeds, and greenhouses; although he did not resort to this practice when he and his wife started growing plants forty-four years ago.

The steaming process, as he does it, takes about three hours. A plastic cover is placed over the area to be steamed and a hose which is fed from a boiler is placed beneath the cover to supply the steam. Anytime after the soil cools sufficiently, the seeds may be planted.

Mr. Grumbine stated that his wife, who passed away several years ago, was responsible for the growth of the business which has now grown to include three large greenhouses in addition to the many coldframe and hotbed structures, but that he did the work! He mentioned that in the many years in which he has been growing plants, flowers, and vegetables, he has made many mistakes but has learned from every one of these errors.

Mrs. Abraham Reist, who lives near Iona, Pennsylvania, has recently discontinued growing plants on a large scale

because of her age. She grew all her plants—which she sold by attending markets and auctions—in the simple coldframes and hotbeds which abound about the dwelling house. She did a thriving business and employed a number of local residents during the height of the planting season.

Marvin and Irvin Noll of Kleinfeltersville, Pennsylvania, still use coldframes and hotbeds for growing plants. Irvin has only the coldframes and hotbeds on his property, but his brother Marvin, who lives across the street, has a greenhouse in addition to many coldframes and hotbeds. He starts all the seeds in the greenhouse, his wife thins and transplants the plants, then he sets them out in flats in the coldframes for finishing. Most of the plants are sold to retailers in the area.

One of the informants told of the importance of shifting the plants if the seeds have been heavily sown in order to provide sufficient room for them to develop into strong, stocky plants.

It is also important that moisture conditions within the hotbed and coldframe be controlled. Many times if the temperature permitted, the sashes were lifted so that the plants could receive the benefit of the falling rain. When water had to be applied, it was best to do it only as often as necessary and then in sufficient quantities to allow the water to soak down to the roots of the plants. Frequent watering during damp, cloudy weather had a tendency to cause fungus troubles. It was best always to have the foliage dry at night, consequently if water was to be applied, it was better to sprinkle the plants when the temperature was still rising. In addition to shifting the plants and providing sufficient moisture conditions, it was also good to till the soil as much as possible since repeated watering has a tendency to pack the soil.

Many times for family use, the housewife would start the seeds in small boxes or cans and place these containers on a window sill in the sunlight or behind or near the kitchen range or heated stovepipe. By doing this at the proper time of the year, and exercising proper care, there were more than a sufficient number of all kinds of vegetable and flower plants available for use when the time arrived



Edwin Stauffer, Sheridan, Pennsylvania,  
watering plants in hotbed.

for transplanting them in the garden. For late transplanting, many times the seeds were sown in large kettles, tubs or in a seed bed out in the backyard or garden.

#### Planting Lore

There is also much lore related to the sowing of cabbage and other vegetable and flower seeds. The following beliefs are found among the collection in the Pennsylvania Folklife Society files.

Old people used to say, "*Mer dutt der grautsuuma uff der Geertraud blansa*" (Cabbage seeds should be sown on St. Gertrude's Day).

In the area of Jefferson, York County, it was said that women in that area always sowed cabbage seeds on St. Patrick's Day. If there was snow on the ground, the seeds were sown in the snow. There was also a strong belief within many areas of the Dutch Country, "*Uff der Grie Dunnerschdawg, muss der grautsuume gseet warre, schunsch gebt's ken graut*" (Cabbage seeds must be sown on Maundy Thursday or else there will be no cabbage that year). "*Viele hen awe graud suume kseed im muunet Martz wan der naame 'Detlaus' im karlener waar*" (Many also sowed cabbage seed in the month of March when the name Detlaus appeared in the almanac).

An entry in the James L. Morris Diary, in the Berks County Historical Society Library, on March 17, 1841, reads as follows: "St. Patrick's Day, The old Dutch women have been in the practice of sowing cabbage seed and planting early potatoes on this day."

In the *Eck*<sup>3</sup> of April 4, 1936, we find the following concerning the sowing of cabbage seeds. "*Uff Karfreidawg soll mer Grautsaame sae-e*" (Cabbage seeds should be sown on Good Friday).

Fogel, in his book, *Beliefs and Superstitions of the Pennsylvania Germans*, has recorded the following: "*Wammer net geblokt sei mit aerdfle, set mer der sume obends wann di sunn unner is oder maergets eb si uf is*" (If seed is sown after sunset or before sunrise, flea beetles will not infect the

plants).<sup>4</sup> "*Der Kaerfreidak soll mer grautsume see*" (Sow cabbage seed on Good Friday).<sup>5</sup> "*Uf der Kaerfreidak soll mer blumesume see un blume blanze no blie si gut*" (Sow flower seeds and plant flowering plants on Good Friday, so the plants may bear many flowers). "*Kaerfreitag gibt als glicklicher saetag*" (It is lucky to sow all kinds of garden seeds on Good Friday).<sup>6</sup>

In H. L. Fischer's *Olden Times*,<sup>7</sup> we read:

Saint Patrick was the saint of saints  
For sowing cabbage seeds in beds,  
And when so sown raised no complaints  
Of vermin on the plants or heads.

Many of the older folks in the Dutch Country were always very careful to plant and transplant only on certain days. These planting days were determined by certain signs found in the almanac or by the phase of the moon. Flowering plants were transplanted only on days when the *Jungfrau* (flower girl or sign of Virgo) appeared. Plants which were to yield root crops, such as sweet potatoes, were planted during the decrease of the moon. Those which were to produce large leaves or stems, such as lettuce and celery, were planted during the increase of the moon. It was also very important, it was thought, that certain plants such as tomato, pepper, and eggplant not be transplanted during the sign of the *Jungfrau* or there would be no fruit, only continuous flowering. That is, it was thought that these plants would bloom themselves to death but would give no yields.

Sweet potato plants were usually planted about the longest day for longer and better keeping throughout the winter months. Another informant told of planting cabbage plants only on certain days for larger and tighter heads of cabbage.

The writer recalls his grandmother devoutly following these signs in setting out plants and planting in general. Whether or not this helped produce better and larger yields for her will never be known but she always had more than sufficient quantities for family use and for marketing purposes.

Fogel records the following beliefs related to transplanting. "*Blumeschteck as mer uf der Kaerfreidak blantz grige schekiche blume*" (Flowering plants planted on Good Friday will bear variegated flowers).<sup>8</sup> "*In der Jungfrau blantz mer di blume rum*" (Transplant flowering plants in Virgo).<sup>9</sup> "*Graut un dubakblanze blantz mer der hannert dak*" (Plant cabbage and tobacco on the hundredth day).<sup>10</sup> "*Blume blantz mer im Grebs, no warre si ni'nder un bret*" (Flowering plants set in Cancer will grow low and stocky).<sup>11</sup>

The writer will welcome from the readers any other beliefs which relate to the sowing of seeds or transplanting from the coldframe or the hotbed.

Today in most instances, garden plants are grown in commercial greenhouses and are made available for those who have and want gardens and flowers—seldom are the plants set out according to the phase of the moon or the signs of the almanac. The satisfaction and joy, however, that generally accompanied the task of sowing the seed, watering, caring for and setting out the plants, in most instances, is no longer a part of gardening.

<sup>4</sup> Edwin M. Fogel, *Beliefs and Superstitions of the Pennsylvania Germans* (Philadelphia, Pennsylvania), p. 194, No. 945.

<sup>5</sup> *Ibid.*, p. 196, No. 962.

<sup>6</sup> *Ibid.*, p. 197, No. 963.

<sup>7</sup> H. L. Fischer, *Olden Times* (York, Pennsylvania), p. 34.

<sup>8</sup> Fogel, *op. cit.*, p. 205, No. 1027.

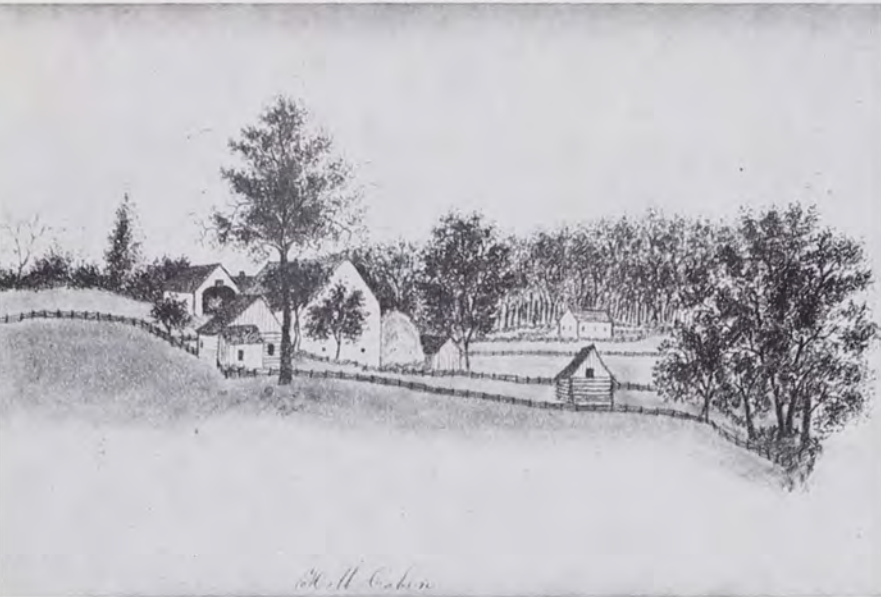
<sup>9</sup> *Ibid.*, p. 205, No. 1022.

<sup>10</sup> *Ibid.*, p. 207, No. 1040.

<sup>11</sup> *Ibid.*, p. 203, No. 1004.

<sup>3</sup> Preston A. Barba, "S Pennsylvanisch Deitsch Eck," *The Morning Call*, April 4, 1936, Allentown, Pennsylvania.

# Memories



Hill Cabin

VIEW OF HILL CABIN, THREE SPRING FARM, 1854. This was the tenant house. Note log structure in right foreground, and several types of fencing.

Quaker folk art, while rare, does exist. The Edward Hickses may have been a rarity, but other Quakers did draw, sketch, and record some memories of their life in rural Pennsylvania in the 19th Century.

Susanna Brinton was a Pennsylvania Quakeress whose sketches of Three Spring Farm, her birthplace, in Leacock Township, Lancaster County, Pennsylvania, we present here. She was born February 1, 1833, in Leacock Township, daughter of William and Gulielma (Cooper) Brinton. Her father, William Brinton (1785-1878), was a native of Lancaster County, as was his father Joseph Brinton (1754-1809). Joseph was a son of Moses Brinton (1725-1789), who built the main house on Three Spring Farm in 1793 for his son Joseph. Moses Brinton was married at Leacock (later Lampeter) Meeting in 1747, at which time he moved from Chester to Lancaster County. He was a great-grandson of William Brinton, 1684 emigrant and pioneer Quaker settler in the Birmingham area in Chester County, which he named for his home in England.

Susanna Brinton, of Gap, Lancaster County, who made these sketches as a teenager, was a well known Friend, vigilant woman suffragist and civil rights crusader. Never married, she persisted in Quaker "plainness" into her old age. A photograph of her and her crusading sister Mary Hopkins, which appeared in the Brinton genealogy of 1924, shows both in the stiff brimmed bonnets and shawls of the 19th Century, with faces expressive of the Quaker courage and moralism which dominated their lives.

The family history gives us a word picture of her: "Among those who know her, she has always stood out as a remarkable character, exemplified by her commendable independence of thought and clarity of judgment. From childhood, she has always been interested in animals. Her love for them is shown by the substantial, artistic drinking-fountains for horses which she has had erected in different places. After the winning of suffrage for women, a county celebration was held at Parkesburg. She and her sister Mary Hopkins rode in the parade, honored and acclaimed for their enthusiasm and years of loyalty to the cause of woman's rights. Her appreciation of the need of Negro



uplift was practically demonstrated by her gift of a residence for teachers to Cheyney Training School for Colored Teachers. This is now a State Normal School. Several years ago she gave to the Woman's Medical College of Philadelphia, one of the buildings in their compound, known as 'Brinton Hall.' She possessed rather an unusual combination for a woman—that of the artist and artisan. Her talent in artistic things, coupled with her ability with a set of tools given to her in her girlhood, would amply have



# Of Three Spring Farm

By SUSANNA BRINTON



*Three Spring Farm*

8<sup>th</sup> Mo 1851

*THREE SPRING FARM.* Susanna Brinton drew this sketch of the Lancaster County farm on which she was born, and dated it in Quaker fashion—"8th Mo 1851."

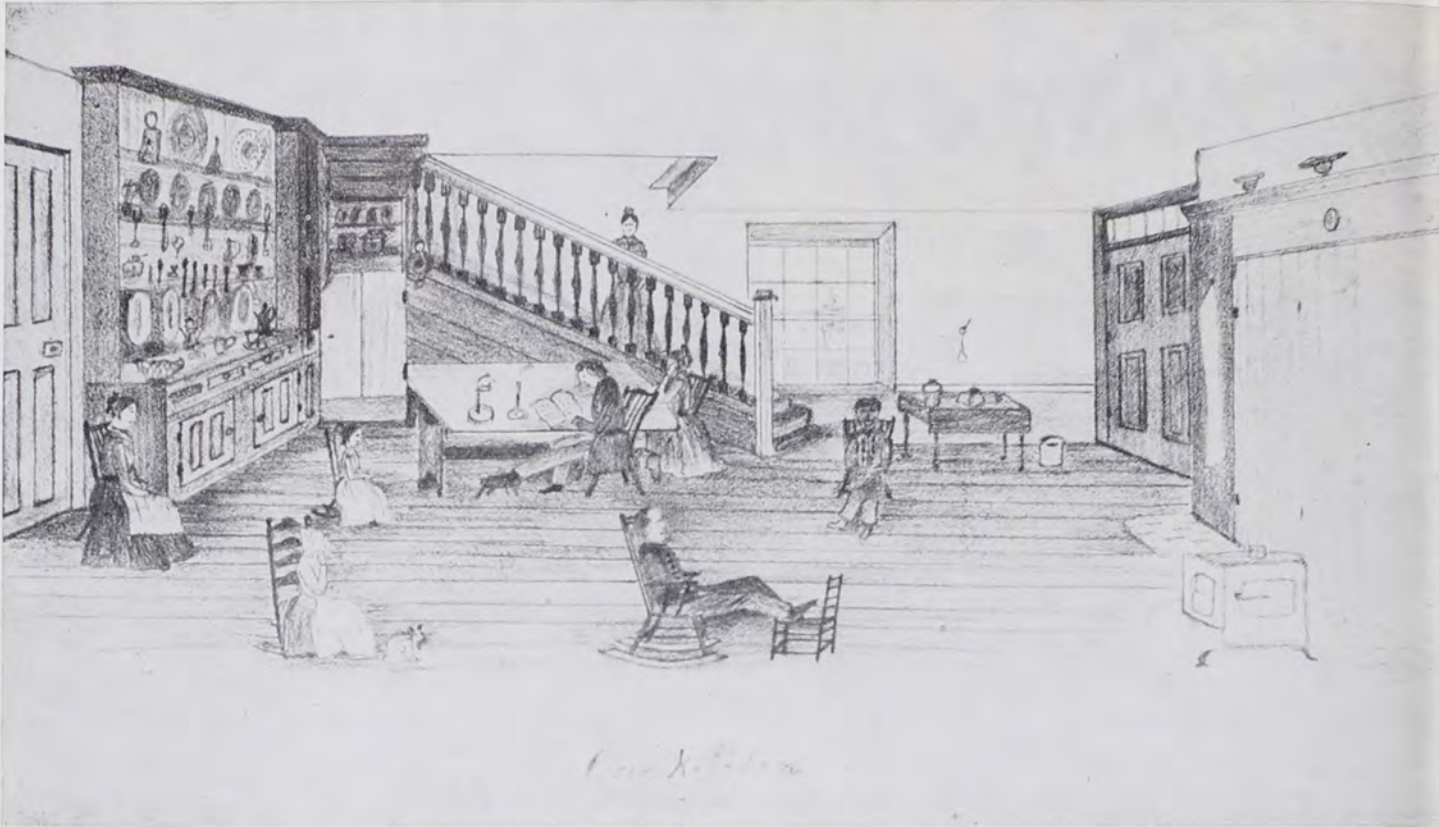
satisfied the severest critics who claim that the artist should be his own artisan." See Jannetta Wright Schoonover, *The Brinton Genealogy* ([Trenton, New Jersey, 1924]), pages 325-326. Susanna Brinton died October 26, 1927, at the age of 94, plain Quaker to the end.

The sketches are of great value in that they show us glimpses of Quaker farm life in Lancaster County. They reveal the acculturation that had in the 18th Century

created a Pennsylvania folk-culture out of Continental and British Isles traditions—for instance, the Quaker use here of the Pennsylvania or "Swiss" barn, the snake fence, the thatched roof.

Our appreciation to the Chester County Historical Society for permission to use these revealing sketches of Pennsylvania farm life in the first half of the 19th Century.

—DON YODER



"OUR KITCHEN." This interior sketch by Susanna Brinton is dated 1848 and bears the inscription, "William & Guelielma Brinton with their family of five children & a colored boy Sammy Henson 1848 at our old home in Leacock, Lancaster Co [...] Pa [...] Sketched in 1848 by S. Brinton." Note stairway similar to Millbach House stairway in Philadelphia Museum of Art, and underneath it the cellarway with coffee grinder and spice jars.



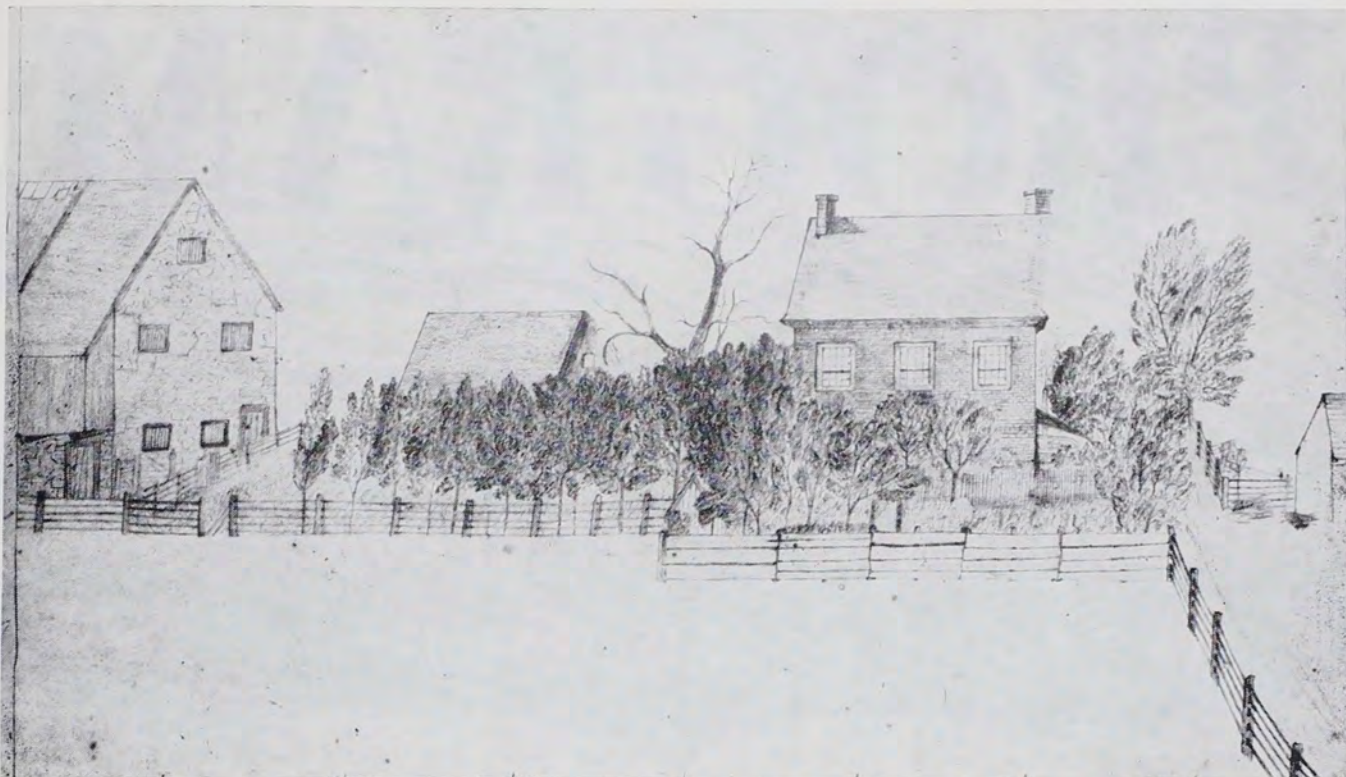
A sewing group under a couple of old oak trees south of Hill Cabbin, consisting of Cassy, Jane, Mary, and Susan Brinton; Anne and Hannah Cooper. The latter, reading in Lamartine.

—1849—

## Memories of Three Spring Farm

BY  
SUSANNA BRINTON

SUNBONNETED QUAKER GIRLS WORKING UNDER THE TREES. Susanna Brinton drew this sketch in 1849 and entitled it "A sewing group under a couple of old oak trees south of Hill Cabbin, consisting of Cassy, Jane, Mary, and Susan Brinton; Anne and Hannah Cooper[;] The latter, reading in Lamartine. 1849."



THREE SPRING FARM. This Quaker farmhouse was built in 1793 by Moses Brinton for his son Joseph. Note Dutch barn, Lancaster County style, with unsupported forebay.



VIEW OF FARMHOUSE WITH THATCHED CORNCRIB AND CIDER PRESS. This drawing was made by Susanna's brother, Joseph, for her. Note careful fencing and vegetable garden in front of house.

# PROGRAM



15th Annual

## Pennsylvania Dutch Folk Festival

July 3-4-5-6-7-8-9-10-11, 1964, Kutztown, Pa.

FRIDAY, JULY 3

### PROGRAM—MAIN STAGE

|             |  |            |  |
|-------------|--|------------|--|
| 12:00-12:30 | Heidelberg Polka Band.   | 5:00- 5:30 | Pennsylvania Dutch Handicrafts show.   |
| 12:30- 1:00 | Food Specialties at the Festival.  | 5:30- 6:00 | Heidelberg Polka Band.   |
| 1:00- 1:30  | Horse shoeing in the Dutch Country.  | 6:00- 6:30 | Horse shoeing in the Dutch Country.  |
| 1:30- 2:00  | Professor Schnitzel, Dutch Humorist.   | 6:30- 7:00 | Professor Schnitzel, Dutch Humorist.   |
| 2:00- 2:30  | The "Horse and Buggy Dutch" and their Garb.  | 7:00- 7:30 | Flax Demonstration.  |
| 2:30- 4:00  | Major Folk Festival presentation:<br>Panoramic Pageant of the Plain Dutch.<br>(See program page 37). | 7:30- 9:00 | Major Folk Festival Presentation:<br>Panoramic Pageant of the Plain Dutch.<br>(See program page 37). |
| 4:00- 4:30  | Flax Demonstration   | 9:00-11:00 | Free for All Square Dancing on Folk Festival Common.   |
| 4:30- 5:00  | Hoedown and Jigging Demonstrations<br>by Championship Sets.  |            |  |

### PROGRAM—SEMINAR STAGE

|             |  |            |   |
|-------------|--|------------|---|
| 11:00-11:30 | The Lore of the Conestoga Wagon.                                       | 3:00- 3:30 | Pennsylvania Dutch Folksong Tradition.  |
| 11:30-12:00 | The Gay Dutch and the Plain Dutch:<br>Two Worlds in the Dutch Country. | 3:30- 4:00 | Dutch Funeral Lore Show.                |
| 12:00-12:30 | Customs of the Year Show.  | 4:00- 4:30 | Snake Lore Show.                        |
| 12:30- 1:00 | Amish-Plain Dutch Folklife.  | 4:30- 5:00 | Powwowing and Hexerei Show.             |
| 1:00- 1:30  | Dutch Household Lore Show.   | 5:00- 5:30 | Folk Architecture in the Dutch Country. |
| 1:30- 2:00  | Pennsylvania Dutch Cookery.  | 5:30- 6:00 | Pennsylvania Dutch Folk Art.            |
| 2:00- 3:00  | Panorama of Horse and Buggy Farming<br>Days in the Dutch Country.      | 6:00- 6:30 | Bee and Insect Lore.                    |



## SATURDAY, JULY 4

### PROGRAM—MAIN STAGE

|   |  |
|---|--|
| <p>12:00-12:30 Heidelberg Polka Band.<br/>                     12:30- 1:00 Food Specialties at the Festival.<br/>                     1:00- 1:30 Horse shoeing in the Dutch Country.<br/>                     1:30- 2:00 Professor Schnitzel, Dutch Humorist.<br/>                     2:00- 2:30 The "Horse and Buggy Dutch" and their garb.<br/>                     2:30- 4:00 Major Folk Festival presentation: Panoramic Pageant of the Plain Dutch. (See program page 37).<br/>                     4:00- 4:30 Flax Demonstration.<br/>                     4:30- 5:00 Hoedown and Jigging Demonstrations by Championship Sets.</p> | <p>5:00- 5:30 Pennsylvania Dutch Handicrafts show.<br/>                     5:30- 6:00 Heidelberg Polka Band.<br/>                     6:00- 6:30 Horse shoeing in the Dutch Country.<br/>                     6:30- 7:00 Professor Schnitzel, Dutch Humorist.<br/>                     7:00- 7:30 Flax Demonstration.<br/>                     7:30- 9:00 Major Folk Festival Presentation: Panoramic Pageant of the Plain Dutch. (See program page 37).<br/>                     9:00-11:00 Free for All Square Dancing on Folk Festival Common.</p> |
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### PROGRAM—SEMINAR STAGE

|   |  |
|---|--|
| <p>11:00-11:30 The Lore of the Pennsylvania Rifle.<br/>                     11:30-12:00 Pennsylvania Dutch Folklife.<br/>                     12:00-12:30 Customs of the Year Show.<br/>                     12:30- 1:00 Plain Dutch-Amish Folkways.<br/>                     1:00- 1:30 Dutch Household Lore Show.<br/>                     1:30- 2:00 Pennsylvania Dutch Culinary Culture.<br/>                     2:00- 3:00 Panorama of Horse and Buggy Farming Days in the Dutch Country.</p> | <p>3:00- 3:30 Folksinging in the Dutch Country.<br/>                     3:30- 4:00 Dutch Funeral Lore Show.<br/>                     4:00- 4:30 Snake Lore Show.<br/>                     4:30- 5:00 Witch craft and Water Witching demonstration.<br/>                     5:00- 5:30 Folk Architecture in the Dutch Country.<br/>                     5:30- 6:00 Pennsylvania Dutch Folk Art.<br/>                     6:00- 6:30 Almanac Lore.</p> |
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## SUNDAY, JULY 5

### PROGRAM—MAIN STAGE

|  |  |
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| <p>12:00-12:30 Food Specialties at the Festival.<br/>                     12:30- 1:00 Horse shoeing in the Dutch Country.<br/>                     1:00- 1:30 Professor Schnitzel, Dutch Humorist.<br/>                     1:30- 2:00 The "Horse and Buggy Dutch" and their garb.<br/>                     2:00- 3:30 Major Folk Festival Presentation: Panoramic Pageant of the Plain Dutch. (See program page 37).<br/>                     3:30- 4:30 Carbon County Musiganders<br/>                     4:30- 5:00 Hoedown and Jigging Demonstrations by Championship Sets.</p> | <p>5:00- 5:30 Pennsylvania Dutch Handicrafts show.<br/>                     5:30- 6:00 Flax Demonstration.<br/>                     6:00- 6:30 Horse shoeing in the Dutch Country.<br/>                     6:30- 7:00 Professor Schnitzel, Dutch Humorist.<br/>                     7:00- 7:30 Heidelberg Polka Band.<br/>                     7:30- 9:00 Major Folk Festival Presentation: Panoramic Pageant of the Plain Dutch. (See program page 37).<br/>                     9:00-11:00 Free for All Square Dancing on Folk Festival Common.</p> |
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### PROGRAM-SEMINAR STAGE

|  |   |
|--|---|
| <p>11:00-11:30 The Lore of the Conestoga Wagon.<br/>                     11:30-12:00 Pennsylvania Dutch Folk Culture.<br/>                     12:00-12:30 Customs of the Year Show.<br/>                     12:30- 1:00 Horsedrawn Transportation among the Plain Dutch.<br/>                     1:00- 1:30 Dutch Household Lore Show.<br/>                     1:30- 2:00 Pennsylvania Dutch Cookery.<br/>                     2:00- 3:00 Panorama of Horse and Buggy Farming Days in the Dutch Country.</p> | <p>3:00- 3:30 Folk-Hymnody traditions among the Pennsylvania Dutch.<br/>                     3:30- 4:00 Dutch Funeral Lore Show.<br/>                     4:00- 4:30 Snake Lore Show.<br/>                     4:30- 5:00 Powwowing and Hexerei Show.<br/>                     5:00- 5:30 Folk Architecture in the Dutch Country.<br/>                     5:30- 6:00 Pennsylvania Dutch Folk Art.<br/>                     6:00- 6:30 Fowl and Feather Lore.</p> |
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## MONDAY, JULY 6

### PROGRAM—MAIN STAGE

|   |  |
|---|--|
| <p>12:00-12:30 Heidelberg Polka Band.<br/>                     12:30- 1:00 Food Specialties at the Festival.<br/>                     1:00- 1:30 Horse shoeing in the Dutch Country.<br/>                     1:30- 2:00 Professor Schnitzel, Dutch Humorist.<br/>                     2:00- 2:30 The "Horse and Buggy Dutch" and their garb.<br/>                     2:30- 4:00 Major Folk Festival presentation: Panoramic Pageant of the Plain Dutch. (See program page 37).<br/>                     4:00- 4:30 Flax Demonstration.<br/>                     4:30- 5:00 Hoedown and Jigging Demonstrations by Championship Sets.</p> | <p>5:00- 5:30 Pennsylvania Dutch Handicrafts show.<br/>                     5:30- 6:00 Heidelberg Polka Band.<br/>                     6:00- 6:30 Horse shoeing in the Dutch Country.<br/>                     6:30- 7:00 Professor Schnitzel, Dutch Humorist.<br/>                     7:00- 7:30 Flax Demonstration.<br/>                     7:30- 9:00 Major Folk Festival Presentation: Panoramic Pageant of the Plain Dutch. (See program page 37).<br/>                     9:00-11:00 Free for All Square Dancing on Folk Festival Common.</p> |
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### PROGRAM—SEMINAR STAGE

|  |   |
|--|---|
| <p>11:00-11:30 The Lore of the Conestoga Wagon.<br/>                     11:30-12:00 The Gay Dutch and the Plain Dutch: Two Worlds in the Dutch Country.<br/>                     12:00-12:30 Customs of the Year Show.<br/>                     12:30- 1:00 Amish-Plain Dutch Folklife.<br/>                     1:00- 1:30 Dutch Household Lore Show.<br/>                     1:30- 2:00 Pennsylvania Dutch Cookery.<br/>                     2:00- 3:00 Panorama of Horse and Buggy Farming Days in the Dutch Country.</p> | <p>3:00- 3:30 Pennsylvania Dutch Folksong Tradition.<br/>                     3:30- 4:00 Dutch Funeral Lore Show.<br/>                     4:00- 4:30 Snake Lore Show<br/>                     4:30- 5:00 Powwowing and Hexerei Show.<br/>                     5:00- 5:30 Folk Architecture in the Dutch Country.<br/>                     5:30- 6:00 Pennsylvania Dutch Folk Art.<br/>                     6:00- 6:30 Bee and Insect Lore.</p> |
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## TUESDAY, JULY 7

### PROGRAM—MAIN STAGE

|  |  |
|--|--|
| <p>12:00-12:30 Heidelberg Polka Band.<br/>                     12:30- 1:00 Food Specialties at the Festival.<br/>                     1:00- 1:30 Horse shoeing in the Dutch Country.<br/>                     1:30- 2:00 Professor Schnitzel, Dutch Humorist<br/>                     2:00- 2:30 The "Horse and Buggy Dutch" and their garb.<br/>                     2:30- 4:00 Major Folk Festival presentation: Panoramic Pageant of the Plain Dutch. (See program page 37).<br/>                     4:00- 4:30 Flax Demonstration.<br/>                     4:30- 5:00 Hoedown and Jigging Demonstrations by Championship Sets.</p> | <p>5:00- 5:30 Pennsylvania Dutch Handicrafts show.<br/>                     5:30- 6:00 Heidelberg Polka Band.<br/>                     6:00- 6:30 Horse shoeing in the Dutch Country.<br/>                     6:30- 7:00 Professor Schnitzel, Dutch Humorist.<br/>                     7:00- 7:30 Flax Demonstration.<br/>                     7:30- 9:00 Major Folk Festival presentation: Panoramic Pageant of the Plain Dutch. (See program page 37).<br/>                     9:00-11:00 Free for All Square Dancing on Folk Festival Common.</p> |
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### PROGRAM—SEMINAR STAGE

|   |  |
|---|--|
| <p>11:00-11:30 The Lore of the Pennsylvania Rifle.<br/>                     11:30-12:00 Pennsylvania Dutch Folklife.<br/>                     12:00-12:30 Customs of the Year Show.<br/>                     12:30- 1:00 Plain Dutch-Amish Folkways.<br/>                     1:00- 1:30 Dutch Household Lore Show.<br/>                     1:30- 2:00 Pennsylvania Dutch Culinary Culture.<br/>                     2:00- 3:00 Panorama of Horse and Buggy Farming Days in the Dutch Country.</p> | <p>3:00- 3:30 Folksinging in the Dutch Country.<br/>                     3:30- 4:00 Dutch Funeral Lore Show.<br/>                     4:00- 4:30 Snake Lore Show.<br/>                     4:30- 5:00 Witch craft and Water Witching Demonstration.<br/>                     5:00- 5:30 Folk Architecture in the Dutch Country.<br/>                     5:30- 6:00 Pennsylvania Dutch Folk Art.<br/>                     6:00- 6:30 Almanac Lore.</p> |
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## WEDNESDAY, JULY 8

### PROGRAM—MAIN STAGE

|   |  |  |
|---|--|--|
| <p>12:00-12:30 Heidelberg Polka Band.<br/>         12:30- 1:00 Food Specialties at the Festival.<br/>         1:00- 1:30 Horse shoeing in the Dutch Country.<br/>         1:30- 2:00 Professor Schnitzel, Dutch Humorist.<br/>         2:00- 2:30 The "Horse and Buggy Dutch" and their garb.<br/>         2:30- 4:00 Major Folk Festival presentation: Panoramic Pageant of the Plain Dutch. (See program page 37).<br/>         4:00- 4:30 Flax Demonstration.<br/>         4:30- 5:00 Hoedown and Jigging Demonstrations by Championship Sets.</p> |  | <p>5:00- 5:30 Pennsylvania Dutch Handicrafts show.<br/>         5:30- 6:00 Heidelberg Polka Band.<br/>         6:00- 6:30 Horse shoeing in the Dutch Country.<br/>         6:30- 7:00 Professor Schnitzel, Dutch Humorist.<br/>         7:00- 7:30 Flax Demonstration.<br/>         7:30- 9:00 Major Folk Festival presentation: Panoramic Pageant of the Plain Dutch. (See program page 37).<br/>         9:00-11:00 Free for All Square Dancing on Folk Festival Common.</p> |
|---|--|--|

### PROGRAM—SEMINAR STAGE

|  |  |   |
|--|--|---|
| <p>11:00-11:30 The Lore of the Conestoga Wagon<br/>         11:30-12:00 Pennsylvania Dutch Folk Culture.<br/>         12:00-12:30 Customs of the Year Show.<br/>         12:30- 1:00 Horsesdrawn Transportation among the Plain Dutch.<br/>         1:00- 1:30 Dutch Household Lore Show.<br/>         1:30- 2:00 Pennsylvania Dutch Cookery.<br/>         2:00- 3:00 Panorama of Horse and Buggy Farming Days in the Dutch Country.</p> |  | <p>3:00- 3:30 Folk-Hymnody traditions among the Pennsylvania Dutch.<br/>         3:30- 4:00 Dutch Funeral Lore Show.<br/>         4:00- 4:30 Snake Lore Show.<br/>         4:30- 5:00 Powwowing and Hexerei Show.<br/>         5:00- 5:30 Folk Architecture in the Dutch Country.<br/>         5:30- 6:00 Pennsylvania Dutch Folk Art.<br/>         6:00- 6:30 Fowl and Feather Lore.</p> |
|--|--|---|

## THURSDAY, JULY 9

### PROGRAM—MAIN STAGE

|   |  |   |
|---|--|---|
| <p>12:00-12:30 Heidelberg Polka Band.<br/>         12:30- 1:00 Food Specialties at the Festival.<br/>         1:00- 1:30 Horse shoeing in the Dutch Country.<br/>         1:30- 2:00 Professor Schnitzel, Dutch Humorist.<br/>         2:00- 2:30 The "Horse and Buggy Dutch" and their garb.<br/>         2:30- 4:00 Major Folk Festival presentation: Panoramic Pageant of the Plain Dutch. (See program page 37).<br/>         4:00- 4:30 Flax Demonstration.<br/>         4:30- 5:00 Hoedown and Jigging Demonstrations by Championship Sets.</p> |  | <p>5:00- 5:30 Pennsylvania Dutch Handicrafts.<br/>         5:30- 6:00 Heidelberg Polka Band.<br/>         6:00- 6:30 Horse shoeing in the Dutch Country.<br/>         6:30- 7:00 Professor Schnitzel, Dutch Humorist.<br/>         7:00- 7:30 Flax Demonstration.<br/>         7:30- 9:00 Major Folk Festival presentation: Panoramic Pageant of the Plain Dutch. (See program page 37).<br/>         9:00-11:00 Free for All Square Dancing on Folk Festival Common.</p> |
|---|--|---|

### PROGRAM—SEMINAR STAGE

|  |  |  |
|--|--|--|
| <p>11:00-11:30 The Lore of the Conestoga Wagon.<br/>         11:30-12:00 The Gay Dutch and the Plain Dutch: Two Worlds in the Dutch Country.<br/>         12:00-12:30 Customs of the Year Show.<br/>         12:30- 1:00 Amish-Plain Dutch Folklife.<br/>         1:00- 1:30 Dutch Household Lore Show.<br/>         1:30- 2:00 Pennsylvania Dutch Cookery.<br/>         2:00- 3:00 Panorama of Horse and Buggy Farming Days in the Dutch Country.</p> |  | <p>3:00- 3:30 Pennsylvania Dutch Folksong Tradition.<br/>         3:30- 4:00 Dutch Funeral Lore Show.<br/>         4:00- 4:30 Snake Lore Show.<br/>         4:30- 5:00 Powwowing and Hexerei Show.<br/>         5:00- 5:30 Folk Architecture in the Dutch Country.<br/>         5:30- 6:00 Pennsylvania Dutch Folk Art.<br/>         6:00- 6:30 Bee and Insect Lore.</p> |
|--|--|--|



## FRIDAY, JULY 10

### PROGRAM—MAIN STAGE

|   |  |
|---|--|
| <p>12:00-12:30 Heidelberg Polka Band.<br/>                     12:30- 1:00 Food Specialties at the Festival.<br/>                     1:00- 1:30 Horse shoeing in the Dutch Country.<br/>                     1:30- 2:00 Professor Schnitzel, Dutch Humorist.<br/>                     2:00- 2:30 The "Horse and Buggy Dutch" and their garb.<br/>                     2:30- 4:00 Major Folk Festival presentation: Panoramic Pageant of the Plain Dutch. (See program page 37).<br/>                     4:00- 4:30 Flax Demonstration.<br/>                     4:30- 5:00 Hoedown and Jigging Demonstrations by Championship Sets.</p> | <p>5:00- 5:30 Pennsylvania Dutch Handicrafts show.<br/>                     5:30- 6:00 Heidelberg Polka Band.<br/>                     6:00- 6:30 Horse shoeing in the Dutch Country.<br/>                     6:30- 7:00 Professor Schnitzel, Dutch Humorist.<br/>                     7:00- 7:30 Flax Demonstration.<br/>                     7:30- 9:00 Major Folk Festival presentation: Panoramic Pageant of the Plain Dutch. (See program page 37).<br/>                     9:00-11:00 Free for All Square Dancing on Folk Festival Common.</p> |
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### PROGRAM—SEMINAR STAGE

|  |  |
|--|--|
| <p>11:00-11:30 The Lore of the Pennsylvania Rifle.<br/>                     11:30-12:00 Pennsylvania Dutch Folklife.<br/>                     12:00- 1:00 Plain Dutch-Amish Folkways.<br/>                     1:00- 1:30 Dutch Household Lore Show.<br/>                     1:30- 2:00 Pennsylvania Dutch Culinary Culture.<br/>                     2:00- 3:00 Panorama of Horse and Buggy Farming Days in the Dutch Country.<br/>                     3:00- 3:30 Folksinging in the Dutch Country.</p> | <p>3:30- 4:00 Dutch Funeral Lore Show.<br/>                     4:00- 4:30 Snake Lore Show.<br/>                     4:30- 5:00 Witch craft and Water Witching Demonstration.<br/>                     5:00- 5:30 Folk Architecture in the Dutch Country.<br/>                     5:30- 6:00 Pennsylvania Dutch Folk Art.<br/>                     6:00- 6:30 Almanac Lore.</p> |
|--|--|

## SATURDAY, JULY 11

### PROGRAM—MAIN STAGE

|   |  |
|---|--|
| <p>12:00-12:30 Heidelberg Polka Band.<br/>                     12:30- 1:00 Food Specialties at the Festival.<br/>                     1:00- 1:30 Horse shoeing in the Dutch Country.<br/>                     1:30- 2:00 Professor Schnitzel, Dutch Humorist.<br/>                     2:00- 2:30 The "Horse and Buggy Dutch" and their garb.<br/>                     2:30- 4:00 Major Folk Festival presentation: Panoramic Pageant of the Plain Dutch. (See program page 37).<br/>                     4:00- 4:30 Flax Demonstration.<br/>                     4:30- 5:00 Hoedown and Jigging Demonstrations by Championship Sets.</p> | <p>5:00- 5:30 Pennsylvania Dutch Handicrafts show.<br/>                     5:30- 6:00 Heidelberg Polka Band.<br/>                     6:00- 6:30 Horse shoeing in the Dutch Country.<br/>                     6:30- 7:00 Professor Schnitzel, Dutch Humorist.<br/>                     7:00- 7:30 Flax Demonstration.<br/>                     7:30- 9:00 Major Folk Festival presentation: Panoramic Pageant of the Plain Dutch. (See program page 37).<br/>                     9:00-11:00 Free for All Square Dancing on Folk Festival Common.</p> |
|---|--|

### PROGRAM—SEMINAR STAGE

|  |   |
|--|---|
| <p>11:00-11:30 The Lore of the Conestoga Wagon.<br/>                     11:30-12:00 Pennsylvania Dutch Folk Culture.<br/>                     12:00-12:30 Customs of the Year Show.<br/>                     12:30- 1:00 Horsedrawn Transportation among the Plain Dutch.<br/>                     1:00- 1:30 Dutch Household Lore Show.<br/>                     1:30- 2:00 Pennsylvania Dutch Cookery.<br/>                     2:00- 3:00 Panorama of Horse and Buggy Farming Days in the Dutch Country.</p> | <p>3:00- 3:30 Folk-Hymnody traditions among the Pennsylvania Dutch.<br/>                     3:30- 4:00 Dutch Funeral Lore Show.<br/>                     4:00- 4:30 Snake Lore Show.<br/>                     4:30- 5:00 Powwowing and Hexerei Show.<br/>                     5:00- 5:30 Folk Architecture in the Dutch Country.<br/>                     5:30- 6:00 Pennsylvania Dutch Folk Art.<br/>                     6:00- 6:30 Fowl and Feather Lore.</p> |
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# MEN OF ONE MASTER

"Men of One Master" is an epic of the Pennsylvania Amish struggle to survive with the courage of their convictions.

**Written and Directed by Brad Smoker.**

Scene One: **Amish Church Service**

"You are eavesdropping upon an Old Order Amish church service." The hymns chanted by the congregation date back to 16th Century Europe. They are hymns of praise and martyrdom having their origin in the Gregorian Latin Chant.

Scene Two: **Origin of the Men and the Ideas**

"Their beginning was another land, a much earlier land—Europe 1650." A chronicle of the men—Menno Simons and Jacob Ammen—and the ideas that effected a nation of people.

Scene Three: **Settlement of Pennsylvania**

The Amish hear William Penn and follow his dream. "They came. They were not the first, but they had courage of their convictions and they stayed on the land."

Scene Four: **The Meaning of the Land**

"The soil is God's soil in the beginning and the end—in between it is given to man in trust, to give life to men."

Scene Five: **The Harvest**

"Bell the harvest! If our soul is in the earth, our heart in the sun, our stomach is in the harvest."

Scene Six: **Harvest Frolic**

Dutch colloquialism and Hex Dance—a Dutch art.

Scene Seven: **The School Controversy**

"Let the children be educated to the earth."

Scene Eight: **They Came**

They were not the first but the seed they planted was the keystone of an idea.

*The history of the Amish in Europe, the ideas and concepts of their religion, their mode of life, the church service and its music—all of these are authentic. Although the young Amish dance at their Sunday evening frolics, we have supplemented our accurate information of the Amish with choreographed dances and background music for their pageantry values of spectacle. We do not believe this will divert from the honesty of information portrayed about the Amish.—Brad Smoker.*



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*16th ANNUAL*

**Pennsylvania Dutch Folk Festival**  
**Kutztown, Pennsylvania**

**JULY 3 - 10, 1965**

## THE FESTIVAL AND ITS SPONSORSHIP

The Pennsylvania Dutch Folk Festival is sponsored by the Pennsylvania Folklife Society, a non-profit corporation. Purpose of the Society is three-fold: collecting the lore of the Dutch Country; studying and archiving it; and making it available to the public both in this country and abroad. All proceeds from the Festival are used to further these goals.

The offices of the Pennsylvania Folklife Society are located at 218 W. Main Street, in Kutztown, Pennsylvania. Directors are Dr. Don Yoder, Mark R. Eaby, Jr., and Thomas E. Harting.

AN INVITATION to become a subscriber to the Society's periodical, PENNSYLVANIA FOLKLIFE. (Subscription \$4.00 a year; single copies \$1.00 each.) Now in the fifteenth year, PENNSYLVANIA FOLKLIFE is published quarterly, in January, April, July and October. Each issue appears in a colored cover, with 48 pages-or-more of text, and is profusely illustrated.

Subjects covered include: architecture, cookery, costume, customs of the year, folk art and antiques, folk dancing, folk medicine, folk literature, folk religion, folk speech, home-making lore, recreation, superstitions, traditional farm and craft practices, and transportation lore.

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  - VI. Pennsylvania Spirituals: 150 Song-Texts
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# SAFFRON COOKERY

BY EDNA EBY HELLER

The saffron herb is currently publicized by many food writers, but our readers who are of Pennsylvania Dutch descent need no introduction to the flavor and color of saffron. The recipes that are flavored with saffron in the magazines include Tomato Bisque, Pea Soup, Saffron Asparagus, and Rice Pilau. All of these are very different from the ways the Pennsylvania Dutch have enjoyed the flavor of saffron with chicken, noodles, scalloped potatoes, and bread filling.

For many years the Scandinavian countries and England have been putting saffron into their traditional Christmas Bread, but the Spanish had used it with rice and chicken even before that. In ancient times, it was used mostly as a dye, once being the royal color of Greece. The Persians used it as a perfume; the Greeks and Romans strewed it in the courts and theatres. Its secondary uses at that time were in medicine and cooking.

It was said to have been introduced to the English by a pilgrim from Tripoli. In Essex, England, there is a town named Saffron Walden, so named because of the extensive crops of saffron grown there. By the 13th Century, English cooks were using saffron.

When dry, this ancient herb is an orange red in color. The flower of the saffron bulb resembles the common spring crocus in appearance. The brownish triple stigmas of these purple flowers when dried are ready for use. The saffron, still cultivated in Spain, France, Persia, Kashmir, and Sicily, looks like the saffron grown in Pennsylvania gardens but is stronger in flavor. Anyone who thinks that the saffron purchased in drug stores today is expensive, take note that over 70,000 saffron flowers are needed to make one pound of dried saffron.

Fifty years ago, in the Dutch country, the store price of saffron was 75 cents for an eighth of an apothecary ounce. When a housewife sold it, the cost was calculated with the use of a silver coin. Whatever amount of saffron balanced the quarter on the other side of the scales was given as "a quarter's worth." Children had a daily chore each autumn morning to pick the saffron flowers and pull apart the triple stamens, then laying them on paper to dry.

The crocus-like flowers are always lavender in color. Like parsley and other herbs it was grown close to the kitchen door. The saffron bed was sometimes as large as 10 by 15 feet, the size of one remembered in Berks County, north of Monocacy Hill. Unfortunately, saffron beds seem to be a thing of the past, only grown by those who grow herbs as a hobby. This is, of course, due to the availability of Spanish Saffron in the corner store and the supermarket. This is in contrast to the fact that just fifty years ago, in Philadelphia, one needed a prescription to purchase saffron from the druggist.

Most of the saffron used in the Pennsylvania Dutch counties today is used for seasoning. Saffron does give food a butter-yellow color, but that is not the primary reason for its being used. Like other herbs, its worth is in its flavor. It has a distinct taste that cannot be com-



*Mrs. Harry Fenton, in native garb, holds Schwenkfelder saffron cake, featured in Schwenkfelder exhibit at folk festival.*



Measuring fifty cents worth of saffron. Below, saffron and bulb are shown beside antique saffron box.



pared with another flavor as one compares onion flavor with garlic. The Dutch like it in stewed chicken, chicken pot-pie, noodles, scalloped potatoes, bread filling, chicken corn soup and chicken noodle soup. The English have introduced to a few of the Dutch here in Pennsylvania their delicious Christmas Bread that is flavored with saffron, but this must not be confused with the Saffron Cake that the Schwenkfelders make in Southeastern Pennsylvania. This use dates back to the first Silesian Schwenkfelders who came to Pennsylvania in 1734. Perhaps its origin is connected with the fact that before their migration a Schwenkfelder family had operated a saffron warehouse in Holland. This Schwenkfelder delicacy is a sheet cake that is made of yeast. There is saffron in the cake and in the crumb topping. It is interesting to note that the Schwenkfelders are the only Pennsylvania Dutch who make this saffron-flavored cake that might be called a coffee cake.

There are other uses of saffron that are no longer in vogue. Our parents used it for medicinal purposes and also for dyeing cloth. As a medicine, it was most commonly used "to bring out the measles." These two uses are almost extinct but the use of saffron as a seasoning is more widespread than ever.

#### CHICKEN CORN SOUP (WITH NOODLES)

|                   |                            |
|-------------------|----------------------------|
| 1 4-pound chicken | 2 cups noodles             |
| 2 tsp. salt       | 1 tsp. chopped parsley     |
| ¼ tsp. saffron    | ⅛ tsp. pepper              |
| 2 cups fresh corn | 2 chopped hard-boiled eggs |

*Cut up the chicken and cover with three quarts of water. . . . Add the salt and saffron. . . . Stew until tender. . . . Remove chicken from stock and set aside the legs and breast for future potpie. . . . (You can reserve one cup of stock also if you wish.) . . . Cut up the rest of the meat and return to stock in the kettle. . . . Add the noodles and corn and boil for 15 minutes longer. . . . Add the parsley and hard-boiled eggs.*

#### LANCASTER COUNTY FILLING

|                          |                       |
|--------------------------|-----------------------|
| 6 cups soft bread crumbs | 4 tbsp. butter        |
| 1 egg                    | 1 tsp. salt           |
| 1 cup milk               | ⅛ tsp. pepper         |
| 1 small onion, minced    | ¼ tsp. saffron        |
| ¼ cup celery, cut fine   | 2 tbsp. minced celery |

*Add beaten egg and milk to bread crumbs. . . . Sauté the onion and celery in the melted butter until brown. . . . Add these and remaining seasonings to the bread. . . . Mix well. . . . Stuff fowl (enough for 5 lb. fowl) . . . Or, put into greased casserole and bake for one hour at 350 degrees.*

#### SCHWENKFELDER CAKES

Step I—6 P.M.

|                       |  |
|-----------------------|--|
| 1 cup mashed potatoes | 1 pkg. yeast                                   |
| ½ cup sugar           | ½ cup water in which potatoes have been cooked |

Step II—9 P.M.

|                 |              |
|-----------------|--------------|
| ¼ cup hot water | 1 egg        |
| ¼ tsp. saffron  | 1 cup sugar  |
| 1 cup warm milk | ½ tsp. salt  |
| ½ cup lard      | 2 cups flour |

Step III—next morning

6 cups flour

Crumbs:

|                         |                 |
|-------------------------|-----------------|
| 1 cup flour             | ⅓ cup lard      |
| 1 cup light brown sugar | 1 tsp. cinnamon |

Step I

*At supper time make a sponge by dissolving yeast in ½ cup lukewarm potato water. . . . Add to mashed potatoes and sugar that have been mixed together. . . . Cover and let set in a warm place for 3 hours.*

Step II

*After the sponge has set for 3 hours, pour hot water on saffron and let set a few minutes. . . . Meanwhile, soften the lard in warm milk. . . . Add it to egg, beaten with the sugar and salt. . . . Slowly pour in the saffron water without using saffron. . . . Add this and 2 cups flour to potato sponge and beat until smooth. . . . Cover and let rise overnight in a 75 degree temperature, free from draft.*

Step III

*In the morning, add the 6 cups of flour and more if necessary to handle. . . . Knead until smooth. . . . Roll out dough into two sheet cakes, ⅓ inch thick. . . . Place on cookie sheets and cover with a cloth to rise ½ hour. . . . Rub together the four ingredients to make the crumbs. . . . When cakes are risen, heat oven to 350 degrees. . . . Brush top of cake with cream or melted butter. . . . Cover cakes with crumbs. . . . Bake 20 to 25 minutes.*



BY GEORGE L. MOORE

EDITOR'S NOTE.—We present here another chapter in the memoirs of George L. Moore, of Richland, Pennsylvania, drawn from his childhood memories of life in the Lebanon Valley. Since this is a document of first importance in Pennsylvania folk-cultural studies, the only editing we have done with it has been to break up some of the longest paragraphs, to italicize dialect and rhymes, and to add the subheadings. Otherwise, spelling, diction, grammar are intact and reflect the usages of a Lebanon Valley farmer with country school education. The spelling reflects the pronunciation of English by a person whose native tongue is Pennsylvania Dutch—"chasticement" (chastisement), "chissel" (chisel), "tarket" (target), "shinkle" (shingle), "squeeced" (squeezed), "build" (built), and "sacret" (sacred). Some spellings reflect general Pennsylvania rural usage—"drownded" (drowned), "tanneries" (tanneries), "futher" (further), "pattren" (pattern) and "lan-tren" (lantern). The vocabulary is rich in names for rural things—"market sled," "walking plow," "over log," "barn bridge hill,"—and in names for children's games—"Barn-Tag," "Trees are Parley," "Sock-Ball," "Fig Mill," and "Dickies Coffin," to give a few examples. The grammar reflects Pennsylvania Dutch influence on English—"learned us to" for "taught us to," "so to say" for "so to speak," and above all, the use of a masculine or feminine pronoun instead of the neuter "it" when referring to such things as a sled ("he"), a marble ("him"), or a string ("him"). When he describes the threshing machine engine's slow progress over the Hanover Hills, however, George Moore alternates between Dutch "he" and general American rural "she"! In addition to the minute descriptions of how to play his childhood games, the author's marvelous gift of evoking the attitudes of the child to parents, family and environment is everywhere evident.—EDITOR.

One day when yet a small boy in school I heard a would-be philosopher say that play always come before work, then gave us boys or pupils a long lecture how play comes so naturally while work usually requires an effort[,] especially after the novelty of being able to do it has worn out, and that work is oftimes forced on us agenst our will or desire but it is all for our own good or future benifit so we will become self supporting when we grow up, or respectful citizens, and will not become a vagabond or a parasite on society, or as he in reality said it[,] become a tramp, and his description of a tramp was anything but gentlemanly[,] for he described him as being a miserable, lazy, dirty, ragged, filthy, and perhaps lousy man that no one invites into his house[,] so he has to sleep in barns and eat his handouts on the back porch. And how right he was in his description of a tramp[,] but more so in his theory about work, for as a child I played a long time before I had any desire for to work[,] for if I had nothing to play with as a baby I no doubt tried to put my pink toes in my mouth as I saw so many babies do, so I shall first describe how I or we boys played, for I only played alone when my brothers were all in school or when they were called away to do some work, and then [I shall] describe how I learned to work, that never ended, only increased in volume the older I became, untill it in reality became the very foundation of my life story.

#### *My Childhood Toys*

As some of the games we played at home were also played at school and are best described when we had the full amount of players I shall describe them as games played in school, and as I have already described how I played house-keeping and moving-day on those cold winter days in Mothers kitchen while my brothers were away at

school[,] I shall now describe how we played out doors, and those few games we played indoors that have long ago disappeared from the scenes or have become history. We boys had but very few toys[,] in fact all the toys I ever owned I could easily hold in one hand[,] for they consisted of that red white and blue top mentioned in connection with that mysterious little white church and a little tin toy steam rail road engine acquired at the same time, a white tin horse mounted on a little oval shaped green platform with little six spoke iron wheels under it so it could be pulled with a string, and a little blue tin house that had a wide chimney in the center of the peak of its bright red roof[;] this made it a penny bank for you dropped your pennies or if prechance I did get a nickle[,] down this chimney, and these last two mentioned toys came out of a box that I called my Uncle David box[,] for when he died a young man [,] all his toys, cards, little books, circulers, etc.[,] that he had saved and cherished were divided among his four nephews and two nieces, so each of us boys received a box containing our allotment as Grandma was supposed to have divided them.

As my toys were so few in number I admired them so much that I played very little with them, and with the greatest of care at such times that I did play with them, however[,] my favorite toy was that little four inches long rail road engine for it had a heavy fly wheel in its coal tender laying on top of the two large engine wheels comming up through it, with one end of its shaft comming outside far enough so you could wind a store wrapping string on it then by unwinding it with a jerk it would go quite a long distance with the power that this flywheel generated, remarkable for a three cent toy.

#### *Riding a Stick*

Thus we played with make believe toys in harmony with things as they existed at that time, for in those days the only thing [that] moved without horses was a rail road engine[,] and at about this time the horse drawn street car was being electrified, so horses was a boys greatest ambition to play with[;] thus a straight stick not over two inches thick and about three or four feet long answered as a substitute for a horse, so getting astride of it and with a string tied to its front end answered for a bridle rein[,] then your two legs became his four legs [and] you were off riding hard and fast to such imaginable places as the black smith shop, country store, Post Office and church. This playing that a stick is a horse was such a common thing for boys to play with that the well to do boys could buy such a stick at the store with a nice carved horses head at its upper end with a leather strap in its mouth as a bridle rein, and we boys oftimes had a stable full of these stick horses[,] then played feeding them by pulling grass for them as hay and used coarse sand as grain.

There was still a better way to play horse and that was to use a long heavy string about ten feet long[,] then place the center of it back agens[st] the other boys neck[,] then the two end[s] were put under his arms and then the loose ends were held in the other boys hand as lines[,] thus he was the driver and the other boy a horse and could be made to go where the driver wanted him to by pulling on one or the other end of these lines as horses were guided in those days. With a longer strong you could thus hitch two boys as a two horse team to go to Harrisburg market or

any other imagonary place, and if you wished to play hauling people you put the boys and girls inside that loop of the lines and then they were riding along although they had to run just as hard or fast as the horse and the driver, for if the horses did not run there was no fun in playing horse. There was a third way of playing horse or rather horse back riding and that was on an older boys back, for by putting your hands around his neck and under his chin and he pinning your legs under his arms he could jog along at a pretty lively clip for a short time, for this however was tiresome to both horse and rider.

#### *Make-Believe Plows, Harrows, and Drills*

However[,] using sticks to represent horses was not the only use we boys made of sticks for we being farmer boys naturally oftimes played farming[,] so a forked stick with the right bend became a make believe walking plow with the longer end of the fork becoming the handles and thus we plowed or stirred up our allotted field with it, then another stick or brush with just the right amount of supposed teeth became a harrow, and a piece of board with a string attached to it and prechance a stone atop of it became a drag, and another forked stick with a shorter fork became a two row score or row maker to make the potato or corn row, then a block of wood tied to a very narrow forked stick became a corn planter[,] the block representing the corn hopper, and thus our field was soon planted; and if we pretended to plant potatoes, and as potatoes were planted by hand in those day[s], we used small stones for potatoes and covered them with our hands, or if we decided to sow grain[,] tying a narrow oblong box to a stick answered for a drill, and short toothed sticks passed as hand cultivators.

#### *Playing Soldier*

Yes[,] sticks had lots of uses in our way of playing for a short stick with a bend at the right place served us as a revolver and the noise it made was our loud shout[,] Bang! Bang! Bang! then a longer stick with a slight bend



*A stick with a bend becomes a gun.*

at the right place of its thick end became a gun to go and shoot crows and chicken hawks, to hunt and shoot rabbits, and [these] were also used to play soldier by marching holding it erect, then another longer straight stick preferably a broom handle with a red handkerchief, if we happened to have one, fastened to its upper end with thorns from a thorn tree became a flag, and an old worn out kettle or pan and two small sticks became a drum, and thus we marched and standing straight up like soldiers keeping in step while marching and tried to look brave[;] and some time later a long straight stick became a fishing rod.

#### *Playing Woodcutter*

When I played alone in summer time I sometimes played being a wood chopper as a wood cutter was called when I was a boy, and an expression that was frequently heard at that time when a person had an exptionally good appe-

\*See George L. Moore, "My Mother's Kitchen," *Pennsylvania Folklife*, Vol. XIII No. 1, Fall 1962, 9-12.

tite was[,] *Ar hud gessa we en hols hecker*[,] or "he ate like a wood chopper". Here I would break up small pieces of wood or brush into equal length[,] then pile them between two similar size stakes and called it a cord of wood, for in those days after the saw mill had moved out of the woods[,] a wood chopper or cutter came into the woods and cut the tree tops into cord wood. This man cut and split the wood into cord length[,] or four feet in length, then drove a stake in the ground down till he was an even four feet above the ground[,] then eight feet away he drove a similar stake in the ground, then by piling this space between the two stakes even full or level with the top of the stakes he had cut a cord of wood ready to sell, some times by lengthening the space between the stakes to 12 feet he piled a cord and a half between the two stakes and by lengthening the space to 16' he could pile two cords between them for oftimes a buyer wanted two cords. This wood cutter sold this wood by the cord[,] collecting the money for it, the owner of the wood land getting his commision, thus the land owner had the right to choose this wood cutter. This wood cutter also sold that pile of saw dust left behind by the saw mill, at 50 cents a two horse wagon box full[,] and one dollar for a four horse wagon box full, and there was no restrictions as to the size of the box for he even premitted them to fill sacks and pile them on top of the load. In those day[s] there was no slab wood sold[,] for all irregular edged boards could be sold to temporarily cover floors in new or used buildings[,] in shed[s], and in barns where they were used to cover hay and straw lofts and the over log.

#### *Rolling a Hoop*

Another play thing that was even more popular with boys then riding a stick for a horse was that of rolling a hoop. He was kept rolling by the lad running along side of him and batting him along with a round stick, and they could be bought at any hardware store and usualy were



*Rolling a hoop was more popular than riding stick.*

a solid round piece of steel or heavy gauge wire; however the average boy found a good substitute in a steel hoop off a cast off barrel keg or pail or any wooden object being bound with hoops. I however had a unique hoop as a boy for I used the lid of one of those large wooden cheese boxes, took out its center and used that wide wooden rim as a hoop, and on a windy day while out rolling it away from the wind I did not have to bat him for the wind blowing agenst that wide rim oftimes took him faster then I could run after him, so at such times I just watched where he finaly was stopped by a fence or thicket. We

boys oftimes while watching cows borrowed wagon hoops from Bill Schaeffer's black smith shop, selecting those taken from small wagon wheel[s], but even this size had to be kept in motion by batting our hand agenst them, and thus we had lots of fun for many a day rolling them back and forth along the road untill one day we made the mistake of rolling them on one of those high banks along side of a hollow road where Mother could see us from the garden and that ended this fun for we did not dare to borrow them again although we told her we had Bill Schaeffer's premit to use them.

#### *Box Toys*

Although as stated before[,] we boys had but few toys to play with so all the paste board boxes[,] on being emptied[,] were saved to become a substitute for some toy, for there were but a few of them in those days[,] thus an empty shoe box became a jolt wagon box and almost a complete jolt wagon if we could contrive to fasten two of Father's empty carpet weaving spools under it[,] and with some breaking of the box alterations and its lid it became a closed market wagon; and a string of those little match boxes of that time that were but an inch deep, three inches wide and five inches long became a string of rail road cars by pushing the boxes halfway into the next box's cover, then that first half of that open box became the coal tender that we filled with coal dust, then a small corn starch box became the engine[,] a few spools stuck on it as a smoke stack and a second thread spool sawed in two became those two knobs on top of the engine.

As street car lines since being electical driven were soon being build to out laying towns[,] we boys were soon playing building them in miniature size, so sticks stuck in the ground with an arm tied to it became the power line and a string strung along these arms the trolley cable, then a paste board box of suitable [size] with a stick stuck down through its top at a fourty five degree angle became the trolley car. Sometimes we even put down the tracks by using small pieces of shingles to represent ties and some old rusty fence wire if we happened to find some became rails. But as we had no way to fasten them together one run over them with that make believe trolley car box just about ruined these tracks beyond repair so the fun derived here was in building them and not in using them or mantaining them.

#### *The Play-House*

We boys usualy had our own individual play houses and there [their] boundery was marked by narrow boards staked upright along its four sides, and if they happened to be too long we just lapped them over each other to make them the desired length; a few bricks and a few pieces of short boards or sawed to the desired length and layed on and between these bricks became our furniture such as stoves, cupboards, kitchen sink, water bench, and perhaps a bed room dresser, and on that exceptionally wide dresser top we proudly displayed what we thought to be a wonderfull display of all colors[,] shapes[,] and sizes of beautiful pieces of broken china and dishes also pieces of clear glass dishes and pieces of red, yellow, brown[,] and green bottles; and to this end we competed in hunting for and finding the prettiest dishes or rather pieces of them. Even these our play houses were not devoid of misfortune for it was not too unusual to come back to



play in them to find part of the stove or cupboard goen or part of the boundry board torn up and goen[,] for if Father needed a board or a few bricks he thought it useless to hunt for them when they were so near at hand that he could pick up, for he allowed we had more time to find them then he had; and when one day I complained that he had ruined my stove he just said you must not have been using it for it was not even warm. Sometimes we drove long stakes in the ground at each corner of our play houses then layed a cross piece on top of these stakes at each end then layed some boards on these cross pieces [and] we soon had a roof over our play house[,] then boarding them up at the sides they began to appear looking like a shanty. Then while playing in these play houses we took the tassels of corn fodder and tied them together to become brooms to sweep out our play houses[,] then we would also amuse ourselves by pulling broad leave dock stems and leaves and carry them into our play houses and bunch them as rhubarb to sell at market or to cut the stems into snipples pretending we are getting ready to bake pies and if there was mud in that mud hole back of the barn they became almost a reality although they fell far short in design and neatness from those that Mother baked and not near so appitizing for even the sun was our only bake oven. In dry weather we would take a lump of ground[,] shave it off at one end with a cast off knife and pretend we are making chocolate to drink for at that time cocoa was still unknown and by adding water and stirring it[,] it did have the color of chocolate but we never tasted it.

#### *Mud Sculpture*

Yes, that mud hole back of the barn in wet weather became an additional place of amusement for then we boys became amature sculptures if you could class it as such[;] nevertheless here we moulded crude images of horses, cows, sheep, pigs, dogs, cats[,] and rabbits[,] using small stick[s] for the legs and tail; then our playhouses had these additional attractions[,] at least that is what we imagined but this episode was usualy of short duration for a dry spell dried up that mud hole and the first real thunder shower obliterated them from our play houses leaving only those sticks laying about as a reminder that they had been there. At the time we had our play houses in the chicken yard we amused ourselves digging a well in front of each house and covering them with boards or tin lids then used the bark from old rotted out cherry tree limbs as under ground pipes to fill them with water, but this sport was of short duration for one day a thunder storm uncovered one of them and when Mother found a drowned chick in it [there] came the stern orders[,] fill up all those wells and do not let me catch you digging any more.

#### *A Make-Believe Garden*

As every farm be it large or small at that time had a well kept and well fenced garden adjoining the yard we sometimes made a make believe garden outside our play-house by clearing a small space of all grass and weed usualy letting a few tall rank ragweed stalks standing as trees, then layed it out forming miniature garden beds then put a fence around it by using small stakes for posts and carpet warp strings for wire; we then desighned this wire to the or rather the only wire fences then in existance in our locality, that were made of smooth wire with light flat irons fastened to them between the posts about four feet apart[,] then between these flat irons at equal distances

apart a wire was twisted down through these wires as an additional support, that was the forerunner of the woven wire fence in use today, only we had to use pieces of shingles for these flat irons and strings for these cross wires.

One of our incidents of playing farmers had rather serious after affects to us boys that do not like certain kind of work, or should I say hate some work worse then others. As all clover seed at that time was sown by hand we played doing likewise, so in mid summer after the plaintain leaves had fully developed their rat tail seed stems we boys would strip off these seeds and put them in a container untill we allowed we had enough, then took them in the yard and played sowing clover seed. Yes[,] sowed them in the yard, and I doubt if any farmer ever had a better stand of clover then we boys had of plaintain leaves, for they soon crowded out anything that somehow resembled lawn grass in the yard; so all too soon we boys were forced to pull them and feed them to the hogs and



*Plaintain leaves soon crowded out the lawn grass.*

what a dispised task that was for a boy to do for those *si ora bletter* or hog ear leaves as they are called in Pa. Dutch do pull hard or bad enough in wet weather and in dry weather Eie! Yei! Yei! and then we were constantly reminded that we are the fault that they are there.

#### *Watching the Roads*

While thus playing or doing mischief work we always had an inquisitive eye peeping out on the roads that boarded our little farm on two sides so as not to miss anything passing on these roads, for in those day[s] even an ordinary team passed only once in a great while, so the passing of a four horse team was unusual enough for us to stop playing and watch it pass by, and the passing of a flitting or a moving was realy something to see trying to figure out what pieces of furniture they had loaded or count the chairs they had tied up on top the load and to count the four and two horse teams used.

#### *Bark Wagons*

Then in those day[s] there were still *Rinna Waga* or bark hauling wagons to be seen taking tree bark from the Blue Mountains to the tanneries. These wagons were loaded lots heigher then any four horse load of hay and were drawn by four or six head of horses with one man driving the team sitting on the saddle horse and a second man operating the brake; even the empty wagons on their way back to the mountains were something so unusual that we stopped playing to watch them pass with

their high pen like rack about four feet deep[,] with their rack rails running up and down or vertical and their front and rear high supports being lots heigher then any hay ladders then some of them the new ones were painted a bright blue or bright red that added to their attraction. In loading the bark the smaller pieces were put in the rack while the long pieces were laid and stacked crosswise on top of the rack as high or a little high[er] then the front and rear supports. In those days the bark was removed from the oak logs before they were sawed into lumber and likewise the bark was removed from all chestnut trees before they were used to make shingles, fence-post, fence-rails, or lumber; and then this bark was taken to and sold to the tanneries that still dotted the country side; where this bark was ground, then soaked in water to become a brine used in large vats to tan cattle and horse hides into leather; the hair on the hides were bought by plasterers to be used in the first coat in plastering houses; however[,] with the comming of the shoe factories and they buying their leather from the large tannries in large quantities these individually owned tannries fell by the way side.

#### *The Thrashing Machine*

However[,] the greatest thrill of all was to watch one of those first self propelled upright boiler steam engines pull one of those little thrashing machines up over those Hanover hills. They could chuck along on the level pulling the machine behind them but was sure to stall on the first hill he came to; although he never did move faster then the walk of a horse, so when he stalled they would block the wheels of the machine and uncouple it[,] then the engine was moved up the hill on the level or where the hill was less steep[,] then the men going with the machine would tie a long rope to it then probably a hundred feet away[,] the other end to the engine[,] who would then pull the machine up the hill or untill he stalled again when the engine would back up either take a shorter rope pull or couple to the machine and pull the machine up the hill[;] if he failed or stalled again the same procedure was repeated and I have seen them repeat this procedure three times to get to the top of one hill but after he did get her up the hill he would chuck along at his slow pace untill he came to the next hill or to the barn where he intended to thrash.

Yes[,] in those days people had time to do things for they worked long hours or days and oftimes part of the night and what did not get done today was done tomorrow for things did not run express train schedule in those days and people took time to have brief periods of rest and to talk.

#### *The Funeral Procession*

Then the passing of a funeral procession on these country roads was something that stopped our play with an awe for in those days they quite easily [were] reconised for the undertaker and his driver sat high up on top of the front end of the hearse. A funeral proceeded in the following order[,] first the four or six pall bearers came driving in two or three teams[,] then the next team contained the one or two ministers that officiated[,] then came the hearse carrying the body followed by the nearest kin next to the hearse untill it ended with but friends and neighbors, thus we counted the teams and a great many teams was called *en grosa licht* or a large funeral. In high society a black hearse indicated an elderly person[,] a gray hearse that the deceased was a young person and usualy

a white hearse indicated that the unfortunate was but a child. Usualy black horses were hitched to a black hearse and white horses to the gray and white hearse and the color of the coffin usualy very near matched the color of the hearse[;] but just at what age this color line was drawn I could not definatly find out but what little information I could obtain it followed this pattren[,] from one to sixteen years a white coffin, from sixteen to twentyfive gray, from twentyfive to sixty brown and from sixty upward black. However[,] the pl[a]in and common people were not governed by this color etiquette.

Due to our religious training and our regular attendance at church we boys naturaly at times played church so we in singing did as was done in our church[;] one would say a few lines of a pretend hymn then we would all join in singing it and likewise we knelt to pray but the only prayer we could pray was the Lords Prayer, then one of us would stand up and with shouting voice and waving hands and arm went through the procedure of preaching; but in playing church we were not allowed to play funeral for we had done just that the Sunday before our most loved Uncle David Fackler died, my Mothers brother so naturaly this renewed the believe that it is an evil omen for children to play funeral similar to the belief that it is an ill omen for a child to dig a deep hole and bury something in it so we now felt concious that we somehow were in-stermental in bringing this about. Mother also told this unusual incident that happened a few days before this Uncle David died. One night she heard Enos yell in his sleep[,] *Mam mier missa grossa redich hova for es is eber gshtarva* or Mom we must have large raddishes for someone has died and my parents naturaly likewise allowed it was a token of Uncle Davids death for even the word *redich* could be translated in this sentence to mean be prepared for some one has died.

#### *Sunday Games*

Sunday was our great day to play such games as Tag, Kick the Stick, Corner-ball, Bat ball, or Piggie for then we could all play together for none of us was now called away to do some work and we usualy took full advantage of it. We boys used differant methods to get such games started or to see who has to be "It" for the first time or who has first choice in selecting sides etc. Usualy when we had company we used this impartial method. All the players were lined up in a row with one facing them who would then repeat the foll[ow]ing rhyme *Ena, Meinna, Mina, Mo! Catch a nigger by his toe If he hollers let him go Ena, Meinna, Mina Mo!, O U T spells out* and as he repeats this rhyme he first pointed to the one on his left as he said the word *Ena* then to the next one in line as he says the word *Meinna* and to the third one as he says *Mina* and *Mo* to the fourth one and so on down the line to his right always pointing to the next one as he repeats a word and those three passed as a word for each letter and after he thus reached to the end of the line he points to himself as he says another word then begins at the top of the line again and continues on down the line untill he comes to the word out then that one he is pointing at steps out of the line and is sure he will not be it and if it happens to be the moderator or the pointer he just kept on repeating the rhyme and pointing but now no longer points to himself and thus one by one they step out of the line untill the last one left is "It" or startes the game. Sometimes this spelling out was done a little different by boys that came there to play and if I still remember right

it was done thus, when he came to the end of his rhyme he asked the next one how many blocks it takes to build a tower, or how many bricks it takes to build a chimney and he was not to exceed the number four, he then pointed the number of times the chosen number demanded then spelled out; and the idea here was that if you were smart enough you could thus get yourself out, or to stay in line if you desired to be it. If there were but four or five playing we used a shorter method by making as many sticks as there are players and all of equal length, then one of them was shortened, then someone would hold them concealed all but the tips between the thumb and fingers of his hand and then each player would pull one of them out of his hand and the one getting the shortest stick was "It". In starting any ball game we usually used the throw the stick method so a stick and sometimes a bat was tossed to another player who caught it as near in the middle as possible in one hand, then the tosser put one hand on top of his hand around the stick[,] then the catcher put his hand on top of it and so on until the top end of the stick is reached[,] then the one whose hand is on top has first choice in selecting his players and the same methods was used in starting a game[;] however[,] if the space at the top of the stick lacked a hands breadth but still room enough to get part of his hand on it his hold on the stick must have been sufficient that he could toss it over his shoulder to be called the winner. In starting indoor games we usually used grains of corn using all yellow grains but one red one that were then held in one of the players hand, then one after the other of the players would come up close enough, close their eyes, and take a grain out of the palm of the hand, but every time after he had closed his eyes the grains were shuffled again to avoid him having any knowledge where that red grain might be for strict honesty was imposed for the eyes had to be squeezed shut.

#### *Sock-Ball*

In those day[s] just about every boy some time or other had in his possession what was called a sock-ball and numerous were the games that were played with them both at home and in school. They were made of tightly wrapped yarn and as Father was a carpet weaver we made ours from cast off carpet warp or strings[,] thus each one of us boys had such a ball and they were usually started by wrapping the yarn around some object to become the center of the ball supposing to give it more weight, thus such items were used as an empty thread spool, a piece of coal, a small stone, and sometimes even a small piece of iron such as a small piece of a chain harness trace, then after the yarn was tightly wrapped around this object to the desired size of the ball usually somewhere between two or three inches in diameter, they were then stitched with the same size yarn to keep them from unraveling and the greater number of them were covered with a leather cover; but none of our sock balls ever had a leather cover for Father allowed he can use his dimes for more usefull purposes then to spend them on ball covers[,] for ten cents was the usual cost to put a leather cover on one of these sock balls. They were usually used to play corner ball or sock ball as it was usually called also bat-ball[,] carley over and sometimes in playing driving the piggie and, were an ever ready plaything to carry in your pocket to learn to catch a ball and to hit what you threw at[,] so to keep in practice to catch well we would throw the ball agens the side of the barn and

catch him on the rebound and to learn to hit things any tree in our yard was a likely tarket and the smaller the tree the better became your aim.

A game we often played along the west side of our barn was for the three of us boys and if other boys happened to be there then all of us boys would line up along side the barn, then one of us using a sock ball tried to hit one of us[;] if he hit one of us he kept on throwing until he missed[,] then the one he missed took his place and he had to line up with the rest as a tarket and there was no



*If he missed he had to line up as a target.*

limit to the amount of dodging we could do as long as we did not go beyond the limits of that side of the barn. Sometimes we changed the game so the one being it kept on throwing until he had hit everyone in the line for as he hit one he stepped out of the game and the last one hit was the next one to do the throwing or hitting.

#### *Trees are Parley*

In playing some games as in tag and some kind of ball games we selected a certain place to be Parley usually selecting the door or the side of some building where a person being pursued can stop and rest while his pursuer has to pick on some one els thus a game we often played in our yard was Trees are Parley and here the one that was it had to hit anyone of the players with the sock ball between the tree or while the players run from one tree to the other and never while they are agens a tree; the game was played that if anyone was hit he was out of the game and the last one hit was the one doing the socking in the next game.

#### *Hide and Go Seek*

Hide and go Seek was a game that we played lots of times and was played different ways and the one we followed more often then anyother was played as follows; the seeker would hide his face agens some building and count to at least a hundred by ones while the other players chose their places to hide; after the seeker had finished counting he would say[,] *A bag of wheat, a bag of rye, all who are ready holler I*; naturally no one answered him to expose their hiding place so he next says *Countrary*[,] then if some one answered "No" he had to resume his counting giving him more time to hide but this time he only counts to fifty, then when he hears no reply to either question he begins to seek and find those that are hidden and the one he finds first has to be the seeker for the next

game but he keeps right on seeking until he has found all those hidden or playing. Another way that this game was played was to select a certain place called free-base usually just a certain door and sometimes just a certain board was chosen for it. Now when the seeker found someone he had to go to this base and put his hand on it and say *one two three for*—naming the person seen[;] if one of those hiding could get to this free base unseen he would put his hand on it and yell *Free* and thus he did not have to expose his hiding place nor have to be the seeker; if the seeker spied him running toward free-base he tried to get there first and if he did the runner was caught[,] if not the runner was free from becoming the seeker; thus the game went on until all were caught or found or free[;] that was the end of that game and the first one caught became the seeker for the next game; if prechance all could get themselves free the same person had to be the seeker for another game. Sometimes this game was played in a way that I did not like or rather despised it if I happened to become the seeker, for this way you could remain the seeker as long as the game was played; and it was to change the game that if one of the seekers could get to free base unseen he made all those free you had already caught and this way took more sportsmanship then I possessed.

#### *Pennsylvania Dutch Wrestling*

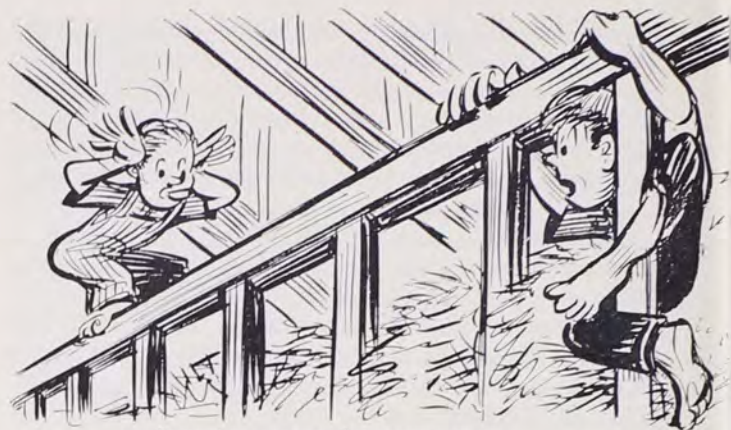
Wrestling in Pa. Dutch style or as it was done in our locality at home and in school was done so entirely different from the way public wrestling is done today that I feel it needs a full description here, and it was a sport we boys had to indulge in without the knowledge of our parents for they allowed and they probably were right that it was the cause of many a hernia and there was no way known in those days to operate[;] it was oftentimes a physical handicap that a man had to content with through life; nevertheless we boys as all boys will, did oftentimes indulge in this sport without any after effects. The two wrestlers stood side by side with one hand clasped around the small of his opponents back then the two outside arms were brought forward and clasped in a finger between fingers fist then this fist was pumped up and down to the count of one and two and three and the instant that three was said the two inside legs were wrapped around that of his opponent and all possible physical efforts made to throw your opponent down with either a forward or backward thrust for if he could dislodge his opponents leg he was sure to go down with his partner on top of him as the winner for as soon as he was down on his back they both got up eager to repeat this procedure.

#### *Indian Wrestling*

There was another way of wrestling that we boys called Indian wrestling. Here the two opponents lay down flat on their backs with their bodies laying in opposite directions but tight against each other at the hips or their hips were in a straight line across then after counting the one two three the two inside legs were raised and wrapped around each other in mid air the one that could pull his opponent up that his hips were off the ground was the winner.

#### *Barn-Tag*

There was one real dangerous game we boys played and because of it[s] dangerous nature we did not play it until we had reached adolescence and it was called Barn-Tag for to play it we would crawl around above in the barn



*Barn-tag was a dangerous game.*

oftimes running along on top of those high up logs that separate the lofts and the barn floors, the one that was it, trying to get up to one of the other players for if you could but touch him he was it and no tagging back at such a dangerous game, so the game went on until someone crawled himself fast as we called it, did get in a place where he could no longer crawl away nor jump down on some hay or straw below so had to give up and be "It". In spite of the dangerousness of the game no one was ever hurt and we thought it great fun.

#### *Express Wagons*

We boys never owned an Express Wagon until I bought my own at the age of fourteen years. However[,] Father was not ignorant of the fact that things can be hauled faster than being carried or that wheels under a box can move a heavier load and move it faster then it can be carried by hand, but as those children express wagons cost money and were so easily broken, he came to the conclusion that only two wheels were needed to move a load so set to work to make us a home made wagon with but two wheels, and the one that I remember as our first wagon[;] even the wheels were made out of wood; for Father sawed a half circle out of a ten inch board or rather four of them[,] then by joining two of these half circles together he had one wheel and the four made two wheels[;] then to join these half circles or hold them together he took a four inch board and nailed it on cross wise to these half circles[,] then rounded it at both ends to conform to the edge of the wheels and thus there were the two wheels, so the next thing to do was to use a two inch hand auger and make the axel hole in the middle of them; he next used a two by two inch piece of wood for the axel that he rounded at both ends to pass through and turn on them so his next task was to chissel a hole in at each end so that an oblong square cornered wooden pin could be inserted to retain the wheels. Now between these two wheels the box was fastened to this axel[,] he using only rough one inch boards to make it, and about 18 inches deep, and about four feet long, and two feet wide was its size, and our hands and fingers picked up many a splinder from those rough boards that we had to painfully dig out with a needle. Then the thick end of a tree limb and about two inches thick with just the right bend in it became the tongue and protuded out about three feet at the front end of the box and that bend in it caused the box to be level when the tongue was lifted to pull it[,] then a small piece of red oak rounded, put through it at its front end as an extra hand hold, completed the tongue that was now nailed to the under side of the box and wooden braces

run back from its front center under the box and to the outside of the axels to give it extra support and thus we had a good strong two wheeled farm wagon. William being the oldest naturally claimed ownership to this wagon as a matter of prevention of abuse by his younger brothers, and as he exercised this authority along that line too much to suit us boys and even Father who decid[ed] to made [make] us a second wagon; and this time actualy it ocured the outlay of some money for at a near by junk yard at the Harrisburg market he bought an old broken tricycle that had all three wheels intact; so he discarded the front wheel with its handlebars using only the two rear wheels and their axel thus these wheels were ritain[ed] by a nut at the end of the axel[;] then he also used those irons that had connected these wheels to the front fork as braces under the box and as a means to fasten the tongue to them, or the wagon, and as they already had the necessary holes in them he had but to put bolts through the tongue that also had been likewise a tree limb and also nailed it to the box that this time was a good strong store box or a wooden packing crate. To fasten these wheels to this box he had the blacksmith make two eye bolts to slip over the axel and come up through the box and where it was fastened by bolts and here was our wagon or our new second wagon; and as it had to have individual ownership Father allotted this to me because he had failed to buy me a little wagon as he had done his other three boys, but my brothers were to have unrestricted use of it. That front fork and its wheel of this tricycle became another play thing for us boys for by pushing it ahead of us and running with it we pretended it was a bicycle. These wagons far too often became playthings on Sundays for while their intended use was to bring in fruits and vegetables from the field and orchard we now used them to give one another rides in them; or to turn them upside down and spin the wheels pretending they were the flywheel of a tread power and later the flywheel of a steam engine. Then at times we removed their wheels pretending they were a tread power at thrashing time that is described elsewhere in this story.

#### *Skating and Coasting*

In winter time with snow and ice on the ground and the creeks and ponds covered with ice we boys did as all boys will, did resort to coasting and skating. As we had no skates the soles of our leather boots had to take that wear and tear in spite of Fathers complaining that it takes lots of his valuable time to resole them and lots of extra money to buy sole leather. That barn bridge hill back of the barn was an ever ready and handy place to do minor coasting and it was on this hill that Enos the roudy of us boys first conceived the idea to stand on his sled comming down this short hill but was soon followed by the rest of us boys.

At the time I first remember this coasting we had two sleds[;] one of them was painted a bright red color and had been made by Father when he was a young man and was made of that tough undestructable red oak wood and was well braced throughout with round iron braces. The other one was a bright color blue and was no doubt a store bought sled for it was left there by our aunt Lizzie Fackler when Grandpa moved to Hornerstown so did not stand up to that rough treatment that a sleigh was subject to by us boys[,] so piece by piece parts dropped off or were broken off untill one day he collapsed altogether and became fire wood. Both of these sleighs were in structure or design

as all coasting sleighs were made in those days, or similar in design as horse drawn sleighs only smaller so were from fourteen to eighteen inches high with the one inch square runners being arch bend up at the front end to the hight of the top of the sled frame, that was of one inch square material crosspieces that were mortised into the posts and extended about 6 inches beyond them on both sides and were held in place by a half inch thick wooden strips mortised into the ends of these crosspieces[;] those upright posts were spaced about a foot apart and were in turn mortised into the runners but this type coasting sleds have become obsolete sixty years ago although as far as I know this one is still the property of my brother William. These wooden runners had iron soles on the under side of them for smoother gliding.

Even at this time these sleds were being replaced by the the low down solid wooden runners that were less than a foot high so when father had to put new soles or iron runners on his market sled at Bill Schaeffers blacksmith shop William asked Bill if he could have these old cast off iron runners to make himself one of these new type sleighs and as this request was readily granted he set to work and soon had made himself one of these new low down solid board runner sleighs[,] then [he] nailed the better part of those iron runners on his new sled so once again we had two sleds; that was soon followed by Enos making himself a similar sled and thus we had three sleds at the time we stopped coasting.

Sundays we either coasted on the hill in the fields south of the barn and house or on the hills out on the road and as there were no autos in those days and but an occasional horse drawn sleigh coasting on these country roads hills realy was fun as they were lots longer then any in our fields with no fences to obstruct our path or open creeks to fall into. Week day[s] we push coasted through the paths in the yard for with one knee on that high sled and using that other leg as a push pole we made good time or headway as it was then called getting from the house to the barn or any other desired building or from the barn back to the house and now anything that could easily be carried was put on that sled and pushed to its destination and if rather heavy was pulled there[;] thus we passed many a happy cold winter day.

#### *Killing Snakes*

While this coasting and skating was our usual winter sport there were likewise some summer sports that were far afiel from playing games for all too well do I remember how on summer Sundays armed with a club apiece we went out into the fields and along the creeks to see how many snakes we could find and kill for in those days to kill snakes was considered a sacret duty baised on the scripture in Genesis 3:14,15: so we boys put the final touch to killing them by crushing their head with the heal of our shoe, if we encountered one while being barefooted we substituted a stone for our heel.

#### *Killing Mice*

Another such a Sunday sport was to see how many mice we could find and kill, and at such times every movable feed box or barrel was moved or rolled away to get the mice under it, things standing in corners were rattled to get the mice that might happen to be there to run out or they were moved entirely and a wire poked into every mouse hole to try to stirr them out; then when we had [sic] after we had exhausted our research here we went

out into the fields where every wood or rail or post pile was scattered to get the mice under them and with the three of us ready with club in hand few were the mice that escaped; however we had sence enough to go back and pile up those scattered piles for failing to do so would have ment that unpleasent chasticement by Pop with his everready switch.

#### *Battling Bumblebees*

After hay making there was another pastime that was not quite so one sided and that was fighting bumblebees, for those fellows realy fought back and many a Monday morning found one of us boys with a swollen face a tell tale of a loosing battle with a bumblebee; for in those days bumblebee nests were numerous and after being stung by them while doing our honest duty of making hay we decided on revenge so the nest was marked with a stake to await the comming fair Sunday. Now armed with a paddle shaped shingle we proceeded to attack the nest, and a light tap on the top of the nest brought forth that buzzing bugal call from within the nest[,] ever[y]one prepare for action[;] a second tap usualy brought out the first sentinel who comming out to investigate found a boy too close to the nest to suit him began to attact him by trying to sting him and the battle is on with the boy trying to bat him down and the bumblebee dodging it to get at the boy[;] the bumblebee being alone usualy fell an easy



*A light tap brought forth that buzzing call.*

victim for when that bat hit him down he went with the boys bat on top of him to finish him; if help arrived from the nest or from one of them returning from his field of labor the battle was not so easily won for the boy with more then one to fight off he could not always retreat fast enough to avoid getting stung; but nevertheless one by one the bumblebees were killed off and finally the nest torn up to get at the honey that was in it[;] that was just as palatable as bee honey but what a price to pay to get it.

At that time naturaly we boys, and our parents likewise, did not know or realize how valuable these bumblebees really are to the farmers for without them they could not have their fields of clover hay. But many years later I was told by an old timer that when the German emmi-grants our Pa. Dutch ancestors came over here to America they brought lots of clover seed along over here so they could feed their cows clover hay as they were wont to do in the Fatherland and the seed done real well in our American soil but the flowers produced no seed for resowing, for

although they had the honey bee over here they were no good to polinate the clover blossoms, so only after they brought their native bumblebee over here could they grow their own clover seed for they, the bumble bee, alone do polinate the clover blossoms that they produce seed. If we boys had known all this we would have been reluctant to destroy the bumblebee and their nests just because they thought best to defend their nest from destruction through their only medium of defense, to sting.

#### *Indoor Games*

As it would be impossable for me to describe all the things that the imaginative mind of a child could conc[e]ive to play or to play with, this must conclude those worth mentioning things and games we played out doors so I shall next describe the indoor games and things we played with, indoors on rainy days and Sundays or in winter time when the weather was too bitter cold or snowy and those spring days when it was just too muddy to play out doors.

As father was a carpet weaver we boys naturaly at times played along that line or with such items in his shop that he could spare so I often resorted to playing with his carpet warp spools that he could spare at the time by building myself a *Swag waga*[,] for as I often heard the name Swaub Wagon that was but a firm name that build the better type of farm and closed market wagons I imagined that this *swag waga* as I construed it was quite an unusual wagon[,] so I borrowed six spools out of Father spool box then put three of them in a row then laid the other three crosswise on top of them[;] that held them together and had constructed my unusual *Swag Waga* to push all over the floor of the weaver shop crawling on my hands and knees wearing my stockings and overalls through on the knees as Mother so often reminded me.

#### *Weaving Carpet*

This Father being a carpet weaver made us boys do as all boys are wont to do[,] imitate fathers work while playing, so on Sundays while we were left alone at home while they went visiting, we played weaving carpet or perhaps it in reality was weaving, anyway as our kitchen chairs had seven up and down rungs to form their backs we tied fourteen strings to these rungs[,] seven of them below the middle and seven about four inches futher up[,] then tieing these fourteen carpet warp strings in a knot that were about twenty four inches long we proceeded to do our weaving by putting a string crosswise between these parted strings[;] then by lifting that knot end up high it reversed the strings so that those seven that were then on top are now on the under side and that cross string was passed through the second time now and with a piece of round edged shinkle we pushed it back agens the first string[;] thus by raising and lowering these strings and putting a cross string between them with every up and down move and hammer push these cross strings back agens the former ones we soon had a ribbon like carpet making its appearance that increased in length untill we tired of weaving or there was no longer room left to seperate the two set of strings. He was now cut off at the chair and every two strings knotted agens that last crosswise string and the carpet was done[;] however[,] Mother did not approve of this type of carpet weaving for when she wanted to wash those chairs next Saturday she found too many strings still tied around those rungs that she had to cut off and what she had to

say about it was not pleasant to listen to; for in our hurry to get started to play some thing els we left those tightly knotted to the rung string ends tied there forgetting to remove them as we had intended.

It was customary for our parents to let us boys alone at home after we reached a certain age when they went away visiting or to some other meeting where our presence was not desired; thus many an evening we were left alone at home while they went to revival meeting; and when thus left alone at night we were not allowed to use a kerosine lamp but had to see by the smokey lantren; for in those day[s] the lamp chimneys, were not even washed every week let alone a lantren chimney for if either one became so smoked shut that you cold no longer see with them, then they were cleaned by using a piece of news paper and gathered that black soot out of it and the only moisture used was an occasional heavy breath in them from the top while holding the bottom shut with some news papers until they were called clean.

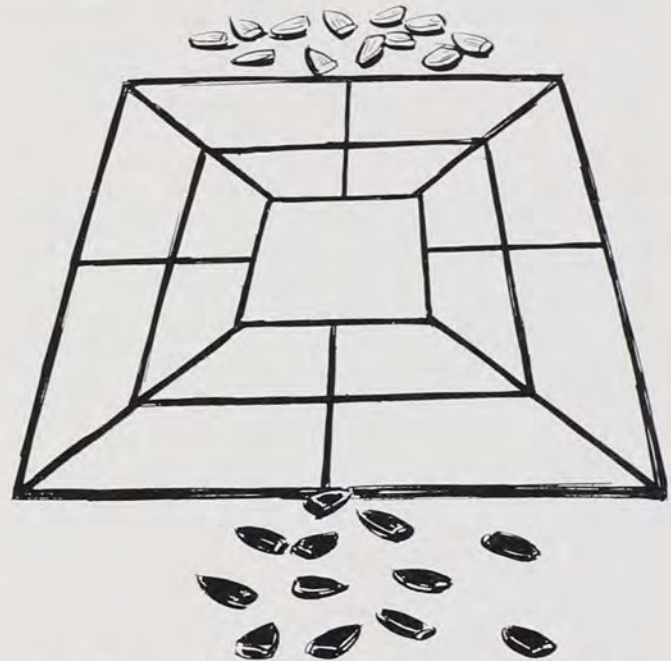
#### The Hide-It Game

Well[,] so much about staying alone at home and doing things we were not supposed to do or not premitted to do when our parents were around so back to playing indoor games. There was but one "You Are It" in door game that we played and it was called *forschtekla spheela* or Hide it game and here we used the grains of corn system to see who has to hide it the first time and the object to be hidden usualy was a closed pocket knife or another object of similar size. As soon as the hider was choose all the other players were chased into an adjoining room and the door closed while the object was hidden and as soon as he was finished he yelled "Ready!" and the players rushed into the room[,] for the one finding it had the privilage to hide it the next time. If finding it was delayed the hider would give them some assistance in finding it by saying which one was hot or cold[;] as they neared the object they called it getting hot and as they wandered away from it getting cold so to say ice cold ment far away from the hidden object and red hot ment very close to it.

#### Fig Mill

Grains of corn were also used to play a game called Fig Mill. This game could be drawn on any stiff eardboard or a smooth planed surface and was made by drawing three squares one inside of the other[;] the outside square was about seven inches and the other two drawn inside of it were about an inch apart, and were then connected by cross lines being drawn from the outside square through the center square to the third square, at each corner and likewise in the middle of these squares such a line was drawn. Twentyfour grains of corn were used to play this game, twelve were yellow and twelve were red, the one player using the yellow grains and the other player using the red ones and the game was played by one player laying a grain of his corn on the board where the cross lines cross the square lines, then his partner does likewise[,] lay one of his color grains of corn where these lines meet on the board and thus alternately they layed their twelve grains on the board and when either one of the players had three in a row either on the cross lines or on the square lines he took one of his opponents grains off the board; here the idea of the game was to lay your grains on the board to block his chance to get three in a row and at the same time trying to get three in a row yourself. After the twentyfour grains of corn were laid on the board or had

been layed on, the players took alternate turns moving their color grains from one cross line to another either up or down or crosswise but he did not dare move it beyond the next crossline and had to stay on these black lines while moving[,] and when he thus gets three in a row he takes one of his opponents grains off the board, and the one that thus has lost his grains off the board, and the one that thus has lost his last grain of corn to his opponent has lost the game and thus is entitled to start the next game; if he is not too peeved to play another game for an expert could so arrange his grains of corn that he



Twenty-four grains of corn were used in Fig Mill.

could block his opponent from entering where he had what was called a Fig Mill where he could but move one of his grains back and forth and thus get three in a row at every move and thus pick his opponents grains off the board one at a time at every move till he had them all and thus won the game a little too easy to suit his fellow player.

If this game of Fig Mill is the game as some people suppose that those boys were playing in the street using red and yellow corn when that so much despised by the Americans British general Tarleton stopped to watch them play it must have had its origion during or before the Revolutionary War for as this story is told this general Tarleton stopped one day to watch some boys play a game with red and yellow grains of corn and the boys were so absorbed in their game that they did not even know that they were being watched so when the boy with the yellow grains won the game he yelled Hurrah for Washington! Tarleton runs. That angered the general and he walked away saying now I have seen enough of those little rebels. On rare occasions black and white buttons were used instead of grains of corn.

#### Checkers

One day Father watched us play this game of Fig Mill[,] a new game to him, so he allowed it was a game similar to checkers so he brought his checker board down from the attic, one he had made himself, and learned us to play checkers but the way he taught us to play it was far re-

moved from the real game of checkers as played universally every where else, and as I never came into any locality where it was thus played, this different way, I have come to the conclusion that Father had just forgotten how the game was played and became confused with the game of Fig Mill but this is how he learned us to play checkers. We alternately layed our checkers on the board or on the black squares of the board the same as in Fig Mill[,] one player laying down his white checkers one at a time any place on the board while the other player done likewise with his black checkers untill the required twenty four checkers were on the board but everytime one of the players did get three in a row on the cross corner black squares he took one of the other players checkers off the board[;] thus the checkers while being laid down one at a time were layed to block their opponents effort to get three in a row. After they had all been placed on the board they were then moved around on the board any way the players desired providing they were moved that cross corners on the black squares and you were not compelled to jump but you did jump when you had that advantage to get one or more of your opponents checkers without loosing any of your own, and did remove those you jumped over and you still removed one of his checkers when you did get three in a row; thus you just kept on moving your checkers untill one or the other player had lost all of his checkers, or his last checker and thus lost the game.

This unique way of playing checkers was abandoned after we learned the universal way of playing it at school by putting all twentyfour checkers on the board before starting the game. Placing the black ones on the black squares from the outside of the board facing one of the players and the other player did likewise with his red or white checkers on his side of the board[,] thus the empty squares were in the center of the board opposit the two players if the board was placed on the players laps as was the custom in those days. This game was now played that both players had to move their checkers forward toward his opponents checkers and did not dare to move them backward or toward himself, thus they took alternate turns moving them one at a time and from but one square to the next, and now you had to jump over your opponents checkers regardless of how many you lost of your own checkers for the one you picked up for this was a vital part of the game to trade one for two or more of your opponents checkers. If you could slip one or more of your checkers through his line and reach one of the outside back squares on your opponents side of the board he had to crown him a king by putting another checker on top of him; and he could now be moved either way on the board so you could jump his checkers now with him from the rear and thus you had a wonderfull advantage, if you could have avoided him to do likewise on your side of the board. In this game only those checkers you jumped over were picked of[f] the board and after someone had lost his last checker the game was over and lost to his pardner or his pardner had won the game.

This game of checkers was played by both boys and girls, and was oftimes played as a pasttime game by two lovers or should I say by a lady friend and her beau as two lovers were called at that time; but usually only untill the rest of the family had goen to bed then no doubt over on the couch or settee was their next move as all young lovers ar[e] wont to do with no checker board between them.

### *Give-Away*

Once in a great while we would use this checker board and its checkers to play Give-A-Way[,] a game that was just the opposit of checkers for in this game you gave checkers away to your opponent and the player who had first given his checkers away or had all of his checkers first off the board was the winner of the game.

This checker board that father made as mentioned before I shall now describe for it was patterned after those checker boards in existance at that time and were made to resemble a book the lids of the book becoming the checker board by opening this book wide and laying it face down[,] for naturally it opened only in the middle[;] thus the outside of the lids became the checker board with the front lid becoming one half of the board and the back lid the other half; and that part that resembling the pages on the top and the bottom and the front end of the book was but wooden flang[e]s glued to the lids and shaped and painted to resemble the pages of a book while the back part of the book was straight[,] also shaped similar to a book[,] and these two halves were held together at the back of the book by two small hinges[;] thus when open [it] resembled a solid board. That part inside those flang[e]s became a box wherein the checkers were kept when not in use and a small clasp in the middle of the front end of this book shaped box kept the checkers safe therin while the book or box was handled. The checker-board part of this book was made by drawing 64 squares on the lids so 32 squares were on the front lid and 32 on the back lid and when opened had eight squares in each row that were painted alternately black and red in color so that each row had four black and four red squares as follows[,] the first row of squares was started by painting the first square black then the next one red then black again and so on ending at the other end with a red square then the second row of squares was started by painting the first one red and the second one black and the third one red ending the line this time with the last one being black then the third line of squares was started out black again and so on untill the 64 squares were painted alternate red and black[,] thus the black squares or the red squares only touched each other at the corners or very near so for this one had a one fourth inch margin painted between these squares using a different color paint; these squares were uniform in size being usually an inch square but never were larger then an inch and a half square. These wooden hand carved book shaped checker boards have vanished from the scene many years ago, thus I thought it expedient to describe them and who know[s] prechance even the game of checkers may soon fall by the wayside being replaced by television watching.

### *Playing Numbers*

As stated before Father because of his religious convictions did not allow us to play cards at home; but along in about the year 1903 we tricked him into allowing it by disguising the game and calling it playing numbers, and William was the instigator of it for he being away from home had learned the trick and how to play the game. We took a paste board box and used as much of it as we needed to make 120 one inch square pieces and as we cut them or broke them to this size they fell far short of being precise squares, we then wrote the numbers on one side of them from one to thirty, and four of each number; they were then thoroughly mixed and put on a pile on the center of the table but oftimes on a pile on the floor when



the table was not available, then boxes or something similar was given to each player wherein he could hide his numbers from the view of the other players for because of their small size and the eventual accumulation of additional numbers as the game progressed they had to be layed down with the numbers up for instant identification.

The cards on that pile were now all turned numbers down and each player was delt four numbers from that pile to begin the game[,] so sitting around this pile the game was started by one of the players asking anyone of the other players for a certain number that he had been delt or had in his box and if he had it he had to give it to him or all the cards he had of that number and he could now ask a second player for that number or any other number he has in his possession[;] if the player did not have it he would say *go and fish* that ment he shall next try his luck by picking one up from the pile[;] if he was lucky enough to thus get the number he had asked for he could take a second number of[f] the pile and after he failed to get the number he had asked for this playing went to the player to his left[;] thus the game was played in a continual circle around that pile say clockwise untill the game ended.

After a player had four cards of one number it was called a book and was stacked up outside of his container, and after the numbers on the pile were all goen your chance to get the number asked for stopped when the person asked for it did not have it, thus with no more numbers to retrieve your cards lost to the other players one by one the players were forced out of the game when their last card was goen untill all were forced out stopping the game; here the winner of the game was not those that remained in the game the longest but the one having acquired the largest amount of books. This was a game of real honesty for if anyone choose to cheat it was quite difficult to check up on him but if all the players agreed to check on a certain cheater he could be detected and put out of the game.

#### *Old Maid and Old Bachelor*

This kind of card playing was followed the next year or in 1904 by Enos buying himself a real deck of cards, but just a deck of Old Maid cards, that he bought at the Harrisburg three and nine cent store for nine cents using the six cents Father gave him not to go to an entertainment at that little white church described earlier then added three cents of his own savings. If I still remember[,] this deck had fiftyone cards numbered from one to twenty-five[,] thus two cards had the same number and were exactly alike, however the old maid card was minus a number and had the bust of a homely grouchy looking Old Maid in full colors printed on it, while the other cards likewise had interesting pictures printed on them. As these cards were deck size we could hold them in our hands while playing so the game was started by shuffling the entire deck of card[s] then deal all of them out face down to all those helping to play and a card at a time till the entire deck was goen and then any player getting two of a kind immediately discarded them, the rest he held in his hand and from now on you drew a card out of the hand of the player on your left[;] thus clockwise around the table this drawing continued and every time a player had two alike he discarded them[,] thus soon one after another the players dropped out as their last card was taken; and the one holding that Old Maid card was the old maid or the looser of the game, thus when you did get this old

maid card you tried to put it in your hand where it was most likely to be drawn out of your hand although you never knew for he or she had a free choice to any card in your hand but the cards naturally were always held face toward you. Some of these decks of old maid cards had two odd card[s] in their deck, for besides the Old Maid card they had a second card with the bust picture of a grouchie looking old batchlor on it; thus when all femails played they used the old maid card and discarded the Batchlor card and when all males played they discarded the Old Maid card; but when a mixed groupe played both cards were used with lots of fun as to who will get the batchlor if the female held the batchlor card at the end of the game, and likewise who will get an old maid if a male held that card or who will get to be the old maid, and batchlor, if they were in the hands of the right gender at the end of the game.

#### *Playing Marbles*

That event of a 3 and 9 cent store being located so near the Harrisburg market that Father attended every Wednesday brought an additional indoor games into our home, for this store sold marbles as cheap as three cents for one hundred for the plain white ones and three cents for fifty for the crockery glazed colored ones[,] so Father did actually part with three cents and left us buy 50 of the glace colored ones and we began to play marbles, but always indoors and always in the kitchen. We now using a piece of white chalk made a circle on the oil cloth in the kitchen although I doubt if that irregular ring would have passed as a circle[,] nevertheless the marbles were put in it using all fifty in this about three feet in diameter circle and sort of spread them out over the entire area of the circle; we then drew a second chalk line about two feet away[,] only a straight line at one side of the circle and we had to stay back of that line when taking our turns at playing. We then used either slightly larger or glass marbles for easy identification as our individual shooters as we called them then[;] by laying this our shooter marble on that line we either hit or snapped him into that ring and every marble you hit and rolled out of that ring you picked up and put on your pile, then it was the next players turn to do likewise and so on for there was no restrictions as to how many could play; then after all the marbles were rolled out of that ring each player would count his marbles and the one with the largest amount of marbles was the winner of the game.

This was the way we at first played marbles, however we soon learned different ways of playing marbles from others, and one of these was that the one playing his turn kept on playing as long as he could roll a marble or marbles out of the ring and only after he failed to do so did the next player take his turn to do likewise. A third way to play it was that after you had laid your shooter marble down, now called an agat, back of that line you did not dare to lift him but had to snap him from any place he happened to stop, unless it rolled under a piece of furniture where it was impossable for you to get at him to snap him. You were then allowed to get him out and lay him down at about the place where he had rolled under and snap him from there; for in this game he had to be snap[p]ed with your thumb and never hit.

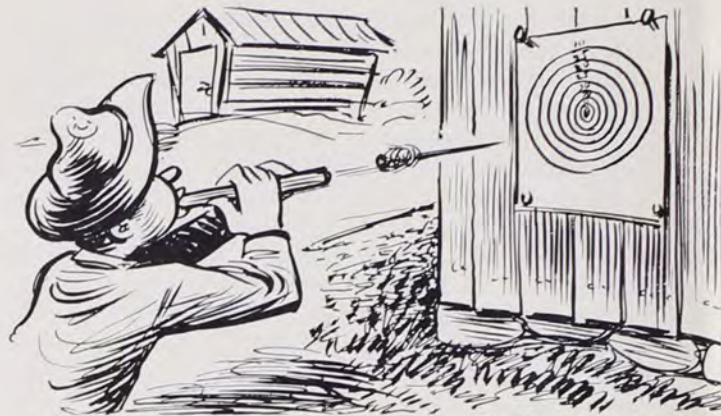
A fourth way that I liked best of all was to play the game as described in this third way of playing with this addition[,] that you could hit any players agat and when you did so he had to give you one of his marbles, and if

he did not have any you took one out of the ring; but after you had hit that certain player agat you had to score another point before you dared hit him again by either rolling a marble out of the ring or by hitting another agat. As we never played for keeps I cannot fully describe this game but the few times I watched it being played all the glass marbles were called agats, and were worth six marbles in trade[,] for all none glass marbles were classed as just marbles, so each player put the same amount of marbles in the ring or one agat for six marbles if both kind of marbles were used; then you kept all the marbles or agats you rolled out of the ring taking turns playing[;] thus it was oftimes played with all marbles and sometimes with all agats. This is the way I saw an all agat game being played in Harrisburg one day while awaiting my Father's return from the doctors office. All the agats were laid in a row but spaced rather far apart[,] then when your agat rolled one of those agats off that line you picked him up for keeps or was yours to keep.

While watching this game I saw what to me was a pitiful sight; some boys were playing this game for keeps for sometime when a small ragged boy came along and watched them play; in his pocket he had one of the most beautiful glass marbles I had ever seen, had no doubt found it, so after watching them for some time he decided no doubt he could win one of those other marbles so he laid it down but failed to score a hit with his borrowed marble; but the next player won his pretty marble, but he snatched it up before the winner could pick it up and started to hurry away but the boy that had won it ran after him and overtook him and gave him a beating for cheating, but he took it defenseless and walked crying down the street but he still had that pretty marble in his pocket.

#### *How to Make a "Shpella-Bloser"*

To the best of my knowledge there was but one more indoor game that we boys played at home and this one Father taught us, but let me start in the beginning. There were three articles of amusement that we boys made out of elderberry wood or rather elderberry tubes so a trip to the meadow to an elderberry bush was the first move in making them, where we selected a stalk not less than one inch thick that we cut down and broke the branches off it then took this stem up to the wood shed and put it in that wood bench vise, and first sawed its lower end off nice and straight with dad[']s miter saw then cut off three pieces the same way that were about 10 inches long. Well[,] two of these pieces we layed away for future use then taking the other one we proceeded to make a *spella blooser* or pin blower out of it. We first pushed that soft stuff out of its center with a round iron ron then took the bark off its outside and we had a nice clean looking tube with about a one half inch hole; we now took it up into the carpet weaver shop and proceeded to make the pin part of it, by selecting some woolen yarn and make a little tassel about an inch and a half long and just thick enough so it will slide snugly in that tube, you now inserted a pin in its upper end preferably one of those large headed dress pins with all but the head of the pin exposed, this head of the pin is now wrap[p]ed securely with strong thread for about a half inch of the tassel and your *speller blooser* is finished. You now put that pin or tassel into the tube, pin first, and push it as far in as you can with your little finger, then put that of the tube to your mouth and give a hard blow into it and if the pin travels about twelve feet



*With a hard blow the pin travels toward the target.*

and stays sticking in a wooden door your pin blower is a success.

Now in order to make a game out of it you take a large cardboard and draw ten circles on it one inside the other and about an inch apart, or always an inch smaller than the last one drawn until you have but a two inch circle left; thus the outside or the first circle drawn is about twelve inches in diameter[;] we next numbered the spaces between these circles from five to fifty or by fives toward the center of the circle so that the center circle was fifty. This cardboard was then pin[n]ed to some wooden door and the players took turns blowing that pin toward that card board and in whatever circle that pin landed and remained sticking he scored that many points as the number of that circle, so the game was usually set at at least a hundred points and the first one to score that amount or over had won the game, and a second game was started providing it was not chores time.

#### *How to Make a "Huller-Bix"*

The second piece of that elderberry wood became an *Huller-Bix* or pop gun so first it had to be straight and that part was taken care off when this piece was laid aside when making that pin blower. It was now prepared similar to that pin blowing tube but this time it was finished in the wood shed; for fitted into that tube this time was a wooden ram rod that was usually made by splitting about an inch off an inch board and was made about twelve inches long and about two inches at one end was left or made an inch square as the handle to this ram rod; the rest of it was whittled down straight, "Mind You!" to fit inside that tube and to make sure you still have that handle in the middle of your rounded part of this ram rod; and after it was finished we made this rounded part of the ram rod a half inch or more shorter than the tube so that it could pack that first paper wad tightly in the bottom of that gun, and now your pop gun was completed and ready for loading and firing. To do so wet paper was used to make the paper stoppers that I usually made wet with my saliva, some boys would chew the paper into a pulp but this I never did as it seemed too unsanitary for me so I spit on the paper and worked it into a pulp with my hands. How strange we never thought of using water, but this saliva was such a handy ever ready item that we never had a desire for anything else, but just the same this wet wad of paper was now inserted in that tube and rammed down through that tube to make the first or lower stopper and in order to get him down in there tight the lower end of this gun was usually set on a chair or bench and rammed down tight. A second stopper was now made

and forced down that tube but this time the lower end of the gun was raised and usually aimed at some object for as you forced that wad down the tube the compressed air in the tube forced that lower wad out with a loud pop, and I have known such a stopper to travel twentyfive feet and hit with a bang, for the tighter the lower wad was packed down the louder the bang or pop. Some boys allowed by blowing into the tube while inserting that second stopper increases the loudness of the pop but experience soon taught me that it was the tight packing of that first or lower stopper that controlled this, and for some time I had the honor of having the loudest pop[p]ing gun with the other boys trying to find out my secret by asking what kind of paper I use, how wet I make it[,] etc[,] but by close observation they located my secret.

#### *How to Make a "Shtrits-Bix"*

That third ten inch long piece of elderberry wood became a *Schtrits Bix* or a water squirt gun so was made the same way as tube no[,] one and two; it even had the same ram rod as no[,] two, only this time you cut a notch in the lower end of the ram rod about a half inch from the end and wrapped about five turns of carpet warp in it to make the sucker and plunger; we now put, No! we fashioned a wooden stopper for the lower end and forced it in as tight as possible without bursting the tube, a very small hand augur was now used to carefully make a hole into the center of that stopper and your squirt gun was finished ready for a tryout. We first dipped that ram rod in water to wet that string and give it suction, then the lower end of the tube was placed in water and as that ram rod plunger was pulled upward that tube filled with water, then a downward thrust with that plunger threw out a stream of water that excelled anything in size and volume of any water pistol I have ever seen, for after that ten inch long, and half inch wide tube was filled with water there really was some water to squirt out; and you might know that Mother did not allow such a nasty type of amusement to be used in the house and its use was also restricted to summer time use for we boys could catch colds easy enough without inviting them by squirting water over us.

#### *Thumb Spinners*

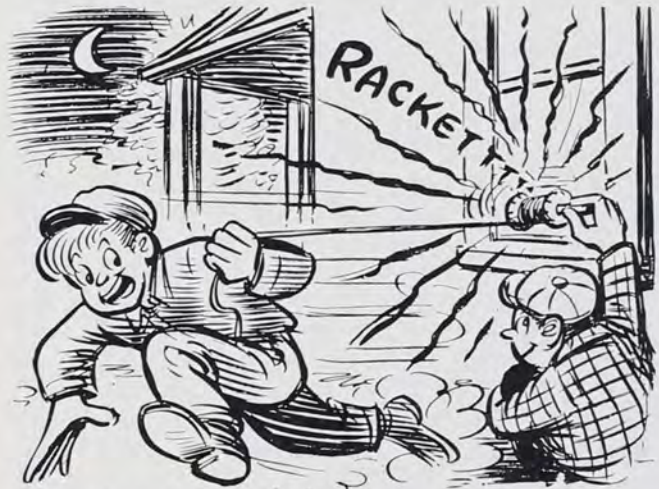
Another indoor pastime was to make and spin thumb spinners that in reality were miniature tops that you started to spin by holding the top axis between your thumb and fore-finger, then giving it a sudden spinning twist it started to spin on its lower axis on any level table or floor. At that time these spinners were about all home made and a wooden button with a hole in its center made an ideal spinner by inserting a used match stick in this hole[,] for the burned end of this match had the ideal point for long spinning; and a button made to order for this type of a spinner was that cloth covered button in the center of the crown of those peak caps worn by boys in those days called by the Pa. Dutch *En Yudda Cop*, or a Jews cap. These caps were so designed that the points of the triangles or any other angle cut cloth were joined on top of your head, and at that point where these points met a cloth covered wooden button was attached; and you might know that after this became generally known few were the boys caps that did not lose this button[,] for who would want to tell Mamma anyway that you tore it off to make a spinner and with the cloth removed she could not recognize it; but all too soon you can imagine the disappointment of a boy when removing the cloth

from that button found it to be made of steel instead of wood, and what he had to say about that was no boost for the steel industry.

An ideal spinner was a wheel from an alarm clock, but few were the boys that had an alarm that they dared to take apart; so by far the greatest number of these spinners were made out of empty thread spools. Here one of the flanges of the spool was sawed off[,] then a round piece of wood was tightly fitted into the center hole of the spool with both ends protruding out about a half inch beyond the ends of the spool to become the axis of the spinner; so next you whittle the center of the spool and that end of the stick at the sawed off end down to a fine point, starting at the remaining flang[e] you gradually whittled both of them down to this fine point[,] letting the stick on the other side remain to become the top axis to start spinning it; and you had made your spinner. The real fun derived from more than one spinning them at the same time was to see which one spins the longest before falling over.

#### *Halloween Noisemakers*

There was still another way that an empty thread spool was fashioned and used by us boys, as a means of amusement to us, but as a great annoyance to others. This time a large carpet thread spool was used if at all available.



*A terrifying noise resulted as it unreeled.*

If not a No[,] 8 thread spool had to do although inferior to the larger spool. Here both flang[e]s of the spool were deeply notched to represent cogs in a cog wheel, then an easy turning shaft was made for this spool usually made of red oak for toughness[,] then a nail was put through it at one end to keep the spool from running off at that end; while the other end of this shaft was left long enough beyond the spool to become a good hand hold. Next about fifty feet of a good strong cord string was wrapped around the center of the spool and he was all ready for use: however, here it took two boys to operate this thing for one had to hold the spool while the other one unreeled the string. The real intended use of this outfit was as a noise maker on Halloween night[,] so one boy held the spool not too tight against a window pane while the other boy taking a firm hold on that string began to unreeled it by running away thus making a terrifying noise in the room where this window was located, that speedily brought one of the occupants of the house to the door but by this time the one boy and his string were out of sight and if he did get there in time to see the second boy it usually was but a shadow of him disappearing into the darkness of the

night, for there were no electric pole lights in those days. However[,] we boys were not allowed to employ it for its intended use, or any other use while our parents were at home but when left alone at home we used it as a racket maker and thus could use it as long as we desired providing we stopped before our parents return.

#### *Dickie's Coffin*

Well[,] that describes how one long string was used to amuse by us boys and there were a great many other ways that strings were thus used and, as I started out by describing in how many ways sticks were used in our playing I shall now conclude by describing in how many ways strings were used in our playing perhaps more so to amuse then actually play with. There was but one string used for what you could call playing a game that by us was called Dickies coffin; and was not really a game of win or loose but a game of "know how," played by two persons and here is how it was played. It was started by taking an eight foot string and make it endless by tying both ends together[,] then the first player would wrap it around the palms of his or her hands above the thumbs[,] then stretch the string suspended between your two hands[;] you next slip your two middle fingers of each hand under those loops and again stretch those strings and you now have on your hands the first design for Dickies Grave. The person now helping you to play the game removes this grave design from your hand unto his or her hands by taking those two strings on either side where they cross each other between the thumbs and forefingers and then going outward and underneath the other strings and thus obtains on his or her hands the design called Dickies Bier. You now remove this design from his or her hands onto your hands by again taking these strings where they cross each other between your thumb and forefinger and pull them outward and going underneath the other strings and you have on your hands the design called Dickies Pall. Your pardner now hooks those two center strings criscross over his or her little fingers and bring then [them] outward and again going underneath the other strings and he or she now has on his or her hands the design called Dickies Coffin. This design you now remove from his or her hands in the same manner as you removed the first design and you obtain Dickies Grave again so you are back where you started and from now on the game can be played as long as the players desire to do so for these designs do not change but will only change in the order of their apperiance as they are removed from hands to hands by the method already described. That first design can be removed from the hands in a way that it can be pulled back and forth to represent sawing wood; but thus far I have been unable to find anyone that can remember how it was done for I likewise have forgotten it.

#### *Twisting the String*

Another way to play with a string was to select a good strong string about 36 inches long[,] then select a rather large coat button, an overcoat button was preferred by us boys, that did not have too heavy a flang[e] on it and that had at least two thread holes through its center, and if it had four holes both ends of that string were strung through two cross corner holes then the string was made endless by tying both ends together. You now put that button in the center of that string and hook the loops at both ends over your two thumbs and begin to sling



*The button can be kept spinning and spinning.*

this button in a circle that twists this string into a rope[,] then by stretching this string with your two thumbs this button will start to spin as the rope untwines with so much speed that after the strings are untwined and you ease up some on the pull on your thumbs he will twist that string back into a rope again, perchance even tighter then the first time; so by easing up and stretching that string you can keep that button spinning until the string breaks or you tire of it.

This spinning the button became such a popular pastime with the boys and girls that along about 1896 the manufacturers decided to profit by it by making a well balanced twin disc whistle that would whistle as it untwines and retwists on that special manufactured string. However[,] this type of a whisteling noise was never very popular with the Mammias and Grandmas whoes nerves they allowed were on edges so this business venture soon fell by the way side.

#### *String Puzzles*

The greater part of these string amusements were in the nature of a puzzle and the easiest one of these was to loop an about twelve inch string through the eye of a door key or any other similar object and then hold the string in your hand and ask someone to remove that key from the string without taking the string out of your hand. This was easily done by taking that loop and passing it over the lower end of the key. If this seemed too easy it could be made a lot more difficult by using the scissors and pulling the string through the second eye of the scissors and then hold the string in your hand[,] nevertheless the solution was just about the same only now you had to pull that loop up through the second eye of the scissors before passing that loop over the scissors.

Another key puzzle or key and string puzzle was to have a key suspended between your two thumbs on a double or endless string with the string being passed through the eye of the key. It could be done but it involved more of a trick then a solution, for you made a second loop and put it on his thumb after having drawn this false loop through the eye of the key then removed the original loop off his thumb and the key was removed from the string with the string still being suspended between his two thumbs as was required.

Another real string puzzle was for[a] man wearing a vest

to remove his coat, then standing put an about three yard endless string over his right arm, then put his right hand in his vest pocket and dare anyone to remove that string without cutting or breaking it and without removing your hand out of that vest pocket or move your feet off the floor. It could be done but it was a long and difficult puzzle to solve and this is how it was done[,] you took that string in your hand[,] pulled about all the loose string up to and through that side vest arm hole; then you divided it carefully putting the right strand of string at the right place over his head[,] for one strand must be in back of his head and the other one in front of his head; you now pull that string through his other vest arm hole[,] then take the loop of that string down and pass it over his hand[;] you now unbutton his vest and reach up under his vest and pull all of that string down below his vest[,] then simply pull it out over his hands and head and you have in your hand that string minus the man.

#### Party Puzzles

Another string puzzle was to tie two people together with two strings and then have someone separate them without untying them or breaking the strings. It was sometimes performed in the home but it in reality was a party amusement trick, or puzzle, so I shall describe it as such for I can best describe it that way. However[,] at a party two ribbons or even two neckties were used instead of strings and to make it real entertaining the person doing the tying together in fun posed as a preacher thus selected a boy and a girl or should I say a young man and a young lady that did not hate each other; so taking one of those two ribbons he would tie one end of it to the right wrist of the girl, and the other end to her left wrist, being sure to leave about 12 inches of loose ribbon between the two wrists; he now took the other ribbon and likewise tied one end of it to the young mans right wrist, then before tying the other end to his left wrist he passed it over that ribbon between the girls hands[,] then tied it to his left wrist and thus the two were loosely tied together. It was now up to someone who knew how the trick was done to pose as a lawyer to separate them; so he took the center of the young mans ribbon and pulled it through that loop around the young ladies wrist then up over her hand then down on the other side of her hand and out of the loop and he had the young lady and the young man separated from the bonds that held them together; however[,] the ribbons had to be individually untied from all four wrists.

#### A Magic String Trick

A last string trick that I can remember was more of a magic or slight of hand trick. You took a cord string not less than twelve inches long and made him endless and made him into a double loop then cut him off through both loops saying you must have these four ends to chew him together[,] so you now take all four ends in your mouth and proceed to chew them together in the middle. The slight of hand trick was that when you made that double loop your quick hands made a loop knot that you hid under your thumb and forefinger so that when you apparently cut the string off twice it in reality was cut but once, and by taking all four ends in your mouth you could remove that little piece of string from the long string unobserved and then present a straight string again that appeared so well chewed together as though it never had been cut, for it never was.

As I have described a few string puzzles I think it expedient to mention right here that the making and solving of puzzles was a major part of our home entertainment on those long winter evenings after Father had stopped weaving carpets; however[,] there were far too many of them for me to even attempt to describe them for I still have in my possession over 200 of them and they were made from iron, wood, tin, wire, leather, buttons, paper or cardboard, and strings and quite often from two to four of these material[s] were used to construct one puzzle, even matches and coins were used to construct and solve some of them.

#### The "Tzeppa Rubbar" or Pull-the-Pegs Puzzle

However[,] there was one outstanding home made puzzle among them that I shall describe for it was of such an entertaining nature that at one time we had four of them in our house and we called it, *En Tzeppa Rubbar*, or pull the pegs puzzle. The design was drawn on a seven inch square or round board and the design consisted of five, two inch squares and the first two inch square was drawn in the center of the board and the other four squares were drawn as wings from all four sides of this center square. These five squares were then subdivided into four one inch squares each, and wherever these lines crossed or terminated a hole was drilled one



32 pegs and 33 holes for the "Tzeppa Rubbar" puzzle.

shaped[;] thus there were 33 holes in the board and into 32 of them wooden pegs were made and fitted about an inch in length, leaving the center hole vacant. The idea of this puzzle was to get all the pegs off the board but one and that one to be in the middle of the board or the center hole, and the procedure was to take one of the pegs[,] pull it out and jump over another peg on any one of the black lines[,] then remove the peg you have jumped over and thus continue to remove them one at a time with these restrictions[,] that you had to stay on the black lines and never move that peg you use to jump with over an empty hole. It could be done but the exact procedure is nigh on to impossible to describe here. So here ends my long narrative of how we four boys played from babyhood to manhood with myself as the center of attraction.

# Western Pennsylvania EPITAPHS

BY PHIL R. JACK

Around Decoration Day, while they perform the annual rites of mowing, weeding, and flower-planting, many people make sure that they take time to survey the older stones. They remark about the quaintness of this one or the beauty of that one. All the while, it is recognized that times have changed, and that people do not say the same things, even about the dead, from year to year.

In the following material, I would like to indicate some of the types of epitaphs—what has been said about the dead—which can be found in western Pennsylvania cemeteries. There seems to be little reason to dwell on the humorous peculiarities of the material as is done so often. It will be noted that practically no epitaphs here are of the sort which can be found quoted in a ludicrous vein. Epitaphs are often badly written, obscure in sentiment, and apparently trite, but they are not funny.<sup>1</sup>

While I would like to stress what seems to be the normal range of the western Pennsylvania epitaph, I would like to raise indirectly certain questions. Are the categories found in the body of this article the proper ones for the state? Would the collection of the extant epitaphs in the state result in modifications? How can epitaph categories be named so that various collectors could operate on some common ground? I have avoided giving specific titles to the groupings because it seems too early in the presentation of the subject. Probable titles have been indicated, but in a loose, tentative fashion. The reader is asked to remember that the examples cited below have been chosen to show a specific characteristic or theme. The difficulty presented by those epitaphs (excluded from this paper) which are essentially combinations of diverse themes is one of the problems set aside for the future. Similarly, the questions of source, subsequent drift, numerical incidences of epitaphs and variants, the relationships between newspaper memorials and cemetery epitaphs, and the impact of the commercially-available materials on folk-religious practices, have not been dealt with. Keeping in mind, then, that such above-mentioned questions do exist, let us examine what would appear to be the usual types of western Pennsylvania epitaphs.

One of the common epitaph themes is that of the sorrow

<sup>1</sup> In trying to prevent undue stress on eccentricities, I have modernized spelling where necessary, and I have changed (usually in the form of additions) the punctuation if it seemed to be necessary for ease of reading and understanding the epitaph. Occasionally, lines have been modified because stonecutters allowed words and/or syllables to spill over. (Incidentally, this habit makes for a degree of difficulty in reading epitaphs as they appear on the stones.) For the most part, though, the lines in the epitaphs appear in much the same form as on the stones.

of those left behind. Grief over the death of a child is expressed, presumably by parents, in the following:

1.

*Come and see where we  
Laid out dear little Ella.*

Ella Laru Neff, d. 1869, Hamilton Cemetery, Hamilton, Jefferson County, Pennsylvania.

At times, the statement could be made even shorter.

2.

*Our babe.*

Infant Powell, d. 1854, Taylor M. E. Church Cemetery, Washington County, Pennsylvania.

Other epitaphs, of a more generalized nature, which display sorrow are to be found.

3.

*A place is vacant in our hearts  
That never can be filled.*

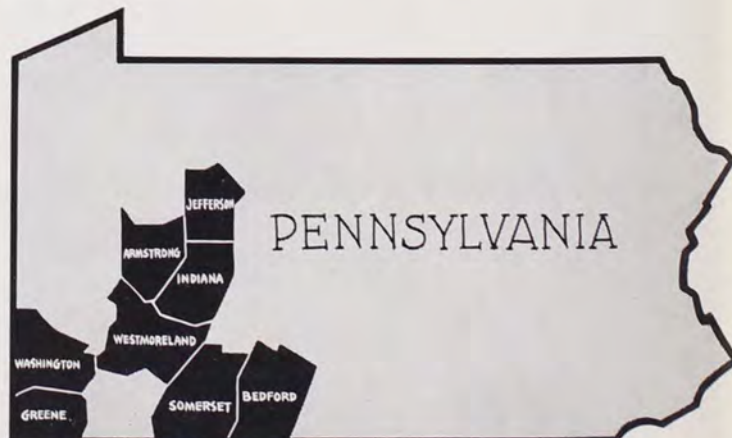
Annie E. Rearick, d. 1895, St. Thomas Reformed Church Cemetery, Gastown, Armstrong County, Pennsylvania.

4.

*How desolate  
My home,  
Bereft of thee.*

Harriet Good, d. 1884, Casebeer Lutheran Church Cemetery, Somerset County, Pennsylvania.

However, no matter how deep the sorrow felt by those left behind, there is a feeling that death is a preliminary to a meeting which will be eternal and happy. The element of an unfulfilled promise, to be consummated at the passing of those now alive, is very important. In the meantime, though, the deceased is believed to be happy and filled with grace.



*Pennsylvania counties where epitaphs were recorded.*



General view of Howe Methodist Church Cemetery, Washington County, Pennsylvania.

5.

*To faith's illumined eye she stands,  
Within the house not made with hands.  
Our angel mother in the skies,  
Waiting to greet us when we rise.*

Margaret Fetterhoff, d. 1876, Smicksburg Cemetery, Smicksburg, Indiana County, Pennsylvania.

6.

*Yet again we hope to meet thee,  
When the day of life is fled.  
Then in heaven with joy to greet thee,  
Where no farewell tears are shed.*

Mary Ann Croasmun, d. 1861, White Church Cemetery, Hamilton, Jefferson County, Pennsylvania.

7.

*We shall sleep, but not forever;  
There will be a glorious dawn.  
We shall meet, part no never,  
On the resurrection morn.*

Elizabeth Neal, d. 1878, Mahoning U. P. Church Cemetery, Indiana County, Pennsylvania.

8.

*Farewell, ye dear ones left behind.  
We part, but not forever.  
Meet me in that happy land;  
There we shall live forever.*

Mary S. Weaver, d. 1875, St. Matthew's Church Cemetery, Bedford County, Pennsylvania.

9.

*Not lost, blest thought,  
But gone before.  
Where we shall meet,  
To part no more.*

Sophia Wineberg, d. 1908, Marchand Cemetery, Marchand, Indiana County, Pennsylvania.

10.

*We shall see you  
Over there.*

Corabelle McCracken, d. 1891, Gilgal Presbyterian Church Cemetery, Indiana County, Pennsylvania.

11.

*I shall go to him, but he  
Shall not return to me.*

George L. Calderwood, d. 1878, Covode Presbyterian Church Cemetery, Indiana County, Pennsylvania.

Death is often said to be the result of God's direct action. The first epitaph quoted below is a common one, and it carries within it a strong element of the view that death is actually an escape from a world of pain.

12.

*Affliction sore I long time bore;  
Physicians were in vain.  
Till God did please to give me ease,  
And take me from my pain.*

Esther Carel, d. 1844, Howe Church Cemetery, Washington County, Pennsylvania.



Old Mahoning Baptist Church and Cemetery, Indiana County, Pennsylvania.

13.

*She, humble, mild, affectionate,  
And free from guile; affliction long  
In meekness lay at mercy's gate,  
Till called to join the heavenly throng.*

Nancy Wilson [— ? —], d. 1819, Rehoboth Presbyterian Church Cemetery, Westmoreland County, Pennsylvania.

The next epitaph is another of the more common ones, perhaps because of the adaptability of the first line. Mothers, brothers, and sisters could be provided for easily.

14.

*Dearest father, thou hast left us.  
Here thy loss we deeply feel.  
But 'tis God that hath bereft us;  
He can all our sorrows heal.*

Michael Snyder, d. 1884, Round Top Lutheran Church Cemetery, Indiana County, Pennsylvania.

Life as a time of sickness, pain, and trouble, and death as an escape from the world's woe, is treated in a great many epitaphs. Often the dead are said to be sleeping, thus presenting a somewhat confused view of the afterlife in the epitaphs, for, in other instances, the impression is given that the dead in their earthly forms are participating actively in the joys of Heaven. It should be noted that this is not an unusual belief among Christians.

15.

*No pain, no grief, no anxious fear,  
Can reach the peaceful sleeper here.*

Mary Huston, d. 1884, St. Matthew's Church Cemetery, Bedford County, Pennsylvania.

16.

*He sleeps in peace, yes, sweetly sleeps.  
His sorrows all are over.  
With him the storms of life are past;  
He's found the Heavenly shore.*

Dr. W. H. Niell, d. 1866, Georgeville Cemetery, Georgeville, Indiana County, Pennsylvania.

The next one is about as good a statement of the Calvinist position as can be found. Life is hard, and one must be prepared to battle it through on his own. There is nothing soft or tender in this statement.

17.

*Not in this weary world of ours  
Can perfect rest be found:  
Thorns mingle with its fairest flowers  
Even in cultured [ground?].  
Earth's pilgrim still his loins must gird  
To seek a lot more blest,  
And this must be his onward word:  
In Heaven alone is rest.*

John Gourley, d. 1891, Covode Presbyterian Church Cemetery, Covode, Indiana County, Pennsylvania.

The next statement was applied to a child and shows well the practice of comparing young lives to flowers, usually plants of short duration which often do not live past the time of budding.



18.

*Ere sin could blight or sorrow fade,  
Death came with friendly care,  
The opening bud to Heaven conveyed,  
And bade it blossom there.*

Benjamin Livengood, d. 1846, Garard's Fort Cemetery, Garard's Fort, Greene County, Pennsylvania.

Of all the statements about death as a release, the bluntest is this one.

19.

*At rest.*

Adam Fisher, d. 1826, Casebeer Lutheran Church Cemetery, Somerset County, Pennsylvania.

Another epitaph, only a little less economical in its wording, relates to the brevity of life, a common theme.

20.

*Gone so soon.*

Minnie M. Garner, d. 1875, St. Matthew's Church Cemetery, Bedford County, Pennsylvania.

The concept of the flower is to be seen again in this epitaph, undoubtedly a reference to a child who was born in the spring and who passed away in the fall.

21.

*But in this world, alas,  
He was not long to stay.  
For with the flowers he came,  
And with them passed away.*

Martin L. Garner, d. 1872, St. Matthew's Church Cemetery, Bedford County, Pennsylvania.

The question of brevity of life is close to the idea of the inevitability of death. At best, it is often said that the end is always near.

22.

*Death rides in every passing breeze,  
And lurks in every flower.  
Each season has its own disease;  
Its perils every hour.*

Sarah Jane Huston, d. 1863, New Providence Presbyterian Church Cemetery, Greene County, Pennsylvania.

In one of the most common of gravestone statements, a warning about approaching death is fashioned in words of the deceased.

23.

*In solemn stillness here I lie.  
Remember me as you pass by.  
As you are now so once was I.  
As I am now, so you must be;  
Prepare for death and follow me.*

George Newcom, d. 1852(?), Perry Presbyterian Church Cemetery, Jefferson County, Pennsylvania.

Death sometimes is considered in a not-too-friendly fashion, an attitude not found often in the epitaphs.

24.

*A bright flower was plucked  
By the ruthless hand of death.*

Dorothy Almeda Martz, d. 1899, North Freedom E. U. B. Church Cemetery, Jefferson County, Pennsylvania.

A more usual approach to a loss is that death is only a phase beyond which there is something far more precious than life.

25.

*There is no death. What  
Seems so is transition.  
This life of mortal breath  
Is but a suburb of the life  
Elysian, whose portal we  
Call death.*

Elizabeth and William T. Davis, d. 1890 and 1907, Old Mahoning Baptist Church Cemetery, Indiana County, Pennsylvania.

26.

*Weep not for me, parents.  
Your loss is my gain.*

Maggie Nina Rhoads, d. 1873, Indiana Cemetery, Indiana, Pennsylvania.

27.

*And there shall be no  
Night there.*

Lizzie W. Ball, d. 1875, Taylor M. E. Church Cemetery, Washington County, Pennsylvania.

28.

*How beauteous are their feet  
Who stand on Zion's hill.*

Mary C. Wetzel, d. 1881, Marion Center Cemetery, Marion Center, Indiana County, Pennsylvania.

An unusual practice, at least to me in the western Pennsylvania area, appears in the next epitaph. The philosophical element becomes an integral part of the ordinary biographical information one finds on a stone.<sup>2</sup>

<sup>2</sup> Note that the distinction made here is a mechanical one rather than a differentiation based on content.



Gravestone of J. Bailey, Grove Chapel Lutheran Church Cemetery, Indiana County, Pennsylvania.

*In  
Memory of  
William Huggins, sen.  
Consort of Jane Huggins.  
Who departed this life,  
April 27th AD 1844,  
With a hope full of immortal-  
ity and eternal life,  
In the 75th year of his age.*

William Huggins, Sr., d. 1844, Howe  
Church Cemetery, Washington County,  
Pennsylvania.

The coming resurrection is mentioned often in epitaphs,  
and a distinct faith in Christ appears as well.

30.

*I know that my Redeemer lives;  
And ever prays for me.  
A token of His Love He gives:  
A pledge of liberty.*

Mary Jewell, d. 1860, St. Thomas Re-  
formed Church Cemetery, Gastown,  
Armstrong County, Pennsylvania.

*Peacefully their forms  
Repose; low in these  
Graves they lie. Sure  
As Christ the Lord arose,  
They'll meet Him in the sky.*

James E. Hall, d. 1872, Zion M. E.  
Church Cemetery, Jefferson County,  
Pennsylvania.

Another instance of the resurrection theme is couched in  
the form of an admonition from the grave.

32.

*Go home my friends and cease from tears.  
I must lie here till Christ appears.  
And here my body must remain,  
Till Christ doth call it forth again.*

William Taylor, d. 1841, Taylor M. E.  
Church Cemetery, Washington County,  
Pennsylvania.

*General view of Casebeer Lutheran Church  
Cemetery, Somerset County, Pennsylvania.*



MARY W.  
WIFE OF  
ABSALOM J. CASEBEER  
MAR. 4, 1832  
JULY 11, 1822



Gravestone of William Edwards, d. 1874, Old Mahoning Baptist Church Cemetery, Indiana County, Pennsylvania.

Other words of advice from the deceased (actually from those living at the time, for epitaphs tell more about those living and responsible for various viewpoints than they do about the dead, words of praise notwithstanding), touch on the brevity of life, proper conduct, and the implied achievement of salvation.

33.

*Tomorrow is a doubtful day  
To do what should at once be done.  
Take comfort from the grave I pray,  
And wait not for tomorrow's sun.*

William Good, d. 1878, Smicksburg Cemetery, Smicksburg, Indiana County, Pennsylvania.

Note in the following statement—also an admonition—the inclusion of the introductory part of the epitaph noted earlier. The rhyme is considerably strained, but the point is clear enough.

34.

*Go home, my friends,  
And cease from tears.  
I must lie here till  
Christ appears.  
Repent in time whilst  
Time ye have.  
There's no repentance  
In the grave.*

Dorothea Miller, d. 1835, Messiah Lutheran Church Cemetery, New Centerville, Somerset County, Pennsylvania.

The last of the admonitory type is one of the more common epitaphs.

35.

*My head once heavy now at rest,  
My groans no more are heard.  
My race is run, my grace you see;  
Prepare for death and follow me.*

Samuel Redding, d. 1882, Hopewell M. E. Church Cemetery, Frostburg, Jefferson County, Pennsylvania.

Statements are found which show some general religious beliefs. The two below are models of succinct wording.

*Saved by grace.* 36.

William Croasmun, d. 1858, White Church Cemetery, Hamilton, Jefferson County, Pennsylvania.

37.

*The only friend I've left me now.*

Amos Drummond, d. 1883, North Point Cemetery, North Point, Indiana County, Pennsylvania.

At times, epitaphs are simple remarks about the past life of the deceased. Usually this type refers to activities or characteristics deemed worthy of remembrance.

38.

*Comrades, halt and drop a tear.  
'Tis a soldier sleeping here.*

Anthony Gallagher, d. 1865, Old Mahoning Baptist Church Cemetery, Indiana County, Pennsylvania.

39.

*Killed while piling timber on North Fork.*

Fremont McNutt, d. 1879, Worthville Cemetery, Worthville, Jefferson County, Pennsylvania.

40.

*A native of Ireland.*

George Britton, d. 1859, Taylor M. E. Church Cemetery, Washington County, Pennsylvania.

41.

*She was a member of the Lutheran  
Church and left good evidence of  
Having made peace with her God. She  
Was a kind mother of seven children.*

Mary Pile, d. 1870, Messiah Lutheran Church Cemetery, New Centerville, Somerset County, Pennsylvania.

42.

*He was a member of Co. K,  
11th Pa. Reserves and was in  
Many hard fought battles.  
His motto was God first, and  
Then my country.*

A. J. Harl, d. 1862, Perry Presbyterian Church Cemetery, Jefferson County, Pennsylvania.

43.

*Beneath the Indians' tommy hawk,  
Me and my babe we fell.  
Was hurried suddenly away  
With Jesus for to dwell.*

Elizabeth Corbly, d. 1782, Garard's Fort Cemetery, Garard's Fort, Greene County, Pennsylvania.

At times, there are memories recorded of a very personal nature. Following is a stately example.

44.

*In grateful remembrance of a  
Loving and beloved Wife,  
I erect this small monument  
To prolong the debt due to  
Her virtues.*

*Edmund Roberts*

Mary Roberts, d. 1810, Rehoboth Presbyterian Church Cemetery, Westmoreland County, Pennsylvania.



*Howe Methodist Church Cemetery, Washington County, Pennsylvania.*

Wishes were expressed by the living for the dead. The first one is probably as common an epitaph as there is to be found.

45.

*Rest in peace.*

John Babish, d. 1934, Taylor M. E. Church Cemetery, Washington County, Pennsylvania.

46.

*Peaceful be thy silent slumber,  
Peaceful in the grave so low.  
Thou no more will join our number;  
Thou no more our songs shall know.*

Isabell Lafferty, d. 1869, St. Thomas Reformed Church Cemetery, Gastown, Armstrong County, Pennsylvania.

A hope for the reaching of Heaven is found.

47.

*At rest on a peaceful bed,  
Relieved from all life's cares;  
Securely may her ashes lie,  
And wait the summons from on high.*

Sarah Ann Seanor, d. 1882, Plumville Baptist Church Cemetery, Plumville, Indiana County, Pennsylvania.

Occasionally, one comes across an epitaph which does not fit into any particular category; usually this is because it is not complete enough to make sense. Good intentions are about the best that can be said in elliptical cases such as this one.

48.

*Strive to enter in at the strait  
Gate for I was cut off like a  
Rose in the middle of my bloom.*

Hugh Elgin, d. 1866, Baraca Cemetery, Plumville, Indiana County, Pennsylvania.

Another sort also relates to words from the deceased. His final words uttered—so goes the claim—were put on the stone.

49.

*His last words were:  
The music is coming nearer and  
Nearer. Isn't it wonderful?*

E. Reynolds Thompson, d. 1877, Indiana Cemetery, Indiana, Pennsylvania.

The last two epitaphs perhaps provide the best summary for the whole subject. They speak for themselves in the sense that they show that epitaphs are the living speaking to the living.

50.

*His memory fills our hearts.*

Frederic Hoover, d. 1854, Georgeville Cemetery, Georgeville, Indiana County, Pennsylvania.

51.

*When I am come on earth no more,  
Some one will chide while others praise,  
And some dear friend with a sad heart  
Above our head a white stone raise.*

Catherine Bowers, d. 1890, Findley Street Cemetery, Punxsutawney, Pennsylvania.



Sunday Afternoon in the Dutch Country

# FOLK FESTIVAL MAP

ENTRANCE 1

HORSES

PARKING ON FESTIVAL TRACK  
CONESTOGA RIDES  
BUGGY RIDES

ANTIQUES EXHIBIT

MEN'S TOILETS

FARM MACHINERY

ENTRANCE

|                 |                  |  |           |                              |            |                              |             |        |
|-----------------|------------------|--|-----------|------------------------------|------------|------------------------------|-------------|--------|
| ANIMAL AND LORE | FOWL FENNER LORE | HEX TENT (withcraft) SCHOOL & DIALECT LORE | HERB TENT | FOLK (COOKERY) MUSH SCRAPPLE | SNAKE LORE | APPLE BUTTER DIPPING BOLLING | BLACK-SMITH | CANDLE |
|-----------------|------------------|--|-----------|------------------------------|------------|------------------------------|-------------|--------|

**SEMINAR STAGE**

RAIL SPLITTING  
FENCE BUILDING  
SOAP BOILING  
WHITEWASHING  
CIDER PRESS  
HORSE and BUGGY DUTCH (AMISH, MENNONITE, DUNKARD)  
PIE HOUSE

FARM MACHINES IN OPERATION

FARM ENGINES

THRASHING DEMONSTRATION  
CORN CRIB

**FOLK DANCING**  
(Audience Participation)



**CHILDREN'S GAMES**

FOLK ARCHITECTURE ROOF TILING ROOF THATCHING

HEX SIGNS

BUSH MEETING

FOLKSONG TENT SPIRITUALS, BALLADS

POWPOWER

JIM JOHNSON COPPERING  
MAPLE SYRUP  
FLAX

ANTIQUE FARM GEAR  
HOUSE-HOLD (CRAFTS)  
WATER-WITCHING  
BEE LORE  
ALMANAC LORE  
FUNERAL LORE  
(COURSHIP and WEDDING LORE)  
FOLK ARTIST (FRAKTUR)  
HOSPITALITY TENT  
GALLOWAY

PRESS OFFICE

NURSE

FESTIVAL OFFICE

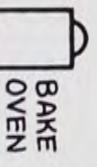


EATING STANDS

EXHIBIT HALL

**MAIN STAGE**

EATING STANDS



BAKE OVEN

EATING TENTS

EXHIBIT HALL

WOMEN'S TOILETS

MEN'S TOILETS

ANTIQUES FOR SALE

CRAFT HALLS

CRAFT

HALLS

WOMEN'S TOILET  
MEN'S TOILET

MAIN ENTRANCE