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Pennsylvania
FOLKLIFE



FOLKLIFE STUDIES AND AMERICAN HISTORY



Somerset
County
Barn

Folklife Studies and American History

Folklife Studies would seem to be coming into its own in the United States in the 1960's.

Basically "folklife" is concerned with *all* aspects of folk-culture, whereas "folklore" has traditionally limited itself to verbal aspects of folk-culture: folktales, folksongs, riddles, superstitions, etc. Folklore is essentially a British and American approach, Folklife is European, with roots in German *Volkskunde* and Scandinavian *folklivsforskning* in the world of the universities.

The Pennsylvania Folklife Society, organized in 1949 at Franklin and Marshall College, Lancaster, Pennsylvania, is proud to have been one of several channels through which the European folklife concept of research has been introduced into American scholarship.

There are many levels on which the folklife concept can be applied to the world of the school. It can be taught on the graduate level of study in our universities. It can, and should, be introduced as an adjunct to American or state history on the high school level of teaching as well, in areas where the folk-cultural past is strong and can be used in teaching. It is to this approach — the attempt to teach young Americans a sense of the folk-cultural past out of which we all have come — that we dedicate this issue of *Pennsylvania Folklife*.

In this age of burgeoning superhighway construction and urban expansion, when whole rural areas are being suburbanized, our folk-cultural past is in danger of annihilation. One historic folk-cultural region in Southeastern Pennsylvania — the ancient "Goschenhoppen" area in Montgomery, Bucks, Berks, and Lehigh Counties — has organized its citizenry to survey, study, preserve, and teach its own living folk-culture. Through the concern of a group of young residents of the area, an organization called "Goschenhoppen Historians" has been organized, which in a few short years has a remarkable record of accomplishment behind it — in historic houses rescued from the bulldozer, unique surviving examples of rare house-types restored, folk-cultural collecting begun in depth among older informants, a folklife museum and historical library opened, and a living open air museum planned. What is most important is that Goschenhoppers of school age are becoming involved — through the "Goschenhoppen Jugend Genossenschaft" and the "Living History Seminars" — and

are being taught to look with new eyes at the folk-cultural past as it survives in their own home area.

At the opposite end of the state in Western Pennsylvania, in what the 19th Century novelist Rebecca Harding Davis once called "those unsung, unpainted valleys" of the Allegheny Mountains, another active local group — the Council of the Alleghenies — has been organized to study and preserve Allegheny Mountain folklife on both sides of the Mason-Dixon line. In a few short years the Council too has achieved results, with institutes of Allegheny life and culture, regional periodicals, ancient mountain crafts discovered and reactivated, and a healthy tourism stimulated with museum and festival techniques.

In several other areas similar work has been begun. In Lebanon County an offshoot group of Goschenhoppen Historians, under the title of "Historic Schaefferstown," has received a charter of incorporation. In Lancaster County a group from the local historical society has organized along folklife research lines and named itself "Community Historians." Articles on both of these movements will appear in a future issue of *Pennsylvania Folklife*.

As we see it, the hopeful note that has been struck in all these movements is that (1) they are local and regional, inspired and manned by persons concerned with their own folk-cultural past; (2) they are, through the use of the folklife rather than the old civil and military history approach, breathing new life into the county historical society concept; and (3) they are relating themselves to the schools and school-age young people.

We hope these movements will spread to other areas in Pennsylvania and the neighboring states, for every American region has distinctive traditional or folk elements in its makeup that should be studied today — from the way we talk English to the way our housewives cook, from our house and barn types and garden layouts to our attitudes to the universe itself. At least part of what we are today is the product of centuries of folk-cultural tradition. Folklife is the study of this living past in the present, and in the words of one of the first-rank folklife scholars in Britain, Professor E. Estyn Evans of Queen's University, Belfast, "Nothing less than the whole of the past is necessary to explain the present." It is time, high time, that we begin to study the American folk-cultural past.

DON YODER.

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Tulips, whirling swastikas, and hearts in well executed—and popular—Dutch Country butter molds. Each housewife seems to have had her own cherished personal design.



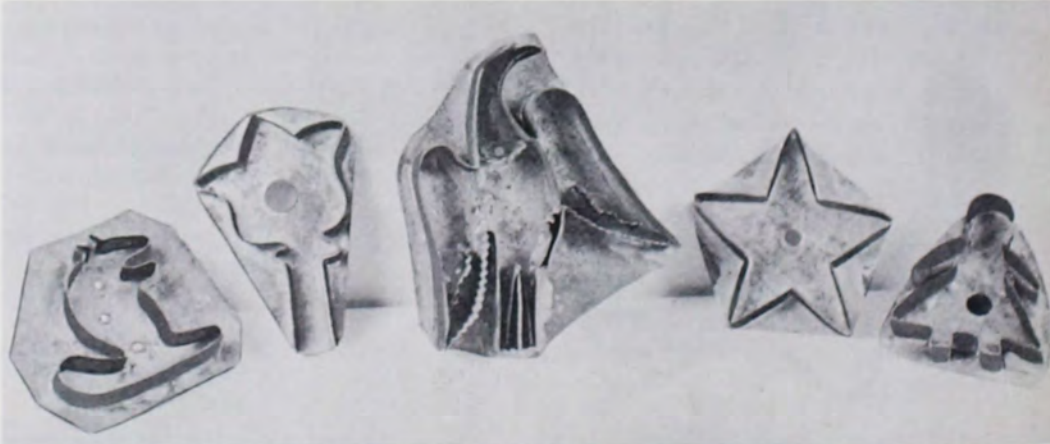
Small walnut saw-cutter with four hearts in the traditional flat-lobed design of the Dutch Country. The mark of the compass, defining the outer periphery of the heart arrangement, still shows.



Redware coffee cup, covered pickle jar, and mug. All are glazed inside. The cup is unglazed outside; the jar is an unusual tone of green; the mug has a clear glaze—actually one with a reddish-brown tinge.

All articles shown are from the Robacker Collection.

Photography by Karas of Hartsdale



Tin cookie-cutters in favorite Dutchland designs. No law limited their use to Christmas baking, but they were rarely if ever used at other times.

Ancient of Days—Plus Tax!

By EARL F. and ADA F. ROBACKER

We may do things with greater dispatch than our great-grandparents did, but whether we get the same degree of satisfaction out of the doing remains an open question. Nostalgia plays a major rôle, of course; were it not for the retrospective associations attaching to much of what one sees at a folk festival like this one, the affair would remain as cool as the shades in the Groves of Academe. Nostalgia is part of the warmth and the fun, and an important part. Equally important is the indisputable fact that what the old-timers—our old-timers—did was often done with a flair and charm which today's key-punch efficiency can never match.

Take the slaw cutter, for example, that simple device for shredding cabbage into thin little strands which would later turn up in cole slaw or, given sufficient time, in sauerkraut.



"Push-up" tin candlesticks, one painted (unusual) and one plain, a painted snuffer, and a match-holder in red. The match-holder, which appears to be unique, is for long-stemmed matches—a hinged compartment at the front for unused ones and an open place at the back, for the burned sticks.

Shakespeare made passing mention of the "harmless, necessary cat"; had he been a Pennsylvania Dutchman, he might well have coined a comparable phrase to describe the single- or double-bladed walnut-framed cutter—as indispensable to the Pennsylvania Dutch kitchen as any cat was to English premises. Run-of-the-mill slaw cutters of the kind one finds in today's housewares department are no more likely to excite the imagination than an aluminum tea strainer or a measuring cup—but what about a straight-grained slab of gleaming walnut with a slanted inset of scythe blade sharp enough to sever a suspended filament of gossamer, and with the hang-up end in the shape of a heart or a tulip? Somebody cared about doing not only a good job but a masterly job when he created that kind of implement. And what about the clever artisan who placed four heart cut-outs in the cutter pictured here? Surely he had, in addition to skill, at least a touch of what has been called the divine fire.

Small cutters like the one in the illustration were laid over a bowl or pan when in use. Larger ones, for big-scale production, were placed over tubs or barrels, and instead of holding a segment of the cabbage head in hand the operator used a sliding, square frame which could be loaded with cabbage and pushed back and forth over the blade. It might be observed that unless the knives were set so that the shreds were of near-paper thinness the job was considered a slipshod one.

Cream whips, not completely peculiar to the Dutch Country, are another picturesque device once employed in preparing food. Frankly, the charm of these little lathe-turned objects generally outweighed their practicality. There are two good reasons why those seen in antique shops today are in such excellent condition: Either they were too pretty to use at all, or they did not really work very well; the average operator could get better results by using a different implement, an egg beater or a splint whisk, for example. The *modus operandi* is simple: Chilled cream is placed in a tall bowl, and the whip, held vertically between the palms of the hands, is rotated, at first slowly but finally at considerable speed. After rotary egg-beaters made their appearance, it seems unlikely that any cream whip continued in operation. A strong imaginative quality is evident in the designs employed; one gets the feeling from studying a number of them that they may have evolved in the mind of a man skilled in making wooden wheels and cogs and ratchets for clocks or for spinning wheels or reels—but that is pure speculation.

Cream whips never attained the popularity of butter molds, perhaps because whipped cream was more or less of a luxury—or even an affectation—whereas butter was a necessity. Pennsylvania Dutch mores being what they were, the decoration of butter molds was also considered a necessity—and nowhere in American folk objects does one find lovelier or more competent designs than in butter molds.

It is at once a little amusing and a little sad to recall that a third of a century ago editors were patronizingly announcing that the taste for American "primitives" such as molds had run its course, the implication being that anyone with a sizable collection would do well to liquidate it, lest he be left with a white elephant on his hands. For a number of years, some of the unwary did unload their collections. Of these, the ones who are still around have lived to regret the action, for the pundits were very, very wrong. The eagle that once cost a dollar now commands thirty or forty—and no buyer haggles, lest the seller should change his mind. The assessed valuation of the cow (the hand-carved cow, not the later machined one), always a favorite, seems to have followed the nursery rhyme and jumped over the moon. As for tulips—well, they are as rare as strawberries or whirling swastikas . . . and who has seen either of these offered for sale within the past ten years? It is hand-carved molds of which we are speaking, not the machine-turned ones which appeared toward the end of the 1800's . . . but nine times out of ten it is the machine-carved one for which today's collector must settle.

Butter molds, whether of soft pine or cabinet-quality walnut, impressed their designs on pats ("pads," according to

Dutch Country pronunciation!) of anywhere from individual-serving size to about four pounds. Large semi-circular molds, used twice on a round pat, are more difficult to find than most others, for the obvious reason that there never were many of them. In very recent years, attractive confectioner's molds from Europe and maple sugar molds from northern New England and Canada have been dubbed butter molds. There should be no cause for confusion here: Butter molds stamp or impress a design; maple sugar or candy molds are hollow and have their contents poured into them to solidify.

Giving fancy shapes to food, a practice which covered a good percentage of comestibles prepared with sugar, reached its high point in cut-out cookies. (A Dutch housewife, be it noted, would not employ the term "cut out" in making cookies; she would say "*stick out*"—an uncomfortably literal translation of the German verb *ausstechen*.) There can hardly be anyone by now who, knowing anything at all of the Pennsylvania Dutch, has not heard of the flurry of pre-Christmas activity in baking cookies—not just a mere jarful, but cookies by the bushel and by the peck, cookies of all sizes, cookies in a myriad of designs from the naïve to the spectacular. Men and women, trees and stars, animals and birds, fruit and flowers—they call for too much time in the making, nowadays, for any but a few to keep the old tradition alive. Yet at Christmas time, in the Dutch Country, one can still find enough different shapes, if he goes a-putzing on Christmas day or on New Year's, to get some idea of what cooky-making meant, a century ago.

It is no longer easy to find "special" or unique designs; they were snapped up long since by big-name collectors and by museums. But good cutters of interesting design can still be had; after all, *every* farm home once had patterns by the score, and cooky cutters were no more thrown away than was any other object in the Dutch economy. There is a shop in Allentown today in which, only a few months ago, there were several hundred cutters—singly, in strings, and in boxes and pots . . . anywhere the proprietor could find a place to put them.

The collector who enjoys the chase for its own sake, and who delights in the hard-to-find, might well make cast-iron stove-plates his special quest. Stove-plates are the fancy iron sheets which, bolted together, constituted the first manufactured space heaters known to our Pennsylvania forefathers. Five- and six-plated stoves were produced at a number of iron furnaces, almost all of which have vanished by now. "Durham Furnace," "Mary Ann Furnace," "Elizabeth Furnace": Such names in the 1700's signified major business enterprises. Today they evoke only romantic nostalgia, if that.

Most of the stove-plates which have survived were rounded up a half century ago by Henry Chapman Mercer of Doylestown and were eventually put on display in the fireproof museum which he designed and which is now the headquarters of the Bucks County Historical Society. Some are nearly as sharp in outline as when they were poured into their sand molds; others have suffered by reason of heat or rust, and some are broken. Whatever their condition, they constitute a fascinating display, and the potential collector should make this building his starting point. Some of the designs are mythological; many are Biblical (Elijah and the ravens, Cain and Abel, the near-sacrifice of Isaac, the marriage at Cana). The ubiquitous hearts and tulips of the Dutch Country are expertly treated in this most difficult of mediums. (The collector may figure out for himself the



Balloon-back painted chair — creamy red roses and olive-green foliage against a dark brown background. Note the expert striping and banding.

probable weight of a 26-inch square of cast iron, half to three-quarters of an inch thick . . . but moving it is properly a two-man job.)

The Folk Festival visitor, although he may need to have it pointed out to him, is deep in what the late Dr. Cornelius Weygandt, long of the faculty of the University of Pennsylvania, called "the Red Hills." The stones of the field, the rocks of the quarries, and the very soil of large stretches of the Dutch Country are red—not vermilion or crimson, of course, but a rich iron-oxide brownish red. The old saw about the Pennsylvania Dutchman is that he likes any color . . . so long as it is red. This predilection was in strong evidence in the matter of the old-time redware pottery—so abundant that in its totality it helped to consolidate the idea of redness in Weygandt's "Red Hills."

Hollow vessels for a vast variety of purposes was one of the first needs in any pioneer community, and the potter who created them was an indispensable man. The tourist today will still find occasional pieces of pottery in roadside antique shops, but not many, and even fewer good ones. The sites of the potteries have usually disappeared. Tourists wonder sometimes why the potters went to such pains to set up their operations in obscure spots—places reached by winding, narrow dirt roads leading up and down cedar-dotted hillsides fast reverting to the primeval. The potter, of course, set up shop where he had an adequate water supply and where his kiln could be built with the least work. His customers came to him and the difficulty of the road was more their concern than his—but in his day *all* roads were likely to be winding and, by today's standards, hopelessly inconvenient.

Redware would be impractical for us to use; it was heavy and cumbersome, fragile, and perhaps not even safe in some cases. Knives and forks gradually damaged the lead glaze, which was eroded still further by temperature changes and



A large tôle tray with brilliant colors against a black ground, flanked by a coffee pot in paler red and gold, and a yellow sugar bowl.



The man in the moon in one of his best known Dutch Country manifestations — on blue-decorated salt glaze stoneware. Since these representations were drawn freehand, the variation from piece to piece is considerable.

by vinegar or other food acids. For its time, it served its purpose. For today, it has a quality its creators largely overlooked: the beauty which comes of adept line, sure proportion, color—and expert workmanship.

Some redware was consciously ornamented—the yellow-spotted and lined glaze slipware and the more ornate incised (“sgraffito”) ware being outstanding. But even the lowliest utilitarian pieces had a charm which is immediately evident and are collected as assiduously as sgraffito jars or pie plates once were. The Festival visitor will see camp stoves, electric grills, stainless steel pots and vats, shining coffee urns, and plastic tableware on the grounds. That is the way things are, when one has people by the thousand to feed. Gone from the scene and rightly so are the redware mugs and pitchers, crimped-edge pie plates and piecrust-edge flower pots, the fancy fish-shaped pudding molds, the apple-butter pots and milk bowls, the colanders, batter pots, and whorled sponge cake dishes, the slotted penny banks and the bird whistles. But hope is an eternal built-in, for the collector, and his search is rewarded often enough to keep him going.

One implement out of the past, in evidence on the Festival grounds today as it was in Dutchland kitchens a century ago, is a distinctive tin funnel. The funnel itself may have a capacity of about a pint; to it is attached at right angles a hollow tin handle about a foot long. The operator fills the funnel with a thick batter as she holds a finger over the aperture at the bottom; then she dribbles the contents into a pot of boiling fat, where the dough fries to a light golden brown. This part of the operation is the same as the one for making doughnuts. Sprinkled with powdered sugar and eaten hot, these cakes are pure Dutch Country pastry. One may call them funnel cakes, or he may use the Dutch Country name of *Drechterkuchen*.

Household objects of plain tin, generally speaking, lose much of their attractiveness as they lose their shining condition unless they have other qualities to relieve the dinginess. Most collectors like to come upon old-time candlesticks, either of the push-up or the straight variety. Candle molds, which may range from a mere two- or four- or six-candle specimen to a 200-unit giant are more interesting than beautiful. Tin lanterns have their collectors; so do cream scoops, comb cases, cottage cheese strainers, coffee pots, pudding pans and molds, cake tins, and a hundred other items of kitchenware.

In a class apart is tinware which has been japanned (or painted—but usually japanned) and then subjected to stencil or brush decoration. These pieces were “for pretty”; no one in his right mind would give them more than very limited service, a hundred thirty years ago or today. While there are dozens upon dozens of paint-decorated japanned tin objects (“tôleware” is a status-term for the same thing), two come to mind as being on the spectacular side: large “Chippendale” serving trays and painted coffee pots. Chippendale-edge trays may be as small as ten inches in length or as large as thirty. Often with a bird-of-paradise, so-called, as the central motif, they are covered with floral arrangements in lush Victorian tradition, and usually are finished off with deep gold-stenciled borders. Some are called Lancaster County trays, but perhaps only the decorating took place locally, since early advertisements called attention to the



Gaudy Dutch cup and saucer (Single Rose pattern) and 8-inch plate (Dablia pattern). Gaudy Dutch was a Staffordshire ware popular in the Dutch Country because of its gay colors.

fine tinware to be had in Philadelphia shops, ready for use or for decorating.

Coffee pots might seem, at first blush, to be unlikely subjects for brilliant decoration—until one sees a really choice one. One of the most admired motifs is the black and gold distlefink (Dutch Country term for the American goldfinch or wild canary), but there are many others, mostly floral. Commanding startled attention is one in which the artist, apparently inspired by the arrangement of seeds and fiber in a sliced pomegranate (a fruit held in considerable esteem in the Dutch Country because of its brilliant color) has created an elaborate representation covering most of one side of the pot. The contemporary collector must ordinarily be satisfied with specimens less than perfect. Other favorite decorated objects are muffin or apple trays, tea caddies, sugar bowls and pitchers, a considerable variety of cups and mugs, and many small objects from knitting needle cases to nutmeg graters.

The use of brush-applied decoration over an already painted surface as a means of embellishment for furniture was nowhere in America so competent as it came to be in Pennsylvania. Designs tended to be of more or less realistically colored flowers and fruit, along with cornucopias, baskets, and birds. A great many pieces were elaborately striped as a final touch. When the background color was light, the striping was usually black; on a dark background it was ordinarily in gilt or in yellow. An exception comes to mind at once, however—a yellow rocking chair on which the sole decoration is a wealth of striping in a rich red-brown. Flowers and fruits might start as a stenciled arrangement, either painted over by hand or allowed to remain "so," but there was no short cut to good striping. Painted furniture includes chairs, rockers, settees, footstools, chests, and other pieces, most of them in a recognizable tradition which sets them apart from the painted furniture of other regions.

A little-publicized item of more than passing interest is the powder horn. Objects of horn are enduring in proportion to the physical conditions in which they exist. If the air is too humid or if too many changes in temperature occur, they tend to deteriorate. Combs, tumblers, and spoons of

considerable age may be found now and then, but too often they are lacking in charm, since they have usually darkened with time and have no special decoration. Powder horns, too, may be purely utilitarian—or they may have incised decorations after the manner of the scrimshaw carvings done by New England sailors on whalebone. (For that matter, Pennsylvania Dutchmen also served on whaling ships and other sea-going craft.) Particularly desired by collectors seems to be the six-pointed "barn sign" or "hex sign" symbol—also called the good luck sign, according to how the individual chooses to interpret this simple but ancient geometrical figure.

Is the profile of the man in the moon far-fetched as a Pennsylvania Dutch decorative device? Not at all! As a matter of fact, he was one of the most familiar "pictures" the Pennsylvania Dutchman knew. Every farm kitchen had an almanac, often hanging on a nail under the clock shelf—and the phases of the moon, along with the signs of the zodiac, were pregnant with meaning to the Dutch farmer. Small wonder that the lunar profile showed up in cooky cutters, or on the blue-decorated salt-glaze pottery in daily use. The pottery firm of Cowden and Wilcox in Harrisburg appears to have been especially fond of this ornamentation, which may or may not have been exclusive with them. All the marked pieces known to the writers bear the Cowden and Wilcox imprint, although the representations vary widely from bowl to jar to jug.

Antiques collectors in a generation before ours had two prime loves in Dutchland tableware—spatterware and Gaudy Dutch. Both of these, like almost all the chinaware used in this country until the mid-19th Century, were exported for the American trade from the Staffordshire pottery districts of England. Love for old Staffordshire china is as strong as it ever was—but there is very little left to collect. Moreover, a perfect spatterware cup and saucer, which originally retailed for less than ten cents—and in the 1930's could be bought for ten or fifteen dollars—will now be sold for a hundred or, if it has a particularly desired pattern and a much-wanted spatter color, may be tagged beyond the two hundred dollar mark. The writers last summer saw, deep



Pieces from a tea set of Gaudy Welsh. The tulip decoration is in red and yellow, merging to orange; the dark areas are a deep blue over which a gilt pattern has been applied.

in the Dutchland, a yellow spatter, thistle design, cup and saucer in proof condition sold at auction for 215 dollars.

Spatterware designs (peafowl, star, tulip, dove, schoolhouse, thistle, parrot and others) were drawn by hand, often in the center of a plate or saucer and on both sides of a pitcher. A recent book advances the opinion that this part of the total job was done by children. Certainly, some of the specimens were crude and naïve—but perhaps one may suggest that crudity and naïveté are not necessarily exclusive with children. The color which in a sense frames the hand-drawn (rarely, transferred) motifs was applied by a sponge dipped in the pigment and “spattered” on. Blue and pink were “usual” colors; red was more scarce and hence is considered more desirable. Green is rare, and yellow is all but non-existent. There is something warm, homey, and *comfortable* about spatterware which is not true of more pretentious types of chinaware.

Gaudy Dutch, thin and in some cases almost translucent, is a thought-out imitation of the much costlier English Crown Derby. Like spatterware, it belongs to the early 19th Century; unlike spatter, it exists in the pieces found in tea services rather than in dinner sets. The English did not call it Gaudy Dutch; to be honest, we do not really know *what* they called it—if, indeed, they called it anything. Especially during and immediately after the War of 1812, it was embarrassing to have merchants engaging in business as usual while hostilities were going on between the disputing powers . . . and more than one item of commerce changed hands with a minimum of fanfare and no advertising at all. The term “gaudy” appears aptly to have been bestowed by antiques dealers—and the “Dutch” applies to the place in which it was first collected, the Pennsylvania Dutch country.

The colors of Gaudy Dutch are brilliant, and since the all-over patterns are both detailed and crowded, right out to the edge, the blue, cerise, orange, brick red, and green are almost overpowering—“gaudy,” in fact. Names for the various designs include War Bonnet, Urn, Dahlia, Single (and Double) Rose, Oyster, Dove, and Butterfly, among still others. Perhaps Butterfly is the hardest to find, today.

In this period, Staffordshire wares succeeded one another with bewildering rapidity. Now, a century and a half later, surviving pieces are eagerly sought out, every separate category seemingly having its special collector. Long neglected was Gaudy Welsh, a resplendent Chelsea ware characterized by its lavish use of deep blue and gold. Like Gaudy Dutch, this seems to have been a creation largely for tea sets. Other Gaudy wares include Cabbage Rose, King’s Rose, Queen’s Rose, Adams Rose, Strawberry, and Old Yellow. Some of the patterns were employed again on heavy ironstone pieces—in dinnerware as well as in tea sets—when ironstone came into fashion.

Of major importance in any collection are the penned, hand-illuminated documents known as *fraktur*. The Pennsylvania Folklife Society has an outstanding collection and the Festival visitor may see some of the pieces on display. Present-day imitations of the old documents may be purchased on the grounds.

“Good” years for *fraktur* were from the 1770’s to about 1810, the time when vital statistics in the Dutch Country were recorded in document form by master penmen. These documents include birth and baptismal certificates, marriage certificates, *Vorschriften* (illuminated alphabets in capitals and small letters, with religious precepts or stanzas from hymns, the whole embellished by freehand drawings), rewards of merit, house blessings, and others. The favorite Dutchland symbols of heart, tulip, bird, sun, stars, tree of life, and angels, gaily colored, are utilized over and over again to supplement the written data of *fraktur* manuscripts . . . in varying degrees of artistic excellence, it should be stated.

Buying *fraktur* is not a practice for the novice, who might do better to stick to buying stock in undrilled oil wells as a “safe” investment! There are too many spurious pieces in circulation today for the comfort even of experts. The circumstance is not an unnatural one, in view of the fact that a typical piece with battered edges, a few parts eroded here and there, a small tear or two, and faded colors, can and does command prices going from three to four digits if it is genuine.

Another art form in which imitation and faking are so common that many collectors and dealers will no longer risk making purchases is that of "chalk" or plaster-of-Paris mantel ornaments. These figures were cast, part by part, in molds and then assembled and decorated as substitutes for the more expensive Staffordshire ornaments of the late 18th and early 19th Centuries. In this fragile medium, dogs, cats, birds—especially parrots, doves, and confrontal love birds—squirrels, and fruit arrangements were popular. So was a church or cathedral with glass windows behind which candles could be placed, and a pillared holder into which a pocket watch could be slipped so that the piece would take on something of the aspect of a shelf clock. There are those who see in these holders a survival of the earlier European wall niche for the Virgin, who, as a separate figure, was placed there for devotional purposes.

The story of the fire plate, or fire mark, is an interesting one. The practice of identifying houses whose owners had purchased or would pay for protection in the event of fire originated in England. Evidence of the protection was a heavy cast iron plate, screwed or bolted to the front of the house. In days when fire companies were volunteer companies and only the first to appear on the scene could count on compensation, houses lacking the fire mark were presumably allowed to burn down! It is said, too, with just what authority we do not know, that sometimes the house burned down anyway, while two companies arriving at the scene simultaneously fought a pitched battle to determine which would be eligible for the reward! In Philadelphia, Benjamin Franklin was responsible for putting protection against loss by fire on a more sound business basis—but the fire mark was still the tangible symbol that the premises displaying it were insured.

Collectors of course have their preferences among the surviving designs, but any genuine fire mark keeps steadily advancing in value. First choice appears to be the "green" tree—an artistic representation with no lettering at all. Traces of the original green paint often cling to the iron. Next is perhaps the old-time fire hydrant with a short piece of hose attached or in evidence, and the initials of the insurance company in a position of prominence. Flat marks are earlier than convex ones which bear an all-but-identical design. "Mutual" companies often utilized a design of clasped or crossed hands. Still others tended to be neat and functional rather than ornamental. There are imitations

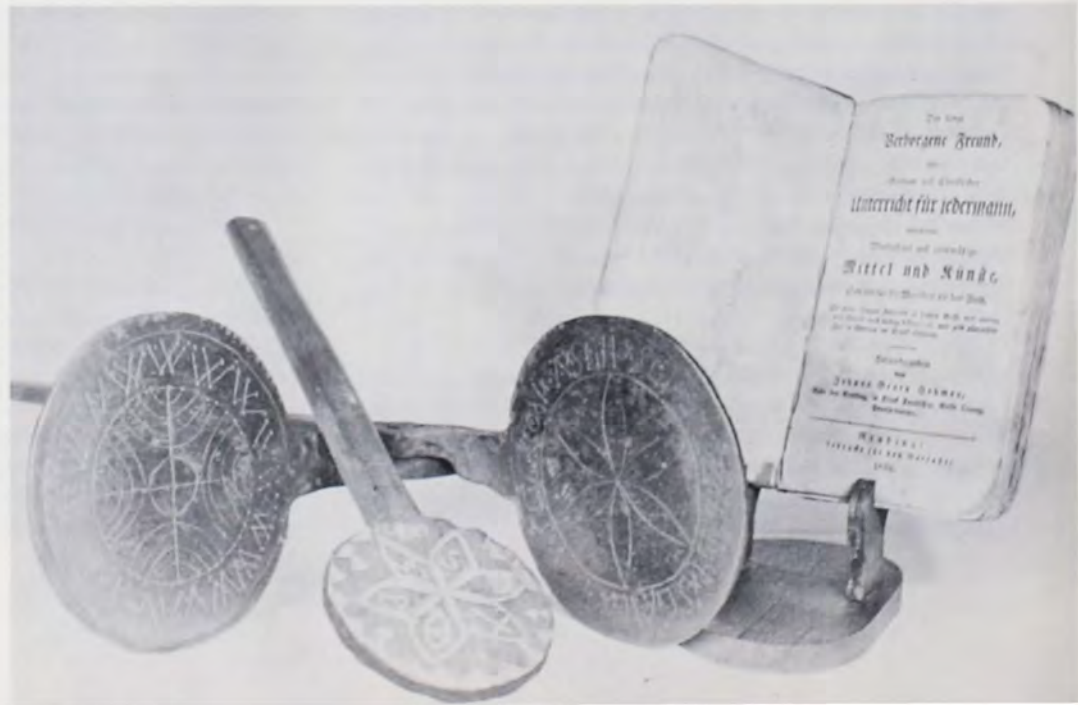


Chalkware (plaster-of-Paris) mantel ornaments. Some of these were imported; some were made and decorated locally, the old molds still being in existence. Note that the base of the dove is slotted; apparently the piece was intended as a penny bank.



A fraktur Vorschrift of exceptional quality by the Monroe County scrivener Georg Adam Roth. It is dated 1808. The lettering is as competent as any the authors have seen.

Title-page of the celebrated powwow book of 1820, with a wafer iron (shown wide open) and a wooden paddle, both of which bear cryptic inscriptions of presumed significance in powwowing. The wafer iron is dated 1802.



on the market today, all but perfect copies of old pieces. The would-be new collector may expect to be a little shaken when he learns the asking price for good originals.

At the other end of the scale in durability one might place the airy cut-paper fantasies so loved during the Victorian era. Presumably an offshoot of the silhouettes which originated long before Victoria's time, these reached a high point in both sheer skill and attractiveness in lacy valentines—hand cut, normally without benefit of guide lines. A keen eye, a steady hand, and a pair of razor-sharp shears were the equipment of the artist, who might be a young lady in a se-



An 8-inch "green tree" fire mark, one of the oldest and certainly one of the most sought-after of these cast-iron pieces.

lect boarding school, indulging a passing fancy, or a shrewd, self-styled Master of Papyrotomia or something equally grandiloquent in sound—out to get whatever the traffic would bear for his efforts.

Birds and hearts were popular in valentines, as were trees, flowers, foliage, and arabesques in unbelievably intricate arrangements. Many valentines were dated, or had the initials of the recipient cut into the design, or were colored after the cutting had taken place. Pieces which were not valentines tended to be larger, and perhaps less elaborate, but no generalization would be completely safe.

Many cut-paper pieces were folded and placed in the family Bible or some other large book for safe keeping—and then forgotten. These specimens come to light—and to the market—nowadays in the company of those which were once mounted against black velvet, framed, and given an honored place on the wall until they became old-fashioned and were relegated to storage. Especially cherished are cut-paper pieces of *fraktur*. The documentary evidence of birth or marriage is in the conventional old German wording of *fraktur*, but the piece itself is a cut-out rather than a sheet ornamented with pen- and brushwork.

It is with trepidation that a writer attempts to say anything, in capsule form, about hexing, powwowing, or charms. To invert a well-known quotation, one is tempted to say, "So much has been said, and on the whole so *badly* said, that

I will not occupy the time." On the other hand, to ignore the matter completely is also to sin. In brief, many early Germanic Pennsylvanians, like many other early Americans, entertained in some degree a belief in the supernatural or the occult which was not sanctioned by the church. In some cases a person might be devoutly religious and at the same time just as devotedly superstitious. It is not surprising that now and then the line of demarcation grew blurred; when it did, misunderstanding or trouble might ensue.

Essentially, non-religious mystic beliefs tended to fall into two classes: "good" or "white" magic (*Braucherei*); and "evil" or "black" magic (*Hexerei*). Practices accruing to conjurations in white magic often went by the Indian term "powwowing"; those having to do with black magic were known as "hexing." However, the term "hexing" was often avoided, and "powwowing" was made to serve for both—with endless, horrific confusion. Perhaps it would be oversimplifying the matter to say that the fundamental intent behind white magic practices was to secure a short cut to relief from suffering or evil, and that black magic aimed to confuse, confound, or even do away with one's enemies; possibly one should say only that this generalization appears to be true oftener than it does not.

The practitioner of either kind of magic was likely to be a person set apart from other men or women—either venerated and loved or viewed with suspicion sometimes bordering upon abhorrence. Whatever the regard in which he was held, his handbook was a copy of John Georg Hohman's *Der Lang-verborgene Schatz- und Haus-freund* (The Long-lost Friend), an abridgment of Albertus Magnus' *Egyptian Secrets* of about 1250 A.D. With this book, plus such unlikely esoterica as a piece of string, a hair, or a piece of soiled cloth, plus an abiding belief in what he was doing, plus an equally strong faith on the part of the patient, the practitioner could and sometimes did achieve seemingly miraculous cures—or bring confusion upon a wrong-doer. Or so it is said. There have been accredited doctors of medicine in the Dutch Country who would diagnose and prescribe for patients in the conventional way—or, according to the wishes of the patient, powwow instead. The fee was the same, except that in powwowing it had to be termed a free-will offering . . . the amount usually suggested by the doctor! There are still powwow artists in the Dutch Country—if one knows where to look for them.

Antiques collectors who are not especially interested in the occult may still find themselves drawn toward its periphery now and then. Hohman's book, for one thing, has long been a collector's item, ranking high on the list of near-inaccessibles. The first edition was printed in or near ("nahe bey") Reading in 1820 and was followed by many others, usually in German but in later years occasionally in English. The fact is, however, that the moment a book was sold it went into hiding and was not seen again by any person other than the practitioner. Some, in the course of years, were destroyed by outraged members of the family—or by those who merely feared without understanding why they feared. Some are still in hiding. A few are still in use; no one knows how many. A very few have found their way into libraries. Collectors have some—but are not likely to admit to it. Why? Because an old tradition has it that evil is likely to accrue to the owner of an "evil" book. Moreover, crows will flock to the house which harbors such a volume, and among these birds of ill omen there is likely to be one which is not a crow at all, but a witch. And who wants a witch hovering over his house?

LIVING HISTORY

By ARTHUR J. LAWTON

Any teacher is very much alive to the difference between a student who is vitally interested in his subject and one who is not. The first task of good teaching must be to create and maintain this interest. American History and Culture is no exception, and unfortunately, too little effort is spent in presenting our subject with the design in mind of creating this level of interest. Nowhere in the nation is one more able to use extant historic and cultural resources in the teaching of our cultural heritage than in the Pennsylvania Dutch Country. Each geographic area is equally capable of developing and using its resources in this fashion. Nevertheless, in Southeastern Pennsylvania we have at our fingertips a nearly endless variety of archeological, architectural, documentary and folk-cultural resources.

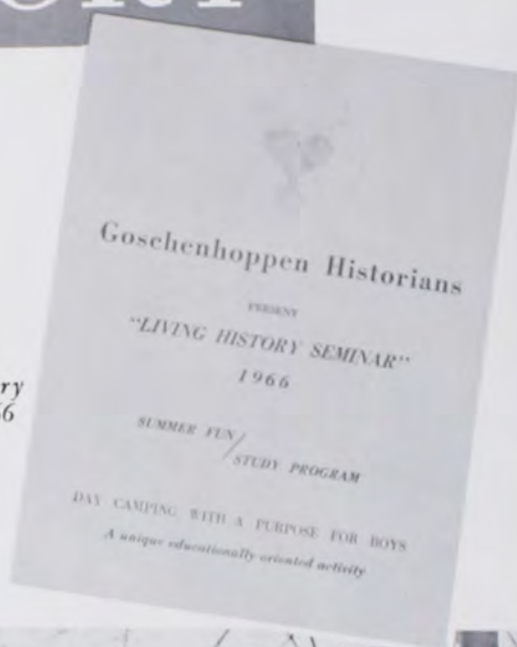
The purpose of this paper is to discuss in some detail the ways in which these generally overlooked materials may be actively incorporated into a teaching program. The application of this effort, however, should not at all be confined to the precinct of formal education. Though I write with the specific task of Junior High School education in mind, what I am suggesting ought to be made a part of every attempt to educate the general public to an awareness of the immediacy and importance of their heritage. The uncertainties that so characterize our highly mobile and intensely technological society may in large measure stem from the abrupt transition we have made in the past 100 years, from a highly developed traditional pattern of cultural values related to and answering the needs of a rural, agricultural world to the present situation in which we must live in a mobile technological world for which we have as yet no suitable and meaningful cultural patterns.

Young children are generally introduced to the study of history at about the fourth grade level. At this level the subject is usually approached as the story of the lives of various representative young boys and girls from different periods in our history and cultural development. At this level the use of such real cultural items as may be meaningful to their age level ought to be encouraged along the lines developed here. Of course the presentation must be geared to the understanding and experience of this age group. However, experience at this age level has shown that these materials may be used most effectively.

History is met with again between grades six and eight. There is a growing tendency to use visual cultural materials less and less as the child grows older, the reasoning being that younger children need it more while older children do not need it. The writers of text books are well aware of the need for bright visual cues at all levels. It is simply my aim to carry this to its logical conclusion by using the objects of our cultural heritage both in the classroom and in the field.

In generating this deeper interest in our history we wish to accomplish two things. We wish to pass our national heritage of ideals, traditions and events. We also, in the teaching, would hope to instill in students the methods of research and analysis and particularly the intangible process of creative thinking that will distill out of our past the ideas

Brochure for
"Living History
Seminar," 1966



Practice on the Schnitzelbank. The "Schnitzelbank" or Shingle-Horse, a home-made vise-like contraption for shaving shingles, is used here by one of the students of the "Living History" Seminar with Director Arthur Lawton (right). Note length of shingle materials, used in colonial restoration projects.



Dismantling the Johann Frey Swiss stone-and-log house, to be re-erected at the Goschenhoppen Open Air Museum. Living History Seminar boys assist under the direction of Clarence Kulp, Jr., right.

we shall need in the future using resources other than textbooks, let us see how this may be better accomplished.

Three years ago, using a group of interested boys from my history classes, I instituted the Living History Seminar. These seminars are limited to a ratio of eight boys to one teacher. Each seminar is highly mobile, traveling as a unit in a Ford Econoline Bus. Up to the present the program has been limited to boys, but it certainly is not necessary to continue so. It is a summer day-camp operation starting at nine A.M. and ending at four P.M.

To underline the use of our extant resources to make concrete a textbook concept let us consider the manorial system. This is an outgrowth of the development of feudal Europe. It involves a way of life that is generally independent of outside resources and is economically complex within itself. The manor must provide for the living of a large number of people at all social levels and of all skills. It thus may serve to make explicit in a small unit social ideas and values that are found in society at large. The manor called into play a broad spectrum of agricultural skills and processes, small industrial processes and social interactions between the various social levels. The building and grounds of the manor provide such prime examples of 18th Century culture as the manor house, the surrounding formal gardens, the outlying agricultural patterns, the various service buildings and the servants quarters.

In Pennsylvania our finest example of manorial life is Pennsbury Manor, the reconstructed home of William Penn on the Delaware River near Tullytown. The Living History Seminars go regularly to Pennsbury Manor to study the manorial way of life. As they approach the manor house

they stop in the formal gardens in front of the house. Here they are able to see the 18th Century expression of control and balance as it is interpreted in gardening. The neat gravel paths, the precise geometric beds, the clipped hedges and the planned vista leading to the river provide a visual impression of this prevalent need for order. One can take pains to point out the use of native American plants, a fine example being the walk down to the river, lined on both sides with stately tulip poplar, a tree unknown in England, but highly admired here by William Penn. The use of stately holly and the beautiful boxwood are distinctly English. Once inside the building the boys are asked to look at engraved pictures of English Manorial seats in England. The portraits date from the early 18th Century. They show estates the scale of which is at least double that of Pennsbury Manor. With this in mind we are able to effectively point out the reduction in scale that is universally found when considering the manorial estate as it is found in this country. If the boys have seen Hope Lodge in Fort Washington and some of the Virginia Estates they are better able to realize that this is a nearly universal reduction on this continent. It is important at this point to make clear the fact that although manorial culture was transplanted from England to America, it is not altogether clear why it is found at a scale reduced in most cases by nearly fifty percent. As one walks the halls and looks at the rooms, furnished entirely in period, one is able to point out the underlying symmetry and balance so important to the 18th Century. Inside the manor it is important to point out what is to be found by way of furniture and it is equally important to point out what is not to be found.

A Lesson in Fraktur. Each year at the Pennsylvania Dutch Folk Festival at Kutztown, boys from the Living History project are apprenticed to craftsmen and folk artists. Here Lois Harting, Festival Fraktur demonstrator, instructs in the early American art of "fraktur" illumination of manuscripts in Pennsylvania German style.



The manor was a self-sufficient economic operation. This is a very difficult idea for children to grasp in an age that is totally dependent on the merchandising of manufactured goods. I emphasize points such as this in order to enable a student to approach problems in history with the mental and cultural outlook of the people being studied. I ask the seminar students to compute roughly the blocks of ice needed to fill the cavernous ice house if the river ice were one foot thick. From this they are made somewhat more aware of the prodigious amounts of human labor needed to supply the everyday necessities of life. (In the brewhouse we consider for a moment the economics of filling the two-thousand gallon vat with freshly brewed beer. As we wander from building to building the boys invariably notice that the servants' quarters consist of little more in the various buildings than lofts near the fireplaces. It soon dawns on the boys that he who sleeps next to the chimney sleeps warmest.

Their study of the garden and orchards can be one of the most enchanting hours spent at the manor. The boys are quick to notice that many of the plants in the garden are not easily recognized, some even looking like weeds. These are, of course, part of a very complete collection of herbs. An hour can very easily be spent right here talking about medicinal and culinary herbs. Foxglove for heart ailments, yarrow for headache and mallow to provoke the urine! Here are peppermint and spearmint. Thyme borders the paths and over the garden wall grows a hop vine. They are thus able to see the plants talked about in the house, such as lavender; in the brewhouse, such as hops; and in the kitchen, where they hang drying in the rafters. It is great fun after giving the session on herbs, to return at a later date to my own personal herb garden where we brew tea from sage, pennyroyal, peppermint, spearmint or thyme. It is only after a trip of this sort that manorial life comes into meaningful focus for students.

To give another example of this kind of enrichment, consider for a moment the unique character of medieval architecture as we find it pictured in textbooks. One very readily recognizes the high steeply pitched roofs, the shed dormers and small multi-paned windows as being distinctly medieval. One is familiar with the narrow slits that served for windows in the castles of Europe.

To discover these very features of architecture in Pennsylvania buildings of the late 17th and the 18th Centuries is to give clear evidence of the cultural transfer from Europe to America. We wish to impress upon students that our settlers brought with them cultural patterns and traditions which they transplanted in the virgin soil of North America, making only such alterations as would make the original more useful under different conditions of climate and settlement. People on the whole do not seem to realize that great numbers of these cultural materials, whether dwellings, barns, art, gardens, songs or what not, are still extant and very much with us today. I can think of no better example of medieval architecture than the Ephrata Cloisters. Here we have the great steeply pitched roof covering a number of floors, and from which peep out under shed dormers the small random placed windows. The doorways are low and narrow, the passageways that serve as halls are narrow indeed. The roofs of the buildings are covered with hand-split oak shingles or 18th Century tiles. These buildings indeed exemplify building traditions that had their start as early as the 13th Century.

One ought not to overlook the Morton Homestead. Here is a building in Pennsylvania that dates to approximately 1650. It is situated near Chester on Darby Creek and may be used as a perfect example of the log house construction methods introduced by the Swedes. It may actually consist of two houses constructed of hand-hewn, squared and notched logs, laid up without chinking. This house poses many interesting questions for the consideration of interested

young scholars. We are told that the two little houses were separated by a road that passed between them. Partitions were extended from house to house to enclose the area between the buildings. In the right hand cabin in the gable wall facing Darby Creek is a narrow slit cut out between two logs. It is about five feet above the floor. In the opposite wall is an identical slit. This, however, is situated only about two feet above the floor. Indeed, it is visible only from the center portion of the house, that portion which was enclosed between the two hypothetical original houses. As a matter of fact, to get at this slit from the inside, one must tear through the rear fireplace wall, as it is covered on the interior by the fireplace. Now my Living History Seminar has been told in all seriousness, that these slits are so placed as to enable the occupants of the house to shoot Indians. Aside from the fact that there never was any Indian trouble in Pennsylvania in William Penn's time, my seminar students have calculated that to shoot an Indian standing stock still from the Darby Creek slit one would have to stand on a box at least one and one half feet off the ground. If one were to break through the fireplace wall during an Indian attack to use the other slit, this slit would be just conveniently located for shooting Indians in the knees! With tongue in cheek I suggested to my boys that here is a genuine problem for their consideration. It was a problem that engaged their attention for some time thereafter.

We have been talking about ways in which we may use extant 17th and 18th Century buildings to provide a context of reality to American History. A facility such as Pennsbury Manor may be used to bring to life a textbook concept such as manorial life. A structure such as the Morton Homestead may be used to illustrate clearly the fact that much misinformation and many misconceptions abound in our discussion and teaching of American History. I would like to discuss now the use of this material to develop critical abilities in young students. That is, to enable students to look at the cultural materials around them and make intelligent efforts to separate and classify them for study. These skills are absolutely necessary in any discipline that must derive its material from the field in a raw form.

Only recently has American folklore studies come around to the understanding that a disciplined approach to the material objects of folk-culture such as houses, barns and out-buildings, wagons and conveyances, tools and especially instruments will be an invaluable adjunct to the firmly grounded studies of archeology, anthropology and history. At the same time the expansion of folklore studies to include these non-oral elements will provide solid concrete material for study that may be securely dated, classified and correlated. The Living History Seminars introduce this aspect of study through a comparative study of a number of very significant dwelling houses in Montgomery County.

The very strong Germanic influence in Montgomery County provides an excellent laboratory for these procedures. The area to be covered is not large. It consists primarily of Frederick, Lower Salford, Salford, Upper Salford, Franconia and Marlborough Townships. Within this area are known to have settled the following Germanic influences; Holland Dutch Mennonite, Swiss Mennonite, Palatinate German, Moravian, and Schwenkfelder. Of these the first three are clear geographic distinctions. We will deal with these three. The Holland Dutch cultural influence will be represented by a log and stone house situated in Frederick Township on Colonial Road; the Palatinate Germanic cultural influence by a large stone house on Antes Road, the Antes Homestead;

and the Swiss Mennonite by a stone house in Salford Township about seven miles away. The presentation is made to the boys with the intent of teaching students to discern a basic cultural type and evaluate its consistency when expressed in different mediums by people of different cultural backgrounds. The basic type is the central fire-place *Küche-Stube-Kammer* house which, according to Richard Weiss, may be traced in its development to the time of Charlemagne.

According to Weiss the Charlemagnic house of the Germanic people consisted of a windowless and chimneyless rectangular structure with a door at the center of the front of the house. In the center of the interior was a raised, rectangular, altar-like fireplace. In due time this was moved to the left gable wall. Eventually a *Rauch-kanal*, or smoke channel, was cut into the wall from the raised fireplace to a hole in the roof. This consisted of a shallow vertical depression in the wall along which the smoke tended to travel. When this *Rauch-kanal* was enclosed in three sides with chimney walls resting on jambs extending into the room at the sides of the fireplace, and by a lintel resting on the jambs, a true fireplace was developed.

The next step in this development was an extremely effective means of heating a room without the smoke and dirt of the fireplace. A new room was added to the left of this fireplace wall. A large hole was placed low in the rear fireplace wall, and a small hole was placed above it. Enclosing these holes on the other side of the wall was a large oven. Embers were pushed through the lower hole from the fireplace into the oven and smoke returned through the upper hole to go up the chimney. The warm oven thus heated the surrounding room with no smoke or ashes in that room. At this stage cooking was still done at the right-hand side before the open fireplace. This additional room at the left was subsequently partitioned along the longitudinal axis of the house, resulting in a smaller sleeping room to the rear of the living room. The advantages of this development are obvious when considered against the gable fireplace. The total radiation of heat, with the exception of that lost through the chimney, is contained within the house. There is no room that is not adjacent to the fireplace. The room with the open fireplace is the kitchen, or *Küche*, the room containing the oven, or stove, as it later developed, is the living room, or *Stube*, and the room adjacent to the oven is the bedroom or *Kammer*. A highly generalized floor plan would follow this pattern.

This, then, is the basic cultural and architectural background given to the boys before work is started in the field. With this architectural type in mind the boys then examine the three buildings. They are taught to see the basic pattern in the building, its variations as caused by material and its variations as caused by geographic and cultural differences.

Looking first at the Holland Dutch Mennonite log house of Hans Neisz we find a one-story structure with a gambrel roof that is far greater in its length than in its width. However, the front door is located 2/3 of the way between the center of the house and the right-hand gable. This is where we would expect to find it according to our architectural cultural pattern. On entering there is a partition to the left of the door which cuts transversely across the house. This partition corresponds to the left hand wall, the fireplace wall, in the first stage of Weiss's development. A door opens through this partition into a much larger room on the left, which is itself bounded by a partition extending along the longitudinal axis of the house and between the left-hand gable and the transverse partition just mentioned. Thus the basic first floor pattern of the house is that of

Weiss's architectural pattern. The boys see this almost immediately. However, they are quick to point out that there is no fireplace at the juncture of the two interior partitions. In this particular house we have the fireplace in the right hand gable. It then becomes obvious to the boys that the reason the *Stube* and *Kammer* are constructed of hewn logs and the *Küche* of stone is to lessen the danger of fire. It will be most interesting to take a group of boys to the Hudson Valley to see if this pattern is distributed in that area also.

The boys study both a log example and a stone example of the Palatinate German variant of this type. Because the stone example offers a tremendously interesting verification of Weiss's theory, I will consider the Antes House on Colonial Road. Here we find a great medieval stone dwelling containing two complete floors and a double attic contained under the steeply pitched roof. All windows and doors are arched, as is the cellarway, a massive stone staircase with a wide stone arch overhead. As one faces the front of the house, the front door is found $2/3$ of the way from the center of the house to the left hand gable. This is a central fireplace house, and immediately to the right as we enter the kitchen, we find the fireplace and a partition cutting through the house. Between the fireplace and the front wall in this partition is the doorway leading into the *Stube*, and from the rear wall of the *Stube* we find a doorway into the *Kammer* in the rear. This, then, is an exact mirror opposite of the previous pattern. The second floor pattern duplicates exactly that of the first floor.

When the Living History Seminar boys are gathered in the kitchen I challenge them to examine the first floor very carefully, for there is to be found on that floor a most convincing demonstration of the validity of Weiss's development of the Germanic house. When the boys examine the partition dividing the *Küche* from the *Stube* and *Kammer* they notice that it is rather more than a partition. It is, in fact, a wall equally as thick as the exterior walls of the house; a stone wall extending from the basement floor up through the first and second floors. This wall is not necessary from a structural point of view. The general structural treatment of the first floor is to lay the summer beam from the chimney pile to the gable wall, resting floor joists on this massive beam to tie in the outside walls. This treatment is structurally sufficient, and the construction of a stone wall paralleling the gables between *Küche* and *Stube* seems to be quite superfluous. It can be explained most satisfactorily as an architectural remnant from the second stage of Weiss's development, that is, the two-room Germanic house in which the second room has been added around the bake-oven. This stone wall would thus represent the exterior gable wall of the first Germanic house. Though the seminar boys are not generally skilled enough to make this association, it is by means of problems of this sort that we propose to teach students to classify data and make proposals from their material.

Our third example of this pattern portrays very clearly its treatment under considerably different geographic conditions. The Swiss bank house is able to adopt successfully the same three-room pattern. A Swiss bank house may have either its rear portion or a gable in the bank. This particular house has its left gable in the bank. We find the front door leading into the kitchen at the same point $2/3$ of the distance from the center of the house to the right gable wall. In this house there is no clear evidence that the pattern was applied to the ground floor. However, extensive replacement of first floor joists make it impossible to study the matter. As

this house is built partially in the bank, the second floor is at ground level at the rear of the house. On this floor one enters from the front porch through a door precisely above the kitchen door. This door gives entrance to a long hall of precisely the same proportions as the kitchen in the Holland Dutch and German Palatinate house. From this hall immediately above the kitchen area one enters through a door to the left into the large *Stube*. To the rear of the *Stube* is the smaller *Kammer*, both rooms being in the same proportion in this house as in the previous two houses. We point out to the boys that in this case the use of the *Küche* area as a hallway, or *Gang*, makes it logical to enter the *Kammer* from the *Gang* rather than the *Stube*, as is in fact the case.

At the risk of losing the reader in a welter of architectural detail we have examined a portion of the actual course material and method of presenting it. Our only purpose in doing so has been to illustrate the use of three buildings in a laboratory procedure for developing critical ability in young minds.

There are two more aspects of the program as yet unconsidered. The Living History Seminar provides boys with a small amount of actual archeological field work. It also introduces boys to the folk of Pennsylvania who carry on the traditions today. It does this through the courtesy of the Pennsylvania Dutch Folk Festival at Kutztown where boys are apprenticed to folk craftsmen to learn folk crafts.

The archeological work this summer was carried out at Hope Lodge in Fort Washington under the expert guidance of Miss Barbara Liggett. The boys were initially put to the task of carefully washing artifacts. It was very important in this work to impress the boys with the need for absolute seriousness of attitude and careful alert work on the project. Miss Liggett works with the admirable precision and care of a professional scientist. It was of great benefit for the boys to hear from a professional the demands which we strove for in the classroom. Two of the boys who showed exceptional interest and ability were permitted to work in the trenches. They learned to ask questions first and remove afterward. In work of this sort it is absolutely necessary to evaluate any anomaly before it is disturbed. It takes some time for boys to become acute to these anomalies and to refrain from disturbing them until they have been evaluated by the archeologists. The boys were able to participate in surveying the grid over the grounds that is so essential when one comes to evaluating a summer's work and relating the various data. The boys were made familiar with the basic instruments of surveying and the methods used. Again they were very much impressed with the standards of accuracy demanded in the project.

Our attempts to evaluate and understand the site as a whole led us into the field many times in search of clues to the past. On one occasion we made a record of the location and types of various herbs in the surrounding fields, seeking the herbs that in all probability were escapees from the Hope Lodge Gardens. The boys made short excursions down abandoned roads in the area that were evident from our study of aerial photographs. All of these assignments widened the boys' knowledge of the means at hand for studying history. Two most interesting days were spent in doing careful measured drawings of a number of barns local to the area which suddenly became of vast importance. The boys clambered up and down, measuring beams and walls, planks and doorways. In doing this I had an excellent opportunity to point out to them the framing of this particular barn type. We raised, but unfortunately did not satisfactorily answer,



Logs are marked carefully for reconstruction on the new site. Living History boys participate under careful direction of trained archeologists and folk-architecture specialists.

many questions concerning the origins of this barn type. Indeed, their questions were almost as numerous as the measurements they took during those two days!

Certainly that portion of the program most appealing to the boys is their apprenticeship program at the Folk Festival at Kutztown. Through the courtesy of the directors of the Folk Festival the boys are apprenticed to local craftsmen and participate in the Festival for one week. Under this program the boys actually dip candles, make soap, boil down apple butter and split shingles. It is certainly true that the things they do with their hands they remember best. They learn the use of a number of tools that are no longer used. In splitting shingles they use a mallet, wedges, frow and schnitzelbank. They become adept at shaping the rough wood with a draw knife. As they labor to produce one shingle I am sure they gather some realization of the brute strength and vast amount of labor expended in drawing a daily living from the soil.

I don't think it is necessary to give any further examples of how this cultural material all about us may be used to teach history to young children. Before closing this article I would like to project our plans for the future a little. The Goschenhoppen Historians, Inc., of Woxall, Pennsylvania, have taken an active interest in and added their active support to this program since its inception. Working with the Historians, we propose to establish an overnight summer camp program dedicated to a living approach to history.

The Historians have been active in the dismantling and storing of 18th Century log houses threatened by destruction. We intend to erect a log house, or houses, on a site containing woodlot, pasturage, and cultivated field. This plot would be from 10 to 15 acres in size. The house will be furnished entirely in period, either of genuine pieces or careful reproductions. The students will sleep on rope beds covered with straw ticks. They will cook on the open fireplace using 18th Century foods and recipes. They will dress in reproductions of 18th Century clothes. The homestead will contain barn and necessary outbuildings. Animals will be kept on the homestead in about the number common to a homestead of this type. The boys will feed and milk the stock. They will plant corn, beans, pumpkins, squash, rye, wheat, flax and vegetables. They will plow with a horse-drawn plow. They will draw water from a spring and wash their clothes by beating on a stump with a wooden paddle at the nearby creek. When the day's activities are over they will sing and dance the tunes of the 18th Century. They will learn the games of young people in the 18th Century.

Since the students will be there only a short time in the summer, the homestead will be maintained on a permanent basis by adults. At all times it will serve as a unique open air museum. It is our proposal to go one step further than our present open air museums, for we intend that the homestead shall be lived in and operated by its occupants at all times.

It is this last concept that led us to the term "Living History." It is not at all our intention to deny the present in favor of the past. However, if we are to preserve a valid example of our inheritance, then we must not only preserve the material objects of an age, but also the very way of life.

In closing then, we have proposed that a vast amount of extant material exists which heretofore has not been used in the teaching of history. This material is primarily folk-cultural in nature, and may be described as the material objects of folk-culture. The incorporation of this material into a teaching program is one very successful means of generating a mature interest on the part of young students in this field. In generating this interest, we can also accomplish two things. We pass on to young people our national and cultural heritage of ideals, traditions and events. At the same time, in the teaching of this material we must attempt to instill in students the methods of research and analysis, and the intangible process of creative thinking that will result in a deeper understanding of our past.

Restorations and reconstructions such as Pennsbury Manor may be used to teach a way of life completely unfamiliar to our students. Unique historic buildings such as the Ephrata Cloisters can be used to illustrate our cultural ties with medieval Europe. Other buildings and stories associated with them can be used to illustrate the misconceptions that result from lack of rigorous analysis of evidence. A field laboratory exists right around us for the teaching of critical skills. Opportunities do exist for our students to become familiar with the highly scientific procedures of archeology, and through the cultivation of friendships with old folk about the countryside our students may share in the benefits of a personal tie with an age that is no longer with us. Finally, I might point out that this is only the beginning of what we can establish in the minds of our children. We must work as hard to preserve our heritage as those who went before worked to create it for us. Yet it is a labor of love and not of necessity.



Dedication exercises at Goschenboppen Historical Library and Folklife Museum, Nyce Building, Vernfield, Pennsylvania, May 15, 1966, Clarence Kulp, Jr., addressing the group. On stage, left to right, first row: Leonard Shupp, Robert C. Bucher, A. L. Sinclair, W. K. Schlotterer, Rein F. Gottschall, and Clarence Kulp, Jr.; back row: State Representative Edwin Holl, the Reverend Harold Fly (representing the Bishop of the Franconia Mennonite Conference), the Reverend Henry Kistler, pastor of St. Mark's Lutheran Church, Pennsburg, and Master Thomas Edward Jones, representing the Goschenboppen Jugend Genossenschaft.

The GOSCHENHOPPEN

Historic 1735 Heinrich Antes House, Frederickstown, Pennsylvania, site of first boys' boarding school in Pennsylvania (1745-1750), and site (1964 to present) of Goschenboppen Historicalians Summer Seminars (first Folklife school for boys in the United States.)



During the early Fall of 1963, a small group of people, interested in the preservation of the old log church building at Old Goschenhoppen, met together in the Old Goschenhoppen Lutheran parsonage at Woxall, Pennsylvania. Under consideration was the preservation and eventual restoration of the Old Goschenhoppen Log "Gemeinhaus." The German term *Gemeinhaus* or *Gemeindhaus* refers to a type of church architecture used extensively by our various Pennsylvania Dutch religious groups during the 18th Century.¹ The term, literally translated, means "congregational house" or the house of the congregation, and signified a building designed for the three-fold function of church or meetinghouse, schoolhouse, and dwelling for the Pastor-Schoolmaster.

Although originally a development of the "Plain sects" and allied traditions such as the Moravians, this form of church architecture was early copied by the more churchly groups, such as the Lutheran and Reformed, especially in areas where primitive conditions and lack of finance prohibited the early erection of more formal church facilities.²

The *Gemeinhaus* at Old Goschenhoppen was erected of squared logs in the year 1732 by the Lutheran and Reformed congregations at that place. A local tradition claims that an early Mennonite congregation also met in the same building. After considerable discussion concerning proposals to preserve the old church structure, someone commented, "There should be a local historical society, to which people could turn in situations like this one." Someone chimed in, "Why don't we start one?" The trigger had been pulled. That evening we decided to keep on meeting, informally, on a monthly basis. An interim secretary was appointed to

keep a record of those early discussion periods. No other officers were chosen. Meetings were held, alternately, in the basement rooms of the Lutheran and Reformed parsonages at Old Goschenhoppen. Meetings consisted of open, informal discussions of local history and folk culture, buildings that should be preserved and restored, and what we could do to promote local interest and activity in such projects. The wives of the two pastors, with the assistance of others, served refreshments at every meeting. This has since become an established tradition. Some of our members, of non-Dutch background, are convinced that the Pennsylvania Dutch people invented the modern "dinner-meeting," since it seems that Dutchmen cannot meet to discuss any type of business unless food and drink are served.

The participants in these early discussion meetings, who can therefore be considered the founders and charter members of the group, are as follows: The Rev. John R. Schilling, III, Lutheran Pastor at Old Goschenhoppen; The Rev. Amos Leon Seldomridge, Reformed Church Pastor at Old Goschenhoppen; Mrs. Grace Schilling; Mrs. Jean Seldomridge; Clarence Kulp, Jr. (author of this article); Robert C. Bucher; Willard Oelschlager; Jesse R. Hepler; Alonzo Sinclair; and Mr. and Mrs. Arthur J. Lawton. The organiza-

¹ The ancient term "Gemeinhaus" is still preserved by the Old Order Mennonites of the Swiss tradition, (in Lancaster County and its colonies) in their official religious language of Pennsylvania High German, and in its dialectized form "G'meh-haus," used in ordinary daily speech.

² The author of this article has been doing extensive research on the subject of the "Gemeinhaus" and its history in all of our Pennsylvania Dutch religious groups, "plain" and "churchly," and hopes to publish an article on this subject in the near future.

HISTORIANS

By CLARENCE KULP, JR.



Ribbon-cutting ceremony at opening of museum, May 15, 1966. Left to right: Leonard Shupp (representing the Reverend Dr. Thomas R. Brendle, patron of the museum), State Representative Edwin Holl, Warren K. Schlotter (patron), President Robert C. Bucher, Folksinger Rein F. Gottschall, and the author, Clarence Kulp, Jr.



The Valentine Nungesser House, built circa 1730, Old Goschenhoppen, restored by Mr. and Mrs. Arthur Sullivan, a fine example of restoration projects done by private members. The Sullivans are now working on their second restoration—a Swiss central-hall house, circa 1760, with original out-kitchen or "French kitchen" as local Dutch Mennonites of area called them.

tion of this group fulfilled the dreams of local folklife scholars, Robert C. Bucher, Alan G. Keyser and Clarence Kulp, Jr., who had tried to organize a similar group several years earlier, but failed in the attempt because of lack of community interest. It seemed that the Goschenhoppen community was now ready to embark on a project to save its local history and folk-culture for succeeding generations.³

The group grew slowly, as we continued to meet during the fall and winter of 1963-64. Our first official project was thrust upon, during the winter of 1963-64, when we heard of the threatened destruction and demolition of the Johann Frey log house, near Lansdale, Pennsylvania. This was a Swiss Mennonite, one-and-one-half story log house, built by Johann Frey in the year 1755, and had been featured on our first annual Winter Tour of historic structures in December of 1963. Our first reaction to the news of its imminent destruction was to contact Mr. Jonas Hagey, Jr., the building contractor, who had purchased the property and was pro-

³ Messrs. Bucher, Kulp, and Keyser have been spending the past fifteen years in intensive study of the history, folklife, and architecture of the Pennsylvania Dutch and allied cultures of southern, central, and eastern Pennsylvania and the Pennsylvania Dutch Mennonite settlements of Ontario, Canada, the American mid-west, and elsewhere. Results of these studies consist of several thousand photographs, several miles of magnetic tape and several thousands of pages of written notes. Recorded by these processes are log and stone architecture in all known and many unknown forms, the manner of life as lived in all these buildings, plus folksongs, folk-hymns and chants, folktales, folk-speech (proverbs, sayings, folk-terms, etc.), folk costume and folklife in general. Most of these notes, photographs, recordings, etc., are now being preserved in the library and archives of the Goschenhoppen Historians at Vernfield Pennsylvania. Mr. Keyser was not residing in the area at the time of the final organization of the group, and hence is not listed among the charter members. However, his inspiration and help in getting this movement afoot cannot be over-emphasized. Since his return to the area several years ago, he has again been of invaluable assistance in these efforts. Also rendering induplicatable contributions to all of these efforts was, and is, that grand patriarch of Pennsylvania Folklife scholarship, Mr. Harry F. Stauffer of Farmersville, Pennsylvania, assisted by his able side-kick, Mr. Sam Heller of Ephrata, R. 2.



Front wall of Joseph Groof House, circa 1735, Valley of the Society Run, in process of restoration by Mr. and Mrs. John Philip Gebret, with technical advice and assistance by Goschenhoppen Historians restoration committee. The house is a Holland Dutch Mennonite town-house, built and arranged as a "Gemeinhaus" for dwelling as well as worship purposes. The original red tile roof will be replaced.

posing the erection of a vast suburban housing development on the site. Mr. Hagey, known throughout our area for his interest in antiquity, was very sympathetic, and informed us that if we would completely remove the building from the site, it would be ours, free of charge. At this time, we had a total membership of fifteen persons, but nevertheless, we accepted the deal, and set to work, photographing, drawing, measuring, numbering, tagging, tearing, ripping, pulling, carrying, perspiring and bleeding.

One year later, or as we reckoned the time—fifty black and white films, two hundred flashbulbs, several dozen pencils



Valentine Nungessor house, dating from circa 1730-1750, is log on first story and half-timbered on second story. It stands on the same original tract as the Sullivans' house, which is log on second story, stone below. In process of restoration by Mr. Jack Levy, a member of the Goschenhoppen Historians Board of Directors.



The Dielman Kolb House, Lederach, Pennsylvania, dating from about 1740—a Flemish Dutch Mennonite house being restored by Mr. and Mrs. Philip Detweiler, members of the Society.

and pens, several dozen lard-stenners full of oxtail soup and chicken pot pie, fifty magic markers, two hundred paper and aluminum tags, several dozen lard-stenners full of sweat, several thimbles full of blood, and one punctured foot later, we had "arrived." We were now, truly, a "Folklife" society, in possession of one 1755 Swiss-Mennonite log house, in several thousand numbered, lettered, and tagged parts, resid-

ing in a member's barn, awaiting re-erection and restoration at some future day.

The "Historians" were formally organized on April 16, 1964, at the home of Mr. and Mrs. Arthur "Jockeli" Lawton, at Landis Hill, Pennsylvania, at which time the following officers were elected:

President—Robert C. Bucher
1st Vice President—Clarence Kulp, Jr.
2nd Vice President—Alonzo Sinclair
Secretary—Arthur J. Lawton
Treasurer—Rev. Amos L. Seldomridge

During 1964, the first full year of our existence, we accomplished the following objectives:

1. Provided technical assistance to the Old Goschenhoppen Union Church at Woxall, Pennsylvania, in the beginning of restoration work on the 1732 Log Gemeinhaus.
2. A survey of historic structures and their folk-cultural implications was begun for the Goschenhoppen area.
3. The 1755 Johann Frey log house was removed, tagged, and stored.
4. An archaeological survey was completed at the Frey house site.
5. Sponsored the first year of a summer school program for boys, teaching vanishing arts and crafts, and giving instruction in archaeological investigation and architectural restoration techniques. This first year was experimental in nature and very informal in operation. Arthur Lawton was director, with Clarence Kulp, Jr. and the Rev. John R. Schilling, III, assisting as instructors.
6. Operated, for the first season, a traditional 18th-Century type "cake and mead shoppe" at the Pennsylvania Dutch Folk Festival at Kutztown, Pennsylvania. Members of the "Historians" in 18th-Century garb served traditional



Jerry (Jeremiah) Daub handing his mother, "Addy" Daub, a tray of "Molassich Tzunge" (Molasses Tongues) cookies at the Cake and Mead Shop, 1965 Folk Festival. Mrs. Robert Dewey, Director of the Spring Open House Tour, looks on.

Clarence "Isaak" Kulp and Arthur "Jockeli" Lawton stoking up the kitchen range, in the Cake and Mead Shop at the 1965 Folk Festival.



"mead"⁴ (Pennsylvania Dutch *mit, miet* or *met*), a fermented honey drink, together with Leb-Kuchen, moshey, shoofly cake, and other Goschenhoppen area delicacies. These delicacies were served in an authentic recreation of an 18th-

⁴ Mead, a drink popular in Pennsylvania during the 18th, 19th, and early 20th Centuries, was brewed according to ancient recipes calling for—honey, brown sugar, spices, water, and yeast. It is regarded as the most ancient of all fermented beverages, having been brewed in Old Testament times, by the Hebrew people, before their adoption of a vineyard culture. It is considered to be the original "beer" and combined with fruit nectars, the original form of wine. At times, throughout its history and has been known both as "honey beer" and "honey wine." I have collected the dialect term "*hunich bier*," in reference to this drink. As it was known to the ancient Anglo-Saxons, it appears to have been a very potent drink. However, the Pennsylvania Dutch people rarely allowed it to reach such degrees of potency, but drank it in a sweeter, heavier state, with a potency just a little beyond that of home-made root beer. It was very popular among all classes of the Pennsylvania Dutch people, including the "Plain People," as evidenced by early diaries and records, and was sometimes, together with other forms of sweet, lightly fermented beers, referred to as "*Garta-wegli bier*" ("Garden-Path Beer"—from the practice of setting the crock in the sunlight of the garden path, during the fermentation process). The beverage, as known to the Pennsylvania Dutch people, is closely allied to the "*Med*" of European "Yiddish" culture, and very popular in American Jewish culture, up to recent times, with the single differing technicality of hops being used in the preparation of the Jewish recipe.

Leb-Kuche—a traditional spice cake baked in large loaf pans.
Moshey—Pennsylvania Dutch clear, unpulled, taffy candy, prepared in small tin patty pans. Alternate Dutch term—"Zucker-Scherwlin" (sugar-shards)

Century "cake and mead shop," the corner soda fountain of early Pennsylvania villages, with a genuine thatched straw roof, put in place by our men and boys.

7. Established an advisory committee to advise and assist interested local citizens in the correct dating, preservation, and restoration of their historic homes and properties.

8. We began the publication of a regular monthly newsletter, informing our members and friends of work being accomplished, and inviting them to participate in our regular monthly meetings, work sessions on restoration projects and special tours, outings, and cultural seminars.

9. Saturday, January 23, 1965, saw the third annual winter tour of historic structures in the Goschenhoppen area. Five 18th-Century structures were visited in Upper Montgomery County, with refreshments served at the home of Mr. and Mrs. Robert Dewey. Even though the weather conditions of the day were a combination of snow, sleet and freezing rain, 31 brave souls ventured forth in eight autos, and through this day's activity, eight new members were added to the society's rolls.⁵

At the organizational meeting in April of 1964, there had been appointed an incorporating committee to facilitate the incorporation of the group as a non-profit corporation in the state of Pennsylvania. These plans finally came to fruition on "Bonifatzius" (St. Boniface Day) of 1965, when the state of Pennsylvania granted us a charter. The Board of Directors, which had operated the group throughout 1964-65

⁵ The Goschenhoppen "Winter-Tour," with apologies to H. F. DuPont, has become an annual event, eagerly looked forward to by many of our members. It has traditionally been held in either December, January or February, at the discretion of the Executive Committee. Since there is usually present, on this day, a combination of all the inclement factors of winter weather, snow, sleet, freezing rain, and a biting cold wind, Goschenhoppen residents are beginning to consider the announcement of the tour day as a harbinger of real winter weather. During the past four years there has been, at the very least, a cover of snow on the ground for our annual Winter-Tour; however, our members generally attend in number, as we motorcade throughout the Goschenhoppen countryside. This has been one of our best tools in educating our local residents to the history and folk-culture which surrounds them at every turn.

⁶ The Goschenhoppen region is an area with very irregular borders, approximately fifteen miles from southern to northern borders, and approximately twelve miles from eastern to western borders, at its longest and widest spans. If one were to consult a map, one would find the towns of Souderton, Telford, Franconia, Harleysville, and Skippack on the southern borders; Boyertown, Bally, Hereford, and Shimersville on the northern borders, Hosensack, Sellersville, and Cat Hill on the east, and the Swamp Pike on the west. Major urban centers within the Goschenhoppen region are Salfordville, Sumneytown, Woxall, Vernfield, Perkiomenville, Pennsburg, Red Hill, East Greenville, Salford Station, Hendricks Station, Kratz Station, and Dillinger's Station. The name Goschenhoppen, although for more than a century supposed to be of Indian origin, has been proven to be of European origin, the area having been christened by its earliest settlers, Dutch Mennonites from the Lower Rhine Valley in Germany and Holland. More about this later in an article on the Goschenhoppen region itself. Nationalities of our early settlers in order of their arrival here were—Holland Dutch, Rhine Valley Germans, Alsatian Huguenots, Swiss peasants, and Silesian artisans. Religious cultures were: The Dutch Mennonites, who produced the finest linen in the colonies and the earliest and finest folk art of the Pennsylvania Dutch people; the Schwenkfelders, who produced beautiful medieval architecture, furniture and folk art decorated articles; the Lutherans and Reformed, who provided a strong backbone of religious and community life; the Pennsylvania Dutch Catholics and Swiss Mennonites who settled together in the Butter Valley two hundred and fifty years ago, and provided America's earliest example of ecumenicity, a unique ecumenicity, where each group retains its own heritage and principles, and yet not only co-exists, but lives together in peace, harmony and cooperation. A Pennsylvania Dutch ecumenicity, if you please. Also included among early settlers, each making their own contribution, unique and irreplaceable were: Dunkers, Moravians, Dutch Quakers, High German Mennonites and others.

up to the date of incorporation, consisted of the following members: Robert C. Bucher, Clarence Kulp, Jr., the Rev. John R. Schilling, III, Mrs. Grace Schilling, the Rev. Amos L. Seldomridge, Mrs. Jean Seldomridge, Mr. and Mrs. Alonzo Sinclair, Miss Jean Cronrath, Arthur J. Lawton, Mr. and Mrs. Wolf O'Meara, Donald F. Roan, and Mr. and Mrs. Nathan Nice.

Incorporating the society meant that at least two things had to be done, 1. a formal name decided upon, and 2. official goals and directives set for the group. It was decided to incorporate under the name we had been using for some time, Goschenhoppen Historians. The name Goschenhoppen was chosen for several reasons—

1—It is a regional name, and does not connote any municipality or political sub-division.

2—It is of great historic importance to our part in Pennsylvania, and we thought that its regular daily use should be revived.

3—It is geographically central to the area of our primary interest, and is itself our chief area of interest, although we are also committed to the preservation of history and folk-culture in the surrounding areas of Falkner Swamp, Oley Hills, Oley, Colebrookdale, Butler Valley, Powder Valley, Long Swamp, Great Swamp, Tohickon Valley, Blooming Glen, Deep Run Valley, The Plains, Towamencin, Skippack, Metetsche, Franconia, Indian-Field, Clapboard-Town, Crow-Town, and Bull-Town.⁶

In setting goals and objectives for the society, we immediately decided to make basic to all our functions, the philosophy of the folk-cultural or "Folklife" concept of the study of history. To us history is living, vital, moving, hence our motto in teaching and education—"Living History."

Several quotes from our "Statement of Purpose" in our by-laws should be indicative of our interests and objectives:

"Section 1—The collection, preservation, and dissemination of the history and folk-culture of the Pennsylvania Dutch and related groups, in the Goschenhoppen area and nearby areas of Southeastern Pennsylvania. This purpose shall be accomplished by the following methods:

a. The acquisition and preservation of books, manuscripts, diaries, account books, files of newspapers and periodicals, etc., which relate to the history and/or folk culture of Southeastern Pennsylvania.

b. The sponsoring of research workers in the field for the collecting and recording of living history and folk-culture. These materials will be collected by means of camera, tape recorder and related methods from experienced folk informants in these areas.

c. The acquisition and preservation of important objects of material folk-culture, such as antique furniture and other furnishings, historic folk costumes, relics, certifacts, objects of folk art, tools, antique vehicles and any other related articles which are deemed to be important to the study of folk-cultural practices in these areas.

d. The proper indexing, cataloging, and housing of these research materials, through the establishment of a folklife library-museum, where the research materials can be made available to scholars and students, and the articles of material folk-culture can be displayed in their proper settings.

e. The instigation and undertaking of research projects into the history and folk-culture of these areas, using the above-mentioned and other available resource materials, and the publication of the results of these projects through the establishment of a scholarly periodical, as well as the printing of books and pamphlets.



The Historians' First Project—removal of the 1755 Johann Frey Swiss-Mennonite log house from its site, threatened by the disease known as "galloping suburbia." It stood at the corner of Cowpath Road and Line Street, Lansdale, Pennsylvania, and is now reposing in "Jockeli" Lawton's barn, awaiting its eventual "resurrection morning" and restoration on a suitable site.

Section 2.

The identification, preservation and restoration of significant sites and buildings, as well as other structures, such as bridges, aqueducts, dam breasts, walks, fences and other enclosures, etc., which are deemed to be of historical and/or cultural and/or architectural importance. This purpose is to be accomplished by the following means:

- a. The completion of area historic surveys . . .
- b. The instigation of publicity programs . . .
- c. The acquisition of historic structures with their sites . . . to be restored as living "Folklife" museums . . .
- d. To urge governmental legislation that will provide adequate protection for historic structures sites and areas, and will promote historic preservation.
- e and f.—(local planning, historic area zoning, etc.)

Section 3.

The interpretation of the history of these areas of Southeastern Pennsylvania through existing architectural and archaeological sites and relics and living islands of folk-culture, by means of the establishment of broad educational programs . . .

- a. (summer seminar for youth)
- b. (advise private parties, governmental agencies, etc. on correct means of restoration)
- c. (present awards of excellence to groups or individuals following correct restoration procedures . . .)

Section 4.

The development in Southeastern Pennsylvania of a philosophy of tourism, free from artificiality and commercialism . . .

- a. (provide tourist aid)
- b. To arouse public ire against improper commercial exploitation in the field of tourism, and public support for sound, culturally based efforts in this field.

Section 5.

In all of the above-mentioned projects and activities, this corporation shall be totally dedicated and committed to the folk-cultural⁷ or "Folklife" concept as its approach to the study of history and culture, and its guide and rule in the preservation and restoration of sites, structures, and objects, and the operation of all its educational and cultural projects."⁸

Number of members at time of incorporation was well over 100 members. Membership today is nearly 300 persons. The original incorporators were—Robert C. Bucher, Arthur J. Lawton, Alonzo Sinclair, the Rev. John R. Schilling, III, and Clarence Kulp, Jr. The present officers are—President, Robert C. Bucher; 1st Vice President, Alonzo Sinclair; 2nd Vice President, Arthur J. Lawton; Secretary, Clarence Kulp, Jr.; and Treasurer, Mrs. Grace Schilling. Directors, in addition to these officers are—The Rev. John R. Schilling, III, Mrs. Robert Levison, Mrs. Robert Dewey, Mr. J. Richard Daub, Miss Irma Schultz, and Mr. Donald F. Roan. Several years ago the group decided to honor some of the men and women who have pioneered these concepts of historical and cultural preservation in our state and area, by electing them as honorary life members of the corporation, with full voice and vote. Among these are—

- The Rev. Thomas R. Brendle (deceased)
- The Rev. Jacob C. Clemens (deceased)
- The Rev. William J. Rupp (deceased)
- Mrs. Thomas R. Brendle
- Mrs. Jacob C. Clemens
- Dr. Alfred L. Shoemaker
- Mr. Warren K. Schlotterer
- Miss Irma Schultz
- Mr. Raymond Hollenbach
- Mr. Harry F. Stauffer
- Mrs. Hattie K. Brunner and others.

All of these persons have provided invaluable and irreplaceable inspiration and help to the folklife scholars of this generation. May their tribe increase and may their days be honored.

Projects which have been carried on or newly begun, since the date of incorporation in 1965 are:

1. The Goschenhoppin Historians Summer Youth Seminar under the title "Living History Seminars" have gone through two successful official seasons, 1965 and 1966, since the early experimental season of 1964. Mr. Arthur J. Lawton remains as director of the seminars with Clarence Kulp, Jr., and Harry M. Krause, assistant directors, and Clarence Kulp, Jr., acting as lecturer-instructor. See article on this seminar program for young people in this issue of *Pennsylvania Folklife*.

⁷This is the folklife concept of European scholarship, pioneered in this country by Dr. Henry Chapman Mercer, Dr. Rudolf Hummel, Dr. Alfred L. Shoemaker and Dr. Don Yoder and their associates, just now coming into its own in this nation.

⁸This statement of purpose, along with the Charter and by-laws of the Goschenhoppin Historians, Inc., of which Clarence Kulp, Jr. was author, following guide-lines provided by the Board of Directors, is to our knowledge the first such document, totally based on the folklife concept promulgated by the aforementioned scholars, to ever become the basis for the organization of any local historical society in this nation. It has become a pattern for other similar groups, the charter and by-laws of a sister organization, Historic Schaeffertown, Inc., being almost totally based on this document. These are the only two local historical associations, to our knowledge, in the entire U.S.A., to be totally based on this concept. The spiritual God-parents of both these organizations is the Pennsylvania Folklife Society, organized by Dr. Alfred L. Shoemaker, Dr. Don Yoder, and Dr. J. William Frey.



Interior of the Goschenhoppen Folklife Museum, day of Grand Opening, May 15, 1966, Folksinger Rein F. Gottschall in foreground.



Pastor John R. Schilling, of Old Goschenhoppen Lutheran Church, preparing a presentation to the museum's landlord.



The Reverend Mr. Kistler, leading in dedicatory prayer, in dedication service held in the traditional German manner by Messrs. Kulp and Kistler, in front of the chancel of the Old Brick Union Church, Mainland, Pennsylvania, restored in the museum.

2. The Cake and Mead Shop, at the Pennsylvania Dutch Folk Festival at Kutztown, has completed two more successful seasons, 1965 and 1966.

3. The year 1965 saw the first annual Spring open house tour of historic homes and churches in the Goschenhoppen region, with nearly hundred persons attending.

Because of fine organization and superior publicity work, our second annual Spring open house tour on Saturday, May 21, 1966, drew crowds of nearly one thousand persons from the eastern states.

4. The official opening and dedication, on the 15th of May, 1966, of the Goschenhoppen Historical Library and Folklife Museum, occupying the entire second floor of the Nyce Building, along Route 63, Sumneytown Pike, in the village of Vernfield, Pennsylvania. The library contains, at present, approximately five hundred volumes on local history and folklore, plus extensive files of early manuscript material (diaries, account books, deeds, letters, etc.) The library also contains, on permanent loan, copies of the Keyser-Kulp Folklife Tape Recording Library and the Bucher Collection of architectural photographs, recording hundreds of examples of local colonial architecture in all its various forms. Major donations to the library were the Thomas R. Brendle collection of Goschenhoppen material—both manuscript and printed matter, and the Warren K. Schlotterer library of Schwenksville, Pennsylvania. The Museum contains hundreds of items of local folk culture such as fractur, folk art decorated articles, homespun linens, samplers, show towels, furniture, tools, farm equipment, antique vehicles, linen weaving looms, coverlets, quilts, an 1830 Ziegler Pipe Organ built in Skippack, Pennsylvania, and many other types of items too numerous to mention. Among chief contributors to the Museum are the late Rev. Thomas Royce Brendle, Mr. Warren K. Schlotterer, Mrs. Edgar Case, Misses Edna Bergey and Catherine Goettel, the Rev. John R. Schilling, III, Mrs. Hattie K. Brunner, Mr. Howard Hoffman, Miss Irma Schultz, Miss Eva M. Frank, Mr. Lamar W. Bumbaugh, and Mr. Clarence Kulp, Jr., plus many others.

5. The restoration of the 1765 two-and-one-half-story Germanic log house at Hosensack, known as the Schultz log house, now the property of the Historians.



Pennsylvania Dutch house-barn combination discovered by Goschenhoppen researchers, Robert Bucher, Alan Keyser, Phares Hurst and the author, in Waterloo County, Ontario, on research trip among Pennsylvania Dutch Mennonites in Canada, Summer, 1964. Both the house and barn elements have the "bank" style of two levels. Mr. Alexander Hirschberger, owner, on porch.

6. The complete restoration, and eventual opening as a living Folklife Museum, of the 1735 Henrich Antes House, at Frederickstown, Pennsylvania. This house is the finest American example standing today of the ancient, medieval, Germanic stone house, with central fireplace. It has an uncommonly steep roof, originally covered with red clay roofing tiles, fired nearby. It contains four complete stories including Germanic double attic with area for grain storage. All most details are original, floors, partitions, doors, wall cabinets, wooden latches, decorative iron hinges, etc. The building became in 1745 a Moravian boys' boarding school and has among its credits:

1. First Boys' Boarding School in Pennsylvania.
2. First integrated school in the United States—the class of 1745 contained five Mohican Indian boys, and two Negro boys from St. Thomas in the Virgin Islands.

The Goschenhoppen Historians operate the building and site, on a long-term lease, free of charge, from the owners, The Girl Scouts of Philadelphia, Inc., who operate their Camp Laughing Waters on adjacent land.

This is also the site of the "Living History Seminars," so that the site of Pennsylvania's first boys' boarding school becomes the site of America's first Folklife School for Boys, teaching the arts, crafts, skills, and folk knowledge of early America.

Planned for 1967 are the 5th annual Winter Tour, the 3rd annual Spring Open House Tour, the 2nd official season of the Goschenhoppen Historical Library and Folklife Museum, restoration work on 1765 Schultz log house and 1735 Henrich Antes House, the 3rd annual season of Living History Seminars, the 1st annual Goschenhoppen Crafts Festival to be held on the second Saturday in August, and the final planning for the future establishment and opening of the Goschenhoppen Open Air Folklife Museum and Log Village restoration, which is steadily progressing in the planning stages. This is to be a restoration of 18th-Century log and stone buildings on the European plan of an open air museum. It will be a living museum and will contain no dead exhibits—houses will be lived in, barns filled with

animals, mills grinding grain, cider presses pressing cider, farmers planting and harvesting crops, and housewives cooking on the open fireplace. This will be, to the best of our knowledge, the first such open air museum on this continent, completely embodying the "folklife" concept, originated in Europe.

In conclusion, one of the projects of which we are most proud, is our continuing project to preserve and restore the very best examples of our Pennsylvania architectural heritage, through private individuals, who will continue to live and work in these homes and buildings. At the present time our society is preserving and restoring, through our dedicated and loyal individual members, nearly one dozen, pre-1800 Pennsylvania farm houses. Among these are the following:

- 1756 Stone Swiss House—the Robert Deweys
- 1740 Flemish Mennonite House—the Philip Detwilers
- 1754 Dutch Mennonite House—the Philip Gehrets
- 1740 Stone Germanic House—the Arthur Jervises
- 1760 Stone Germanic House—the Arthur Sullivans
- 1730 Swiss log and stone house (St. Gotthard type) the Robert Levisons
- 1740 Swiss log and stone house (St. Gotthard type) the Jack Levys

These six are the earliest and are all pre-revolutionary in date of erection. We are also proud of all of our individual members, who respond so well to our every request, whether it is to pound nails, rip plaster, write letters to their elected officials, or whatever the challenge. Through letter writing and newspaper publicity campaigns we have saved four stone arch bridges, numerous houses, and kept many objectionable land uses from gaining permits in our local townships. Through these unique efforts by our individual members, as well as by our Society as a unit, it is my belief that the Goschenhoppen Historians, Inc., are today the most powerful and the most efficient local or regional historical society, ever to exist in the state of Pennsylvania. May our epitaph, when written, state—"This was a living Historical Society."



SEMINARS ON PENNSYLVANIA FOLK-CULTURE

- 1:00 P. M. Introduction to the Plain Dutch
- 1:30 P. M. Crafts and Craftsmen of the Dutch Country
- 2:00 P. M. Pennsylvania Dutch Folk Art
- 2:30 P. M. Herbs, Almanacs, Witchcraft and Powwowing
- 3:00 P. M. Customs of the Year
- 3:30 P. M. Funeral Lore of the Dutch Country
- 4:00 P. M. Amish and Mennonite Life
- 4:30 P. M. Folk Music Program

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 Society's periodical, PENNSYLVANIA FOLKLIFE, now in the eighteenth year, is published quarterly, in Fall, Winter, Spring and Summer. 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.

AN INVITATION

To Become a Subscriber to the Society's Periodical,

PENNSYLVANIA FOLKLIFE

(\$4.00 a Year; Single Copies \$1.00)

PENNSYLVANIA FOLKLIFE SOCIETY

Box 1053, Lancaster, Pennsylvania 17604

NAME _____

ADDRESS _____

ZIP CODE _____

Pennsylvania D

JULY 1-2-3-4-5-6-7-8, 1967

COUNTRY AUCTION

Place—Main Stage
 Time—4:30 to 6:00 P.M.
 Auctioneers in action, selling a variety of articles from the Pennsylvania Dutch area.



CHILDREN'S GAMES

Place—Hay wagon & Schoolyard
 Time—12:00 to 5:00 P.M.
 Children under 12 years are invited to join in the playing of the traditional Dutch children's games.



HOEDOWNING and JIGGING CONTEST

Place—Hoedown Stage
 Time—7:00 to 9:00 P.M.
 Dancers from the entire area compete for prizes.



SCHOOL DAYS

Place—Desk
 Time—1:30 & 5:30
 "The three R's," done Dutch Country style.



TRIAL

Place—Hutch
 Time—2:30 & 6:30
 William Penn presides at Pennsylvania's most famous witchcraft trial — 1684.



Stage

Place—M

12:00-12:30	Heidell
12:30-1:00	Food S
1:00-1:30	"Profe
1:30-2:00	Horses
2:00-2:45	Snake
2:45-4:30	Major
	Men of
4:30-6:00	Countr
6:00-7:30	Interm
7:30-9:00	Major
	Men of

FOLKLI

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Country Auction
 4:30
 To 6:00 P.M.

\$5
 \$5

See Folk Festiva

Annual Dutch Folk Festival

KUTZTOWN, PENNSYLVANIA

Program

STAGE

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n the Dutch Country

stival presentation:
aster (see program page 28)
on

stival presentation:
aster (see program page 28)

MINARS

age 25)



AMISH WEDDING

Place—Green Chair
Time—12:30 & 4:30
Ruth Yoder and Amos Fisher exchange traditional Amish wedding vows.

SLAUGHTERING & BUTCHERING

Place—Butcher shop
Time—11:00 to 6:00 P.M.
Demonstration of hog-butchering including the making of ponnoss and sausage.



HANGING

Place—Gallows
Time—11:30 & 3:30
The hanging of Susanna Fox for infanticide, reenacting Pennsylvania's most famous execution, 1809.



CONTEST QUILTING

Place—Quilting Building
Time—10:00 to 7:00 P.M.
Demonstration of the art of quilting. All quilts entered in the contest are on display and for sale.

SQUARE DANCING

Place—Hoedown Stage
Time—1:00 to 6:00 P.M. and 9:00 to 11:00 P.M.

Everyone is invited to join in the dancing. Demonstrations and instructions will be furnished by championship hoedown and jigging teams.



on Back Cover

MEN OF ONE MASTER

2:45 P.M. and 7:30 P.M. on MAIN STAGE

A documentary epic of the Old Order Amish struggle to survive three centuries of change.

Written and Directed by Brad Smoker

Music and Music Direction by Glen Morgan

- Scene One: "For Today—What Does The Almanac Say?"
Lancaster County, Pennsylvania, Saturday.
"That's The Way The World Goes" ... Group
"Blus Gate, Tell Me." Nancy & Aaron.
- Scene Two: A "Go-To-Meeting" Sunday.
" 's Lob g'sang" (Hymn of Praise) Group
"Where Will We Go?" Group
- Scene Three: Europe, 1650.
"Gonna Find That Freedom Land" Men
"This Land Is God's Land" Group
- Scene Four: Lancaster County, Sunday.
"Sunday Song" Group
"It's A World, What A World" Cain
- Scene Five: Market Day. One Week Later.
"Much Dutch Touch" Group
"Vexed With A Hex" ... Rainey, Yonne, Girls
- Scene Six: A Saturday Night Singing.
"Seven Sweets and Seven Sours" Group
- Scene Seven: Wedding Day. Thursday.
"That's The Way The World Goes" Men
"What Is A Man?" .. Aaron, Cain, Mary & Joel
"Where Will We Go?" Group

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.

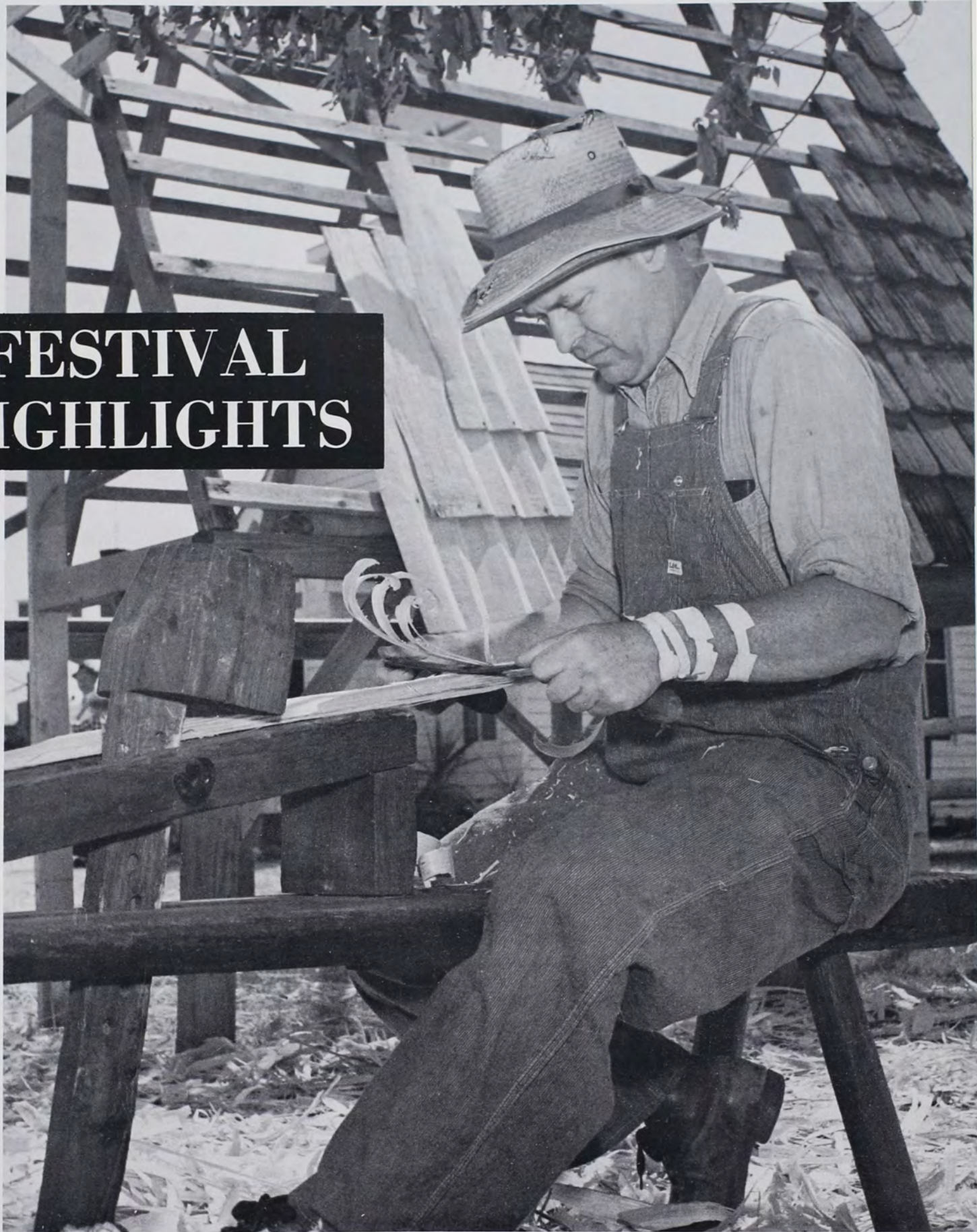
About The Authors:

Brad Smoker, author and director, received an M.A. in theatre from Syracuse University and now teaches at Abington High School, Abington, Pennsylvania. Six other scripts of his have had college and community theatre productions.

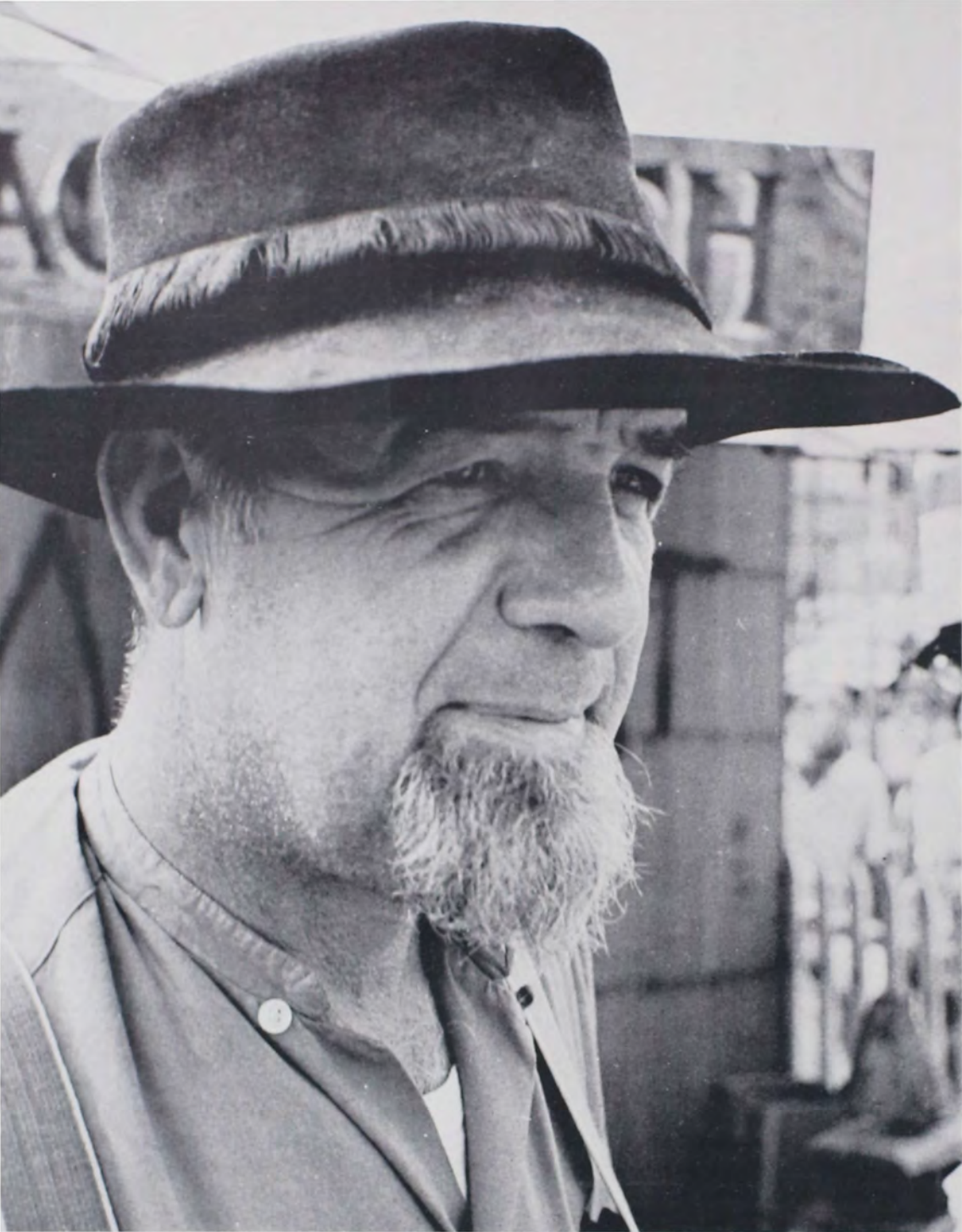
Glen Morgan has a doctorate of music from Indiana University and presently teaches at Lycoming College. He and Mr. Smoker have produced a musical about the Molly Maguires, BLACK DIAMOND, produced last year. Other compositions by Mr. Morgan include a chamber opera, ABRAHAM & ISAACS, a cantata, OLYMPIA REBORN, and incidental music for many plays.



FESTIVAL HIGHLIGHTS



Robert C. Bucher of Goschenhoppen Historians shaves a long shingle on the "schnitzelbank."



FESTIVAL HIGHLIGHTS

Beards of the Dutch Country:

Harry Haupt, Village Blacksmith, demonstrates ancient iron-tooling techniques, from candle sconces to miniature horse-shoes.

William Yeakel, Lehigh County Farmer, with Harry Stauffer, Country Printer from Lancaster County.





Block Printing by Constantine Kermes of Lancaster, whose paintings portraying Amish life have attracted national attention.



Berks County Beekeeper Lester Breiminger with traditional hand-woven "skep" or beehive, his mother holding crock and cone of beeswax, used in sewing, salve-making, and other Dutch arts.



Don Greth

"Hex Sign" Painters offer 20th Century versions of huge traditional barn decorations. Kutztown is in the center of the hex sign belt of Eastern Pennsylvania.

Johnny Claypoole



FESTIVAL HIGHLIGHTS



Dutch Country Basket-Maker, John Kline



Dutch Country smile from the Berks County hay fields. Pennsylvania Dutch women, like Whittier's "Maud Muller," occasionally helped their menfolk in the harvest fields.

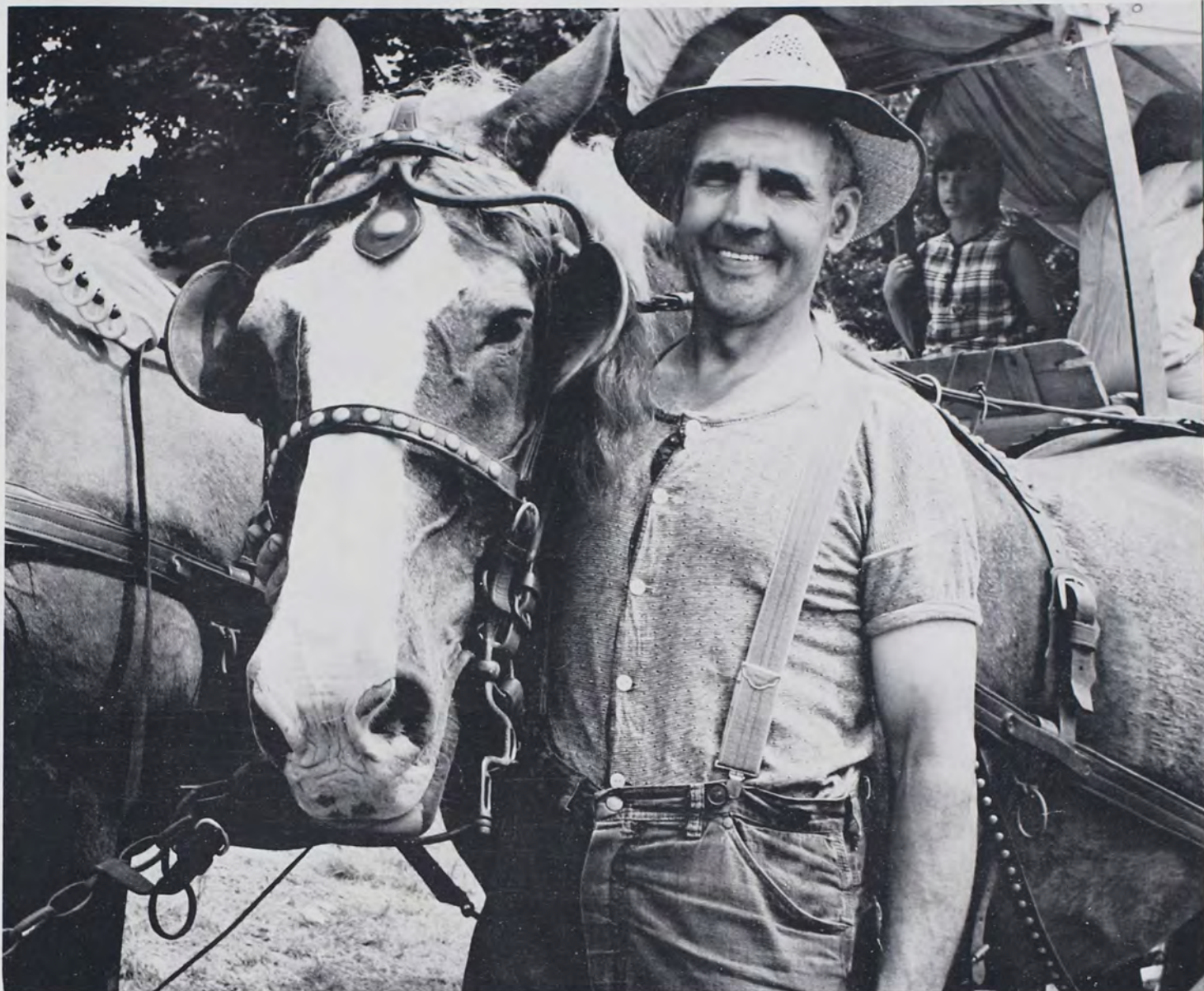


"Gay Dutch" girls demonstrating colonial candle-making techniques.

FESTIVAL HIGHLIGHTS

A kiss on the way from the wedding. Dutch Country high school youth reenact Amish wedding customs daily at festival.





Conestoga wagoner Edgar Messerschmidt and draft horse with traditional decorated harness.



"Snake Man" Professor Phares Hertzog, now 86, shares ancient snake lore with festival visitors.



Amish costumes, here reproduced authentically, are hybrids of European and American elements, the product of several centuries of evolution.



Amish men wear beards from time of marriage onward. Broad-brimmed hats, straw in summer, black felt in winter, are trademark of Amish men's dress.

Scenes from "Men of One Master," pageant of Amish Life.

FESTIVAL HIGHLIGHTS



Amish life involves stresses and strains, nonconformity versus conformity, a sectarian religion against the outside "world."

"Prayer Caps" or "Coverings" are worn by Amish girls as well as married women. They are part of ancient peasant costume but are justified by citations from St. Paul as symbols of female subjection to the male.



Tinsmith Charles Wagenhurst showing finished products of his craft. Right: stovepipes, chandelier and revolving ventilators. Below: coffee pots and lids for butcher kettles.



The TINSMITH of KUTZTOWN

By CARTER W. CRAIGIE

A small sign hangs at No. 16 Greenwich Street in Kutztown, Pennsylvania, with the inscription: "Charles Wagenhurst—Tinsmith." Just off the street is the shop and home of the fourth-generation Pennsylvania German tinsmith whose work, "all done by hand," is suspended from wires across the front window and over the head of the perspective customer. This room is filled from floor to ceiling with products ready for sale, but the heart of the business is directly behind in the next room. Here Mr. Wagenhurst has his benches and tools, and tinware in various stages of development. The cozy home of Mr. and Mrs. Wagenhurst is directly overhead reached by side stairs. The walls, floor, and shelves display beautiful examples of Mr. Wagenhurst's expert craftsmanship. The hospitality is warm and cheerful both downstairs and up, and the visitor is made to feel quite "at home."

Charles Wagenhurst was born right in the town of Kutztown on November 29, 1885 (at age 81 he is still going strong). For those who have known Kutztown, his first address was on Baldy Street where the old fairground used to be. Charles' father (the third-generation tinsmith) sent him to the local six-room school, and to night school also, until he was seventeen. "He *made* me study," Charles remembers with feeling. Young Charles was the one of the seven children in the family who was designated to enter the tinner's business: "I wanted to be a carpenter but I wasn't the boss then." He worked while the other children finished their education. By his father's side at age seventeen he began his life's main work putting tin roofs on houses, porches, and barns. When they weren't on a roof they worked in the shop preparing rolls of tin for roofing, "turning" stove pipes, making buckets and lard cans, house-

hold articles, and filling any special orders from customers.

They were always in demand. "We had *plenty* to do!", as he puts it, working on roofs summer and winter, or in the shop at the work bench when weather or necessity required. Although "we made more tinware in the winter," there was not much seasonal work in this industry. In winter "we pushed snow off, roofed a sheet of tin, and pushed the snow off again. We used to slip sometimes . . ." One can imagine the danger involved. The father and son team were at the mercy of the seasons—the snow and cold of winter, the heat and sun's glare of the summer. They sometimes wore pads on their knees to protect them from the hot tin roofs, but smoked or sun glasses were never used as they made it too difficult to see the small three-quarter-inch roofing nails. Mr. Wagenhurst remembers the winters all too well: "It was so cold I cried sometimes." "We couldn't wear gloves and hold the roofing nails," he added.

The tinware made in the winter was occasionally packed into a wagon drawn by two mules and hauled over the Blue Mountains to be sold. These trips were not only worthwhile financially but also made and remade friendships with distant neighbors. This area "over the mountains" was the source of the tinsmith's charcoal supply—most necessary for the stove used to heat the "coppers" (incorrectly called "soldering irons," as the points were of copper, not iron) used in "seaming" joints together. This process will be discussed later.

As has been noted, Mr. Wagenhurst spent a great measure of his life "tinning" roofs. About twenty years ago he climbed down his ladder for the last time. With the advent of the Pennsylvania Dutch Folk Festival he concentrated his efforts around his shopwork "making antiques" based on



The object shown is used to make funnel cakes.

patterns made by his great grandfather. (He has exhibited at the folk festival for sixteen years and now because of failing eyesight must unfortunately bring this activity to a close). Beside this work of a revival nature, he repairs actual antiques, and does custom work on furnace sidings, wood and coal stove equipment, and ducting for local farmers and townspeople. Roughly speaking, therefore, there are three divisions or kinds of work in the lifespan of Charles Wagenhurst: his work laying tin roofs, his craft work in small tinware, and his contemporary trade in special order business of a practical nature. Let us first discuss the different techniques of laying tin roofs.

The job of the traditional roof-tinner is more fascinating than may at first appear. There were mainly two distinct methods used—one for work on slanting or “standing” roofs and the other for flat porch roofing. The tools used are similar but the techniques called for by the job were different. Actually the work started in the shop before the call came to work on a specific roof. In the old days the tin was delivered to the ship by an agent from an Allentown supply house. Today’s roofer can order fifty-foot rolls but the artisan of yesteryear was delivered plates of tin in boxes 20” x 28”. Each sheet had to be joined together end to end. This job was done by using a cross lock seamer, a machine which folded together two end-pieces of tin over twice. The pressure of a foot treadle insured a tight lock. The “seam” or folded section was then soldered before being rolled by hand crank onto a reel. This operation was repeated for each sheet of tin until they had a fifty-foot roll.

The next job was to treat one side of the long sheet with asphaltum varnish, a dark brown paint which adheres to the tin “no matter how you bend it . . . It won’t crack off.” Of course, the workmen had to lay out the fifty-foot length to do this job and then reroll it when dry. This step was an additive prevention to the forces of rust.

When the call came for a roofing job the two-wheeled cart was filled to the point of overflowing. The prepared rolls of tin found a spot next to an assortment of tools and acces-



Wagenhurst holds long-handled roofing-tongs.

sories. At the head of the list were the long-handled tongs (see picture). The functions of these tools lend their names: roofing-tongs, gutter-tongs, clamp-tongs, double seamer-tongs, and squeezing-tongs. Although the lengths of the blades ranged from eighteen inches for the roofing-tongs to six inches for the clamp-tongs, the Wagenhursts preferred the edges to be of only two sizes, 1¼” and 1½”. We shall see the reasoning for these specifications in the discussion of the actual roofing process.

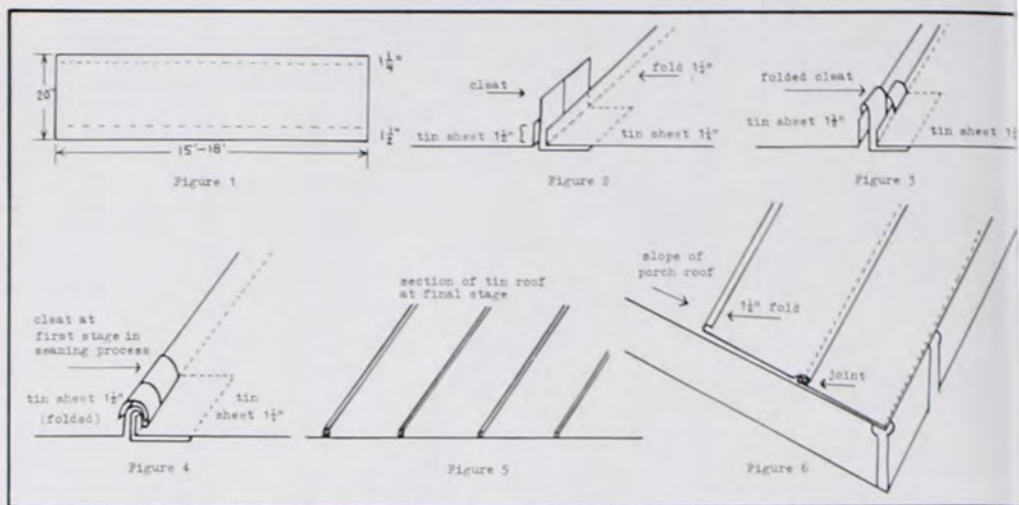
Not to be forgotten was an article called a hand-roofing double seamer (see in picture on the floor) made of steel weighing about seven pounds. Wooden mallets, hammers, nails, coppers, bags of charcoal, the stove (often called a “charcoal fire-pot”), shears and cutting-snips rounded out the supplies inside the cart. Eighteen-foot double ladders were laid across the top “The best ladder we had my father bought from an *old man whose father had made it.*” The senior partner of the business then walked alongside while Charles, Jr., had to shove the cart to the destination. No wonder our tinsmith remembers, “I would be worn out before we got there, going up the hills . . .”

The work day was a long one by modern standards. The roofers were on the job by seven o’clock and worked steadily until noon. Sometimes the house owner supplied a “dinner” but more often the tanners took their own “eats” along. At one o’clock they were back on the roof and continued until six or later in the evening. If one side of the roof could be finished by noon and the other by six they could “finish up” in the first half of the next day.

The carpenters had completed the wood roof before the tanners arrived: “The foot boards were already on. We’d put up ladders and go up on the roof to measure the length and width to see how many feet of tin we’d have to cut off.” The tin would then be unrolled on the ground and using



Hog hair-scraper and pattern used.



The above drawings show the sequence in making a tin roof.

the shears cut to fit. Generally the lengths were between fifteen and eighteen feet. The long edges were then bent up $1\frac{1}{2}$ " on one side and $1\frac{1}{4}$ " on the other by means of the long-bladed roofing tongs (see Figure 1).

One man could do this edge-bending while his partner would be on the roof nailing "cleats" into the wood. The cleats were merely small ($2\frac{1}{2}$ " to 4" long) rectangular pieces of tin bent in the middle and snipped down one half of the bent section (see cleat in Figure 2 with two sheets of tin laid next to the cleat). Each cleat was nailed about eighteen inches from the next in a line from the bottom of the roof up to the peak. The first sheet of tin was laid with varnish side down next to the cleats, and one half of the cleat's raised section bent over the standing edge ($1\frac{1}{2}$ " of the sheet. The next sheet was brought up and laid on the other side of the cleat line with the $1\frac{1}{4}$ " edge abutting. The remaining half of the cleat was bent over this edge (see Figure 3). Successive sheets of tin were cleated down in this fashion until the whole roof was covered.

The cleats were bent over by hand but tongs were needed for the next step called "seaming." The double seamer-tongs used by the Wagenhursts were equipped with a foot-treadle to give more pressure. Clamp-tongs held the two sheets together at the cleats as the double-seamer bent the $\frac{1}{4}$ " higher edge of the first sheet over the lower standing edge of the second. Charles gives explicit instructions: "Put your weight on the heel of your foot to make the seam tight." We must keep in mind that the ladder on the roof was the tinner's only "hold." Therefore using the foot treadle could be tricky business.

The seam was then inspected for tightness and if found lacking the hand-roofing double-seamer (shaped somewhat like a drooping dumbbell with straight edges on each end) was used with a mallet to pound the weak spots tight. "Lots of tinner's didn't use this but we did. They had leaky roofs too." The seam at this point would look like Figure 4.

Were this not enough for the tin men who took such pride in their work, the double seamer tongs were employed again and the seam folded under a second time! Imagine the pressure needed for this operation which left a standing seam $\frac{3}{4}$ " high. The joint is actually locked and double-locked. The final seam was at the peak of the roof. As each side of the roof was "tinned" an edge of $1\frac{1}{2}$ " would be left at the top of one and $1\frac{1}{4}$ " on the other so that these edges met at the peak. This last important seam was made following the

technique already discussed.

The job is by no means complete at this stage. The charcoal stove, coppers and solder, and the heavy bag of charcoal were brought to the roof top. The Wagenhursts used "Half and Half" brand solder purchased from the agent. The coppers ranged from one pound to eight—the heavier ones good for seam work in the open and the lighter (and smaller) for "hard to get at" spots. The heavier the copper the longer its heat retention. Charles preferred using rosin as a fluxing agent: "Put the rosin on first; then copper in one hand and solder in the other, draw the solder along (the seam). When the copper gets cold put it in the stove and take another. Pull the stove along with you." When asked how much charcoal was needed the reply was, "A twenty-five-pound bag of charcoal might last about a day . . ." The finished product would look like Figure 5.

Roofing a barn was, in Mr. Wagenhurst's words, "tough work, tough work." The steps outlined above were exactly the same but the basic material was different. Galvanized tin had to be used, a much heavier grade of tin than that used on house or kitchen roofs. Farmers wanted the galvanized tin as it would last longer and wouldn't rust "so quick." This type of tin was more "oily" and needed no paint for six or eight years. The paint would not stick to the surface until the rains had washed the greasy substance out. Around Kutztown most farmers preferred the color red, although brown or green later came into fashion.

Putting a roof on a flat or slightly sloping porch is somewhat simpler. After measuring and cutting the tin the first sheet is laid at the bottom parallel to the edge of the roof. Nails are hammered three inches apart at the free edge and along the top leaving $1\frac{1}{4}$ " standing the length of the sheet. Using tongs this edge is bent back covering the nail heads. The edge of the second sheet is turned in the same way and laid to interlock with the first piece (see Figure 6). A mallet is used to flatten the joint so that "the nails are closed . . . you don't see them when you flat it down." This procedure is followed until the roof is fully covered. The final step is soldering the seams to make the roof entirely leak-proof.

When the time came to lay aside his long ladders and double-handled tongs Charles Wagenhurst applied himself to his shopwork with as much zeal as he formerly had shown for perfection in roofing. He now took a close look at all the handmade tinware patterns, some of tin and others of heavy paper, which had been hanging from one wall over



Using the creasing stake to make drip-catcher for chandelier.



Tools of the tinsmith trade: Blow-born stake and Hatchet stake.



Beading a piece of tin.

his main workbench. The oldest patterns had been cut by his great grandfather but each successive tinsmith had added to the collection. His father had shown him how to make useful articles such as buckets and stovepipes, and he was accustomed to using the various machines and "stakes" which were mounted on the several benches lining the walls. The Folk Festival gave him the final impetus to use the ancient forms to make small tinware "antiques" which might be purchased by the visitors at the 8-day event. He also kept up his work making specific items needed by his local customers.

Most of the machines used were antiques themselves; one small plate on a "folder" revealed the name of the manufacturer: "The Peck Stow & Wilcox Co., Plantsville, Ct." The folder, about twenty inches long, equipped with a hand lever, is used to bend the edges of light tin at various angles to form locks and joints (see in picture directly behind Mr. Wagenhurst demonstrating new furnace siding). This machine most often was used to hook together the edges of a sheet of tin to make a stove pipe section.

Other hand-operated machines include several "beaders" which make curved depressions of various sizes in the tin depending on the size beader-roll used (see bead line on stovepipe cap and furnace siding in picture). The bead is not only ornamental but also strengthens the product against bending out of shape. Next to the beaders is a "crimper." This machine, also cranked by hand, has gear teeth which contract the end of a piece of stovepipe into small ridges, thereby allowing one section to be joined to another. A similar looking device is called a "wiring machine" which not only bends over the edge of a piece of tin but also inserts a length of wire into the fold. The top edge of a coal bucket or galvanized water bucket is strengthened by this process.

Two very heavy machines complete the collection. One is a set of "forming rolls" (three heavy steel rollers turned by hand-crank) used to form the sheet metal into a cylindrical shape such as that of stove pipes. The largest machine is the "puncher" which punches holes for rivets. A long steel bar is the lever which raises and lowers a heavy block with a line of sharp punches which perforate the tin sheet.

Mr. Wagenhurst has a large supply of "stakes," each with its own use. These are made of solid steel and fit into slots on the workbench. In one picture Charles is hammering a piece of tin on the "creasing stake" which has small slots along its length. With the bevelled end of his "setting ham-

mer" he forces the tin into the slot or crease to make a ridge. Another stake is called the "shoehorn" or "blowhorn" stake patterned similar to the pointed end of the blacksmith's anvil. By using a wooden mallet rounded shapes of tin emerge at the will of the master. The "square stake" and "hatchet stake" are used to form square and straight bends in small tin sheets. The hatchet stake is shaped like a capital T with a sharp top edge.

The charcoal stove and coppers, formerly used mainly for seaming in the roofing process, are now seeing service in soldering together small pieces of tin cut from the old patterns to make a long list of objects such as cookie-cutters, coffee pots, fluted "pattipan" candle-holders and wall candle sconces, baking-pans (one is shaped like a horseshoe even including the 'grips'), buckets of all sizes, old-time chandeliers and street light covers, bread trays, common funnels and the long-handled variety used to make the Pennsylvania Dutch speciality called "funnel cake."

Beside the articles of a more useful nature already mentioned Charles makes stove pipe "caps" or "hats," coal buckets, grain and flour scoops, kerosine or bilge pumps, water dippers, and shielded candle-holders "for the late-coming-home-husband" who doesn't want to disturb the household. He even made the charcoal stove adding the remark, "You can buy them but they don't last long." The stove is over fifty years old and still does the job.

For farmers slaughtering hogs he makes large kettle lids to keep the water hot for the scalding process, and a hair-scraper (shaped like a cone with the bottom cut out) for removing the loosened bristles—the big end shaves the body hair and the small end goes around the ears. Farmers tell him no one has ever improved on his model!

Mr. Wagenhurst takes pride both in his work and in his tools. Although he rarely lends his equipment he has freely donated some antique tools to a local museum. This generous spirit was demonstrated throughout our interview sessions, and he was most gracious in sharing his knowledge for this article. He took great pains to wait for my notation and picture-taking. It should be noted that the quoted passages are either his direct wording or my marking for emphasis on special terminology. It is hoped that this article will shed light on the secrets of the tinsmith's trade from the point of view of a truly fine traditional craftsman. Would that we could all say of our work, as Charles Wagenhurst says of his, "I love it . . . this is my life's hobby."

Using a "schneid-bank," Mahlon Fritch of Mertztown cuts straw into chaff for "schprausack" filling.



The CHAFF BAG

and Its Preparation

By MABEL FRITCH

[One purpose of the Pennsylvania Dutch Folk Festival is to show the nation how the Pennsylvania farmers lived, what life was like in the rememberable past in this significant part of early America.

During the 18 years of the festival's existence, city visitors have always been fascinated with our exhibits and demonstrations on how the Dutch farmers prepared their beds for sleeping. In the days before commercial, store-bought mattresses were available everywhere, farm folk made their own mattresses. Basically these were huge pillow-like contraptions made of stiff cloth called ticking, which was filled with cut straw, corn husks, or sometimes leaves. The commonest filling was straw, and the mattress was called in Pennsylvania Dutch a *schprausack* or "chaff bag." The common English word in Central Pennsylvania was "straw tick."

To prepare the straw for the mattresses, rural technology developed the *schneid-bank*—"straw bench" or "cutting box."

When the ticks were filled—a job that was done once or twice a year depending on the household involved—they were huge and swollen with the fresh straw—and part of the fun was breaking them in after they were placed on the cords of the bed. Because they were rough, some people put feather beds on top of them to soften the impact.

Will readers with additional knowledge, reminiscences, stories, terminology, contact the Editor for additional articles on this subject?

We have asked Mrs. Mahlon Fritch, of Mertztown R.D. 1, Berks County, Pennsylvania, who for many years has been in charge of the Chaff Bag Filling Demonstration at the Festival, to write her reminiscences on the subject.—EDITOR.]

The first material used to make a chaff bag was homespun which was made out of flax, and also dog's hair. Later on the people went more modern and used machine-woven cloth called straw ticking.

To fill the bag the farm women would like to use either wheat, or rye straw—they thought it would not break up so fast and was not so dusty. First it would be cut on a *schneid-bank* or straw bench as you may call it. There were many types and some people had no straw bench so the women would cut the straw with a large knife or shears. This work was done about once a year. The bag was filled real full. That was a treat to the children having a nice clean full straw bag and having a lot of fun trying to stay in bed but after one has a position sleeping was real good.

I often wondered what we women of today would do if we would have to empty out the mattress or straw bag and wash it, cut up the straw or chaff as you may call it, and hurry so you could have a bed for the night. When people were more fortunate they might have an extra bag and it could be filled and fixed up and the dirty bag was washed later on.

The straw bag was mostly used on rope beds or slats or maybe they just had the straw bag put on the floor.

The bedrooms were quite different then from what they are today. The bedrooms were shared together because in most farm homes the rooms were cold—no heat in every room like today. The master bedroom was for the farmer and his wife and usually the smallest of the children. Most families were large and the master bedroom also had a trundle bed for under the bed and pulled out at night for some of the children to sleep on; also a cradle was found

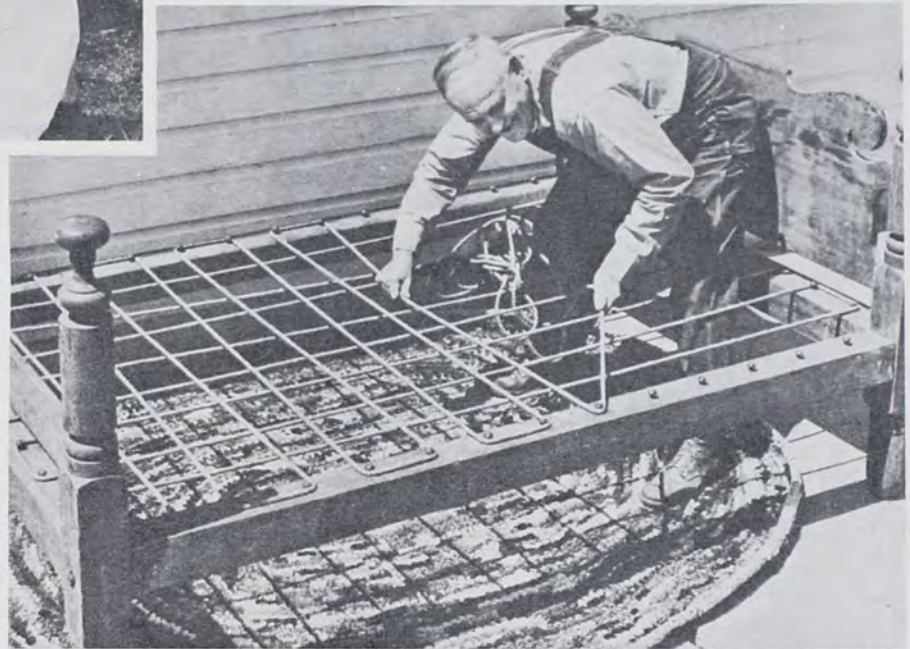


Mabel Fritch holds the "schprausack" (chaff bag or straw tick) while her husband stuffs it with chaff.

People at the festival always seem to take a great interest in the old bed and straw-bag; some of these old people come and talk of many things that come to their minds. The German people always enjoy the old bed and *sproh sock*. They also told us they had some bags filled with corn fodder which comes from the husk of the corn and it was all pulled apart to little bits. Can you imagine how long it took to pull a bag full of little bits of husk that came off the ears of corn?

About the schneid-bonk or straw bench, it was very dangerous. We had quite a number of guests at our tent telling us how they cut their fingers off. But the knife must be very sharp or you can't cut the straw.

Photographs Courtesy Philadelphia Inquirer Magazine.



Cord beds of 19th Century had no springs. Mablon Fritch here demonstrates how rope webbing was woven around pegs to hold chaff bag mattress.



Readjusting chaff in the sack to make it more comfortable. Twice a year farm families re-filled these home-made mattresses.

in this room. There was not too much room for any other furniture. A dresser or high boy as some people called them, a small bedside table or maybe it was called a wash stand, and on this table you found a chamber set which consisted of a large bowl or basin, a large and small pitcher which was used for carrying the water to and from the bedroom. A soap dish and chamber or night owl for under the bed, which on cold winter mornings was found frozen many times.

Yes, to me the straw bench and straw bag are really something. When the people stop by from the cities they looked amazed when they saw our straw bag. The young could not believe that it was good sleeping, but after we invited them in and asked them to take a rest, they just found it so different—some said, why, it is better than ours at home—

The last time that I can remember sleeping on a straw bag was in 1916, but that does not mean that there are no more straw bags.

Traditional Favorites *Go Modern*

By EDNA EBY HELLER

Each year more and more Americans are moving off of the farms into urban sections, even in the Pennsylvania Dutch Country where the soil is rich and the country so beautiful. But that is the price we pay for the "great society" life. When farm life is rejected, a change occurs in the cookery and it is no small change. For such a family there will be no more butchering, applebutter boilings, and very little gardening, if any. That means there will be drastic changes in the cookery. Traditional dishes will be forgotten for a time but nostalgia has a clever way of creeping back into hearts.

All of a sudden you find yourselves confronted with an overwhelming longing. Is it for the scrapple you used to make? You might like to forget the drudgery of butchering, but, try as you might, you cannot resist that longing for the scrapple. For some, the problem is really serious. After searching every last meat market and supermarket in your area, not an ounce of scrapple can be found. "They don't even know what it is," someone complains. For this dilemma we are offering help.

The following recipe is one that should satisfy the wife of the retired farmer who has moved into town or the bride who has joined her husband at the army base. No matter where you live or how small the kitchen, you can make your own scrapple. No need to have "a cleaned hog's head with heart and liver and pieces of pork!" This one is easier than you can imagine.

1. *Scrapple* (10 servings)

3 pounds spareribs	1 medium onion, chopped
3½ cups or 2-14 oz. cans beef broth	fine
1 teaspoon salt	1 teaspoon dried parsley
1/8 teaspoon black pepper	2 bay leaves
	2½ cups cornmeal
	2 cups water

Cook spareribs in beef broth in which salt, pepper, onion, parsley and bay leaves have been added. Simmer for 2½ hours. Remove meat from broth. Strain broth. Cut meat from bone and gristle, then put through food chopper. Return to broth and bring to a boil.

Slowly add water to cornmeal while stirring. Add some of hot broth too. Pour cornmeal mixture into boiling broth and cook until very thick (about 10 minutes). Pour into 2 loaf pans, 9 x 5 x 3. Chill. When cold, cut into ½ inch slices and coat with flour before frying. Fry in very little shortening until outside is very brown and crisp.



Oven-made applebutter is another recipe that I have adapted for the cook who has been used to making home-made applebutter by the gallon in the big copper kettle. It will be a great deal easier, using this four-hour oven method that yields only ten pints.

2. Apple Butter

Applebutter-boiling is a custom that was brought from the Palatinate where other kinds of fruits were cooked in the same manner, over the open fire for many hours. Many hands can be used in the process: to pare the apples, cut the "snitz" (apple slices), and to stir, stir, stir the boiling apples. In past generations applebutter-boiling time was the social event of the season. Young couples were invited to an applebutter party to take their turns "snitzing" and stirring. It is a process that can last all day or even several days.

In the Pennsylvania Dutch dialect, applebutter is called *Lattwaerrick*. The word is often linked with *Schmierkaes*, the Pennsylvania Dutch type of cottage cheese, and, according to some self-appointed authorities, the two should never be separated. It is true that rye bread is never any better than when it is spread with a thick layer of *Lattwaerrick* and topped with *Schmierkaes*—a good combination for any kind of bread.

Oven-made Applebutter

- | | |
|-----------------------|----------------------------|
| 1 peck cooking apples | 10 cups sugar |
| 1 quart cider | 2 teaspoons cinnamon |
| 1 quart water | ½ teaspoon cloves |
| | ½ teaspoon ground allspice |

Wash apples, rubbing thoroughly if they have been sprayed. Core and cut into eighths. Do not peel. Add cider and water and cook until apples are soft. Press through strainer.

Put sauce into a large kettle that will fit into the oven. (I use 2 roast pans) Stir in 5 cups sugar.

Place in 350 degree oven. Stir with a wooden spoon every half hour. A timer is an excellent reminder!

After an hour of cooking, add remaining sugar and spices. Cook three more hours or until the butter is thickened and has a dark red color. Pour into sterilized jars and seal.



3. Chow Chow

The third recipe is the one for a chow chow that can be made in any season of the year. It is made with frozen vegetables for the most part. Easy to make and very delicious.

This favorite relish has always been known as the end-of-the-summer relish, so called because it is made with the vegetables that are harvested in the late summer months. However, each cook has her own favorite combination of vegetables and the variety of the vegetables often changes according to the abundance of the garden. For instance, if the lima bean crop is good there will be limas in the chow chow. Some years the market value might seem prohibitive to the cook or she knows that the family would much prefer to eat buttered fresh limas than to have them go into a pickle. Thus even in the same household the chow chow may not be the same in two consecutive years.

Vegetables pickled in a sweet sour liquid—that is chow chow. In pieces and not chopped are the vegetables that go into this relish. A medley of vegetables, I call it. Quite an assortment! There might be green beans, kidney beans, lima beans, yellow beans, marrow beans, carrots, peppers, cabbage, onions, corn, tomatoes, cucumbers, celery, cauliflower, and pickles, all in one jar of chow chow. Of all the sours that the Pennsylvania Dutch make, this is my favorite.

Chow Chow

(14 pints)

(Made with 10 oz. packages frozen vegetables)

- | | |
|-----------------------------------|----------------------------------|
| 3 packages frozen lima beans | 4 cups sugar |
| 2 packages frozen green beans | 2 tablespoons salt |
| 2 packages frozen yellow beans | 2 tablespoons celery seed |
| 3 packages frozen cauliflower | 1 tablespoon mustard seed |
| 1 qt. celery, cut in ½ in. pieces | 1 tablespoon turmeric |
| 1 quart carrot slices | 5 cups vinegar |
| | 5 cups water |
| | 1 15 oz. jar sweet pickle slices |
| | 2 8 oz. jars sweet gherkins |
| | 2 6oz. jars cocktail onions |

Open packages of frozen vegetables to thaw.

Cook celery and carrots 30 minutes. While these are cooking put sugar, salt, celery seed, mustard seed, turmeric, with vinegar and water in an 8 quart kettle. Bring to a boil.

Add frozen vegetables that have been partly thawed to the vinegar mixture. Boil 5 minutes.

When celery and carrots are tender, drain first, then add to hot vegetables. Also add pickles and onions. Bring to a boil and boil for 5 minutes again. Seal at once in jars.

CHILDREN'S GAMES



By SARA GREY

[The study of children's games is one of the most interesting as well as one of the most open areas in folklore research in the United States. Games can be studied in urban as well as rural society, and in the ethnic and sectarian groups that add color to American life in the 20th Century. In the Autumn of 1966 Sara Grey, a graduate student at the University of Pennsylvania, spent several pleasant days visiting and interviewing a rural Mennonite family in Lancaster County. We publish here some of her findings on the games that are popular among the schoolchildren of that particular Mennonite community.—EDITOR.]

Recreational Pastimes of the Mennonites

The [—] children were most helpful, keeping me supplied with vivid descriptions of games. Most of the games were played during the recess breaks at school because the children had very little opportunity to play once they returned to their homes. There was far too much work to be done on the farm for idle play. The only time the occasion arose was on a Saturday after the farm chores were finished.

At ten o'clock in the morning and after lunch, the school children were given a 15-minute recess. In the late spring, baseball, soccer and basketball were played by girls and boys. Because most of the Mennonite schools are small, resembling the combined grades in the one-room school houses, most of the games were played by children of all ages. This factor of physical makeup of school plus children's upbringing aided in preventing any feelings of rivalry or keen competition and the children participated out of the sheer sense of enjoyment, taking no notice of size, age or ability of the child next to him.

Doorkeeper

When it rained the children often played such favorite games as "doorkeeper." Separating the cloakroom and the classroom was a long dark hall. Half of the class (all the girls) would sit in their seats and the other half (the boys) would retire to the cloakroom and number themselves (as many numbers as there were boys). Then one girl would call out a number at random and the boy with that number had to come into the room and knock on the desk of the girl who, in his estimation, was the one who called his number. If his guess was correct, he was required to sit with that girl (much to his embarrassment, for he was teased unmercifully). The game continues until all the boys were seated.

Flying Dutchman

This game is usually played in a large room, such as the basement of the school. All the children join hands and circle to the left in a ring around a center pole. Two people spontaneously break from the circle and they run around the outside of the ring holding hands. One of them "slices" his hand through the circle, thereby separating two clasped hands. The two children who were separated must race around the circle and try to race the outside children back to the two empty places. The two who get there first join the circle and the two who are left out must go around the outside ring and the game begins once again.

Bag Tag

One person designated to be "it" holds a knotted feed bag and chases a group of children inside and outside the school—only the classrooms are off limits. The person who is "it" may throw the bag at anyone at anytime and if he hits a person with the bag that person is automatically "it."

Bum Barterman

Half of the children sit in a row on one side of a center pole. The other half sits opposite them. They proceed to throw a ball back and forth at each other until someone is hit. When a person is struck by the ball that is one point against him and one point in favor of the thrower. The ball is tossed back and forth until all the children who have three points against them are standing against the rear wall and one person remains.

"Tug-a-War"

The general rules for tug-of-war apply—the opposing teams pull at either end of a long, stout rope until one group loosens grip, the rope breaks and one team is left holding it or one team is strong enough to pull the rope away from the other team. The one interesting part of this particular game of "tug-a-war" is the emphasis on both the Mennonite girls and boys participating together and that they are divided equally by sexes on both sides.

Upsetting the Hammer

One of the favorite games played by the [W—] girls was to prop up a wide stick or a hammer on the floor so that it was sticking straight up in the air. Then all the children took hands and formed a circle around the stick or hammer and pulled in the circle "any ole which way" as one of the girls described it. The idea of the game was to try to upset

Among Lancaster County Mennonites



a person so that he would fall into the circle and upset the stick. The person who knocked over the stick must leave the game and this same pattern was repeated until there were only two children left holding hands—they were the winners of the game.

Jump Rope Rhymes

I found it rather interesting and somewhat bewildering that the children could not recall any counting rhymes, catch rhymes, and very few jump-rope rhymes. It was amusing to listen to the youngest girl recite with extreme enthusiasm and only slight variation a very popular jump rope rhyme used by almost any school in the country. This is an example of one popular jump rope rhyme. "Down in the meadow where the green grass grows, there sat (*girl's name*) as sweet as a rose. She sang, she sang so sweet that along came (*boy's name*) and kissed her on the cheek, How many kisses did she get that week?" (Girl counts until she misses.) This one rhyme seems indicative of the infiltration and influence of secular games from "outside groups" and Mennonite acceptance of recreational activities from these cultures. To illustrate this point even further, these other examples of "popular" recreational activities which the Mennonites enjoyed were *Bingo* (but not for money), *Parcheesi*, *Monopoly*, *Chess*, *Checkers*, *Ping Pong* and *Shuffleboard*.

Holiday Programs

Hallowe'en customs were not practiced among Mennonites. However, other holiday programs were talked about a great deal during my stay at the [—] home. It was obvious that there was mounting excitement related to the coming Thanksgiving and Christmas season and careful preparation and rehearsal was being made by young and old to insure a carefully prepared Thanksgiving and Christmas program. There seemed to be more emphasis on the Thanksgiving program than on the Christmas one. The only information the children could volunteer about the Christmas program was the presentation of a short play reenacting the birth of Jesus. An unusual ending for the Christmas program was an original skit written by some of the older school children in which they parodied the teachers. They would often act out humorous incidents that had taken place during the course of the year, much to the amusement and hilarity of their fellow classmates, friends and parents who had gathered to watch this humorous presentation.

The Thanksgiving program was filled with the singing of songs—mostly hymns giving praise and thanks to God. People of all ages attended and the parents watched with great pleasure while the youngsters recited Thanksgiving poems and sang hymns. These children had spent many long hours on Sunday afternoons preparing hymns and poetry readings. It was customary to travel to a different home each Sunday to rehearse. Refreshments and conversation were often a part of the whole event.

Music in a Mennonite Home

The [W—] children gave me a brief idea of the types of songs that were sung in their home. The morning devotions were sung after breakfast. A different hymn was chosen each morning, each member of the family taking turns making the selection. On Tuesday morning at least a half hour was devoted to the singing of hymns. A potpourri of tunes, both spiritual and secular folk tunes, rounded out the rather limited repertoire of this Mennonite family. The children sang the typical folk tunes that are taught to most youngsters: Negro spirituals, *Yankee Doodle*, *Polly Wolly Doodle*, *Red River Valley* (and one I added to their repertoire, *The Dying Cowboy*). Among their favorites were several Stephen Foster songs—*My Old Kentucky Home*, *Old Black Joe*, and *Swanee River*. Rounds were also very popular—*Scotland's Burning*, *Kookaherra*, *White Coral Bells*; and action songs, such as, *John Brown's Body*. For music when the children were not preparing for a school holiday program, they would usually gather at the near-by home of [—] and sing such hymns as "Praise to God," "Immortal Praise" and other rousing hymns. Very rarely did they sing in two or part harmony.

Conclusions on Mennonite Games

The most striking aspect of these recreational pastimes was not the game, song or rhyme itself, but rather the attitude adopted by these Mennonite children. It was a heartwarming feeling to realize that these children did not regard games, musical programs, etc., as competitive goals. Instead, they served the function of a good healthy outlet for excess energy and the opportunity to get together and simply enjoy the "fun" of these activities. Because most of the children were occupied with farm chores, it was a treat for them to be able to afford this time to play.

Notes and Documents

EARLY AMERICAN HUMOR

in Philadelphia Jokebooks

Edited by DON YODER

The following humorous anecdotes, jests, and jokes are from *The Humourist's Own Book: A Cabinet of Original and Selected Anecdotes*[.] *Bons Mots, Sports of Fancy, and Traits of Character: Intended to Furnish Occasion for Reflection as Well as Mirth. By the Author of the Young Man's Own Book* (New York: Leavitt and Allen, 1854). The book was, however, originally published in Philadelphia, and copyrighted in 1833 by Key and Biddle, in the Eastern District of Pennsylvania.

This is a moralized jokebook—the author informs us that “from this book every thing has been excluded which is unfit for reading at the family fireside.” His “principal care” has been, he explains, “to introduce such anecdotes only as were distinguished by genuine wit or humour; a striking moral; a fair stroke of satire at some vice or folly; or an exhibition of some original or noble trait of character: and he has been equally solicitous to exclude from the collection whatever may be offensive to true modesty or sound morality.”

Only a small proportion of the anecdotes deal with American situations, however. The bulk of the stories are British Isles jokes, with Scottish humor predominating, London and other English traditions reflected, and a few Irish jokes. From the anecdotes we get an overwhelming impression of witty lawyers, judges, and Protestant preachers, with occasionally some witty retorts from the pew or the gallery. There is great emphasis upon punning, always a standard element in British humor. But many of the anecdotes dealing with religion reflect 19th Century taste; in fact, the frequent allusions to Protestant theological ideas would arouse little or no reaction on the part of an average 20th Century American.

The American materials are heavy with Revolutionary anecdotes of Washington, Greene, Col. Biddle and other patriots; references to the colonial evangelist Whitefield (who when preaching in Philadelphia could be heard on the Jersey side of the river!); Count Rumford, Judge Sewall, Henry Clay, and Benjamin Franklin. There are a few Kentucky stories, several Negro and Indian items, several anecdotes about militia musters and almanac compilers, one ghost story (pp. 232–234), references to New England coffins (p. 18), Lehigh coal (p. 79), hoop-poles (p. 36), and inevitably, a detailed version of the origin of “Uncle Sam” (p. 34).

For this selection I have included several Quaker anecdotes—popular fare in the almanac and the jokebook of the 19th Century; several Penn anecdotes; a militia anecdote that is analogous to the Pennsylvanian jest, “Will we all be governors?”; a Richard Peters anecdote; and the widespread tale of the deacon lining-out the hymn.

For the American joke-book literature, see Vance Randolph, *Hot Springs and Hell and other Folk Jest and Anecdotes from the Ozarks* (Hatboro, Pennsylvania: Folklore Associates, 1965), bibliography, pp. 281–297.—EDITOR.

Fighting Quaker

In the American war, a New-York trader was chased by a small French privateer, and having four guns, with plenty of small arms, it was agreed to stand a brush with the enemy rather than be taken prisoners. Among several other passengers was an athletic Quaker, who, though he withstood every solicitation to lend a hand, as being contrary to his religious tenets, kept walking backwards and forwards on the deck, without any apparent fear, the enemy all the time pouring in their shot. At length, the vessels having approached close to each other, a disposition to board was manifested by the French, which was very soon put in execution; and the Quaker, being on the lookout, unexpectedly sprang towards the first man that jumped on board, and grappling him forcibly by the collar, coolly said, “Friend, thou hast no business here,” at the same time hoisting him over the ship's side. (Pp. 20–21.)

Hang Together if you would not Hang Separately!

Richard Penn, one of the proprietors, and of all the governors of Pennsylvania, under the old regime, probably the most deservedly popular,—in the commencement of the revolution, (his brother John being at that time governor) was on the most familiar and intimate terms with a number of the most decided and influential whigs; and, on a certain occasion, being in company with several of them, a member of Congress observed, that such was the crisis, “they must all *hang together*.” “If you do not, gentlemen,” said Mr. Penn, “I can tell you, that you will be very apt to *hang separately*.” (Pp. 31–32.)

Life Insurance

Some years ago, when the famous Dr. Leib was figuring in political life, prejudices were strong, and party feeling ran high—application was made to the Legislature of Pennsylvania to incorporate a “Life Insurance Company” for the term of fifty years. A zealous member rose and addressed Mr. Speaker with, “Sir, I don't like this bill, and I shan't vote for it. The petitioners have asked to be incorporated to insure lives for fifty years, and what will be the consequence of granting their prayer? why, the first thing you'll know, that Dr. Leib will get his life insured for the whole time, and we shall have him tormenting us for half a century to come.” (P. 37.)

William Penn

William Penn and Thomas Story sheltered themselves from a shower of rain in a tobacco house, the owner of which said, “You enter without leave—do you know who I am? I am justice of the peace.” To which Story replied,—“My friend here makes such things as thee—he is Governor of Pennsylvania.” (P. 41.)

Testaments

A countryman going into the probate office where the wills are kept in huge volumes on the shelves, asked if they were all *bibles*! “No, Sir,” replied one of the clerks, “they are testaments.” (P. 46.)

Judge Peters

On his entrance into Philadelphia, General Lafayette was accompanied in the barouche by the venerable Judge Peters. The dust was somewhat troublesome, and from his advanced age, &c. the General felt and expressed some solicitude lest his companion should experience inconvenience from it. To which he replied: "General, do you not recollect that I am a Judge—I do not regard the dust, I am accustomed to it. The lawyers throw dust in my eyes almost every day in the court-house." (Pp. 54–55.)

Who was Jesse?

An old schoolmaster, who usually heard his pupils once a week through Watts's Scripture History, and afterwards asked them promiscuously such questions as suggested themselves to his mind, one day desired a young urchin to tell him who Jesse was? when the boy briskly replied, "The Flower of Dunblane, sir." (P. 56.)

["Jessie, the Flower of Dunblane," was a popular tune that was sung all over the Anglo-American world in the 19th Century. It was used as the tune to the first widely-known comic Dutch-English song produced in Pennsylvania, "Katy vot lifs on da plain," which dates from the late 1820's.—EDITOR.]

Love your Enemies

A clergyman told an Indian he should love his enemies. "I do," said the latter, "for I love Rum and Cider." (P. 57.)

City Habits

A gentleman from Boston, on a visit to his friend in the country, speaking of the times, observed that his wife had

lately expended fifty dollars for a habit. His friend replied, "Here in the country we don't allow our wives to get into such habits." (P. 62.)

Military Pride

A farmer was elected to a corporalship in a militia company. His wife, after discoursing with him for some time on the advantage which the family would derive from his exaltation, inquired in a doubting tone, "Husband, will it be proper for us to let our children play with the neighbours now?" One of the little urchins eagerly asked, "Are we not all corporals?" "Tut," said the mother, "hold your tongue; there is no one corporal, but your father and myself." (P. 111.)

[This story is most frequently applied in Pennsylvania to Joseph Ritner, one of the early Dutch governors of the commonwealth. When he was elected, one of his little children asked his mother, "Mom, will be all be governors now?" She answered, "No, chust me and Pop." For an Ozark version, see *Hot Springs and Hell*, No. 9, "Are We All Squires Now?", pp. 3–4. The notes (p. 169) cite as the earliest example our corporal joke, but from *American Anecdotes* (New York: Harper & Brothers, 1845).—EDITOR.]

A Fashionable Bonnet

A Massachusetts gentleman in Baltimore lately wrote that he intended to send a fashionable bonnet to his daughter, but was afraid to venture it on the deck of the packet, and could not get it down the *hatchway*. (P. 150.)

Infidel Wit Repelled

A gay young spark of deistical turn, travelling in a stage coach, forced his sentiments upon the company by attempting to ridicule the Scripture, and, among other topics, made himself merry with the story of David and Goliath; strongly urging the impossibility of a youth like David being able to throw a stone with sufficient force to sink it into a giant's forehead. On this he appealed to the company, and particularly to a grave old gentleman, of the denomination called Quakers, who sat silent in one corner of the carriage: "Indeed, friend," replied he, "I do not think it at all improbable, if the Philistine's head was as soft as thine." (Pp. 218–219.)

Psalms

In olden times, when it was a custom in many parts of New-England to sing the psalms and hymns by 'deaconing' them, as it was called, that was, by the deacon's reading each line previous to its being sung; one of these church dignitaries rose and after looking at his book some time, and making several attempts to spell the words, apologized for the difficulty he experienced in reading, by observing,

"My eyes indeed are very blind."

The choir, who had been impatiently waiting for a whole line, thinking this to be the first of a common metre hymn, immediately sang it. The good deacon exclaimed, with emphasis,

"I cannot see at all."

This, of course, they also sung, when the astonished pillar of the church cried out,

"I really b'lieve you are bewitched!"

Response by the choir, "I really b'lieve you are bewitched."
—Deacon:

"The deuce is in you all!"

The choir finished the verse by echoing the last line, and the deacon sat down in despair. (Pp. 237–238.)

[For several Pennsylvania versions of this common early American jest, see *Pennsylvania Spirituals* (Lancaster, Pennsylvania, 1961), Pp. 130–132.—EDITOR.]

THE
HUMOURIST'S
OWN BOOK:
A CABINET OF ORIGINAL AND SELECTED ANECDOTES
BONS MOTS, SPORTS OF FANCY, AND TRAITS
OF CHARACTER:
INTENDED
TO FURNISH OCCASION FOR REFLECTION AS WELL
AS MIRTH.
BY
THE AUTHOR OF THE YOUNG MAN'S OWN BOOK.
NEW YORK:
PUBLISHED BY LEAVITT & ALLEN,
27 DEY STREET.
1854.

The Humourist's Own Book was first published in Philadelphia in 1833. This is the New York edition of 1854.

NUMSKULL TALES In Cumberland County

By MAC E. BARRICK

Of all humorous folktales, the numskull tale is undoubtedly the most widespread, appearing from Europe in classical times to 20th-Century Micronesia.¹ If one accepts the possibility that many of these tales had a literary origin,² by their manner of propagation and the intellectual level and educational preparation of the narrators who tell them, they are soon removed from literary tradition. Their lack of literary style is noteworthy.

The numskull tale provides the tale-teller with an opportunity to display his superior (by comparison) intelligence at the expense of a naive or easily duped individual being initiated into the complexities of a society unfamiliar to him. Yet it is unlikely, considering the occurrence of the same tale-types and motifs in widely differing cultures, that the tales always tell of the actual deeds of local numskulls, despite the narrator's insistence that he knew the numskull personally.

It is not inconceivable that some of these tales may have had their origin in the ludicrous manner in which some adolescent attempted to perform tribal rites of passage in some primitive past. Because of his inability to cope with the intricacies of an unfamiliar society, the foreigner appears frequently in these tales. The young man learning a new trade finds himself in a similar situation and is sometimes the butt of numskull jokes. And occasionally the numskull is simply an unsophisticated fellow who is confused in relatively simple social situations. Conrad Richter tells of such a fellow:

He liked to tell of the farmer who bought a wagon from the Tateville Wagon Works and then hung around waiting for the discount they promised him. "Why I gave it to you!" the manager said. "Oh, no you didn't," the farmer said craftily. "I've been sitting here looking for it all this while and I ain't seen a thing."³

Every area has its numskull; in earlier times this was an inhabitant of some other village or state, but more recently he is a member of a nationality that is new to the area. In the late 19th Century, the numskull was usually an Irishman. In the early part of the 20th Century he was frequently a Negro. One can see evidence of the numskull tale's influence on the Polack jokes recently popular in Pennsylvania.⁴

The numskull is often depicted as lacking in common sense because he follows his master's instruction to the letter,

¹ See, for example, Albert Rapp, "A Greek Joe Miller," *Classical Journal*, XLVI (1950-51), 286-290; Alexander H. Krappe, *The Science of Folklore* (New York, 1929), ch. II: "The Merry Tale," pp. 45-58; Katharine Luomala, "Numskull Clans and Tales," *JAF*, LXXIX (1966), 157-194.

² As Samuel Bayard suggests in his article, "Numskull Tales. A Survey," *Folkways*, no. 3 (Jan., 1964), p. 18.

³ *The Town* (New York, 1950), p. 397. This tale belongs to motif J1803 ("Learned words misunderstood by uneducated") of Stith Thompson's *Motif-Index of Folk-Literature*.

⁴ See the article "Racial Riddles and the Polack Joke," forthcoming in the *Keystone Folklore Quarterly*.

but in an illogical manner. He has a horse shod with golden shoes, because they are the best and that is what his master ordered. The Pennsylvania Dutch used to tell such tales about the Swabians:

The Swabians were building a church in the valley. They cut the logs for the church on the top of a mountain nearby and began carrying them down into the valley. A traveller came along and told them that they could roll the logs down into the valley and he showed them how to do this. Thereupon the Swabians fetched the logs that they had already taken down into the valley, back to the top of the hill and rolled all of them down.⁵

Baer's Almanac carried many such anecdotes during the 1870's and 1880's, but the subject was usually an Irishman who is somewhat thick-headed and given to misinterpreting the situation in which he finds himself:

A Farmer, who had employed an Irishman, ordered him to give the mule some corn in the ear. On his coming in, the farmer asked: "Well, Pat, did you give the mule the corn?" "To be sure I did." "How did you give it?" "And shure, as you told me, 'in the ear.'" "But how much did you give?" "Well, ye see, the crayer wouldn't hould still, and kept switching his ears about so, I couldn't git but about a fist full in both ears!" (*Baer's Almanac*, 1870, p. 32)

Another Irishman stuffs the water-pump with feed because that is the farmer's best milk producer (*Baer's Almanac*, 1876, p. 33; repeated in 1883).

The most common Irish joke in Cumberland County is one about an Irishman who came over to this country looking for his brother. "He's well known," the fellow said, "because you see his name, Pat Pending, all over the place."⁶ In another joke, two Irishmen are being bitten by mosquitoes, when one spies a lightning bug, and, never having seen one before, says, "Bejabbers, Pat, they're coming after us with lanterns."⁷ Occasionally the Irishman is the victim of his own stupidity:

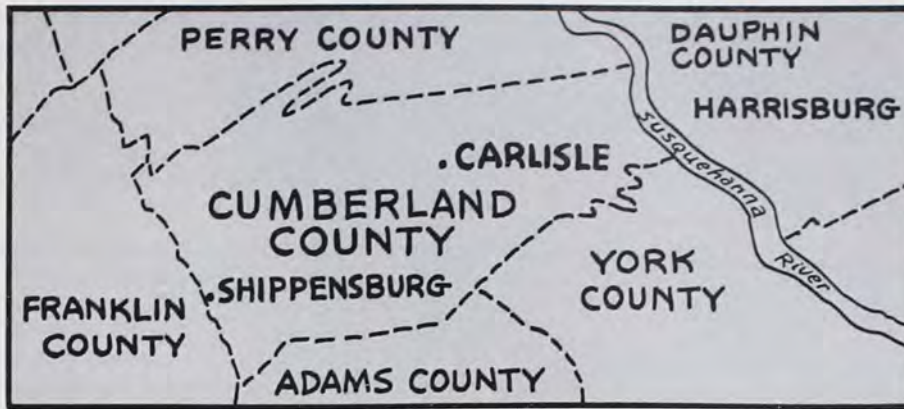
You heard about the Irishman, didn't you? The fella comes up to him and says, "Hit that" [holding his hand against a wall], and he does and he jerks his hand away and he hits the wall. So he thought he'd try that, and he goes up to somebody and says, "Hit that" [holding his hand in front of his face], and he jerks his hand away and the fella hits 'im.⁸

⁵ Thomas R. Brendle and William S. Troxell, *Pennsylvania German Folk Tales* (Norristown, 1944), p. 119. Many such tales are included in this collection. Cf. Thompson, motifs J2460 ("Literal obedience") and J2461.1 ("Literal following of instructions about actions").

⁶ J. Russell Barrick, Carlisle, heard before 1940. Another version tells of an Irishman who thought that almost everything had been invented by two Irishmen, Pat 'n' Ted. Cf. *Baer's Almanac*, 1883, p. 33: "An Irishman lately landed was hunting for two of his brothers, whom he had not heard from since they left the old country. One day he stood in front of a large boiler on which was painted 'Patented, 1870.' On this he exclaimed: 'An' sure I've found thim at last, Pat an' Ted, 1870! That's the very year they came out, they're both bilier makers!'"

⁷ J. Russell Barrick, date unknown. Thompson, motif J17593.

⁸ J. Russell Barrick, Aug. 12, 1966.



Cumberland County in Central Pennsylvania—the area of this folktale survey.

On rare occasions a joke is told about one of the "Dutch" plain people:

This fella was goin' with this girl and wanted to git married but she said: "We can't git married. I'm a 'morphodite." And he said, "That's all right. I'm a Mennonite. You go to your church and I'll go to mine."⁹

More often, the butt of Cumberland County folk humor is the "colored fella" or "nigger":

One time the boss sent this colored fella out to the rail pile and told him to load rails. An' he went out after while and he was pullin' the rails off the bottom of the pile an' loadin' them on the wagon. An' he said, "Why don't you take the ones on the top?" An' he said, "You kin git them any time. These down here's the hard ones to git."¹⁰

Closely similar is the following:

The boss told the colored fella to come in when the sun went down. He didn't come in, so the boss went out and asked why he didn't come in. And he says, "Well, one sun went down and another come up. I didn't know what to do." You see, the sun went down, and the moon come up, and he thought that was the sun.¹¹

Quite frequently the numskull is identified as a person living nearby or as a personal acquaintance of the narrator:

When I was home there was a neighbor there and he come over one day and said, "I don't know what's wrong with them blame beans. They all come up on top of the ground but I shoved 'em back down again."¹²

The stories may deal with a local alien, such as the Russian-born Jew who kept bees and collected scrap iron in [—] a generation ago:

He was over there on the dump one day and couldn't get his truck started. So he came over and asked me for some matches, so I didn't know what he wanted them for and I gave them to him. Then there was this loud bang and he came runnin' out across the dump. He thought his gas tank was empty and lit a match to see if it was.¹³

The narrator often claims to know the circumstances of the tale at second-hand:

These two fellows went together to get a couple of hogs up in Perry County. When the hogs was ready, smoked and everything, the farmer called them up and told them to come and get 'em. Well, the one couldn't go so he told the other one to bring them over and leave his half

at his house and take the other half. So later on he was tellin' this fellow, "You know, I can't understand why my hams is all so thin and dried-up lookin'. I was over't the other fellow's house and his hams are a lot bigger."¹⁴

Rarely is the numskull a woman, but one such woman appears in the following:

A couple of the fellows were in [—]'s Restaurant and they said about it being so dirty. Well, this one time, they saw a bacon sandwich on the menu and they wondered if it was Canadian bacon, and the waitress said, "Oh, no, we get our bacon right around here."¹⁵

These locally-identified tales often have parallels in other areas. The Pennsylvania Dutch tell a story about the gum-tree, which because of the twisted manner of its growth is almost impossible to split:

In regard to the almost uncleavable character of the wood the story is related of a certain party, who while on his way home after communing with spirits of the bottled kind was overtaken in the woods by a thunderstorm. Soon the lightning shivered a hickory tree close by. The fellow looked at the damaged hickory and said: "Zimlich gud," and turning to point to a gum tree, added: "Nau browier mol seller Gumma dat driwwa."¹⁶

In Cumberland County the story is told thus:

This fella, I don't mind who it was now, had a chestnut tree that he was savin', an' the lightning struck it an' split it right down the middle an' it made him mad, so he looked up and said, "Anybody can split a chestnut. Now let's see ya split that gum over there."¹⁷

The traditional numskull in the Pennsylvania Dutch area is a character usually called Eileschpijfel, probably based on the Till Eulenspiegel who lived near Brunswick in the first half of the fourteenth century and to whom were attributed many sharp jokes and clever hoaxes.¹⁸ In the Pennsylvania tales he is usually a mischief-maker and is frequently malevolent. At times he is extremely clever and is pictured as outwitting the devil in various types of contest. On other occasions he seems totally void of intelligence, like the "colored fellow" of the tales above. The only example of these tales collected in Cumberland County calls him Eichel-spiel and depicts him as a tailor, a profession he often holds in the Dutch tales:

My father was a tailor years ago. He used to tell how Eichelspiel called all the tailors together for a confer-

⁹ C. K. Snyder, Carlisle, before 1942.

¹⁰ J. Russell Barrick, May 12, 1963. Cf. Brendle and Troxell, p. 168: "Eileschpijfel unloaded a wagon load of stakes by pulling out the undermost pieces first. This he did because he could 'get the top pieces any time.'"

¹¹ J. Russell Barrick, May 12, 1963. The tale is apparently unrecorded, but cf. Thompson, motif J1810 ("Physical phenomena misunderstood").

¹² J. Russell Barrick, May 19, 1963.

¹³ John Schaffner, Carlisle, 1950.

¹⁴ Overheard at a public sale, Centerville, April 9, 1966.

¹⁵ Jean Barrick, Carlisle, Sept., 1966.

¹⁶ David E. Lick and Thomas R. Brendle, *Plant Names and Plant Lore Among the Pennsylvania Germans* (Lancaster, 1923), pp. 256-257.

¹⁷ J. Russell Barrick, July 29, 1966. Similar version told by C. K. Snyder, about 1945.

¹⁸ See Gilbert Highet, *The Anatomy of Satire* (Princeton, 1962), p. 208. Brendle and Troxell have collected numerous Eileschpijfel tales (op. cit., pp. 153-176); see also Richard Dorson, *American Folklore* (Chicago, 1959), pp. 80 ff.

ence, and he told them, "Now if you don't put a knot in the end of your thread, the first stitch won't be any good."¹⁹

This depiction of Eileschpijfel as a tailor may be a survival of the medieval tradition of satirizing the behavior of tailors and other tradesmen.²⁰

The green apprentice who is sent down the street for a left-handed monkey wrench or a counter stretcher is on occasion the numskull of the tale:

There was this kid workin' at a filling station and some fellow came in and said he wanted a quart of oil for his motor, so the kid went out and poured it around on top of the motor.²¹

There is a similar Eileschpijfel tale in which the numskull is directed to grease a wagon and proceeds to smear grease all over it. When his master remonstrates, explaining that he wanted the axles greased, Eileschpijfel protests: "That's not greasing the wagon, that is greasing the spindles."²² Sometimes the apprentice is more clever than the master:

This lantern reminds me of the boy who took a lantern on dates. Every time he'd go out on a date, he'd take a lantern along, so one day his boss asked him why he took a lantern on dates, so he said, "Well, boss, see what you got by not takin' a lantern along? That's why I take a lantern along."²³

¹⁹ Unidentified informant, Carlisle, March 17, 1966. Brendle and Troxell list this version: "Eileschpijfel was condemned to death on account of his misdeeds. 'If you spare my life,' said he, 'I will teach the tailors how they can sew without losing the first stitch.' The offer was accepted, and all the tailors of the region were summoned to the scaffold. Then Eileschpijfel told them that to save the first stitch they should make a knot at the end of the thread. He was set free and from that time on tailors knot their threads" (p. 171). For other tales depicting Eileschpijfel as a tailor, see Brendle and Troxell, pp. 154-155. See also Thompson, motif X220 ("Jokes concerning tailors").

²⁰ See Krappe, *The Science of Folklore*, p. 54.

²¹ Unidentified informant, Carlisle, June 1966. Thompson lists the Fool's Errand as motif J2346.

²² Brendle and Troxell, p. 164.

²³ Luther Deitch, Carlisle Springs, June 4, 1966.

Though numskull tales frequently deal with the childish behavior of adults, children are rarely the subject. Two cases in which they are follow:

This little boy one time told the other little boy he had some pills that would make 'm smart. And he gave 'm some of them little round rabbit pellets. And he took one and ate it and said, "Ya know, I think these ain't nothin' but rabbit turds." And the other'n said, "See, now you're gittin' smart."²⁴

The little boy in school, the teacher ast him, "If you cut an apple in four pieces, what's one piece called?" And somebody hollered, "A schnitt!"²⁵

These tales or anecdotes are not native to Cumberland County nor are they exclusive to it. With little difficulty one could find the same or similar stories told about numskulls residing in almost any area of the state. The appearance of a number of them in *Baer's Almanac*, which has wide distribution in southern Pennsylvania, would explain the extent to which some of the tales have circulated.

Gilbert Highet has noted that "a noticeably large number of satirists have been impelled by a rankling sense of personal inferiority, of social injustice, of exclusion from a privileged group" (op. cit., p. 240). In the light of what we know of numskull tales, we might conclude that the social outcast, the "inferior," is forced into the role of a humorous character by the group in which he lives, and that the more talented of these outcasts, the Horaces, Swifts, Joyces and Orwells, retaliated by satirizing the privileged groups from which they were excluded. That, however, is not our concern here.

²⁴ C. K. Snyder, before 1945. Cf. Thompson, motif J1772.9.1 ("Excrement thought to be berries").

²⁵ J. Russell Barrick, Nov. 15, 1964. A version of the anecdote appeared in *Baer's Almanac* in 1870 (p. 32): "A schoolmaster in a Lancaster county public school was drilling a class of youngsters in arithmetic. He said to them: 'If I cut an apple in two what will the parts be?' 'Halves!' was the answer. 'If I cut the halves in two what would you call the parts?' 'Quarters!' 'If I cut the quarters in two, what would the parts be?' Answer (unanimous) 'SNITS!'"

Contributors to this Issue

EARL F. and ADA F. ROBACKER, of White Plains, New York, have for many years contributed articles on Pennsylvania Dutch antiques and antiquery to *Pennsylvania Folklife*, *Antiques*, and other periodicals. Dr. Robacker is also the author of *Pennsylvania German Literature*, *Pennsylvania Dutch Stuff*, and most recently, *Touch of the Dutchland* (New York: A. S. Barnes and Company, 1965).

ARTHUR J. LAWTON teaches American History at the Meadowbrook School in Montgomery County. He is Director of the Living History Summer Seminar in the Goschenhoppen area, applying the folklife concept to the teaching of American and local history, and each summer directs the apprenticeship of his pupils to Dutch Country craftsmen at the Pennsylvania Dutch Folk Festival.

CLARENCE KULP, JR., Vernfield, Pennsylvania, is Director of the Goschenhoppen Folklife Museum at Vernfield and one of the leading spirits in organizing the Goschenhoppen Historians. In his article in this issue he details how the folklife concept has been applied organizationally in one area of Eastern Pennsylvania, and how it can be applied elsewhere in America.

CARTER W. CRAIGIE, JR., of Richmond, Virginia, is a doctoral student in the Folklore and Folklife program at the University of Pennsylvania, at present doing field

work and historical research on the subject of early Pennsylvania trades.

MABEL FRITCH, of R. D. 1, Mertztown, Berks County, Pennsylvania, in her article in this issue reminisces on the use of the chaff bag (straw tick) in the Dutch Country. For many years she and her husband, Mahlon Fritch, have been in charge of the chaff-bag filling and rope bed department of the folk festival.

EDNA EBY HELLER, of Exton, Chester County, Pennsylvania, has been cookery editor of *Pennsylvania Folklife* since 1949 and is nationally known as compiler of Pennsylvania Dutch cookbooks.

SARA GREY, of Philadelphia, is a student in the Folklore and Folklife graduate program at the University of Pennsylvania. As part of her 1966 field work she reported on children's games among Mennonite families of Lancaster County.

MAC E. BARRICK, Carlisle, Pennsylvania, is a member of the Romance Languages Department at Dickinson College. A native of Cumberland County, he has used his home area for intensive folklore field work. Articles by him on Cumberland County lore have appeared in both the *Pennsylvania Folklore Quarterly* and *Pennsylvania Folklife*.

POWWOWING

Folk-Cultural Questionnaire No. 4

Powwowing — occult folk medicine, i.e., folk medicine using magical techniques set in a folk-religious framework — has existed in Pennsylvania since earliest times. While the word is Indian in origin, the charms and magic spells used by the powwower are the product of long evolution in Europe and were brought to Pennsylvania basically from the Rhineland and Switzerland with the 18th Century German-speaking emigrants. Parallel traditions existed among rural Quakers and Scotch-Irish and other early Pennsylvania groups, but since the publication in 1819-1820 of John George Hohman's *Long Lost Friend*, the European rather than the British Isles charms have become normative.

In the 20th Century there are still dozens of practising powwowers in Eastern and Central Pennsylvania, who have wide clienteles. To these lay practitioners come persons for treatment of many ailments, from stopping blood and the skin infection erysipelas, to such folk "diseases" as "liver-grown" and "takeoff" and "heartspan." The powwow doctor says a charm, in German or English, in connection with rituals of stroking, "measuring" the patient, or "collecting" the disease with red threads. At the end of the charm he calls on the power of the Trinity, using the trinitarian formula, or as the powwower himself calls it, "the three highest names."

Powwowing was forbidden by the Protestant Churches as superstition, hence is today an underground practice. It is one aspect of Pennsylvania's widespread network of folk-religious beliefs, which exist alongside and in most cases in conjunction with standard Protestant beliefs of the Pennsylvania churches.

Will readers, or festival visitors, who have had experience with powwowing, please answer the following questionnaire. Materials and opinions, descriptions of powwowers and powwowing techniques, will be welcomed from any area of the United States and Canada. In publishing any of the materials you send us, we will not use your name unless you give us permission to do so.

1. If you have been powwowed (most Pennsylvanians who grew up in rural areas have been powwowed, at least as children), will you describe the experience?
2. If there were (or are) powwowers practising in the areas where you grew up or are living now, will you describe them to us? What sort of clientele visited them? How were these powwowers looked upon by the churches, the ministry, the doctors of the area, and their neighbors?
3. Do you yourself remember any traditional powwow charms, in Pennsylvania German or English?
4. Do you recall any stories, humorous or frightening, told in your neighborhood, about the powers of the powwow doctor?
5. Were there members of your own family who could powwow? (Very often grandmothers were domestic rather than professional powwowers and could powwow for a limited range of ailments.)
6. Can powwowing be done with animals as well as persons?
7. Is powwowing related to witchcraft? If so, in what ways?
8. Why do you think powwowing exists? Do you consider it to be religious in character? Is it superstition?
9. Does powwowing "work"? If you feel it does, how in your opinion does it work?
10. If you have powwow books or manuscript materials in your possession, or know of examples in your family, may we borrow them for copy and study purposes at the University of Pennsylvania Folklore and Folklife Archive?

Send your replies to: Dr. Don Yoder
Bennett Hall Box 19
University of Pennsylvania
Philadelphia, Pennsylvania 19104

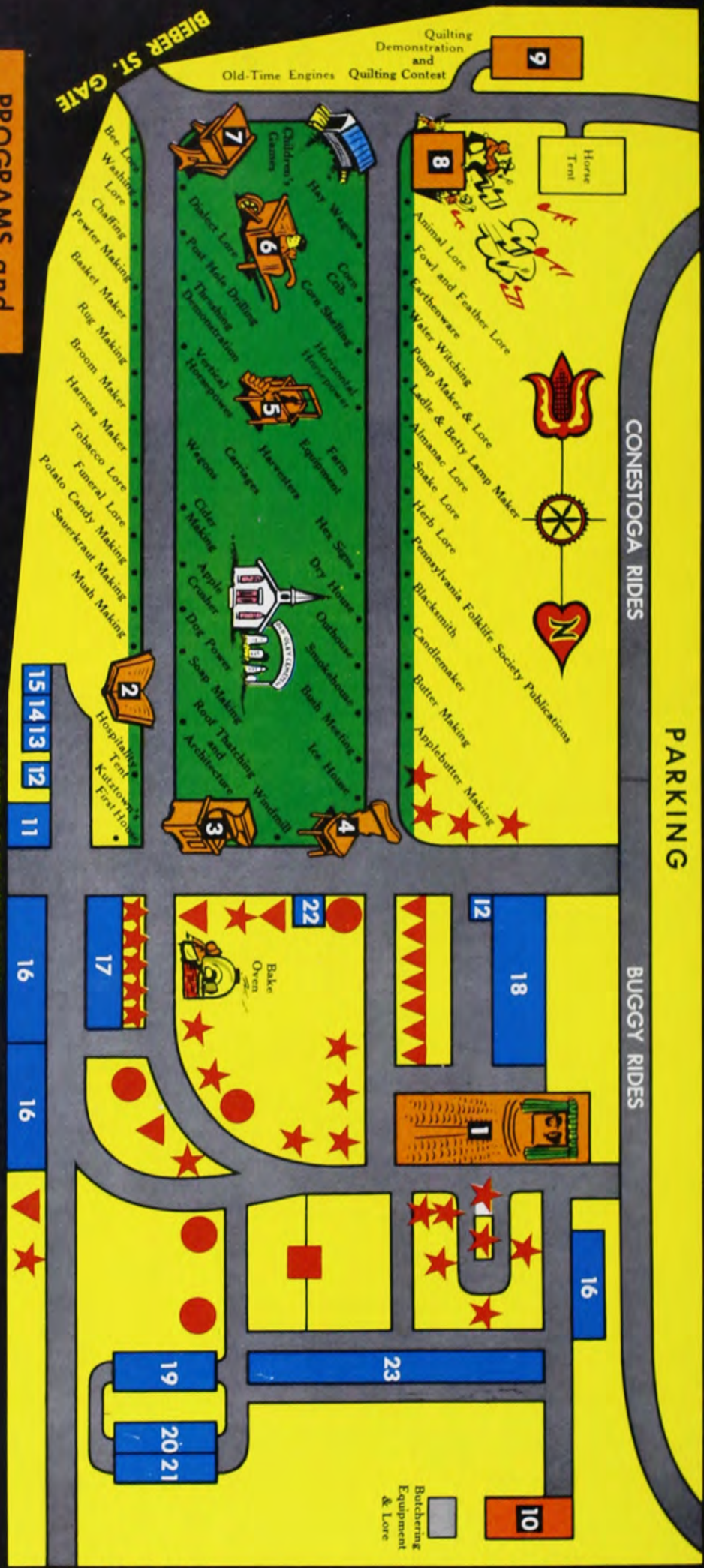
Koom Widder Naegsht Yahr!

**19th
Annual**

Pennsylvania Dutch Folk Festival
KUTZTOWN, PENNSYLVANIA

JUNE 29-30^{and} JULY 1-6, 1968

Come Again Next Year!



PROGRAMS and ACTIVITIES SCHEDULED





(See pages 25-26-27-28)

1. MAIN STAGE
2. SEMINAR
3. WITCHCRAFT
4. WEDDING
5. HANGING
6. CHILDREN'S GAMES
7. SCHOOL DAYS
8. SQUARE DANCING, HOEDOWNING AND JIGGING CONTEST
9. QUILTING CONTEST & DEMONSTRATIONS
10. BUTCHERING

BUILDINGS

11. OFFICE
12. TELEPHONES
13. POLICE
14. FIRST AID
15. PRESS
16. REST ROOMS
17. EXHIBITIONS*
 - Re-creation of early 19th-century Kitchen, Dining Room and Bedroom
 - Old-Time Toy Shop
 - Country Store
 - Dry Goods Store
 - Children's Furniture
 - Grandfather's Clocks
18. ARTS and CRAFTS
 - Spinning • Penmanship • Rug Making
 - Hex Signs • Furniture • Painting Toleware
 - Making Spatterware and Glassware
 - Pottery • Cookery • Fraktur and Portrait Painting • 18th-Century Printing Press Demonstration • Block Printing • Basket Making
 - Strawmobiles • Tinware • Easter Egg Tree
19. ANTIQUES
20. FARMERS MARKET
21. DUTCH COOKING & CANNING DEMONSTRATIONS
22. PROGRAMS
23. CRAFT STALLS*
 - *Craftsmen from a seven-county area display, demonstrating and selling their wares.

FOOD and DRINK

-  FAMILY STYLE DINNERS
-  FOOD PLATTERS
-  FOOD SPECIALTIES of the Dutch
-  EATING and DRINKING STANDS



The Commons area portrays the down-to-earth Qualities of the Pennsylvania Dutch, demonstrating the many facets of their way of life.