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OLIVER G. ZEHNER

“Just for fancy” as an expression to describe ornamental rather than utilitarian objects among the Pennsylvania Dutch might well be matched by another—“Just for fun.” Together, these tags serve well to designate a wide variety of offhand and original creations—some for purely decorative uses, some obviously to please the children, and some to serve the purpose of what a later generation calls conversation pieces.

Among the survivals of the Nineteenth Century, the squeak toy is a favorite of antiques collectors. The nature of a squeak toy is not hard to imagine; the idea was to add sound to substance—long before the crying doll or the “mama” doll had come into being. While squeak toys exist in some variety, the rooster may be suggested as representative. The body of the bird is of hollow paper mache, thinly spread over muslin, and gaily painted in realistic colors. Legs of tightly coiled wire attach the bird to a bellows base. When this base is first depressed and then released, a concealed whistle emits an appropriate sound, and the rooster bobs energetically forward and back on his springy legs in a successful physical imitation of crowing.

It goes without saying that these toys are scarce today, and that such as do come to light are likely to be minus their “squeaking” qualities—no deterrent to the collector, of course.

No less original but somewhat less innocent, at least in concept, are snake-toys. A favorite of comparatively recent times was a jointed reptile formed of intricately carved blocks so closely articulated that, when the snake was grasped in the mid-riff and squeezed, head, body, and tail would undulate in startlingly life-like fashion. Since such snakes were also usually realistically painted, above and beneath, the practical joker had a sure-fire device ready to his hand.

Another version of the snake-toy purports to be a book—seemingly a book with wooden covers and red-cord bookmark dangling at the bottom. When the cord is pulled, a thin panel slides back, bringing with it the upraised head of an all-too-realistic serpent. Worse, while the sharpened-nail fangs are usually missing nowadays, every original serpent seems to have been fully equipped with them, and the victim of the hoax usually had his skin pierced before he could utter a cry of fright.

Of a gentler nature were the pottery toys of Pennsylvania redware—the same clay used in the making of slipware and sgrafitto plates, plain glazed bowls and pitchers, and unglazed household utensils in enormous variety. Chief among articles made for children were penny banks and whistles. The banks ranged from simple spherical shapes flattened at the base (not at all simple to create!) to more elaborate forms of animals and birds. The dog and the bear seem to have been favorites. All, of course, have a slot at the top to admit coins.
The whistle was usually but not always in the shape of a bird. An opening on the back allowed the creature to be filled with water. The whistle itself was built into the tail, and extended through the body and into the water. Although the writer has never come upon a specimen still in good working order, the fact that the glaze has been worn off all the tails he has seen would appear to indicate that long-ago blowers found the toys adequate!

Interesting but extremely rare are the jointed metal "walking men," toys evidently fashioned for the amusement of toddlers. The separate members of these toys were cut out of thin tinned sheet iron, evidently freehand, and then riveted together loosely enough that each part could swing free. A long handle was attached to the man's hat, and the figure assumed a variety of ludicrous positions when he was made to "walk." These toys were originally brightly painted.
5. Assorted denizens of Noah’s Ark, often used in connection with the Christmas put.

The dove to the right is painted on the roof of the Ark.

The Noah’s Ark, with its complement of carved wood human figures and animals two-by-two, was a Christmas favorite first throughout the Dutchland and later, as the idea of the Christmas tree spread, in other parts of the country as well. Many of the arks were made and painted in Switzerland and Germany, and shipped to America with their full cargoes. However, many of the most expertly fashioned animals and birds found nowadays seem to be of native, local origin, particularly those which have remained unpainted. In such arks as come to the antiques market today, the animals are likely to represent refugees from half a dozen different floods, with a considerable range in size, and figures of American origin fraternize companionably with their Old World relatives.

Toy carvers have seldom been identified in America, but one, George Huguenin, of Newfoundland, Pennsylvania, enjoyed a local reputation from about 1840 to 1880. His specialty was his sheep with real wool pelts—a black one in every flock!

Of an entirely different genre, and probably intended not as toys but as objets d’art, are larger wood carvings of the kind illustrated on these pages. Almost always roosters or turkeys, they range in size from less than three inches in height to more than eight, and have been gaily polychromed. Some of them are prime examples of whittling, but few, if any, exist today in their original condition. The collector is advised to assume a firm stance before inquiring the price of even a rather battered specimen! (Note: The wood carvings of Jacob Schimmel, Civil War itinerant, will be discussed in a later article.)

While gourds were utilized from very early times as dippers and bowls, and as darning eggs and nest eggs and children’s playthings, they seldom received the elaborate treatment accorded the specimen in the illustration shown here. To create the basket, the 8-inch dried shell was cut into the desired shape (no mean feat, for dried gourds are likely to be extremely brittle) and afterwards painted. The base color is black; the design is executed in red, white, yellow and green.

6. Rooster and turkey, each carved from a single wooden block, show the ravages of time.
8. Specimens from the wide range of objects made for children, either for actual use or to serve as playthings.

Familiar household utensils were created, then as now, in toy sizes. As a matter of fact, almost every full-sized bona fide Dutch Country antique of local make probably has its counterpart somewhere in either child-size or toy-size. Even the makers of spatterware, which was imported from England (See The Dutchman, Fall, 1954), took note of the desires of children and created complete tea sets in miniature sizes. Tin and wooden plates, tole cups, tiny punched-tin coffee pots, cast iron kitchen ware—all these were popular in their day, and are just as popular with collectors in our own time.

Parents of today are frequently heard to deplore the flimsy quality of commercially made toys. Such a complaint would hardly have been uttered in the days when the worth of a workman was measured by the quality of his product, and least of all in connection with child-size or play furniture. Sturdy little rocking chairs, benches, tables, beds, chests of drawers—all bore evidence of skill and thoroughness in construction. The meticulously constructed dolls' settee, painted to match its larger prototype, may be cited as a good example.


Particular mention should be made of the dolls shown occupying the settee illustrated in this article. Both have heads of papier mâché. Mary Alice Magdalena, at the left, long in the possession of Miss Alice Rohrbacher, of Philadelphia, bears a combination of family names traceable back to 1752. Her arms and legs are whittled out of wood. Sarah Ann Sabina, at the right, is said to have been the model for the first doll to be patented in America (1838). Her arms and legs are of leather and her dress, for all its contemporary appearance, is original.

Where may these early things-for-fancy and things-for-fun be purchased? As the motto on the sun dial has it, "It is later than you think." However, it is not too late; there are many fine and interesting pieces still to be discovered. Try the Dutchland antiques dealers; nowhere can a more rewarding day be spent than in the shops which dot the towns and countryside of rural Pennsylvania.

10. Jelly cupboard eleven inches high, essentially similar to full-size counterparts in most homes in the Dutch Country.

11. Empire-style doll's chest by Peter Williams, cabinet maker at Kellersville, Monroe County. Feet on the front legs are a replacement.

12. Painted cradle six inches long, with simple tulip decoration.
Dutch by the Ton

By OLIVE G. ZEHNER

In the past year Yorkcraft, Inc., perhaps the largest single commercial venture using the Pennsylvania Dutch theme, consumed literally fifty short tons of paper—all in the form of greeting and gift cards, note paper, tallies and score pads, recipe notes, post cards, birth certificates and other miscellaneous items. The plant which ten years ago began as a family project in the Howard Imhoff home now occupies a two-story factory of large proportions. The original ten dozen Christmas cards, printed and hand-colored by the family and peddled by William Schumann, a son-in-law, have grown to two million a year with fourteen different agents doing the selling. The original six designs have expanded to forty different items with innumerable variations of design.

From York County, Pennsylvania, Yorkcraft items have gone to all parts of the United States, plus Alaska, Hawaii, the Canal Zone, Canada and Bermuda. Besides Pennsylvania, the company's best customer is the Middle West. Least appreciative of the Pennsylvania Dutch theme are the Southern States. Also little interested is New York City proper; but the surrounding suburbs are very good customers. California is willing to pay higher prices and the market there is excellent. Even Texas recognizes the colorful appeal of the Pennsylvania Dutch motifs on Yorkcraft items.

The growth of Yorkcraft has been consistent and it is expanding every year. Mr. Imhoff is president, Bill Schumann is the vice-president and general manager of the plant, and in recent years a younger son, William Imhoff, has become treasurer. Five years ago, Dale Ziegler from nearby Red Lion and a graduate of the Philadelphia Museum School of Art joined the staff to help with the designing. His style is more pictorial and less ornate than Mr. Imhoff's, who designs with more of a flourish and attention to detail. The two artists work well together, however, and the character of the finished product is not radically changed.

As for the designs and motifs used, Mr. Imhoff says that he does not strive to be authentic, but rather to present a composite picture of the Pennsylvania Dutch. He claims that the public wants "pretty" designs. The company receive thousands of "fan-mail" letters every year containing friendly comments. Mr. Imhoff says that he is not portraying the Amish or Plain People, but rather the 18th century Pennsylvania Dutch way of life, which does happen to live on into this century through the Amish people.
William Imhoff, the founder’s son and treasurer of the firm, discusses box wraps and a sheet of greeting cards that have just come off the press with his brother-in-law William Schaumann, plant manager. Most of the items are printed by Seiler Company at Mt. Joy, but a few small items and most of the box wraps are printed at the plant in York.

Amazing is the Pennsylvania Dutch-English the Imhoffs have created. Truly clever and ingenious, it contributes greatly to the popular appeal of their line. They admit that they have exaggerated the already colorful and quaint idioms of the Dutch Country. It used to bother them when they were contested on authenticity, but now they try to keep things general and avoid arguments as much as possible. The friendly tone of their mail is far in the majority; many folks even send in dialect suggestions. In addition to their Dutch line, they have added Swedish, Italian, Early American and Plantation themes. And once back from an extensive trip, now planned, to Mexico, Central and South America, they will probably come out with also a “south of the border” line.

Mr. Imhoff, before he began Yorkcraft, Inc., was a well-known and experienced commercial artist. He was art director for several advertising agencies in New York City; head of art decoration for leading department stores where he designed the toy department decorations at Christmas time. Howard Imhoff also had experience in stained glass making. He received his training at Carnegie Institute in Pittsburgh and at the Academy of Art in Chicago. Born

Dale Ziegler designs a set of notepaper around the theme of early American crafts—a timely topic. A Pennsylvania Dutchman, himself, Mr. Ziegler draws on his rich heritage for inspiration.
A typical Howard Imhoff composite of Pennsylvania Dutchiana. There is a blending of past and present, of "Gay Dutch" and "Plain Dutch," of the religious and the secular.

Popular among the Yorkcraft items at the moment are the painted tins with their Dutch motifs.

in Post Fall, Idaho, he is of Pennsylvania Dutch extraction. His grandparents, Wissler Mennonites, left Pennsylvania and moved to Ohio and from there farther West. Mr. Imhoff and his wife are greatly interested in local history. Together they wrote a large volume on York County history for the York Chamber of Commerce. They have done articles for "Woman's Day," "American Home" and other magazines. Just last year Alladin Press published "Tanglewood Britches," a Pennsylvania Dutch children's story by Mrs. Imhoff, who writes under the pen name of Betty Peckham. The Imhoffs have four children; a son, Howard, Jr., is following his father's field of interest and is art director for a big advertising agency in New York City.

To the future belongs the task of assessing the impress upon this country of the annual fifty tons of Yorkcraft's greeting cards and note paper, much of it Pennsylvania Dutch in theme.
Beasts in Dutchland

By CORNELIUS WEYGANDT
A six-horse belled Conestoga wagon, the greatest contribution to Eighteenth Century transportation in colonial America.

The six great belled horses of the Conestoga wagon are the first of the beasts of Dutchland. Perhaps I should say "were" instead of "are," for it is only on such high days as that of the Folk Festival at Kutztown that one sees and hears such a team in action. Their appearance and the music of their bells there were the high points of July 3, 1954. A semi-survival was the four horse teams hauling charcoal to Phila-
delphia that went down Germantown Road into late in the eighteen-seventies.

No great teams of oxen, imposing as they were, could compare to the Conestoga teams, no great herds of sheep with attendant dogs, no droves of turkeys or geese, picturesque as they were, no parades of men, could rival in effect the impact of the great beasts with bells arched above them and the high wheeled arched wagon with the spread of canvas above it, and the driver on the lazy board protuberant to the left, and his helper mounted forward, as that cavalcade swept down the old white piles of limestone paving and brought all the neighborhood out to see the spectacle.

There is left, as an imposing spectacle of animal power, the team of six black mules to a harness, piloted by an Amishman, broad-brim hat on head, blue shirted and blue trousered, one still comes upon in Lancaster County. There is, too, the mule drawn Amish wagon, at its best with one pacing mule, one meets Churchtown way.

There are great herds of cattle yet at pasture on the rolling hills. Guernseys mostly, for Dutchmen hold only the richest dairy products good enough for us and our customers. There is, however, not much droving nowadays and there are not the shepherd dogs about there were yesterday. Groundhogs still scuttle across the road in back country places, and rabbits, and there are opossums and raccoons about.

Some years back, say fifteen, a pair of panthers escaped from a circus in Lancaster, and brought up four youngsters somewhere in the wooded hills. A friend of mine, passing by ear at night, saw a row of twelve eyes blazing at him out of the darkness. The great cats made a specialty of raiding raised turkey roosts. There was organized pursuit of them, but none was ever taken, and in a year they disappeared.
What became of them, no one knows, unless they made their way northeastward and give rise to the rumors of black panthers current a few years ago in New Hampshire. There are woods to conceal their progress all the way.

The canal boat mules, the one or two or three of the canal boat mule, were institutions of Dutchland. You found them on Delaware and Lehigh, on Schuylkill, on connectives between Schuylkill and Susquehanna, on Susquehanna and Juniata, and to the westward. That creature was big and strong and belled. The mules outnumbered the horses in like service two to one. They were relegated to the back country in the off season, the long strings of them fastened to bow ropes making one of the picturesque features of post Civil War upstate life.

There is no animal king of beasts in Pennsylvania Dutch interior decoration as the distelfink is unquestionably king of birds. The lion or the unicorn, borrowed from the English coat of arms, is frequent on dower chests. The Easter rabbit is the hero of many folktales; bear, camel, donkey, fox, deer, porcupine, cat, lion, ox, cow, horse, tiger, sheep,
Doughty's deer.

arc the usual beasts in the alphabets of almanacs. I have a pair of wooden squirrels, red brown and life size, and two fellows of theirs in card bo ar d. I have seen a painting on glass in which a red squirrel makes opprobrious gestures from the branches of a tree to a brown rabbit on the ground. I have a pie plate with a rabbit scribed in its bottom. I have found a jar of red ware labeled "has," which must have once contained rabbit salted down.

I have two watch cases of wood with squirrel skin lining and glass fronts to hold watches by the bedside of cold nights. I have a muskrat skin cap, and an ulster lined with groundhog fur that kept the cold off me for years in an open topped car. I had a moleskin purse and gloves of rabbit skin.

The deer deserves a paragraph. I like very much the kindly, almost quizzical expression on a brown stag on greensward in a tin frame of red and green that is, I take it, a reward of merit for good work in school. You find the deer on platters of redware, in plaster, on Phoenixville majolica, in lifesize lawn figures of metal, in soft paste made in England for the Pennsylvania market, in blown glass under a bell glass, on door panels, on samplers, in cut-outs, weather vanes, hooked rugs, in lithographs, in carved handles of wooden knives and forks and spoons, in figures for the mantelpiece and in fractur.

Another fetching brown stag cavorts behind columns in blue and gold in a book plate of Barbara Hunsicker of Skippack, 1806. Six trees, cedars shall I say, or Noah's Ark fellows, environ him, three on either side, greedy brown, as is the hummocked ground from which they spring. The book, on the front blank pages of which you find the fractur, is a Mennonite hymnal printed by Michael Billmeyer in Germantown, in 1803. A pair of stags, black antlered and black legged and their bodies spotted with red and black, prance at each other from the lower corners of a colored printed taufschein gotten out by Baumann and Ruth in Ephrata, also of 1806. It records the baptism of Christian Groff. Tulips and pomegranates, filled in in red and gold, cross its top, distelfinke in red and black, rest in the deft of a great heart and distelfinke, in red and gold above the stags are larger than the stage.

Deer find a place, too, among the toys for children. The heavy horned fellow of wood, crouched, in brown, is short of five inches long, and two inches high. He is slotted under neath to fit on a base, probably for a place under a Christmas tree. He is yellow b¢llied and marked I and X.

Though the necessary cat is rare in fractur or embroidery or in cotton stuffed toys for babies, there is any amount of folklore about it. Ira Reed always turned back if a cat ran across his road left to right as he set out on an antique buying trip, but he kept on if it ran from right to left or ran ahead of him down the road. It is a general belief you should not carry the household cat with you when you move but go back for it a day or two later. A person fond of cats and dogs will make a good husband or wife.

A staple of the fur trade is skunk skins. A boy in Reinholds kept a dozen of them in his backyard; so well behaved his neighbors had no objection to their presence there. A snapshot shows him at play with them.

Burrowing moles are a sign of rain. Spearmint put in the hay mow will keep rats out of the hay. A rabbit's tooth hung on a string about a child's neck will keep it from having toothache. The left behind foot of a rabbit on a rubber
band up the sleeve will bring you good luck. It should be
from a rabbit shot in a Quaker graveyard at night. You
show it to another and when he goes to take hold of it you
let the rubber jerk it upside.

Back the cuff out from the mother cow and she will not
grieve for it. Grease a pig you add to its fellows in a pen
and they will not fight. The neighing of horses at night
brings back luck. Never pass under a horse’s head but walk
around back of it. Cows feeding close together in the fall
mean a hard winter ahead. If you see a white horse you
will soon see a red headed girl. If the groundhog sees his
shadow when he comes out of his hole on February 2nd he
will go in for another month. Cattle can talk on Christmas
night for three hours and well water will turn into wine for
that period.

It is strange that with more folk sayings about the cat
than about any other animal in Dutchland, according to
Fogel’s Beliefs and Superstitions of the Pennsylvania Germans
(1915), there should be so few presentations of puss in our
interior decoration. I can recall but one cat in fractur, the
creature sitting up with the family around an open fireplace.
That and one cat in china, probably not of local origin, and
one stuffed with cotton for a baby’s delight, are all I can
recall. I have cats’ troughs of wood and of red sandstone
kept in the cow stable to hold warm milk for the barn cats.

In stuffed cotton, too, I have found an elephant, a rabbit,
a poodle. Never once a cat in carved wood, or metal, and
but one of life size stuffed with cotton that was put in the
strawberry patch to frighten off the robins. I have three
mice and a dog, along with owl and doldfink and pomegranates and tulips, in a fractur of Daniel Borchholtzer of 1811.

I have a painting on glass of a bobcat on a stump, worried
by two dogs. A fox sports after a rabbit in the foreground
and a crow and a raccoon look down from the safety of trees
in the upper backgrounds.

I have several times come on the elbedeutch, that mythical
varmint created for the city boy by his country cousin. The
city boy is told to search for it in all places likely and unlikely,
in brush patches and hedges, and, when he cannot find it, is
derived for his lack of success and for playing the fool. I
have heard yarns about bobcats on the Hexenkopf. Watson’s
Annals records the taking of panther not far from Philadelph.:ia. A Dutch boy I knew in uppermost Chester County
saw his way through normal school by trapping mink and
weasels and muskrats.

The dog appears more frequently in household decoration
than the cat, but none too frequently. T. Cole’s “On The
Headwaters Of The Juniata” is one of the few prints come
upon in Dutch homes. It shows a dog ahead of a hunter on
a log bridge. In a cut-out I find a man on horse-back and a
deer, and in another a man with dogs after squirrels. A
print of a store shows rabbits and hams hanging from the
ceiling and joints of meat on the counters. A turtle and a
lobster are on display.

I have a goat, a sheep, a rabbit, three dogs, in plaster; and,
in pottery, two dogs. Dogs pursue a deer on a bandbox, on
the top of which a squirrel disports. In a print a dog helps
two men on horse-back driving cattle and sheep into a covered
wooden bridge. There is a kangaroo on a powder horn. In
a painting a man leads a horse along a road through tall
pines. I have a bear with collar and chain on an ancestral
seal. Cows are at pasture in a photograph of a stone bridge.
In a painting on glass a hound sniffs a dead fox.

Two cows are drinking in a print of the Delaware by A.
Koehler, as surely a folk artist as Pennsylvania has developed.
Returning from the hunt.

In another print of his two horses take the place of the cows by a smaller stream. There are dogs in a painting of a party on horseback returning from a hunt. Let it not be forgotten that there was a hunt, largely of Dutchmen, as far away from Philadelphia as Schoeneck in Lancaster County, from eighteenth century days down into our own time.

Though we are not given credit for being a writing people, it is in books that the most we have had to say about beasts has been spoken. Samuel N. Rhode who wrote The Mammals Of Pennsylvania And New Jersey in 1906 was a Jersey Quaker, but among the many correspondents who sent him in records or whom he quotes were Behr, Stocker, Lahr, Ploutz, Rothrock, Mier, Zendle, Bachman, Buck, Edinger, and Harshberger.

Philip Tome's Pioneer Life (1854) is the fullest record we have of elk and bear and deer. Most of his observations were in the Pine Creek region. They include tannings of elk and of their driving in single and double harness. There were still panthers about in the times he writes about and references to wolves and lynx and bobcats. There are tall stories galore here, all but all of them believable. You will find nowhere else so full and readable an account of our Pennsylvania backwoods when they teemed with wild life.

Place names in many parts of Pennsylvania indicate that here and there and here bison slithered and charged, but I have never come on what seemed to me an authentic picture of them in action. The sight of whales was almost as rare but once in a while one was stranded on a bar or caught when the tide rushed out down Delaware.

Though we took cats and dogs to heart no wild animals, not even rabbits or deer, were as cherished as half a dozen birds, ditelkinks and doves, parrots and barncocks, peacocks and swans, were at this time or at that.

Store with rabbits, turtle and joints.

Shooting a rattlesnake.
Church Architecture in Lancaster County

By HENRY J. KAUFFMAN
The ecclesiastical architecture of Lancaster County is interesting for a number of reasons. Lancaster County is reputed to have a larger variety of sects within its borders than any other comparable rural area in America. Many of these are unique to the area and a number do not have conventional places of worship. The seasons determine the use of the house or the barn as a church for some, while others worship in simple structures that are barely discernible from a residence.

Lancaster City is often referred to as a “City of Churches” and on Sunday morning it is virtually impossible to get beyond the hearing range of a number of church bells. The congregations cover the gamut of religions commonly found in America with a generous sprinkling of Lutheran and Reformed groups. At one time these congregations supported what was known as a “Union” church, but this institution is rapidly disappearing today. Only a few of the ancient and attractive buildings have survived the ruthless hand of

Cloister at Ephrata is one of the most dramatic examples of architecture in the Dutch Country. Operated on a plan of Christian Communism, this Protestant society became the focal point for many visitors in Eighteenth Century. The group was almost, if not, self-sustaining, and were famous for their music, trow-work, paper-making and printing, handcrafts, and religion.

Light and shadow on the roof lines and gravees form an interesting pattern that could be read many times on the site. The large building in center is the “Saal” before it was restored.

The restored “Saal” is one of the most important buildings in the Cloister group. A trow was used to split the clapboard siding and other restoration was executed in traditional techniques. The pediment over the doorway is a slight variation of the traditional triangular form. They were valued in the Eighteenth Century at “so much per piece, dearer or cheaper, according to their Largeness, Goodness of Materials, and Curiosity of Workmanship.”

The door leads to the chapel which was simply furnished with plank benches (without backrests) and hourglass, and other appropriate fittings. There the members gathered daily to rest from their toils and gain new inspiration to proceed.
The Mennonite church at Landisville is one of the most interesting architectural specimens that has survived from the Eighteenth Century. Technically it is not a log building for they were built of unshaved logs. Buildings made of carefully hewed logs were known as block buildings. In New England such building were used for defense purposes and were called garrison houses. In Pennsylvania the style was used for forts, churches, houses and barns.

The central chimney is an interesting feature of the church and is usually associated with the dwellings of residents who came from the Palatinate. It can also be found on Eighteenth Century houses made of stone, brick and clapboard. The pent roof across the gable end of the structure served as a shade for the windows and protected the clay and chinking from washing out of the walls.

Photography by Henry J. Kaufman

The corner detail of the church shows the meticulous joining of the timbers at the corners in a dovetail fashion. This technique was used when there was time and need for a more lasting joint than the one used with round logs. The shutter is probably original to the building and is held in place by a twig which is inserted in an angular hole in the log.
demolition and modernization and those remain the prized possessions of an admiring community.

It is natural that the earliest buildings would show the architectural features which the settlers recalled from their homeland. At Ephrata a continental mediaeval pattern of half-timbering and sharply pitched roofs was followed in their ‘Snaï’ and in the adjoining Brothers’ and Sisters’ homes. They were heavy massive buildings with flat topped dormers in their double and triple attics.

The city of Lancaster had a direct trade connection with the English city of Philadelphia and thus Old Trinity became a brilliant expression of the Wren school. Literature and patterns flowed from England through Philadelphia to the cities on the frontier causing many of them to appear like English cities although they were largely inhabited by people from the continent.

Most of the buildings in this survey date from the middle of the Eighteenth Century which indicates that the area

The congregation now worships in this large brick building which stands nearby. It was built in 1855 and renovated or enlarged in 1912. The spacious basement quarters were used for meals after funerals and other social functions connected with Sunday School or church activities. The serving of meals has now been discontinued by some of the Mennonite groups and the space is used for nurseries or expanded Sunday School activities.
was gaining some equilibrium. The "Sna"l at Ephrata was finished about 1740. Donegal the same year, by 1744 the Mennonites had built their modest log structure at Landisville, in 1749 the Friends built a small meeting house at Bird-in-Hand, the Catholics gained slowly in Pennsylvania and erected St. Peter's at Elizabethtown in 1709, and the present church of St. James Episcopal was built in 1820.

Donegal is unquestionably one of the most charming spots in Lancaster County. The plain gambrel roofed building sits upon a small hill overlooking Donegal Spring. The simplicity of the doors and windows shows the desire for an uncluttered functional building. The gray-white plastered walls are attractive with the limb patterns in the sunlight. There are old pews on the inside but most of the ancient atmosphere has been sacrificed for a more modern setting.

The graveyard has many old stones, some marking the graves of people who were born in the Seventeenth Century. The oldest are beautifully decorated and lettered.

Donedal Presbyterian Church
Founded prior to 1721 by settlers from north of Ireland
Present Building erected 1740
Patent granted by John Thomas and Richard Penn June 4, 1740
Presbytery of Donegal organized Oct. 11, 1732

Members of this congregation figured prominently in all the wars of the Country.

The congregation was naturally loyal to the English throne, but when a post rider announced to the group that British troops would invade Pennsylvania they met in front of the church under an oak tree and pledged their support to American action. This is called the "Witness Tree" and it continues to dominate the scene at Donegal.
Lampeter Friends Meeting House at Bird-in-Hand was originally built in 1749 and rebuilt in 1889. The steps and platform to enter carriages and the graveyard are the only evidences of the early character of the place. The building now serves as a local scout meeting-place and sheep leisurely graze in the graveyard.
Pike Mennonite Church is located along the highway between Ephrata and Blue Ball. It was originally a small stone structure but it has been extended in both length and width. The small roof over the doorways, the division of the double-hung windows, the proportions and simple charm of the building indicate that it was built late in the Eighteenth or early in the Nineteenth Century. It bears a marked resemblance to the Quaker meeting houses of the period.

The members have consistently resisted the inroads of Twentieth Century ideas which seem to dilute their devotion to the ideals of the church. This attitude has had an influence on the architectural pattern, for the church has not been modernized and electrified, the hand pump stands in the churchyard, and in the rear are protecting sheds for their animals and vehicles. There is no basement with its attendant social functions and the split rail fence seems to be a perfect inclosure for the setting.
Although the simple churches of the plain sects often lack aesthetic charm they do reflect a practical theology in the mid-Twentieth Century. They are simple, functional buildings and are furnished in a similar manner. Their sites are usually in rural areas or small towns where the horse and buggy are still widely used to transport churchgoers to their appointed places of worship. Near the church are extensive sheds to shelter their horses during the service and after some postservice socializing they return to their farms to feed their animals and milk their cows. The hand of change and modernization seems to have barely touched them and their spiritual life is remarkably similar to that of their ancestors.

At another church near Morgantown one can regularly find double the number of buggies which appear on this picture. They seem to be an obsolete mode of transportation but they meet the requirements of the owners. The members have considerable pride in maintaining their vehicles in good condition and their horses are well fed and groomed. There are feeding facilities in the sheds for the horses and there always is a pump in the churchyard for water.
St. James, like most of the churches, has undergone considerable change. It is built on the site of an earlier structure in the Romanesque style which was popular in 1820. Extensive renovations were made in 1844, 1878, and 1880. The rear of the church is particularly attractive because there the beauty of its antiquity seems to be best perpetuated. The long brick wall and sidewalk are shaded with old gnarled trees which send menacing roots in all directions.

The plaque on the south wall tells that many famous people are buried in the crowded graveyard inside the brick wall. George Ross, Edward Hand, Edward Shippen, and many other men who served the country at the time of the Revolution, Thomas Cookson, who served as Lancaster's first burgess in 1742, is also buried there with many of his contemporaries.
St. Peter's Catholic Church in Elizabethtown was built in 1799 and is one of the oldest Catholic structures in this area. The main body of the church is built in the traditional form of the cross and the interior is furnished with appropriate Catholic embellishments.

The exterior walls of brown field-stone present an appearance of sturdiness and strength. The belfry seems to be of a later period, at least its frivolous detail is not compatible with the balance of the church. The date stone is cleverly placed between the small window and the belfry. The small window under the belfry does not seem to fit the architectural space which was probably broken to provide adequate light for that part of the interior.

The gravestone from St. Peter's graveyard is an interesting contrast to the simple markers usually found in the Dutch Country. The bas-relief of the mother and child is delicately and beautifully executed in the style of the Italian Renaissance. The appendage on top is bulky and unnecessary. The lettering was probably cut locally and lacks the charm of the stone as a whole.
In the west wall under the cornice two date stones are located with two inscriptions, one German, the other Latin, indicating that a German congregation worshipped in a structure that was in most details English. The pyramid under the window shows the early location of the entrance.

Although not original to the main church structure, the steeple of Old Trinity is regarded by many as one of the outstanding architectural masterpieces of the eastern seaboard. The church was started in 1761 and dedicated in 1766. Originally there was a brick wall along the sidewalk and the main entrance was in the center of the west wall. In 1785 the foundation for the tower and steeple was laid and on September 5, 1794, the figures representing St. Matthew, St. Luke, St. Mark and St. John were set in place. December 8, 1794, the steeple was finished and the main entrance to the church since that time has been through the tower on the end. In 1853 the brick wall was utilized to build vestibules on each side of the tower which was the last exterior change in the architecture of the building.

The interior of the building has been renovated many times and bears little resemblance to the original.

The doorway on the south side of the tower is an excellent example of the charming architecture of the period. There is a pleasing balance between function and ornamentation which seems never to have been surpassed since that time.
Tracking the Elusive Distelfink

By ALBERT I. DRACHMAN
In Collaboration with Marian Winston

"Just as the eagle came to symbolize America . . . so has the distelfink come to symbolize . . . the Pennsylvania Dutch."

Dr. Alfred L. Shoemaker, Director of the Pennsylvania Dutch Folklore Center and Editor of this Quarterly, made this statement on the inauguration of the U. S. Navy's new Pennsylvania Dutch unit, The Distelfink Company.

I love that quotation. Not only does it express my own views—which, of course, makes me feel good—and not only does it do so more strongly and more inclusively than I would have expressed it myself, but it gives me an additional thrill for another reason entirely. This extra fillip comes from the fact that the words were uttered by the same Doctor Shoemaker who, barely a year before, had scoffed at my belief in the bird's symbolic nature. What he wrote me about the symbolism of the distelfink was summed up by him in one sentence: "All of it is pure poppycock."

Later on, during a conversation, he admitted that he had been wrong, and that he was inclined to believe the distelfink "a generalized token of love and affection." His letter gave some reasons for that opinion, but note the guarded and restrained manner in which he expressed it.

Dr. Earl F. Robacker, author of Pennsylvania German Literature and of Pennsylvania Dutch Staff, wrote me saying flatly, on this point, "Nothing mysterious about the distelfink, and nothing legendary."

Miss Frances Lichten, author of Folk Art of Rural Pennsylvania and of Folk Art Motifs of Pennsylvania agreed. A letter—one of the several which she most kindly sent me—said: "It is the thistelfinch as you and the dictionaryes say. Beyond that, I am of the opinion that these stories are without valid foundation. I do think, however, that the great mass of Pennsylvania German art had (at one time, at least) symbolic reasons behind the motifs."

Just between you and me, she did not say precisely that these stories "are without valid foundation." Her exact words were "are so much boloney." At that time I was writing this study as a short article for the Pennsylvania Dutchman magazine, now superseded by the present attractive Dutchman Quarterly, in which you are reading this. Later the Pennsylvania German Society decided to issue it in the form of a beautiful and elaborate book, which is to be published at about the close of the present year. Miss Lichten and I felt that her opinion had been expressed too informally for such a production, and she amended it to read "without valid foundation." She added, however, that her previous expression "so much boloney" would have been thoroughly suitable for the old Pennsylvania Dutchman, with its folksy, gossipy and down-to-earth character. Since we are now back home in the Dutchman again, we can disregard our formal attire in the bosom of the family. But don't tell anyone outside of the friends!

The original and interesting dialect columnist of the Allentown Call, who signed his letter "Wm. S. Troxell oder etwas Pumpernickel Bill" wrote: "While the design was used by early potters and fractur writers it never meant much to our ancestors. If they had taken the 'bird' serious, naturally there would be stories and legends about the same, and also dialect songs. In all of my story and legend collecting, and same pertains to songs, that I have made during the past 25 years, never have I come across any old time reference to the 'Distelfink.'"

So Doctor Shoemaker was in good company, and he and his companions were absolutely justified in being skeptical about a notion which had no known evidence to support it. Nevertheless, as the study progressed, I was fortunate in uncovering much material showing profound meaning and significance to the motif, as well as a number of folk tales and legends pertaining to the living bird. These beliefs and the associated symbolism have a history of many centuries, and have had a powerful hold on the imaginations not only of Germanic peoples but of the inhabitants of a large part of the civilized world.

When I finally stumbled onto my first really significant evidence indicating this fact—so contrary to what practically all the Pennsylvania folklore authorities had maintained till then—I felt I simply had to share it with Doctor Shoemaker, as he had been exceptionally kind and helpful to me in my investigations. Doc can be pretty hardboiled about his opinions when he has reason to believe them correct, but he is a good sport about giving consideration to new evidence when it appears. Quick as a flash came back his response, expressed, as always, tersely and to the point. "Symbolic . . . !" he wrote, "einfach unglaublich!" ("Simply unbelievable.")

Though, as concerns the Pennsylvania Dutch distelfink, I am the first to point out its symbolism publicly and with any substantial evidence, I could not possibly have succeeded without much assistance from many experts, authorities

Early taufschein distelfinks.
and plain folk. A brief narrative of my adventures in the hunt, such as this one, cannot even mention more than a very few of those who so kindly and ably assisted, though the book to be issued later will attempt to give full credit to all. On the special aspect of symbolism, the utmost appreciation must go to Dr. Herbert Friedmann, Curator, Division of Birds, Smithsonian Institution, Washington, D. C., without whose important discoveries and exceptionally kind personal help, I might very possibly not even have gotten to first base on this phase of the topic, accepting instead the conclusion that the distelfink has no significance other than its beauty. So greatly am I indebted to him that it would be a case of "damning with faint praise" if I were to attempt to convey it adequately in this brief account. The full book has much to say about him and his work—and inevitably so, as an essential strand in the weaving of its pattern.

Mr. Lewis K. Cook, of Basil, Ohio, is in many ways very different from the eminent Smithsonian ornithologist, but, up to the moment of typing these lines, is the one other person who has been most helpful to me in developing the symbolic aspect of this study. Mr. Cook is interested in Pennsylvania Dutch History and has from time to time written feature articles for the local papers. For some time he has been studying the work of the Heilbronn weavers, and his interest in the distelfink was aroused by the pattern of a bird occurring on woven coverlets.

My first awareness of its existence came through a letter from him asking me two questions regarding the design. One was a very deep and searching one, whose full implications, he later told me, he himself did not realize at the time. The other was the plain and naive (but also very natural) one: "Is Distelfink a specific bird or is it a generic term for any bird used by Dutch art?" Yet it was he, and no other, who procured for me a most important document bearing on the thorny problem of the use of the motif in peasant art, and its place in the affections of the folk.

As mentioned, the two gentlemen are very different, and what I gained from each one was almost the reverse of what was provided by the other. After many false leads and detours on my part, Doctor Friedmann got me started on the right path toward arriving at the motif's symbolism, and his continuing personal assistance from time to time helped me to keep traveling toward that goal. Mr. Cook's find furnished evidence tending to corroborate the tentative conclusions at which I had arrived. Between the two of them (and by no means disregarding the valuable help from many others in between), they have enabled me to demon-

strate the symbolism—not, perhaps, beyond "any peradventure of doubt," but sufficiently firmly so, that it can now be regarded as reasonably established.

But I am getting ahead of my story. The significance and legendary of the motif were the latest aspects to be unraveled, and here I am talking first about them. I was tricked into this by my affection for that favorite quotation from Doctor Shoemaker, right at the very top of this article. I am not the first man to have been turned unterhalt-schonheit (topsy turvy) by love! But now it's time to take a deep breath, plunge in again, and begin this time at the beginning.

What's a Distelfink?

To many of our readers this may sound like a silly question, especially to those vollstaedische (complete) Dutchmen who were born surrounded by distelfinks and have, ever since then, been seeing the colorful design decorating numerous household and religious articles. But when you have heard this query as often as I have, it sounds quite different.

Not so very many years ago I was asking that question myself. And wasn't it the same puzzler which really was the core of Mr. Cook's letter? He explained his problem a little more fully than the brief quotation above, introducing it with "... The pattern ... carried a bird of peacecock type. In some cards of Pennsylvania Dutch pattern I found the word (i.e. distelfink A.I.D.) applied to a similar bird. But dictionary and several libraries claim Distelfink means Thistlefinch or Goldfinch."

This is typical. The available information is meager, and what little can be obtained is often perplexing. Even as interested and devoted an antiquarian as Mr. Cook was confused—and precisely by the very books he consulted and the information he obtained!

The distelfink we are studying in this article is the decorative motif, widely used in folk arts and crafts, especially, though decidedly not solely, in those of this Commonwealth. Anyone who knows Dutch culture is surely familiar with that bright, stylized bird figure which abounds in fractur, tolé, textiles, ceramics, hymn books, furniture, dower chests and, in short, on the most varied surfaces and in all kinds of media. Its most obvious characteristic is its colorful nature. Almost invariably it is resplendent in yellow, red, black and white; with blue frequent and other hues added not rarely.

In addition to its use in authentic folk art, this pattern is frequently employed in modern commercial productions.
Some of these are grotesque and implausible, thus attracting disfavor from devotees of the lore, who regard them as examples of trying to "cash in" unjustifiably on the popularity of the bird. Others are attractive and not at all undesirable, and may even be useful in stimulating odorlents (literally foreigners; but signifying any who are not of the genuine Pennsylvania Dutch ancestry) to an interest in the folk culture at a time when they are not yet sufficiently informed to be able to appreciate the more difficult and sometimes unidentifiable authentic creations.

The Living Bird and Its Name

Although we are seeking here the motif rather than ornithological specimens, some knowledge of the actual creature is desirable for an understanding and appreciation of its representation in art. But even my full report, when published, will not be a treatise on ornithology, and will contain only a few pages on the bird itself. Here we must be even more brief and sketchy.

The facts given here on the actual bird have been gleaned from my own observations of the living creature, from reference to bird books, from interviews and correspondence with ornithologists, and all finally confirmed personally by the kind assistance of Doctor Friedmann. However, he has not seen the manuscript of this article and I must take full responsibility for all statements.

As Mr. Cook's letter correctly stated, the bird is the goldfinch, of which there are several species. The one found in a state of Nature in Pennsylvania is the American goldfinch, classified scientifically as Spinus tristis. Of that species there are various subdivisions or "races," but there is no need becoming technically detailed here. Moreover, in considering the bird from the standpoint of its influence on Dutch culture, I believe it would be a mistake to try to delimit it too closely. There is, for example, a European species Carduelis carduelis subdivided into many races, forty of which the Rev. Harry D. Althouse of Hickory, North Carolina, wrote me he had been able to identify in a ten weeks' trip abroad. Those of the folk who draw or speak of the distelfink are not attempting to be ornithologically technical—far from it—and at least the early settlers, including those who have left behind portrayals of the bird, undoubtedly had at least dim visual memories of its European counterparts and of the manner in which they were represented in the arts of the country.

The European goldfinch differs in various ways from the American species. One prominent distinction is that the typical European one has some red in the plumage, particularly in the front of the head.

The well known yellow and black of the American goldfinch is the dressy summer plumage of the male. As with many other types of birds, the male wears a brighter coloration during the mating and nesting seasons, which, in the case of this bird, occur during the summer. Thus he is at his colorful best just at the time when the average person, especially the city dweller, is most likely to see him. The male at other seasons and the female at all times are much less striking in appearance. In fact, anyone without special experience would probably not recognize the female as a goldfinch at all.

The male's summer plumage is mostly yellow, with black in the following places: crown and frontlet on head; wings and tail almost completely black but some white markings on wings. The component "gold" in the name "goldfinch" should not mislead us. The hue is more vivid than gold, being what is known as "canary yellow." That is the name of the color but actually it is a brighter and more yellow yellow than the average canary.

Dr. Friedmann has kindly written me, only recently: "You should always keep in mind that the distelfink of the Pennsylvania Dutch culture is based on the European and not on the American goldfinch. . . . It is true that the distelfink acquired more yellow (as in the American species) at the hands of its Pennsylvania users than it originally had at the hands of their . . . forebears, but it still remained a derivative of the European bird." And again: "We must emphasize that the original source of the distelfink is the European, not the American goldfinch."

There is certainly much truth in that, and it goes a long way toward explaining both the manner in which the bird is commonly represented in the local crafts here—for example, the red in its plumage—and also the nature of its significance and legendry. Most surely the Pennsylvania motif derived from abroad. Do not, however, mistake that to mean that it continued completely unmodified in its new home. The people changed and so did their language, as illustrated by many of the Pennsylvania Dutchisms, so amusing to some people. Nevertheless the Germanic origin of both is clear, and the same is also true of their crafts. Thus there is really no disagreement between Dr. Friedmann's view and mine. He mentions the increased yellow in the motif in Pennsylvania, and I have pointed out the red in it, which is not found in the actual American goldfinch. I believe the learned ornithologist, and connoisseur of birds in art, is stressing this point so strongly because a realization of it is necessary in tracing and understanding the symbolism, which goes back to early origins. The full book will have much more to say on that part of the subject. In this article, the symbolism can be touched on only lightly.

The bird's diet is mainly small, dry, hard seeds such as those of plants belonging to the order Compositae, whose two important members for our present purpose are lettuce and thistle. This explains the bird's name distelfink, which is perfectly good German, pronounced in Hochdeutsch (High German) as spelled, with the t sounded. The literal translation in English is distelfinch, one of its less commonly used names in this language. It derives from two of the habits of the bird: eating the seeds of thistles and lining its nest with thislinen. Similarly, it is sometimes also called lettuce bird or, in Pennsylvania English, salt bird. The standard name in German is Steiglitz, and, in English, goldfinch, as we already know.
As far as my observations go, the word is most commonly pronounced "distelfink" with the t changed to an s. This, of course, is one of the common alterations which occur in the dialect, as in the well known expression "It makes nosing out" into which the typical Dutchman softens the harsh Hochdeutsch "Es macht nichts aus" when he translates it into English. However, there are several different pronunciations, and even spellings, of the very same name, and, in addition, a number of other names in both English and Dutch.

Sometimes heated arguments arise as to which designs are correct, and it would be foolishly hard for an outsider to get into the middle of a family dispute. I believe, however, that the spelling "distelfink" and pronunciation "distel-fink" are gradually but steadily increasing in usage. To me it seems that they are on the way to becoming the accepted standard, or as near to that as is possible in a free and flexible dialect.

The most outstanding work on this part of the subject is Reverend William J. Rupp's "Bird Names and Bird Lore Among the Pennsylvania Germans," originally published in 1913, now out of print. His book contains approximately two pages on the distelfink, which, is, incidentally, by far the greatest amount of space that has ever been given in print to the Pennsylvania bird, prior to the appearance of this article which you are reading.

The goldfinch's flight has been described by Doctor Roubuck and others as "lightning like." This is not due to its speed, which, though fairly rapid—up to about 28 miles an hour—is much slower than that of really fast flying birds such as the swallow. On the contrary, it is due to the bird's making sudden changes of direction by means of peculiar bounding sweeps in a vertical plane: flying first horizontally, then dipping downwards and up again in an inverted arc, and continuing horizontally till the next sweep. These repeated sweeps often come in fairly close succession, so that the whole mode of progress is sometimes called "wavy flight."

**Rooms and Depressions in Pennsylvania Distelfink History**

The characteristic dips and ascents of the goldfinch's wavy flight have had their counterparts in the degree of interest taken in the motif by the Pennsylvania Dutch populace. For this, too, has had its ups and downs, though much more gradual and long drawn out than the bounding swoops of the bird's physical flight. The figure was much used and admired in the old country. We must assume that the early settlers brought along with them such memories as they retained of its appearance and of their emotional attitudes toward it, as Doctor Friedman so clearly reminds us.

Moreover, for a considerable time, the schooling of young children in this Commonwealth began with an A-B-C Bucher (primers), whose words for the first four letters of the alphabet were Adler (eagle), Bauer (bear), Camel and Distelfink, all illustrated with pictures. This started very early in the history of this country.

Why, then is it so little commonly known of the bird today?

**Distelfink from A-B-C book.**

| a Adler. | b Bar. | c Camel. | d Distelfink |

Why is it possible for so well informed a man as "Pumpernickle Bill" Troxell, President of the Pennsylvania German Society and an ardent collector of folk tales and songs, to say in the letter quoted previously, "While the design was used by early potters and fracteur writers... never have I come across any old time reference to the "Distel-fink"?" And how is it that just today, while preparing to type these very lines, I have received a letter from Dr. Preston A. Barba, learned Editor of "Pennsylvania Dutch Eck," saying, "I shall be glad if your publication will clarify us about the "bird"?

Following its early popularity and hold on the imagination of the people, the bird figure went into one of its dips—a long, deep and slow one. To some extent it continued being used for decorative purposes but it was, apparently, little spoken of and, clearly, seldom if ever written about. Such memories, vague or otherwise, as the early settlers brought with them of its significance in their old homes, passed almost entirely into eclipse. Symbolisms, in any event, are not the sort of things which are commonly marked down and preserved in court, church or business records, available for study later, as are births and deaths, furniture and farm animals transferred by bills of sale or bequeathed by will, or the passenger lists of ships.

By the beginning of this century, interest in the motif had largely passed away. So had most knowledge of it, except that it was found as a decorative pattern on certain antique objects and papers. Most of the people hardly realized its existence, and even those who had begun to take an interest in folklore and crafts were only very slightly aware of it in the background of their consciousness. Those were the days when priceless antiques were thrown away or sold for a song and were being eagerly replaced by modern supposed improvements.

Then the interest in Dutch culture began reviving, affecting the distelfink along with other elements. But even at that time, it did not get much conscious thought. Finally, about 18 years ago, some of us had it first called vividly to our attention by the beautiful "Distelfink from Bucks County" frontispiece to Cornelius Wayland's "The Dutch Country" and by the dozen or so brief but provocative references to the bird contained in the book, such as "our bird of birds, the distelfink..." and "the distelfink, beloved of all of us of Dutchland." That was my own experience, and several of my kind correspondents have told me the same as concerns them. We were now more consciously aware of it, but I know I did nothing about it then, and I think that was pretty generally true of the others as well.

Just as celestial bodies may be obscured by an eclipse but are not destroyed or eliminated thereby and, sooner or later, emerge, so also was it in the case of the distelfink. Mixing my metaphors, the bird had now begun ascending from the low point of its descent. This has continued with increasing vigor and acceleration ever since, particularly in the past three years or so, and most markedly within the past year. After long neglect it is now being increasingly discussed and written of. It has been at least mentioned a number of times during that most recent period, in publications and over the radio. The most outstanding development is, undoubtedly, the formation of the Navy's Distelfink Company, with its inauguration ceremonies and Doctor Shoemaker's oration, quoted at the head of this article. The climax will be reached presumably at the Kutztown Folk Festival, on Distelfink Day, July 4th this year. Some of us are watching with interest to see whether, thereafter, the
bird continues soaring rapidly and vigorously upward, dips once more, or flies ahead on an even level.

Some of the reasons for the motif’s long decline are fairly obvious: the separation of the folk from their environment and from many of their customs of the old country; the struggle for survival in the new land; increasing Americanization with consequent loss of the former culture; even, to some considerable extent, an aping of their Yankee neighbors and a sense of the unworthiness of their own contribution as “foreign,” “odd” or “dumb Dutch”—which tendency was, unfortunately, not rare among the leaders of the people, and has also occurred among Italian, Jewish and other immigrant groups. Some of the causes of the later, gradual increase of interest are also fairly clear and have, to some slight extent, been pointed out a few paragraphs above. However, many of the reasons for both the dip and the rise are relatively involved or obscure, and require more space than can be allotted here.

At first, naturally enough, the progress was slow. Even as recently as 8 to 10 years ago, one did not hear very much about the distelfink; though, by then, the folklorists and antiquarians had become interested, and this feeling had begun trickling down to less sophisticated layers of the populace. This rising interest snowballed—if it isn’t too much strain on the imagination to visualize a snowball gaining speed and volume as it rolls rapidly hinevelnaf (Hill up, in Pennsylvania English). During the past very few years, and most especially the past one, this upwards zooming has been meteoric or almost explosive.

Whether I myself played any part in bringing this about, and, if so, to what extent, is something which I am unable to answer, and not only, or perhaps not at all, as a matter of modesty. I know that for three and a half years I have been making a nuisance of myself on the subject. I have been hounding artists, ornithologists, editors, folklorists, booksellers, librarians, historians, authors, plain Dutchmen—anyone, in short, who I thought might be able to tell me anything of what I wanted to know, or perhaps merely be coerced into listening to me. This must have brought the distelfink pretty forcefully to the foreground of their attention. In March 1932, some queries from me were kindly inserted into the Stroudsburg Record by Madalyn Hanna Maloney, causing Doctor Robecker to write me, “... your inquiry on distelfinks has touched off considerable interest in the subject.” My own request for information, which just a little later, was printed in the old Pennsylvania Dutchman through the courtesy of Doctor Shoemaker, brought numerous interested and stimulating responses, some of them from hundreds of miles away. My more recent correspondents are scattered about Pennsylvania, Washington, Ohio, the Carolinas, California, Maryland, Wisconsin, and even Europe and Israel.

True, I broadcast much seed, but it would have accomplished nothing on infertile soil. One thing seems certain. Neither my prodding nor Weygandt’s intriguing picture and text, nor any single person or act, could have brought about the present high degree of interest. Weygandt may have served as a spark plug to get the motor started, and I may have been a “booster” to “soup up” the engine and keep it going, but the fuel must have been there and the cylinders primed. Or, less figuratively, the public must have been ready for it, needing only this impetus to set it in motion.

Making Friends with the Distelfink

To be on friendly terms with anyone the least you can do is to know him when you see him. None of us, surely, would wish to slight the beloved birdie by passing him by, unrecognized. And right there we run into trouble, for often it is difficult to identify the bird figures. Thus, Miss Lichten says, “The stylized bird of Pennsylvania German Folk Art cannot be classified as one type, ... the artists’ ... abilities ... naturally varied. ... To me birds in peasant art ... appear to be birds, and not portraits of a type ... except where certain characteristics distinguish them.” Dr. Robecker says, “... frequently far from life-like. Often, ... the present day connotation of distelfink stems from this crude art. We frequently must call a bird just a bird.”

Moreover, not all of the difficulty stems from the artists’ ignorance or lack of skill. Many of the craftsmen were remarkably competent, but made no attempt to be ornithologically accurate, as was also pointed out by the same two authorities and others, in statements not quoted here. John Joseph Stoudt in Pennsylvania Folk Art says, “Pennsylvania folk art is not trying to be true to nature ... the ... artist draws what he means, not what he sees ... the designs ... are to be compared not with natural objects but with ideas.” Thus, often, he is not portraying the physical appearance of the bird, but his idea of what the soul, or spirit or atmosphere of a distelfink should be like.

This certainly creates problems for those who attempt to identify the birds in folk art, and as indicated in the above quotations, the task is at times impossible. However, it is possible more often than is generally realized, even by most of the experts. The book to be issued goes into this question at some length—covering twelve pages in my typed manuscript. I present there a set of criteria which I have worked out to enable one to recognize the bird in many cases where it would, until now, have been impossible to do so. These simply cannot be given within the space here allowable, but perhaps a very few, brief suggestions may be helpful.

The cover distelfink is a typical folk art distelfink. Unless the design is shown merely in black and white, it must have yellow and should have red, black and white, given here in descending order of importance. Blue is permissible and perhaps some other colors but, if they are predominant, especially in the case of green, the bird is not a distelfink.

So much for color, I can give only one more suggestion here, but that one should, I hope, prove useful to you. As Stoudt says, though in another connection, “... find pieces
in which words accompany the designs." I would expand this a little further. See if there is any title, or other extraneous evidence outside of the design itself, which indicates that a distelfink was intended.

A timely example is the cute and arresting emblem of the U. S. Navy's recently formed Pennsylvania Dutch unit, specially honored on Distelfink Day at the Kutztown folk festival. No ornithologist would concede this to be a correct goldfinch nor artist accept it as a typical folk-craft distelfink. Nevertheless, it does have some similarities to both figures and is the insignia of the Distelfink Company, so the identification is positive.

It is, however, admittedly somewhat anomalous. My daughter and collaborator, Marian Winston, has been a little concerned about it and has written me, "... it doesn’t look much like a distelfink to me. In fact its head ... is ... identical with a Guatemalan quetzal (pronounced Kelsahl-A.I.D.)." Doctor Shoemaker informs me, "... the art work was done by LeRoy Gensler of the Reading newspapers ... also associated with the Dutchman." Therefore, any non-resemblance between this bird and the ideal distelfink is intentional and for a purpose, and not due to either unfamiliarity with the models or insufficient artistic ability.

This quetzalt (kilselt = tickled) my fancy and caused me to skid off into one of my numerous detours, so I set about accumulating considerable material on this beautiful, interesting and allegorical ethnic symbol of the Mayans, anciently regarded by them as a deity. I even contemplated including it here. But then I reconsidered. My readers are already being blendi gertet about schpatzli so why should they be further gequets about queztli? (No, I absolutely refuse to translate that. It is a multi-lingual pun, involving sources from Hochdeutsch, Pennsylvania Dutch, Guatemalan, English, the Lithuanian form of the German dialect commonly known as "Jewish," plus, in addition, some arbitrarily manufactured linguistic inventions of my own—and farhaftich, indeed, not worth the trouble!).

While I thoroughly understand and sympathize with Mrs. Winston's qualms, I am not worried over the naval insignia, as she was. It is true that this emblem is by no means a pure distelfink, but, then, how many are? The head, as my collaborator points out, is certainly not ornithological, especially the popping eyes, but, on the other hand, the broad-based bill is more truly finchian than the ones in most of the folk pictures. The peculiar markings of wings and tail are never found in the actual goldfinch but rather strongly suggest the manner in which these appendages are often ornamented in Pennsylvania art, and besides may be intended as a Chief Petty Officer's chevrons. The hair on the chest of this bird, and the bell-bottom trousers, are wholly new and original, and, undoubtedly, due to the naval influence. So, all in all, this cartoon is not too far out of line. It is a hybrid, the starting point, perhaps, of a new breed; a cross between a quetzalfink and Pop Eye the Sailor Man. "Long may it wave!"

An Owslenian Breddiching at Dutchmen About Their Own Favorite Bird? How Come?

In the whole saga of the distelfink hunt, the most remarkable thing has been the almost total absence of any available information. This is all the more amazing when one contrasts this lack with the really high degree of interest in "our bird of birds ... beloved of all ... Dutchland." In my article on the Conestoga Horse in the last previous issue of Dutchmen, I mention the difficulty which I at first experienced in obtaining data, but the situation was incomparably better there. After all, there were the excellent Strøm and Beck treatises, as well as the other references which I cited in that article. Once I had learned of these sources and how to procure them, there was enough material.

The quantity of that information compared with the amount available on the distelfink was in about the same proportion as the heft of one of those ponderous draft horses to the weight of the 5 inch birdies. The rare book dealers failed to find anything. So did the librarians. Miss Verna Mutch of the Allentown Free Library did her best—but no soap. Her colleague, Mrs. Ann S. Eink, did get hold of one charming and whimsical little folk tale, discussed at length in my full report, but no information. Mrs. Florence Nixon Kane of the Monroe County Public Library at Stroudsburg, who had more than once successfully procured books for me which I had been unable to borrow from any library in the entire city of New York, had less luck this time. Doc Shoemaker, with all the resources available to him and to the Pennsylvania Dutch Folklore Center, got no better results. So, without mentioning further all who tried, we had to conclude that there were no books or even articles on the subject. Of course, this relates to the Pennsylvania folk art motif. There is no dearth of ornithological works with chapters on the living bird, and Doctor Friedmann has done pioneer work on the use of the figure in European formal art.

Plenty of specimens of the motif can be seen decorating folk craft objects and papers, and there are, as mentioned, the old A.B.C books with their crude portrayals of the bird. Weygandt's book with its beautiful frontispiece and frequent brief references to the distelfink, can be obtained without too much difficulty (though with some). The motif is mentioned often in the literature, but usually with only a few lines, or sometimes only words, of text. Rupp's two pages still remain the most lengthy treatment which has ever been uncovered, and they are limited almost exclusively to the various forms of the name. More recently a little more material has appeared, the two most notable items of which are Dr. Herbert H. Bock's interesting Pennsylvania Dutch Names of Birds in the December 1953 issue of Lancaster magazine—three quarters of a year after my entire first draft manuscript had been completed—and, still later, Cornelius Weygandt's charming Birds in Dutchland in the September 1954 Dutchman quarterly, less than a year ago. Neither of these, however, gives more than two paragraphs to the particular bird which we are after.

This gives the sum total of all that has been uncovered after a very arduous search, with the aid of many skilled and well informed helpers—and it is little enough. So the first
important piece of information which we obtained is that there practically isn’t any. But why did I seek information? How did someone who is not an artist, not an authority, not any kind of thoroughgoing folklorist, not a Pennsylvanian and not a Dutchman get into the act at all?

I had no such intention. Nothing was further from my thoughts. It all started in the most simple, natural and spontaneous manner. Started, that is; and it probably would have ended not long thereafter. But very early in the hunt, Doc Shoemaker’s influence made itself felt. His interest, help, encouragement and occasional persuasion kept me going.

_Ombres la femme._ As usual, ever since Eve got into Adam’s ribs, there was a woman behind it. The lady was Miss Mildred Glick, at that time a colleague of mine and, like myself, an _Osnemper._ I was acquainted with her professionally but not at all closely, and she was completely innocent of all intention of starting anything. So was I, and neither of us could have had the slightest idea that she would ever have any influence whatever on my life. But never underestimate the power of a woman!

Miss Glick appeared one morning wearing an attractive ceramic ornament showing the figure of a colorful stylized bird. Spontaneously and more or less automatically I exclaimed “What a beautiful distelkind!” When the young lady came back at me with the very natural query “What’s a distelkind?” I started telling her what I knew about it, and was shocked to realize how little I did know. (Later on, of course, it appeared that almost no one seemed to know very much about it either, but that’s _ebenezerski_ (something else again)!

And so, pushed into it by _die kleine Milli_, entirely unwittingly and unintentionally on her part; lured deeper and deeper by the elusive bird; and encouraged and cheered on by Doctor Shoemaker standing on the side lines rooting for me, and every once in a while pointing out to me some thicket into which my quarry had disappeared, I plunged into the pursuit of the wily creature.

To be frank, I would never have started if I had known then what the hunt would entail—all the false starts I would make and dead ends I would get into, how many times I would have to turn about and retrace my steps, and how at stage after stage a flash of gold would whiz by just as I thought I had it in my grasp, so that many a time I felt I was hunting an _eireadish_ instead of a distelkind. But I’m glad now I did. I owe thanks to the young lady and the bird, for the chase led me through beautiful Pennsylvania territory, into charming byways, made me acquainted with many _udehartenk_ and helpful Dutchmen and reawakened my latent interest in the folk art, culture and customs.

As mentioned earlier, I communicated with Madalyn Hannah Maloney, who kindly inserted some queries for me into her very interesting column in the Stroudsburg _Record._ Besides that, she wrote me a few times—bubblingly enthusiastic letters, which also contained practical suggestions of informed persons for me to contact. The most useful of those leads at the time was Dr. Earl F. Robacker. He replied in a lengthy communication written at 2 A.M. after marking a batch of high school papers. His letter gave me the greatest amount of specific, detailed information which I received from any one individual during the first year or so of my hunt. Incidentally, it was he who first informed me that the distelkind motif represents the goldfinch, a bird with which I had been thoroughly familiar almost from infancy, though I had never realized that there was any connection between the two. He also said, “Books, pamphlets, etc. No. I probably have one of the most extensive private libraries in this field, and I know of nothing specific. Time and again one runs upon a reference… but that’s all…” However, address an inquiry to Dr. Alfred Shoemaker.”

I took that hint, and it has certainly proved fruitful. Doc, in his reply, also gave some valuable suggestions, and rather surprised me by saying, “I am pleased to hear that you are working on the subject: _Distelkind._” “Surprised!” is almost too weak a word. I didn’t regard it as a subject, and didn’t consider that I was “working on” it. I just wanted a little information to be able to answer the young lady’s question and to satisfy my own curiosity. If his object was to lure me into working on it (as I have since then sometimes suspected), then his plan was successful. His manner of expressing that one short sentence piqued my curiosity, intrigued my interest and stimulated me to keep going. From time to time thereafter, especially just at moments when I had become discouraged at my inability to get hold of any substantial or conclusive sources, he popped up with whatever was needed to get things started again: bits of information he had run across, suggestions for me to follow, sometimes just a word of praise or encouragement. He was clever enough to ask me questions occasionally. I couldn’t let him down by failing to find the answers and send them on to one who had been so kind.

Almost a year and a half later, when I had written for some data on the Conestoga horse, he included in his reply “How did you fare on the distelkind? Did you publish your findings?… We would be happy to run it in the DUTCHEMAN.” I still did not consider that what had tickled my curiosity constituted a subject, and I had no intention of writing or publishing anything about it. I did feel, however, that the worthy Director’s helpfulness deserved a return, and I thought that whatever little I had found might be of some use to him in his work at the Folklore Center.

So I sat down to dash off a brief note summarizing whatever I might have for him. I began, “This is not an article but a letter. Pick and choose from it whatever you wish to publish, if anything, and cut, edit or change it to your heart’s content.” As I wrote, something strange happened. What had seemed to me trivial scraps of unimportant information, began now to grow into a lengthy and connected whole. I started a week before Christmas, used up the whole holiday season on it and didn’t finish till nearly a week after New Year. At least, I thought I was finished. Then I took a
deep breath, looked with astonishment at the numerous pages which I had covered, and added:

"I realize now, that . . . you could hardly edit this in a manner . . . suitable . . . without practically . . . writing a wholly new article yourself, based . . . on material contained here."

"I therefore now offer what you asked for originally and what I had not intended then . . . I will be glad to write an article on the distelfink for the magazine."

The die was cast; the Rubicon crossed; I had finished my toe-testing and plunged into the icy waters; had swallowed a dose of the enervating drug and become an incorrigible addict. Of course, I would keep my promise to Doc, but it was not so much the obligation to him as the commitment to myself which now drove me further. From that moment on, all that happened was thereby preordained and inevitable. My later contact with Doctor Friedmann and his remarkable discoveries was a revelation. It stimulated me immeasurably; furnished me with much valuable information, and redirected my subsequent research on the bird into new and widely spreading channels. The request of the Pennsylvania German Society that I expand my work into a book, was gratifying, and certainly resulted in continuing much more work in the field than I had ever contemplated, for an elaborate book needs greater substance than a mere magazine article. Nevertheless, with or without those two significant experiences, I would not have continued. For, like an old style obbligato (apothecary), I had compounded the drug, mixed my metaphors, quaffed the heady distelfinkian potion, and could no longer resist its temptation.

So that's how come. The girl's ornamental bird started me off; any number of kind and helpful folks assisted me along the way; Doc made me feel that it was worth doing, and prodded and encouraged me; but it was the distelfink himself who completed the process, luring me ever onward.

Where Do We Go from Here?

You have now read an abbreviated tale of my adventures in hunting distelfinks, as well as such of the findings as could be fitted into the space. Much has been uncovered since the first days when it seemed that nothing could be learned. But much still remains to be done. No one is more keenly aware than I myself of the gaps which still persist in our knowledge of the topic. Although many of the links seem now to be solid and firm, there is one less reliable one—the thorny problem of the symbolism. And we all know that "a chain is only as strong as its weakest link."

Earlier in this article I said that Mr. Cook, Doctor Friedmann and numerous other helpers “have enabled me to demonstrate the symbolism—not, perhaps, beyond ‘any

peradventure of doubt,’ but sufficiently firmly so that it can now be regarded as reasonably established.” But anyone who takes a real interest would prefer to eliminate that “peradventure of doubt.” As explained in detail in the forthcoming book, a certain amount of very significant corroboratory evidence has been uncovered; unfortunately, however, only “a certain amount.” To have thorough statistical validity, a much greater quantity of data would be necessary. And that's where you come in. It will be a real help to the subject and to all those who are interested in it, including myself, if you will send on to me, in care of the Pennsylvania Dutch Folklore Center, Franklin and Marshall College, Lancaster, Penn., any information or ideas you have on the distelfink; any points in this article with which you disagree (together with your reasons therefor) or anything else which you care to mention. Full credit will, of course, be given in the book to the senders of all information used.

If all these combined contributions confirm my present hypotheses, that will, naturally, be very gratifying to me personally, as an individual. If, on the other hand, they refute them, I will be equally appreciative and will have to realize, as a student, that that too was a valuable service. It is better to get a problem solved right than to have it decided in the manner which one might think in advance that he would prefer.

Anything whatever related to the subject will be welcome. What is most needed now is described more specifically in the following extract, excerpted from a letter kindly inserted for me by Dr. Preston A. Barba into his interesting and informative ‘8 Pennsylvanische Deutche Eek of Saturday, May 14th.

"A few years ago, when I started out on my search for this bird, a letter from me in the then Pennsylvania Dutchman,' asking our Dutch Freundschaft for information, brought many kind and informative replies. Thanks for your help and I am now calling on you for some more.

"I will appreciate your sending me a list of any specimens of the Distelfink which you know of, together with a statement of the kind of paper or object on which this decoration is found. For example, so and so many on Taufschins, so and so many on hymnbooks, so and so many on woven coverlets, etc. Each object or paper is to be counted as one specimen, no matter how many of the birds are on it.

"It will be very valuable if you can give a description of the article, and name of maker and date, etc., and particularly valuable if you can include a photograph. However, if any of the latter is impossible or inconvenient, the mere listing will be of value in itself and will be much appreciated. Even if you know of only one such specimen, please do not feel that it is too unimportant, but send it along. If you think the bird is the distelfink but are not sure, that is common in folk art, so mention the fact and send your description or photo of the bird, and its perch if it is roosting on one.

Many thanks."

That was the letter as printed in the Eek. However, I have a sort of postscript to it which I feel like kicking myself for not having included then. In some rare cases the distelfink occurs together with a fish in the same design. This was kindly pointed out to me by Dr. John G. Kunstman of the University of Carolina, author of several scholarly writings on birds in folklore, and I myself have seen some art objects and papers containing the two creatures together. If any Dutchman reader knows of any such, I should appreciate getting all detail and information you have. Again, thanks.
Renascence of History

By ARTHUR D. GRAEFF

History is the cement which ties all things into a clear pattern. Its ingredients are drawn from many sources and its scope comprehends all forms of human activities and interests. Properly recorded and intelligently interpreted, history articulates the past with the present and offers a lantern light, feeble though it may be, to those who would pierce the dark recesses of the unknown future. In any review of events leading to the recent revival of interest in all phases of Pennsylvania German achievements, culture and lore there must be an effort to evaluate the part played by the historian and the impact which his or her revelations has had upon the Zeitgeist or spirit of the times.

In any survey it is necessary to scan the events which preceded the problem being investigated. Our purpose here is to explain the variegated factors which led to what some persons like to call the Renaissance in Pennsylvania. Prior to 1915 all of us heard the frequent plaint "Our people have never been given their proper credit by historians." Exploded in stentorian tones by an orator indulging in special pleading, before a prejudiced audience, this sentiment was almost certain to win applause. Sometimes the orator could buttress his theme by contrasting Yankee history and the neglected truths in Pennsylvania. The temptation to win approval of the home folks by such tactics could not be resisted by such writers as Samuel W. Pennypacker, Henry M. M. Richards and others who attempted to write history at the turn of the present century. Earlier the Reverend Samuel K. Brobst was almost militant in crusading for more recognition by historians and a greater degree of the pride of heritage among the descendants of the early Germanic settlers of Pennsylvania.

The Pennsylvania German Society organized in 1890, devoted most of its published Proceedings (1891-1935) to extensive monographs dealing with many phases of history. Some of these accounts are authoritative and definitive with the limits of the theses they established; others are valuable as leads to further study.

Among those who were active in the early years of the Pennsylvania German Society was Julius F. Sachse whose studies of religious history were published in imposing tones during the last decade of the 19th century.

Judging by the publication dates of many secondary works dealing with this subject it appears that 1890 may be used as a beginning point for a serious and concerted effort to record Pennsylvania German history as a distinct field for study and research. It may be more coincidence that this date in the same year that the first learned society of its type was founded.

After 1890 there were a number of writers at both local and state levels who made contributions. Among the nineteenth century authors we should mention: Beideman, William: The Story of the Pennsylvania Germans—1898.
Seidensticker, Oswald: The First Century of German Printing in America—1892.

Among the early biographers of eminent Pennsylvania Germans were Henry Harbaugh on Michael Schlatter; W. J. Mann on H. M. Muhlenberg; C. Z. Weiser on Conrad Weiser. There were others who wrote about matters related to history such as folklore, dialect, literature, genealogy.

In January 1900 the Pennsylvania German Magazine made its bow to the world. Founded by P. C. Croll, edited by H. A. Schuler and managed by H. W. Krieholz this quarterly survived for fourteen years (1900-1914). During the last few years of its existence the magazine staggered through financial problems. The anti-German sentiments, prevalent among Americans during the first World War, presented new problems. The Magazine was unable to surmount these difficulties.

During the years between 1900 and 1935 there were several notable historical studies. Among these was the scholarly work of A. B. Faust: The German Element in the United States, 1919; Oscar Kuhns: German and Swiss Settlements in the United States and many excellent monographs published in the Proceedings of the Pennsylvania German Society. Progress in the field was slow and cumbersome. Many of those who engaged in these studies felt that they worked alone, almost in a vacuum. During the early 1930's two German scholars came to this country intent upon a thorough study of the picture in Pennsylvania. Heinz Kloss was interested in the use of the dialect; Emil Meynhen compiled an exhaustive bibliography of all extant publications featuring Pennsylvania German history and lore. We fail to note any marked impact on the American scene caused by these visitors. The year 1935 is chosen, somewhat arbitrarily, as the beginning point of the renaissance of interest in many facets of our cultural pattern. Our observations to account for the ground swells of public interest which have marked the past twenty years must be confined to those areas of concern which relate to history and its immediate allies. If the first person is injected into this account it is because we deem it vital to the story and ask our readers to be patient and merciful before charging egotism.

In the general sweep of history it sometimes happens that events which occur in widely scattered regions or ideas which germinate in men's minds have so many coincidental features that the historian is led to seek a pattern or a plan. The events of 1935 and in the years that followed might appear to reflect some sort of folk-movement, as if an ethnic group had been condescended into some sort of nationalistic spirit or a Volkgeist born or planted among the descendants of the early German settlers of Pennsylvania. The timing of this development, paralleling as it does, the development and exploiting of "blood theories" by Nazi Germany, might lend the casual or careless observer to charge that the quickened spirit which became manifest in Pennsylvania was inspired by Old World propaganda. Such a conclusion would be far from the truth. Let it be understood, here and now, that there was no concerted plan; no single impulse; no one mind; no foreign influence present in the series of
developments which made the score of years that has just passed so remarkable in the annals of a folk. At the request of Dr. A. B. Faust (1940), this observer was invited to collaborate in a Cornell University series of studies entitled "Minority Groups in the United States." After conferring we decided against this venture. One reason was to forestall any Hitlerian gesture toward "rescuing" our people! As one whose life and efforts spans the entire period we declare that Hitler's "theories" were a deterrent to even more rapid progress; that instead of a concentrated effort by a group or groups there was a period of almost constant rivalry and friction between earnest groups holding differing views and no one person came even close to being a leader of a movement for quite to the contrary there was constant conflict between those who aired their views, in some cases leading to feeding and engendering personal bitterness. If it is possible to generalize about the characteristics of a people it may be said that the "Dutch" are stubborn, rugged individuals, marked by a pride in independence of behavior which sometimes becomes haughty and cavalier in its proportions. Such men are not led; they do not follow; they are sovereign.

How, then, did the astonishing changes develop? The answer contains a dozen or more factors.

Organizations

The fact that the Pennsylvania German Folklore Society was founded in 1935 might appear to be the key that will open the door to the answers. Doubtlessly the creation of an additional society, full of youth and vigor, was a potent force. The 18 Yearbooks published by the Society, today, mix history and folklore in a literary brew that sometimes obscures the name of the organization. The group of dedicated men and women who gave unsoldly of money, talent and labor certainly did much to accelerate the work of the venerable Pennsylvania German Society, senior by forty-five years.

The Carl Schurz Memorial Foundation, founded in 1930, began to devote its attention to the Pennsylvania scene shortly after 1935. Acting as agent for the Oberlander Trust this foundation sponsored many young and earnest students who wished to study the origins of the Pennsylvania Germans by visiting the portions of Europe from which the original settlers came. For a period of three years 1930-1932 the Foundation conducted annual institutes for the study of Pennsylvania German History and Lore. Nearly 100 scholars from widely scattered areas gathered in Philadelphia for each of the institutes and shared their interests and findings in research.

In 1948 Dr. Alfred L. Shoenmaker returned from extensive studies in European centers of folklore studies and in collaboration with Dr. J. Wm. Frey and Dr. Don Yoder established the Pennsylvania Dutch Folklore Center on the campus of Franklin and Marshall College. The core of the Center's collection was the Unger-Basler collection of tons of literature dealing with the story of our people. The Folklore Center, at Lancaster, became the promoter of a long series of activities designed to interest large segments of the public in the peculiar history and culture of the Pennsylvania Dutch. Among these were the formation of a genealogical society; the establishment of summer seminars; the indexing and cataloging of hundreds of thousands of names and facts, the coordination of many folk activities such as Folk-Festivals, and other large scale activities at both the academic and at the popular levels. In addition to these activities the men at the center engaged in extensive publication ventures adding to the literature of our people.

Less conspicuous, but none the less effective, were such developments as the revitalized Historical Societies of Berks, Lebanon and York Counties; the establishment of the Schwenkfelder Museum and Library at Pennsburg (1931); the establishment of the Landis Valley Museum (1941) in Lancaster County; the renewed activities of Moravian historical Societies in Bethlehem and Nazareth; expanded public interest in the Bucks County Museum at Doylestown and the redirection of the activities of other historical organizations which included many features of special concern to students of the German settlements in Pennsylvania which had previously been unheeded or overlooked.

Formalized Studies

After the Pennsylvania German Society had published several doctors' dissertations in the Proceedings, other scholars were encouraged to select the Pennsylvania German field of studies for the highly specialized investigations. Walter S. Knittle wrote his excellent account "Early Palatine Emigrations" (1937), Arthur D. Graef's "Relations between the Pennsylvania Germans and the British Authorities" won the Phi Delta Kappa Award for research in 1935. Alfred L. Shoenmaker, J. William Frey, Clyde Stine, John Joseph Stoutl and others earned the advanced degrees in research in the field. Many Masters' theses found their way to the shelves of university libraries.

Dr. Wilbur H. Oda, by prodigious efforts, brought Oswald Seidensticker's Bibliography up to date; Dr. Harold Bender added vast materials to the record of the Mennonites and other "Plain Sects" and Dr. Ralph Wood edited a volume entitled "The Pennsylvania Germans" which was published by the Princeton University Press in 1942. These efforts represent only a few of the major contributors to the historical record. To name a few we include Russel W. Gilbert, Grant Stolzfus, Morris Mook, Frederic Klees, Theodore Tappert, J. Bennett Nolan and Frank E. Lichtenhaller.

A highly organized and vastly extended study was conducted by the Works Progress Administration of the federal government during the depression years of 1938-1941. Arthur D. Graef acted as chief consultant for those employed in research. There were more than eighty "researchers" active in 34 states. All of the findings cleared through Graef's hands and many interstate conferences were held at the Graef farm in North Heidelberg Township in Berks County. When the W.P.A. was discontinued all of the copy sent in by the reporters was impounded by the federal agency. Some of the materials found their way into print in subsequent years.

In 1938 Charles B. Montgomery, while in London, came upon the records of Palatine migrations to New York. On his return to America Montgomery urged that someone be sent to England to microfilm these materials. The micro-copying of records was a new technique when Arthur D. Graef and Mrs. Graef went to Europe in 1939 and secured nearly 300 frames of film relating to the Palatines. Photos of records in Rotterdam and The Hague and other records from the Palatinate were secured. In 1941 positive copies of these records were made at the headquarters of the Genealogical Society of Utah. Salt Lake City and copies were distributed to research societies in Europe and the United States.

Extending the Scope

The Pennsylvania German Society always held to the policy that its concern extended only to Pennsylvania and the
states contiguous to its borders. Nead published his account of the Germans in Maryland and Schuricht did the same for the settlers of the Shenandoah Valley in Virginia. The younger Society (PGFS) placed no limits upon the extent of its studies. George Ludwig published the story as it related to Iowa and M. Walter Dundore did as much for the story in Wisconsin. A study of the Pennsylvania German settlements in Illinois is under way.

In 1946 the Grunells visited the Pennsylvania German settlers in Ontario, Canada, and inaugurated an interest among our Canadian cousins which has led to the formation of societies in the Dominion, dedicated to a fuller understanding and knowledge of their Pennsylvania origins. In Nova Scotia (1923) the people of Lunenburg County celebrated their 300th anniversary of the arrival of German settlers. This was, in part, an outgrowth of interest inspired by Pennsylvanians who visited the maritime provinces (1931-1932) with a view to discovering vestiges of a common lore to that which still flourishes in Pennsylvania. In 1944 a Liberty Ship was added to the American navy at the Baltimore Ship yards. It was named in honor of Conrad Weiser. A plaque honoring Weiser was placed in the Garden of Our Lord, in Coral Gables, Florida, 1924.

The great interest in Pennsylvania German history spurred authors who wrote for nation-wide reading to pay a new regard to the part played by our people. Oliver Chitwood, Thomas Wertenshaler, Richard Shryock, Carl Van Doren and others added paragraphs and pages of relatively new information to the general public.

School Law

By an act of the Pennsylvania Assembly May 10, 1914, the teaching of the history of Pennsylvania was required of all high school students in the Commonwealth. Also teachers seeking certification to teach were required to take college courses in the history of the state. Later a requirement for the study of state government was added.

The new law led to a plethora of textbooks issued by zealous publishers to meet the somewhat sudden need. Any textbook dealing with the history of Pennsylvania would, of necessity, devote a generous space to the German element, particularly in the Colonial period. At least a dozen textbooks appeared during the years between 1945 and 1948; others were added later. With very few exceptions the authors of these textbooks were of Pennsylvania German descent and it was to be expected that, at long last, a proper recognition would be accorded the folk who helped to found the province and help to make the state become great. Since 1944 nearly 1,000,000 young Pennsylvanians have been exposed to the full story of their state's early settlement and development.

There were many other factors involved in the Renaissance. We have included only a few in this brief view.

But even as we write there comes the challenge that although first few chapters have been written there are many unexplored areas for further investigation. To point up only a few we would suggest such extensive subjects as the part our people played in politics, the military record of heroes, the biographies of our many pioneers in natural science, the economy of our rural areas, the ethnocentric cultural pattern and the part played by our pioneers in industry and commerce.

The scholar will find many advantages in the pursuit of such studies. The original sources he would need to consult are located in many archives but they are concentrated within a 60 mile radius drawn between Reading and Philadelphia. Every town, city and village in southeastern Pennsylvania will have living in it one or two experts in local history. All institutions of higher learning have on their faculties a few scholars who have discovered their "acres of diamonds" close by the ivy halls. Local newspapers are friendly and civic groups have absorbed a proper sense of pride in guarding their community heritages.

A knowledge of the dialect is helpful but far from necessary. Today any Pennsylvanian can speak English better than a non-native could learn to speak the dialect. Except for the use of early German publications and a few collections of correspondence a reading facility in German is not demanded. When it is needed there are usually some well disposed fellow students who will oblige.

One indispensable bit of equipment is an intimate knowledge of the geography of southeastern Pennsylvania. Place names are elusive things because many of them are dual in nature—one for post office offices and the older preserving local flavor. Thus you may ask for Oholt and be sent to Hetrichestette or seek Verna Cruz and find that you are in "Die Guss." There are variants in the pronunciation and spelling of local place names. Do not be dismayed if you are told by a native that "Gosville" is near Allentown even though the signboard says "Guthsville."

The earliest writers of Pennsylvania German history were clergymen 1830-1900. During this period the thread of church history weaves through the pattern. After 1830-1835 many lawyers undertook to establish the record. The result was a precise catalog of facts, heavily flavored with controversy and authoritative pronouncements. Since 1935 educators and scientifically trained historians moved into the scene. Since then we have been treated to objective writing, perspective viewing, analysis, candor and sincerity. Thus, gradually, truth is emerging, and with truth comes the vigor and growth which sends towering trees to fringe the skyline.

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Dutch Cheeses

By EDNA EBY HELLER

In grandma's day, it wasn't any tragedy to have churn cups lose their handles. So much the better for the cheese business! It was the cracked, chipped, and handleless cups that had the honor of carrying the cheese to market, there to be transferred to the cups that the city women-folk brought in their market baskets for this very purpose. Yes, five cents a cup. That was the price.

When you think of Pennsylvania Dutch Cheeses you must mean those of Lancaster and Berks counties. Like sugar peas (those sweet peas with the edible pods) Dutch cheeses are found only in these counties. To a great extent this section was inhabited by settlers from Switzerland, the cheese country. Cheese was generally made on the farm, but ever since the farmer's vegetables have gone to market, the cheese has gone too.

First to the curb markets and now to the market houses the cheeses have gone. In today's markets, now modern with indirect lights and refrigerated cases, you will still find cup cheese molded in a cup setting alongside of the poultry and vegetables. In the Lancaster markets, however, there are different stands where nothing else is sold but Pennsylvania Dutch Cheeses. All the regular market-goers know where Shenks sell their cheese. Deep pans of cheese stand side by side, covering the entire counter. Here, the cheese of your choice is spooned into half pint paper cups. Will you have mild, medium, or sharp cup cheese? Or, would you rather have ball cheese, cottage cheese, or smearcase?

Twenty-five years ago, C. H. Shenk wondered what he could do with the milk surplus from his dairy route. Cheese-making seemed to be the answer but Mrs. Shenk couldn't be expected to make it when she had eight children to clothe and feed. Mr. Shenk accepted the challenge and taught their oldest daughter to make cheese. Humbly they placed it beside their vegetables on their market stand. That was the beginning of a business which now produces as much as twelve hundred quarts in one week. Two sons, Paul and Robert, are now partners with their father in this growing concern.

Shenks' cheese factory is located on the New Danville Pike, just south of Lancaster. When you step into the white stucco building, you are immediately impressed with the changes that progress has brought into cheese making since Grandma's day. Whereas she put her pan on the back of the stove to thicken, here it is steam heated in large tubs, each about 15 feet long. Quite likely all Dutch cooks who make cup cheese still patiently squeeze the muslin bag of curds after it has drained on the limb of the plum tree, but in the factory, a modern version of the old cider press does all the squeezing.

Like the farmer's wife, Shenks judge the cooking stage by the "look, feel, and smell." A problem, though, has arisen in this generation. If one batch of milk contains the milk from any cows that have been treated with penicillin the cheese "just does not get right." But, this era has its advantages too. When skim milk is plentiful it is frozen for the months of scarcity.

Perchance you are one of the unfortunates that hasn't had any cup cheese since you left Pennsylvania years ago, then you will certainly want to contact C. H. Shenk, R. D. 6, Lancaster, Penna. As soon as cool weather comes they will mail it anywhere. They have already mailed packages to Korea! Yes, sir, Dutch foods are stepping right up there!
I just returned from my third trip to Pennsylvania Dutch Canada. This time I spent a few hours in the Waterloo area for the first time, then I went back to the Area of the Twenty, where I attended the annual opening of the Museum of the Twenty in Jordan. This was an important affair for the community and formal ceremonies were accompanied by demonstrations of crafts, such as weaving, spinning, rug making; the use of early apple-peelers, cabbage cutters, and the making of cider with a scale model of a huge cider press shown in one part of the museum. The Chief Justice of Ontario was the main speaker at the ceremony, and the museum received an important citation from the American Association for the Preservation of State and Local History. This was well deserved, for I know of no other museum, large or small, where pioneer artifacts are displayed in the distinctive and functional manner of our present century. It is indeed a delightful experience to walk into Vintage House or its companion building, the stone school house up the road, and aesthetically enjoy the sight of the objects while learning the story about them. Ontario is particularly rich in fraktur and textiles.

Over sixty members of the local Pennsylvania German Society of the Area of the Twenty gathered at the beautiful home of W. E. Trump at Jordan Station to greet and hear messages from Dr. Shoemaker, Dr. Don Yoder, and myself. For me it was a treat to see and talk with old friends again—they are a quiet, tranquil folk who radiate genuine friendliness. Dr. Shoemaker and Dr. Yoder went to the other sections of Ontario in order to extend invitations to the Canadian Dutchmen to attend Canadian Day, July 2, at the Kutztown Folk Festival. We expect quite a delegation from Canada to help participate in the program that day.

Pennsylvania Dutch Covers the Nation

In recent weeks I have noticed a rash of television “plugs” for the Pennsylvania Dutch theme. I suspect they are all due to “Plain and Fancy,” which still remains a big hit on Broadway. On March 3 Dinah Shore devoted her entire program to the Dutch theme. She sang “Shoo-fly Pie and Apple Pan Dowdy” and sang “The Object of My Affections” in mock Pennsylvania Dutch English. One of the quartet—“The Skylarks,” who always appear with her, spoke a few sentences in the actual dialect. Dinah announced that he was a real Pennsylvania Dutchman—George Becker from Tempel, Pennsylvania, just outside of Reading.

Steve Allen, on his “Tonight” show, has mentioned distelfinks, “hex signs,” shoo-fly pies, and showed some examples of, what he called, “Pennsylvania Dutch folk art.” It was the usual “painting on tin” which is continually being fed to the public. There are other media which are more genuine and which would, it seems to me, be much more interesting to the broad American public.

On the same show, representatives of the Quakertown (Pa.) market presented Steve Allen with a 24 lb. shoo-fly pie. Someone in the audience referred to it as a “Pennsylvania pizza.”

On March 1 the Arlene Francis “HOME” show celebrated its first anniversary on the air by showing highlights of its main programs of the year. One of them was the full-hour coverage that it gave to our Kutztown Folk Festival in 1954. The most requested “HOME” recipes of the year were for “shoo-fly pie” and “funky cake” which were shown on the Folk Festival show.

The “Campbell Soup Kids” have “gone Dutch.” They have donned Amish garb and one may find them in a flourish of Dutch motifs on “Indian Head” brand yard goods.

New Books

The John C. Winston Company has just released a new teen-age mystery book by Ann Hark called “The Market House Mystery.” My Susy and Sally, who are just the age for this type of book, and who consume all that our local library has to offer, thought it as exciting as any they had read. In addition, they were pleased with the Pennsylvania Dutch theme, which they, of course, hear continually at home. Susy used it for a book report at school and was very proud to do so.

Miss Hark has taken the opportunity to discretely point up her pride in the Pennsylvania Dutch throughout the text, by throwing in bits of local history, traditions, and lore. In one chapter she mentions Barbara Frietchie and Molly Pitcher. She tells of “Baron” Steigel and the Church of the Red Rose; of “Wheatland,” home of President Buchanan; of Lancaster’s one-day as the capital of our country; and of the Pennsylvania Dutch being the first to call George Washington “The Father of His Country.” There is also a smattering of “Amish” interest in the book—one chapter is entitled “An Amish Singing.”

I hardly think it necessary to mention that Ann Hark is a well-known author. “Hex Marks the Spot” was one of the very first popular books on the Dutch.

In May a limited edition of seven of the dialect poems of Ernest Waldo Bechtel came off the press. The new eight-page booklet bears the title, “Pennsylvania Dutch Poems.” Copies can be procured at fifty cents each from the author, whose address is Reinholds, Pennsylvania.

Antiques and Handcraft Shop

Henry and Zoe Kaufman opened a new Antiques and Handcraft shop in mid-June at 2012 Lincoln Highway West in Lancaster. The shop is on Route 30 near the new Armstrong Research Laboratory. Their stock includes a distinctive line of cards and note papers with Dutch motifs, decorated wooden ware, handcrafted objects of copper, iron, pewter and tin, as well as an extensive line of antiques. If you are interested in one-of-a-kind handcrafts, this is it for the Lancaster County area.

Trade Journals

Two trade journals, The Chevrolet Corporation’s Friends Magazine and the Ford Times, carry articles, with illustrations in color, in their July issues of The Pennsylvania Dutch Folk Festival in Kutztown. This year’s dates are June 30–July 4.