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Authors
5TH ANNUAL QUILTING CONTEST
Home crafts, like other domestic work of our forefathers, were usually divided between the sex and age groups of the folk community. There was women's work and there was men's work—there were crafts pried by the mothers and grandmothers of the household, and those worked at by the fathers and grandfathers. One of the basic domestic occupations for women of all ages in the winter months was quilting, an art which combines the skills of seamstress and designer. First there were "patches," and then there were "blocks," and then "quilts," and finally the "quilting" process itself was reached—the stitching of an elaborate pattern over the whole quilt, which sometimes formed a counter-design to the more obvious design formed by the combination of colored patches and blocks.

While for urban America quilts became largely passé a few decades ago, in rural Pennsylvania quilting is still a live art, practiced by farm and village women. In many upstate villages church and grange groups use some of their winter afternoons to quilt quilts on commission for individuals; a correspondent from Centre County informed us a few years ago that the previous winter their church circle had quilted twenty-five quilts.

While there are some signs that the national crafts revival is bringing with it an upswing of interest in quilting generally, Pennsylvanians can take pride that the annual quilt competitions at the Pennsylvania Dutch Folk Festival have received national and even international attention, with our festival quilts displayed in the U. S. Pavilion at EXPO 1967 in Montreal.

We are gathering material on quilts and quilting from Festival visitors and readers of Pennsylvania Folklife. Will our expert quilters from any area of Pennsylvania share with us their knowledge of this typical American craft by answering our questionnaire?

1. Name for us as many traditional names for quilt-patterns as you can remember from the past. How many of these have you actually pieced and quilted? Where do you think the names of quilts came from? Explain, please, any unusual names of quilts in your list.

2. What were the favorite materials for quilts, quilt patches, and quilt padding? Where did the patch materials come from; were they normally new or used materials? What types of needles and thread were used? What were "quilting frames" and how were they used?

3. In the actual quilting process, what patterns were followed in the stitching; did those patterns have names? What sorts of stitching made reputations among the women for the finest quilters? Why?

4. If you have quilted at "quilting parties," describe them in detail. Where were they held, who came to them, and what was their purpose apart from actual quilting? Were they morning, afternoon, or evening affairs? What refreshments were served? Did the quilting parties of your mother's or grandmother's day differ from the ones you remember?

5. Do you recall the custom of giving quilts as gifts, as for example, a grandmother making gift quilts for all of her grandchildren? What were "Friendship Quilts" and how and why were they made?

6. Describe customs associated with quilts or quilting, as for example, the custom of throwing a cat into the center of a quilt held by four unmarried girls, to see which of the girls would be the first to marry.

7. Where were quilts kept in the farmhouses? Were some quilts "show quilts," never used? What was done with old, worn quilts which were no longer respectable to use on beds?

8. Why do you think quilts eventually went out of fashion?

9. Sometimes the technique of quilting was applied to articles of clothing. Can you list and describe the articles of clothing which were quilted, and the reasons for doing so?

10. Please share with us any verses, songs, proverbs, sayings, or jests from your home area which refer in any way toquilts or quilting. Send your replies to:

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Three champion Pennsylvania Dutch quilters at work—Beulah Diehl of Lehigh County, Mabel Snyder of Berks County, and Maggie Oberholtzer of Lancaster County.
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Quilts and Quilting:
Folk-Cultural Questionnaire No. 12
(Inside Front Cover)

Cover:
The colorful, fanciful world of the Pennsylvania Dutch Quilt introduces Festival visitors to historic quilt patterns of Flower Garden, Star of Bethlehem, Dutch Tulips and Disteldinks, Double Eagle, Log Cabin, Whirling Six-Pointed Star, and even the Irish Shamrock. Prize Quilts by champion quilters from many Dutch counties are on display in the Festival's Quilt Exhibit Hall.
Exceptionally competent fraktur bearing all the characteristics of the work of George Adam Roth. The Werckhausen (now "Werkeiser") family is still a prominent one in Monroe County. This piece, in which Adam and Eve obviously play a minor role, was found in a store ledger for the years 1801-1843, kept by another Monroe Countian, Jacob Learn.
Discord in the Garden

By EARL F. and ADA F. ROBACKER

Adam and Eve; serpent and tree; temptation and fall—as with the submerged portion of an iceberg, there is more here than meets the eye—and all of it was once above the surface. Some of the Unseen has to do with ophiolatry—serpent worship; some appears to go even further back into the mists of the past, with a mingling of various pagan ideas, almost always associated with extra-earthy power or a Supreme Being.

It has been said that both serpent and tree are symbols of the sun, and together represent the dual nature of a Supreme Creator. This duality in one ethnic group may indicate Spirit and Matter, or Active and Passive. In another—in many, for that matter—the duality may have to do with Male and Female, in which case the tree may not improbably be a phallic symbol.

Serpents in many ancient folk beliefs symbolize immortality. Their seeming rebirth each year, with the act of shedding their old skin, may have given support to the idea. Serpent worship was a commonplace in ancient Chaldea; the Epic of Gilgamesh, dating at about 2500 B.C., gives us one of our earliest references to the practice. Typically, the serpent is made to bear the responsibility for having cheated mankind out of the immortality to which, putatively, he was entitled and for which he had been destined. The act of cheating occurred when the serpent took over the tree in Eden—or at least took up residence in it.

Veneration for, if not actual worship of, serpents as creatures of supra-natural powers is seen in the respect paid to the feathered serpents of the pre-Columbian world, in particular with the king-serpent god Quetzalcoatl; in the serpents of the caduceus, with their presumed healing powers; in the brazen serpents of the Middle East and the serpent-encircled sun of Ra in Egypt; in the rod of Aaron in the Bible; in the fantastic tales of sea serpents and of the still more fantastic basilisks, cockatrices, and lamiae of the worlds of mythology, demonology, and black magic.

Tree worship was known in ancient Assyria, and may first have been practiced there. Whether or not any of the practices of the tree-venerating Druids in Britain can be traced to Assyrian tree worship is less than clear, but some scholars believe there is a connection. However, the combination of tree and of serpent worship—perhaps for "worship" one should substitute "veneration"—was exceedingly widespread, appearing in the symbology of

Except as indicated, articles shown are from the Robacker Collection.

Photography by Stephen A. Karas, Hartsdale, New York

—Courtesy of Miss Thelma Weidman, Columbia, New Jersey

The sentimental message—sometimes a valentine, sometimes not—is less often found than the Vorschrift or the birth and baptismal certificate. The pink and green serpent here, it may be suggested, is here not so much a symbol of temptation as a convenient guide for the exceptionally fine lettering.

From the celebrated New England Primer, the prototype of many later picture-alphabet primers in German and in English.
such far-flung peoples as the Mayas, the Scandinavians, the Greeks, the Romans, and the Hebrews.

It is, of course, with the Biblical aspect of the subject that we are immediately concerned. Even here, though, for all that most of us have known the story of the Garden from childhood, and have perhaps assumed that it is peculiar to Judaism and Christianity, there is that same iceberg of submerged history, which we never see but which affects the temperature of our faith or our credulity just the same. Tree and serpent come close to being world-wide symbols; Adam and Eve may have been Judaico-Christian in genesis, but in association with tree and serpent they, too, take on a degree of universality.

In the Garden of Eden, man's earthly paradise at the time of the Creation, a tree figuratively marked the boundary between the finite nature of man and the immortality of the Godhead. The serpent, actually Satan in disguise, motivated by hatred and the hope of revenge for past humiliation, undertook to spoil God's perfect creation by persuading man to taste of the fruit of the tree of knowledge of good and evil. As punishment for succumbing to the wiles of the Evil One, man was banished from the Garden, and the serpent, although he had accomplished his purpose of thwarting God, for all time from then on has had the opprobrium for man's less-than-perfect state. And serpent worship, in all times and places where Bible teachings were disseminated, could hardly flourish longer, in the face of what had happened in Eden. Even at the moment of his triumph, the serpent had created his own twilight.

How the forbidden tree came to be thought of as an apple tree is a matter to which the ophiolaters, largely intent on running down the influences of the serpent on folk thought, have paid little if any attention. While the apple was apparently known in Old Testament times, it certainly was neither a Mackintosh nor a good Pennsylvania Dutch York Imperial. The chances are that it was really a pomegranate—but a chance is not a fact. Biblically, "apples of gold in pitchers of silver" represent an ultimate in material treasure. The golden apples of the Hesperides in pagan mythology come to mind in the same context. The Old Testament lament of the lovesick, "Stay me with flagons; comfort me with apples, for I am sick of love," would seem to indicate that apples were indeed to be eaten and not just looked at or handed about. Perhaps it was the redness of the apple—pomegranate?—which constituted a specific for love-sickness; one recalls that the tomato was once called the "love apple."

Serpents, trees—and apples: Separately or in combination they have had esoteric significance over a long span of time. One makes conjectures, in the case of a single motif, as to whether the artist really had in mind a larger whole and exercised proper artistic discrimination in what he chose not to represent as well as to represent—but, like a chance, a conjecture is not fact. It is only when the fourth element—Adam/Eve—is added that the intent of the artist in any given work becomes indubitable.

Wherein lies the charm of the Adam-Eve motif? Is it an immature daring in depicting the undraped human form? Apparently, such is not the case; the couple in the Garden, as represented in folk art, are, oftener than not, asexual creatures, though now and then Eve may have waist-long hair or Adam, a beard.

The simple truth may be that much of the old demonology comes to an end with the introduction of Adam and Eve, and that the serpent theme mends with and is eventu-

Someone has labeled this Gaudy Welsh design as the "Adam and Eve" pattern. By rationalizing, one might assume the wavy line to be a serpent, and the largest mass either Adam or Eve!
In a day when religious thought pervaded so many lives and colored so many actions, the omission of our First Parents from the scene would appear more puzzling than their inclusion. One can not say that classical themes were eclipsed by Biblical ones—but there is an immediacy of appeal in the familiar story of Elijah's being fed by the ravens that would in almost every case have been lacking in a representation, for instance, of the Trojan wall and the wooden horse.

Two Adam-and-Eve stove castings call for particular mention. One in the Essex Institute at Salem, Massachusetts, appears to have been cast in a wooden mold rather than the more usual one of sand. There is presently no record as to how or when the Institute acquired the piece, but it appears to be of unquestionable Pennsylvania provenance. Datable the date, 1770, on each side of the central tree, it shows the entwined serpent offering Eve an apple. Adam stands by, his apple already in hand.

Even earlier in date is a stove plate in the Bucks County museum mentioned above—1741. Here, Eve receives the apple from the mouth of the serpent, which is coiled around the tree trunk. Again, Adam has his apple in hand. Unusual is the fact that, contrary to the Biblical account, the figures are wearing loin cloths. Dr. Henry C. Mercer has used a gilt cartouche of this fascinating plate as a cover design for his book, The Bible in Iron.

Still a third piece of ironwork is a casting long in an old house at Kingston, New York. It bears the inscription "Adam and Eve 1745" in a prominent cartouche at the base of the piece. The total composition is rounded out with a dog sitting up and begging for an apple—a touch of whimsy not common in folk art—and four other animals, one of which is a horse and the others probably cows. The writers have seen only a photograph of this piece, not the work itself.

Yet, even as one thinks of the religious motive as superplanting veneration for the serpent, he is compelled to bear in mind the persistence of old belief and the difficulty of establishing anything like a clear-cut point of separation. As an instance: A late, pre-fraktur illuminated manuscript called "Queen Mary's Psalter" shows a misshapen serpent-monster with a woman's head, proffering apples to a seemingly reluctant Adam and Eve. Here, the downfall is inevitable, for three horrendous devils are prodding Adam and Eve into actual contact with the monster. The mere association of the words "Mary" and "Psalter" with the creature in the tree is incongruous, but the representation probably served its purpose, at that. The creatures here make one think of other monsters, partly mythological and wholly terrible, created by the perfervid imagination of Milton as denizens of the Nether World in Paradise Lost.

In 1760, Mary Sarah Titcomb created a crewelwork tapestry on linen, prominently featuring an apple tree with red and white fruit and black, green, and orange foliage. The serpent is twined about the trunk proffering an apple—presumably to Eve, although the undraped figures are identical. The design is filled out with three birds, two bees, a butterfly, and three animals. Hazarding a guess and ignoring zoology, one might suggest that these latter are a deer, a dog, and a goat. The deer and the goat stand in the shade of gigantic strawberry plants.

Marshall Davidson in The American Heritage History of Colonial Antiques shows a carved walnut "cooky board"—unidentified as to provenance—with the Adam, Eve, serpent, and tree motifs. The tree resembles a palm or a gigantic fern rather than an apple tree. He comments on the fondness of the Pennsylvania Germans for religious themes, and notes that many of the designs used in the 18th Century stem from the Middle Ages. While the piece is presented as American, it bears a marked resemblance to carved work in Hungarian folk art.

Samplers lent themselves well to pious admonitions to the young, and the Adam/Eve theme is not uncommon. There are some almost unbelievably accomplished pieces in private collections. It is a pity that they cannot be photographed for the appreciation of a wider audience, but there are two good reasons why some of them must remain unknown: the wishes of their owners, which are entitled to respect, and the sad fact that over the years they have faded into monochromatic tones so lacking in contrast
that without tampering photography is all but impossible.

Now and then—often enough that the collector would do well to keep everlastingly alert—a good piece comes to the market. Within the past year the writers acquired a very desirable piece at one of the larger flea markets in the Dutch Country—at a salon price, it is true, but it was there.

Helmuth Bossert in *Folk Art of Europe* pictures three charming German samplers, very similar to those produced in America at about the same time. In one of these, the only letters appearing are "A D" and "E F," the letters of each pair flanking the standing figures. The "A D" is obvious for "Adam"; the neophyte might need to be told that in Pennsylvania German "Eve" becomes "Efa."

Among all the media in which the theme appears, fraktur is perhaps the most interesting. Each artist represented the situation as he himself saw it, occasionally departing widely from the conventional representation of the two human figures beside the serpent-entwined tree. One of the most original in the experience of the writers is a small copybook title page almost certainly done by Georg Adam Roth, schoolmaster and master penman, in Hamilton Township (then Northampton, now Monroe County). Roth worked in the first decade of the 1800's, this piece being dated February 11, 1809. Adam and Eve are shown at the very edge of the page, the ruled borders of the piece cutting off half the body of each. The embarrassing problem of how to depict the undraped figures was thus avoided—art by default, one might say.

Among all the known pieces of fraktur with representations of Adam and Eve those owned by the Pennsylvania Folk Life Society, and for many years displayed at the time of the Folk Festival, are among the very finest. The collection of the Society was formed years ago, and while the separate pieces came from a number of sources, credit for their acquisition must be given Dr. Alfred L. Shoemaker, long-time director of the Society.

Fishermen are prone, it is said, to lament the 'big ones' that get away. In fraktur, one of the big ones to get away (from the writers) was a beautiful specimen in the possession of the late Levi Yoder at Silverdale, Pennsylvania. Mr. Yoder had a magnificent collection, so valuable that he kept it in a properly air- and moisture-conditioned bank vault. On his death, the collection in its entirety went to the Philadelphia Free Library, which has one of the best collections in existence. (Another collection of paramount importance is that of the Schwenkfelder Library and Museum at Pennsburg, Pennsylvania.) The piece under consideration here, artistically balanced by pomegranate-fruit trees, shows Adam and Eve with their bodies displaying the same moldings as those on the serpent. One speculates as to whether the artist was attempting to indicate that the act of contamination had taken place—that man, in the Fall, took on some semblance of the Evil One.

Not actually fraktur, but approaching it in nature, are two pieces, one of which is reproduced by Donald Shelley in *The Fraktur-Writings or Illuminated Manuscripts of the Pennsylvania Germans*. This piece is a sheet of embossed gilt paper with the Temptation as the central theme. Dr. Shelley notes that the crowded sheet contains some of the devices used by the prolific fraktur writer Friedrich Krebs, but does not make a positive attribution. The other piece, pictured by Carl Drepperd in *American Pioneer Arts and Artists*, is a facetious representation of one Christine Fiero, a Pennsylvania lady of French Huguenot extraction, coyly extending an apple to an unseen admirer. Mr. Drepperd gives the date of the work as 1770.

Still another specimen, by the well-known fraktur artist Friederich Speyer, is a broadside sheet pasted on the inside of the top lid of a Berks County dower chest. Adam and Eve are presented in the usual positions, but the base of the page contains the Biblical account set in the "old" German print. Dr. Shelley calls attention to this piece in his work mentioned above.

The question of how, in contemporary times, best to depict the Biblical figures in the Garden was faced recently by the accomplished lady widely known as the Quilting Queen of the Dutchland. Among the charming pat-
terns she designed and then executed, it seemed that she had just about exhausted the Pennsylvania Dutch folk motifs—with the exception of Adam and Eve. There was nothing to do about it, of course, but to supply the lack; and so, a few years back, while her admirers and supporters waited, she undertook the project. The quilt, when it was completed, delighted—and surprised—everyone. She simply could not bring herself to represent an unclothed man and woman on a bed quilt—so she concealed most of their persons behind a large pink flower which formed an integral part of the design! The quilt is now in a private collection, but there is probably no more talked-about piece of needlework—for its superb quilting, it should be noted, as well as for its unique design—in the Dutch Country.

The makers of 17th Century English delftware blue-dash chargers utilized a considerable variety of decorative motifs, many of them historical—but still more, Biblical. John Bedford, in Delftware, quotes a lecturer as saying that in his "time" he had seen 750 chargers, of which 170 represented Adam and Eve on either side of the tree around which the serpent was coiled. Today's collector is about as likely to find an Adam/Eve blue-dash charger as he is an apple from the tree in the Garden; long ago, pieces were acquired by the great museums about as fast as they became known. Many of them seem to have passed through the hands of Sotheby's, in London.

Not delftware but approaching the English charger in size is a "great" plate pictured by Erich Meyer-Heisig in Deutsche Volkskunst. He identifies it as of the lower Rhine, about 1750-1760. Adam and Eve are shown, partly clothed, one on each side of the tree. The design is a very cluttered one. Not only is there a serpent in the tree, there is another on the ground. Tree and sky are filled with unidentifiable creatures and objects. Addition-
ally, part of the story of the Fall is inscribed in script below the pictorial section—a cursive script which mixes German and Roman characters. Adding to the confusion—but also to the charm—are tulips and hearts not unlike those to be found on American graffito only a few years later. Of possible significance in that it may hark back to the ancient practice of sun worship is a rayed disc at upper left, in a sense “covering” all else on the platter. This interpretation of what may actually be a mere design element is offered as a suggestion only; it is all too easy to read into folk art, or any art, for that matter things which are not there.

There are still other representations. The Hungarian Ethnographical Museum owns a highly decorated pottery mug of the second half of the 19th Century, the outstanding point of which is an ultra-realistic serpent in high relief—almost in the round. Infrequently, an enameled blown clear glass bottle with the Adam and Eve motif is reported, the attribution being Russian. The familiar representation of tree, serpent, and human figures stands at the beginning of the celebrated New England Primer, with its accompanying doggerel:

In Adam's fall
We sinned all.

Iona Plath, in The Decorative Arts of Sweden, pictures an elaborately stitched wool and linen carriage cushion, now in Nordiska Museet in Stockholm but originally from Skane, near the southern extremity of the country. Adam and Eve hold fig-leaf branches. Adam is flanked by a lion and Eve by a reindeer. At the right of the composition, Eve is shown again, newly created from a rib of the sleeping Adam; at far left, an angel expels the pair from Paradise.

Of marked interest in Pennsylvania are the stockade-like gardens created by the itinerant woodcutter of the Cumberland Valley, Wilhelm Schimmel. All the pieces are separately carved, and are coated, like the more familiar eagles, parrots, and dogs of this accomplished craftsman, with heavy oil paint. The faces of Adam and Eve show the grim strength which characterizes most of Schimmel’s work. Milton Flower, writing in Antiques for October, 1943, says that Schimmel’s Garden of Eden pieces were counterparts of what Bavarian peasants had carved “for generations.”

A number of conclusions may be drawn from the whole matter, with no guarantee attached to any of them:

1. The serpent motif occurs widely, from prehistoric times, alone or in combination with other motifs.
2. Representations of early motifs appear to indicate a connection with the known practice of serpent worship.
3. Whether or not serpent worship as such was known to those who put Genesis into written form, there was an existing strong respect for the supposed power of the serpent.
4. In art, Adam and Eve were interesting principally as they related to the story of the Temptation and the Fall. They have not been reported in any other context.
5. Pictorial representations of Adam and Eve, as opposed to the serpent representations of Egypt, the East, and pre-Columbian America, appear to be peculiar to the Judaeo-Christian world.
6. In times when religious themes were popular in untutored art, the story of the Fall was a popular subject—a powerful object lesson.

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THE FOLK FESTIVAL SEMINARS:
Crafts and Customs of the Year

By MARTHA S. BEST

I.
The Crafts Seminar

The M.C. of the Crafts Program is Harry Haupt, the Village Blacksmith. No longer does he stand under the spreading chestnut tree shoeing horses. Instead he demonstrates ancient iron-tooling techniques from candle scones to miniature horse shoes.

The Candle-Maker

George Arold hung his home-made tapers on a carriage wheel to dry outside his tent.

He told us that the Pennsylvania Dutch housewife used beef or mutton tallow and perhaps some beeswax to make candles. She cast most candles in tin molds.

Professional chandlers in the towns dipped their candles in the same manner that Mr. Arold does. Thick wicks were a necessity for the larger candles to get a maximum amount of light. Candles were used sparingly because fats and waxes were needed for other purposes.

Presently candles hold their own, side by side with fluorescent lighting. They blend in naturally with religious decor for any church service.

The Broom-Maker

"Rows at the edge of the cornfield were reserved for raising broom corn," said Mrs. Helen Werley. On a rainy fall day, the seeds were scraped off with a curry comb. The Werleys cleaned enough at one time to make about one dozen brooms.

The trick is to know how to feed the straw until the broom takes its proper shape. The handles are inserted in a foot-operated lathe. A wire on a spool is fastened to the handle. As the handle is turned, the wire closes around the stalks. While the broom is in the vise, the jaws hold the stalk. Kermit Werley wears cuffs with metal plates over both hands as he forces a needle about seven inches long between the stalks to do the final sewing. The broom is trimmed and is ready to clean your house.

The Betty Lamp Maker

Mr. Harry Fisher’s demonstration showed how Betty Lamps were handcrafted in the same manner and using the same tools as those of a century and one half ago.

A Betty Lamp of this type was brought over by Captain John Carver of Mayflower fame. It is similar in design and principle with lamps found while excavating the buried cities in Asia and Europe, some dating as far back as 6000 B.C.

It was the type of lamp used in Solomon’s Temple. The lamp is mentioned in the Parable of the Ten Virgins—St. Matthew, Chapter 25, verses 1-13. It is also known as Aladdin’s Lamp and the Lamp of Knowledge.

Until 1800, this Betty Lamp (Schmutz-Amschel in Pennsylvania Dutch) was the only lighting device, other than candles. Peter Derr of Schaefferstown, Berks County, Pennsylvania made them until 1860.

The Pump-Maker

The overall length of the pump depended on the depth of the well. The most preferred wood to make a pump was oak. The pump Mr. William Merkey was making was twelve feet long.

To construct a pump completely took the pump-maker and his helper a week to hew, bore, assemble, and install. The holes were drilled with a hand-forged auger. Hot tallow sealed the joints of the two pieces. The swelling caused by water also helped to make a tight joint.

The corners of the upper section of the pump were trimmed with a drawknife to form an octagon. The lower section remained squared, because it would be in the well and not exposed. On top of the pump, a removable wooden cap was fitted to keep out dirt and to allow for priming. A dipper or tin cup was hung on a nail near the top of the pump.

Mr. Merkey will give the wood a coat of linseed oil, then paint it red, white, and blue. Some pumps have wooden handles which show wear from the grasp of the hand; this pump will have an iron, lion-tail handle.

The Basket-Maker

Familiar to most folks is the oval-shaped wash basket with a flat bottom. This is the kind of basket made by John Kline.

Willows for the baskets are usually cut in March and set into a pond. In April and May, they are stripped, the sprouts are cut off, and the willows are dried and stored. Whenever a basket is to be made, just enough willows are again soaked in water overnight. The initial step is to apply a splitter to each willow until there are four spirals. Repeating the process, each of the four spirals is split into three spirals.

One basketmaker said that his first basket seemed to have twenty corners. However, when he got used to weaving, he could do a decent job. Oh yes, you need a bench, a plane, a closure awl, and tools for boring holes.

Fred Bieber selected a young oak tree not over ten inches in diameter. He stored the logs in the spring cellar of his house so that they did not dry out. The log was cut in half lengthwise and then each half was quartered. The outer layer of the wood was used for weaving the basket while the inner core was used for the ribs, rims, and handles.

Mr. Bieber liked to show how he had split the log again by whipping it in a fork of a tree so that the split followed the grain of wood. To construct a melon-shaped
Crafts and Craftsmen of the Dutch Country, 1968 Seminar Group. Left to right: George W. Arold, Jr. (Candlemaker), Charles R. Messner (Tinsmith) Jay Thomas Stauffer ( Pewterer), Harry M. Haupt, Master of Ceremonies (Blacksmith), Martin E. Brubaker (Wood Turner), Richard W. Brooks (Gunsmith), and Joseph Messner (Lampmaker).

basket, two hoops of ribs are criss-crossed, the upper half of one hoop served as the handle.

When the weaving strips are finally about one-half inch wide, they are trimmed on a schnitzelbank (shaving bench). Strange as it may seem, the weaving is started at both ends, and then stopped when about two inches of space remains unwoven. The weaving is allowed to shrink and the middle of the basket is completed.1

The Pewterer

Tom Stauffer had just poured pewter into a porringer mold. There would be a great deal of polishing to do after the porringer came from the mold.

He continued to explain that pewter is actually tin and some harder metal to give it strength. If the harder metal is copper, the finished product has a warm sheen; if lead is added, it is lusterless.

Modern pewter is somewhat softer than brass or bronze. Because of its softness, extra patience and skill are needed to make the holloware. However, utensils made from it may have food served in it without fear of chemical action. Today much of the flatware is spun on a lathe instead of being cast, but casting methods are still essential for making handles, knobs, and hinges for heavy ornamental pieces.

There must have been dozens of designs of pewter spoons in Lancaster during colonial times according to the molds located there. The simplicity of casting spoons may have determined it. The bronze molds themselves were black, because they had been smoked so that the molten pewter would not adhere to them.

Among Mr. Stauffer's production of articles for everyday use are spoons, candlesticks, scones, scatter pins, and earrings.2


The Gunsmith

Mr. Richard Brooks takes about a month or six weeks to complete a rifle. He tries to get a barrel from an old gun but other times he has to start from the beginning. He has worked with guns most of his life. He is a retired airplane mechanic. His hobby of restoring and making rifles resulted from the armament work he did while in the Army Air Corps.

During the Revolutionary War, guns were produced in Lancaster shops. These Pennsylvania rifles were a superior firearm and were especially attractive as they were made of maple and had inlaid ornaments of brass which was engraved in the maker's own pattern.

Just because Daniel Boone used this kind of gun is no reason why Kentucky should claim it, is there?

The Funnel-Maker

Mr. Charles Messner's regular work is putting on roofs and spouting and making custom ducts for heating and air-conditioning firms.

During the Folk Festival he follows his hobby—that of making funnels. They are regular funnels with long handles and are used to make a Pennsylvania Dutch delicacy—funnel cakes.

(Funnel cakes are made by pouring a waffle-like batter through the funnel in a swirling motion into hot fat to form snail-like rings. It was a nine o'clock lunch for the farmer out on the fields.)

Mr. Messner said that the cooking utensils which are bought in hardware and department stores today were made by the tinsmith of yesteryear. His handwork includes tea kettles, coffee pots, nutmeg graters, four-, eight-, and eighteen-candle molds, wall scones, cooky and doughnut cutters. On display is a tool of a by-gone day, a three-foot long pair of shears that he called "toe nail clippers," which could cut 22 to 16 gauge metal.
CUSTOMS OF THE YEAR

The program, " Customs of the Year," emceed by Martha S. Best, might more fittingly be listed as " It Was Customary. " The title, " Customs of the Year," might restrict the discussion to activities centered about the holidays in the Gay Dutch Country. The participants on this program talked about customs whether they were observed because of the folk-belief involved or because the family's likes and dislikes determined it.

Christmas Customs

"There is a wealth of lore about the beliefs and activities pertaining to Christmas," explained Mrs. Helen Arndt as she invited the audience to come to the Christmas House. She described the hand-made decorations on the live spruce tree. She told about the red and green popcorn string and hung in profusion over the branches; the walnuts wrapped in tinfoil; the cornucopias filled with candy; the strands of schmirz (dried apple slices); the clam shells with hand-painted snow scenes; the apples, oranges, cookies, pretzels, and paper stars; the candy necklaces for wearing or eating; and the small wax candles clipped securely to the outer branches.

Although the Belnickel could not be at the Festival in person, he had left his suit in the Christmas House. And who is the Belnickel? He is not a kind, fat, red-suited Santa Claus, on the contrary, he wore a weird mask, a patched coat with a border of small bells and carried a buggy whip. The children looked forward to his coming (on Christmas Eve) with mixed emotions. He made his rounds alone with a bag of nuts and candy to reward or punish the children. He threw the good things on the floor. If Johnny had not brought in the firewood or if Susie had not dried the dishes as ordered, they were whipped around the legs before they were allowed to pick up their shares.

Mrs. Arndt also called attention to the Moravian-type religious "putz" on display. This putz is an elaborate miniature landscape telling the Christmas story. Although basically a nativity scene, it includes the appearance of the angel to Joseph, shepherds on the hillside, the Wise Men crossing the desert, and the flight into Egypt.

Cookies and Butter-Churning

Mrs. Evelyn Werley said that originality in cookie baking and in decorating knew no limits in rural Pennsylvania. Cookies were baked and stored several weeks before Christmas. Among cutout cookies, animal cookies predominated in number. Molasses was the most popular flavoring. As to varieties, there were sandtarts, A. P.'s, filled cookies, spice tongues, and honey cakes. Of course everyone agreed with Mrs. Werley that a liberal amount of butter was a must in cookie baking.

The churn used by Mrs. Werley was the barrel type with staves and hoops. She used about five quarts of heavy cream at a temperature of about 60 degrees. Within the barrel, wooden slats caused a great disturbance when the barrel was rotated. The churning lasted about one-half hour. The butter was removed and placed into a wooden bowl. The water was worked out of the butter by kneading it for about 5 minutes. It was sprinkled lightly with salt. After the butter was completely hard, a mold was dipped into cold water and then pressed on it.

Unsalted butter was applied to a burn to soothe it. If a girl decided to break up her courtship, she gave her boy friend a piece of butter bread when he called on her. That told him that their friendship had ended.

Home-Made Soap and Its Uses

"If you want to keep well, don't wash yourself or take a bath or even change clothing between Christmas and New Year. Even on New Year's Day it is bad luck to change to a clean shirt: to do so may cause boils," was an old folk-belief, said Mrs. Mabel Snyder. But she was quick to add that the Pennsylvania Dutch were and are clean, almost "crazy clean."

Mrs. Snyder cooked soap in an iron kettle by combining a bucket of water, four pounds of caustic soda, and fifteen pounds of fat. The soap was used to do the farm washing and to make stoppers. Stoppers, the models for today's suppositories, were made of soap whittled in the shape of a cone.

She also cooked rosin soap which had healing qualities. Her tar soap helped to arrest the spread of poison and to remove the odor from hands after working in the stables.

"Potato Candy" and "Moshey"

At this point, Mrs. Verna Brown brought us samples of a freshly-made batch of potato candy. The main ingredients of the recipe were powdered sugar and boiled potatoes. Peanut butter was added and the mixture was rolled out and shaped into eggs. In past years, this was always coated with bitter chocolate. To update it, a pastel shade of food coloring may be brushed on the roll instead of the chocolate.

This made us reminisce about moshey, a molasses candy sprinkled with crushed walnut kernels. It was cooled in miniature "party pans," three inches in diameter, with round scalloped edges. Could we ever forget taking our pennies to the country store to buy this?

Fastnacht (Shrove Tuesday) Customs

"Shrove Tuesday was called Fastnacht Day, because everyone ate a special doughnut which was baked on this day. The speciality had the name of "fastnacht,"" continued Mrs. Grace Zerbe.

The fastnachts Mrs. Zerbe made were rectangular in shape with a slit in the middle. Fastnachts must be dipping molasses before they are dipped into coffee or balsam tea.

In some farm families, the first three fastnachts were fed to the chickens, because they believed that the chickens would lay more eggs. The wheels of wagons were greased with the fat in which the fastnachts were fried, so that the harvest hauled home in those wagons would not be bothered with rats. If a garden spade was greased with the fastnacht lard, the vegetables would be protected from insects.

The last person to get up on Shrove Tuesday was the Fastnacht and was teased the entire day by the other members of his family.

Bread from the Outdoor Bake-Oven

Mrs. Zerbe's co-workers were Mrs. Anna Henry and her group of farm women who were baking rye and white bread in the Folk-life Society's outdoor bake oven.

"For complete historical descriptions of early Pennsylvania Christmas customs, see Alfred L. Shoemaker (ed.), Christmas in Pennsylvania: A Folk-Cultural Study (Lancaster, Pennsylvania: Pennsylvania Folk-life Society, 1959)."
Mrs. Henry gave us these beliefs concerning bread: (1) Bread baked on Ascension Day will not become moldy, (2) If you lay a loaf of bread upside down on the table, the angels in heaven will weep, (3) If anyone has drowned and the body cannot be found, throw a loaf of bread into the water. The loaf will remain motionless over the spot where the corpse lies.

Decorating Easter Eggs

This gave Barbara Breininger an opportunity to talk about her hobby of decorating Easter eggs. Mrs. Bomberger said that the traditional way to color eggs was to boil them in onion skins. Figures were traced upon the shells of the raw eggs with the end of a tallow candle; this covered the part of the shell which was to remain white.

But her pride and joy were the scratch-carved eggs. With a stylus, she scratched through the dye to the natural white of the shell. Almost miraculously, tulips, hearts, and disbeliefs appeared on the shells. She showed us a scratch-carved egg passed down through several generations of her family. It was sky-blue with a white cross and the inscription, "To Thy Cross I cling".

In the same booth were jeweled eggs decorated by Mrs. Joann Eby. You understood what was meant by beauty in bouquinage as you admired the delicate designs on these eggs.5

Applebutter-Boiling, an Autumn Task

Preparing food for winter led us to question Mrs. Marie George about applebutter making. She said that this process lasted two days. Many hands were needed to pare the apples and cut them into slices the first day.

On the second day, about ten gallons of cider were poured into a black cauldron which hung above a roaring fire. The cider was boiled down to one-half its quantity, and stirrings, with the long wooden paddle, went on simultaneously for at least six hours. About five pounds of sugar, cloves, and cinnamon were added at the last minute.

Mrs. George’s group prefers to use only sour apples, but in Blue Hills and Shoo Fly Pie by Ann Hark, they had “six bucketfuls of apples—four of sweet and two of sour ones—plus eighteen pounds of sugar, more than thirty gallons of cider and two bucketfuls of water”. The yield was forty quarts or more. Earthen crocks or glass jars were all washed for their spicy contents.

A Pennsylvania Dutchman knows that lättwaesch (applebutter) and schmierkees (cottage cheese) go together better than Bonnie and Clyde or His and Her towels. Rye bread is at its best when it is spread with applebutter and topped with cottage cheese.

Ascension Day Customs

We were aware of the religious significance of Ascension Day. No one sewed on Ascension Day for fear of being struck by lightning.

Mrs. Barbara Breininger stated that if you go away on Ascension Day, the bees will not swarm during that year. She continued with other bee lore: If any member of the family is addicted to swearing, the bees will not work and will sting readily. Shake a tree on Palm Sunday and when the bees swarm, they will settle on that tree.

A piece of beeswax was kept in the sewing basket. Mending thread was drawn across the wax. It was used to rub bureau drawer runners, to clean irons, and to wax furniture.

Mrs. Breininger distributed recipes for honey cookies.

Drying Fruits and Vegetables

What other chores did the Pennsylvania Dutch housewife have? As she was concerned first, last, and always with the well-being of her family, she spent a great deal of time preparing large quantities of food.

Mrs. Beulah Diehl knew about various methods of drying fruits and vegetables. Some were dried by placing them in shallow pans, covering them with a clean cloth and placing them in the sun. Others were dried in the outdoor bakeoven after bread had been baked in the oven.

But Mrs. Diehl prefers to dry fruits and vegetables in a dryhouse. The dryhouse she uses at the Festival is about four and one-half feet square and five and one-half feet high. Inside the building is a small stove complete with stovepipe. A wood fire is started in the stove before the food is put on the trays. There are three trays about three inches deep on two sides of the dryhouse.

Mrs. Diehl’s favorite dried foods are sliced apples (schneits), corn, and green string beans. String beans cooked with ham or schneits un gepp (sliced apples and dumpings) will be good eating during the cold winter days ahead.

Chaff Bags and Rope Beds

Mrs. Clara Raunzahn invited everyone to take a nap on the chaff bag on her rope bed. The chaff bag (schpay sack), an oversized pillow made of stiff cloth called ticking, was filled with cut straw. To prepare the straw, usually it was cut on a schneid-bank (straw bench) into one or two-inch lengths.

As a counterpart of today’s mattress, it was refilled at each buzzing (housecleaning) about twice a year. It was put on the 19th Century rope bed which had no springs. Rope webbing was woven around pegs on each side of the bed.

As the bag was real full, children had fun trying to stay in bed. You had to be on speaking terms with your bed partner and sleep close together in the middle of the bed or else you rolled off the floor.

Chicken Cole

It wasn’t easy to persuade Mrs. Daisy Scheler to take time out from dressing chickens. In her tent, she demonstrated decapitating the bird with the ax on the chopping block. Next she dipped the bird in hot water and plucked the feathers. She sang off the pin-feathers, cut the bird lengthwise and removed the inside organs.

The head that was cut off might be rubbed against a wart and then buried. As the head decomposed the wart was supposed to disappear.

Mrs. Scheler recalled that chicken was always served when the minister came to dinner. After such a meal, two of the guests would take a wishbone and break it. The one ending up with the longer end would outlive the other person. This longer end was called the shovel or spade end; so the lucky person had the tool with which to bury his friend.

The Mash Party

“Mush was a staple food found on every table,” said Mrs. Carrie Lambert as she was handing out bite-sizes of the mush she was frying. On the program, she continued,
"Our mush is so good, because the corn was roasted in ovens before grinding it."

The ways to serve mush: hot boiled mush with cold milk, for supper; cold mush with hot milk, for breakfast; and fried mush topped with molasses, anytime.

Of course there were "mush parties," evenings of food and fun. Mrs. Lambert picked up her harmonica and led the audience in "Home, Sweet Home," the way she did at some of these parties.

Barring Out the Teacher

The teachers were barred out annually either on Shrove Tuesday or Christmas according to Mr. Robert Hoppes. As no one wanted to be the last out of bed on Shrove Tuesday, everyone was ready for school at an early hour. Thus the children headed for school before daybreak in order to lock out the teacher and have him declare a holiday.

A day or two before Christmas, it was the custom for the pupils to lock the door and bolt the shutters of the schoolhouse. To have the doors reopened, the teacher was obliged to bring a basketful of candy, fancy cookies and apples and distribute them among his pupils as a peace offering.

Sometimes a teacher refused to meet their terms, because his meager income could not tolerate such a treat. For this reason when a certain teacher arrived and found the door barred, he decided to allow the pupils to remain in the building as long as they wished. He took fence rails and propped them against the doors and windows. The pupils were his prisoners until late in the afternoon.

Mr. Hoppes can remember the potbelly stove in the middle of the schoolroom and the rows of shelves in the back of the room on which were placed the lunch baskets. Then there was a bucket for drinking water with a dipper. The blackboard raised about two feet from the floor covered the lower half of the front wall. Everyone wrote on slates and erased the work with a wet sponge. Then at the end of the year, there was this rhyme:

No more lessons,
No more books,
No more teacher's sassy looks.


Customs of the Year Seminar, 1968. Front row, left to right: Robert R. Hoppes (School Lore), Martha Best (Master of Ceremonies), Barbara BREININGER (Bee Lore); Barbara Bomberger (Decorated Eggs); second row: Clara Rauszahn (Chaffing), Grace Zerbe (Bread), Beulah Diehl (Dry House), Vera C. Brown (Potato Candy), Mabel L. Snyder (Soap), Daisy L. Sechter (Chicken Lore); third row: Evelyn M. Werley (Butter), Marie George (Applebutter), and Helen Arndt (Christmas House).
What to Read
On the AMISH

By DON YODER

The Amish have attracted the attention of the entire nation. So much attention have they attracted that for the outsider and the tourist, the Amishman has become the very symbol of Pennsylvania, "Mr. Pennsylvania" to be exact. Pennsylvania used to be the Quaker State—to the nation it is now the "Amish State." Actually only a small fraction of the entire Pennsylvania German or "Pennsylvania Dutch" culture is Amish, but the Amishman now symbolizes the culture.

Apart from the obvious and growing tourist interest in the Amishman and his nonconforming way of life, the scholars of various disciplines in the universities have found Amish life valuable to study. Small communities, isolated from the outside world by various self-imposed barriers, make select laboratories for anthropological, sociological, psychological and other investigations. Much significant scientific work has been done on the Amish way of life, resulting in many doctoral dissertations, many monographs, many articles published in scholarly periodicals.

The interest in the Amish is so great, and the bibliography about them so complex for the beginner who wants to read about the Amish, that we have felt it necessary to issue this short, selected bibliography. We trust that it will be useful to high school, college, and university students, as well as to general readers, who need a short reading list on Amish life.

The largest and most useful bibliography on the Amish thus far is John A. Hostetler's *Annotated Bibliography on the Amish* (Scottdale, Pennsylvania: Mennonite Publishing House, 1951), which takes us to 1951 and includes books, articles, dissertations, magazine and some newspaper articles. This work is at present being brought up to date by Professor Hostetler and Mrs. Mabel Hunsberger, a graduate student at the University of Pennsylvania. I am indebted to both for access to the printed checklist and the unpublished additions for many items in this selected reading list.

**General Introduction to Amish Life**

The best single introduction to the Amish and the meaning of their life is John A. Hostetler's *Amish Society* (Baltimore: Johns Hopkins Press, 1968), 369 pp., which deals with the Amish "charter" or system of beliefs and values which holds the Amish community together, and is frank about the tensions which exist within this community. John Hostetler's work on the Amish is doubly authoritative in that he himself, a Ph.D. now holding a joint appointment in the Department of Sociology and the Department of Anthropology at Temple University in Philadelphia, grew up within the Old Order Amish community of the Kishacoquillas or Big Valley in Mifflin County, Pennsylvania. He knows "plain" life from inside, and analyzes it objectively with the tools of the sociologist and the anthropologist. His own bibliography—what he himself has written on the Amish and their problems—is extensive, and we will be citing additional works by him under our several topics below.


Of course the Amish are now spread over many areas of the United States apart from the original Pennsylvania settlements. Valuable as descriptive treatments of Amish life in particular geographical settings are (1) Calvin G. Buchman, *The Old Order Amish of Lancaster County* (Norristown, Pennsylvania, 1942, 1960), published as Volumes 44 and 60 of the *Proceedings of the Pennsylvania German Society*; (2) William I. Schneider, *Our Amish Neighbors* (Chicago: University of Chicago Press, 1962), which deals sympathetically with the Ohio Amish and their problems; and (3) Melvin Gingerich, *The Menonites of Iowa* (Iowa City, Iowa: The State Historical Society of Iowa, 1939), which contains several chapters on the Amish and their Iowa settlements.

Finally, despite the fact that the Amish church vetoes photographs as "graven images," there is an excellent photographic treatment of the Amish by Charles S. Rice and John B. Shenk, *Meet the Amish: A Pictorial Study of the Amish People* (New Brunswick, New Jersey: Rutgers University Press, 1947), with 21 pages of text and 96 pages of superb and informative photographs by Charles S. Rice, focused on Lancaster County, Pennsylvania.


For general reading on specific topics in Amish life and culture, there is no better source to direct our readers to than the massive four-volume work, *The Mennonite Encyclop...*
The Amish Religion and its Leadership

For the organizational aspects of Amish religion, districts, bishops, ministry, preaching, worship and other subjects, see The Mennonite Encyclopedia. Most of the larger articles on these subjects include Amish materials in the larger Anabaptist-Mennonite framework. For example, the articles on "Avoidance," "Ban," and "Excommunication" describe fully the Amish practice of Meidung and its relation to related practices in other Mennonite and Christian groups. The encyclopedia is also the place for materials which will sort out for the reader the different sub-sects in the Amish world—the various types of Old Order Amish, the Church or Beachy Amish, the Amish-Mennonites, and others.

For the Amish ministry, there are a great many articles available in the bound volumes of The Mennonite Quarterly Review, which was begun in 1927 at Goshen College, Goshen, Indiana, and covers Amish as well as Mennonite life and history. For examples, see H. S. Bender, "Some Early Amish Mennonite Disciplines," VIII (1934), 90-98; and John Umble, "Amish Ordination Charges," XIII (1939), 253-256.


For a listing of Amish devotional materials, prayer books, etc., see Harold S. Bender, Two Centuries of American Mennonite Literature, 1727-1928 (Goshen, Indiana: The Mennonite Historical Society, 1929); for their analysis, see Robert Friedmann, Mennonite Piety Through the Centuries: Its Genesis and Its Literature (Goshen, Indiana: The Mennonite Historical Society, 1949).


The Amishman and the State

Two of the key points of tension between the nonconforming Amishman and the outside world, especially the state, are his relation to war and his relation to public education. For a lengthy and helpful introduction to the Amishman's reasons for "being different," see "Nonconformity" in the Mennonite Encyclopedia.

The Amishman, like many of the other sectarianists in the Anabaptist tradition, is a pacifist, refusing to serve in the armies of the state. Until the Civilian Public Service Act of 1940 Amishmen, like some Quakers and others who conscientiously scrupled against military service, were arrested and often manhandled by the state. Since that date,
The Amish have captured the imagination of novelist and playwright as well as the scholar. From Broadway to Kutztown Amish plays and musicals abound. Our illustration is from Brad Smoker's musical on Amish life, "Men of One Master," given daily at the Folk Festival.

Conscientious objectors can go into alternate service. For the Amish part in such service, see David Wagler and Roman Raber, editors and compilers, *The Story of the Amish in Civilian Public Service* (Boonsboro, Maryland, 1945), 140 pp., and Melvin Gingerich, *Service for Peace: A History of Mennonite Civilian Public Service* (Akron, Pennsylvania, 1949). See also the long articles on "Nonresistance" and "Anabaptist-Mennonite Attitude Toward State," in the *Mennonite Encyclopedia*.

The Amish "school question," as it is called in several states, has created a large literature, some of the most valuable of which are the printed legal briefs of Amish testimony before the courts when the school question has been discussed. These volumes are extensive, but not widely available. For the Amish school itself, see Vincent R. Tortora, "The Amish in Their One-Room Schoolhouses," *Pennsylvania Folklore*, XI (Fall 1960), 42-46. For an analysis of the school problem outside Pennsylvania, see Franklin H. Littell, "The State of Iowa Versus the Amish," *Christian Century*, February 23, 1966, 234-235; and Donald A. Erickson, "The Plain People vs. the Common Schools," *Saturday Review*, November 19, 1966, 85-87, 102-103; and *Public Control for Non-Public Schools* (University of Chicago Press, 1969). In addition there have been over a dozen Ph.D. and M.A. dissertations at various universities on the educational problems faced by the Amish communities. We will be listing these in a separate article.

Amish autobiography is relatively scarce, but it is necessary to give us insight into the personal problems faced by the member of the nonconforming sect, separated by costume, language, and other "hedges" from the surrounding culture. Two of the best thus far are: Sanford C. Yoder, "My Amish Boyhood," in *The Palimpsest*, XXXIX, 109-144; and C. Henry Smith, *The Education of a Mennonite Country Boy* (Newton, Kansas, 1962). We need more of this sort of personal documentation by persons who have experienced life as Amishmen.

### Amish Language Patterns

The Amish are today what the rest of the Pennsylvania Germans were in the 19th Century—trilingual, i.e., they use Pennsylvania German dialect, English, and Pennsylvania High German, or rather that version of it that has been called "Amish High German." The dialect they use as common medium of conversation at home and among themselves, English they use at market and to outsiders, and their church services are held in High German, modified by dialect pronunciation. In some cases, too, they still write in High German—family and church letters, tracts, devotional materials.


The Amish have two periodicals which reflect their language patterns, the weekly newspaper known as *The Budget*, published at Sugarcreek, Ohio, since 1890; and a semi-monthly in English and German, *the Herald der Wahrheit*, founded in 1912 and published at Kalona, Iowa. The
German sections of the latter are particularly valuable as examples of functional High German as used among the Amish, with obvious modifications caused by the fact that their mother tongue is Pennsylvania German dialect rather than literary or standard High German. An analysis of the Amish newspaper appears in Harvey Yoder, "The Budget of Sugarcreek, Ohio, 1890-1920," Memnonite Quarterly Review, XL (January 1966), 27-47. The Pathway Publishing Corporation, Aylmer, Ontario, founded by Old Order Amish families in 1967 publishes Family Life and The Blackboard Bulletin (a periodical for school teachers).

One aspect of Amish language that has been well researched is Amish nicknames. Because Amish family names are limited and Amish families are large, in Amish communities it is necessary to differentiate the many John Yoder or Levi Miller's by attaching nicknames, which sometimes are even applied to the nicknamed person's wife and children. Two such studies are Maurice A. Mook, "Amish Nicknames," Pennsylvania Folklife, XVII:4 (Summer 1968), 20-23; and Lester O. Troyer, "Amish Nicknames of Holmes County, Ohio," ibid., 24.

The Amish Community and the Amish Family

Community and Family are closely linked, interlocked actually, in Amish life. Secular insurance as well as social security are taboo, forbidden the Amishman, who takes care of his own family's problems of illness and old age. If his barn burns, the whole community comes together to rebuild it. See the article by Vincent R. Tortora, "Amish Barn Raisings," Pennsylvania Folklife, XII:3 (Fall 1961), 14-19; also the articles in the Memnonite Encyclopedia: "Amish Aid Plans," "Amish Aid Society," and "Amish Mutual Fire Insurance Associations."

On the way in which an Amish family works from the inside, the best article-length introduction is John H. Hostetler, "Amish Family Life: A Sociologist's Analysis," Pennsylvania Folklife, XII:3 (Fall 1961), 28-39.

The interrelationship of the individual, the family, and the community is well illustrated in the so-called rites of passage. On marriage, for example, see Vincent R. Tortora, "The Courtship and Wedding Practices of the Old Order Amish," Pennsylvania Folklife, IX:2 (Spring 1958), 12-21; William L. Schreiber, "Amish Wedding Days," Journal of American Folklore, LXXIII (January-March 1960), 12-17; and, for general historical perspectives, the long article on "Marriage" in the Memnonite Encyclopedia.


Amish Folk Music

With the national upswing of interest in American folk music, the Amish also have been discovered as the singers of some of the oldest continuously sung folk tunes in America. These are the traditional hymn tunes, the so-called "slow tunes," which accompany the printed texts of the archaic Swiss-German hymns of the Amish hymnal, the Ausbund, which is actually the oldest Protestant hymnal still in continuous use anywhere in the world. The earliest known edition is dated 1564 and it is still in print.

The Amish tunes were discovered to have relations to both Gregorian chant of the Middle Ages and medieval and 16th and 17th Century folksong tunes. For the tunes themselves, see Joseph W. Yoder, Amische Lieder (Huntington, Pennsylvania: Yoder Publishing Company, 1942). This was the first collection of printed transcriptions of the principal hymn tunes sung by the Old Order Amish, recorded from actual singing in the Kishacoquillas Valley in Central Pennsylvania. The volume deals with "slow tunes" (langsane Weisen) and "fast tunes" (starke Weisen) which accompany some of the hymns of the young people at their "Amish Singings" (for which see the Memnonite Encyclopedia). For backgrounds, see the articles on "Ausbund," "Chorister," "Church Music," "Hymnology," and "Tunes," in the Memnonite Encyclopedia.

Actual recordings of Amish singing are extremely scarce. The most important is still the Library of Congress disk of Amish slow tunes recorded by John Lomax and John Umble in 1942, which has been in and out of print since then. It was issued by the Archive of American Folksong, Library of Congress, Washington, D. C.


The Amishman in Fiction

Some insights into Amish life can be gained from the many fictional treatments that have appeared. The most popular novel about the Amish is Joseph W. Yoder's Rosanna of the Amish (Huntingdon, Pennsylvania: Yoder Publishing Company, 1940), 319 pp. Joseph Warren Yoder (1872-1956), like John Hostetler, was a product of the Old Order Amish community of Big Valley in Mifflin County, Pennsylvania, and this book, more biography than fiction, tells the story of how his mother, a Roman Catholic Irish girl, adopted into an Amish household, joined the Amish church and produced a distinguished Amish family. It is a charming story, if naïvely told, and the reviews noted its sympathetic approach to Amish life. It is especially good for its portrayal of Amish weddings and other social functions and customs. The author later wrote Rosanna's Boys: A Sequel to Rosanna of the Amish (Huntingdon, Pennsylvania: Yoder Publishing Company, 1948), 235 pp.

One of the earliest novels to use Amish characters is Helen Reimensnyder Martin, Sabina: A Story of the Amish (New York: The Century Company, 1905), 235 pp. It followed upon Mrs. Martin's pioneer Pennsylvania Dutch novel, Tittle a Memnonite Maid (New York, 1904), which
"Prayer Caps" or "Coverings" are worn by Amish girls as well as married women. They are part of ancient peasant costume but are justified by citations from St. Paul as symbols of female subjection to the male.

caused such a furor among touchy ethnically-oriented Pennsylvania Germans who were at that time afraid to laugh at the foibles and faults of the Dutch which Mrs. Martin so generously portrayed. It uses something of the same literary scheme as Tillie, confronting an unspoiled Amish person with someone from completely outside the Amish world. This theme was also used in the later play, Gertie Goes Plain, which tells the story of a Brooklynite, stranded on a bus trip in Lancaster County, who joins the Amish community. It is interesting to note that the earliest Quaker novels of the 19th Century used the same formula—contrasting Quaker ideals and life with "worldly" practices through personal confrontation of Quaker and non-Quaker characters.

Since the Amish are scattered in many settlements in the United States and Canada, some of the fiction dealing with Amish themes has its setting in areas outside Pennsylvania. One of the earliest of these is the rare Canadian novel by Clyde Smith, The Amishman (Toronto: William Briggs, 1912), 132 pp., the original dust jacket of which tells us that "This is the first story by a Canadian writer dealing with the trek of the Pennsylvania Germans into Ontario. It racy describes the dress, customs, and beliefs of the Amish, an interesting sect of Mennonites who are among Canada's best settlers. Incidentally the story touches upon such problems as Non-resistance, War, Bi-lingual schools and the Home of the Retired Farmer." For an analysis of the contents, see Alfred L. Shoemaker, "The Amishman," The Pennsylvania Dutchman, V:5 (September 1953), 2. A second such novel is Ruth Linnerger Dobson, Straw in the Wind (New York: Dodd, Mead and Company, 1937), 226 pp., which deals, somewhat harshly, with the Indiana Amish.

Company, 1953); and Ruth Helm, Wonderful Good Neighbors (Philadelphia: Lippincott, 1956), 185 pp. Most of these volumes are beautifully illustrated and give an attractive and human picture of Amish life.

The Amishman on the stage is also important. We have mentioned Gertie Goes Plain. Patterson Greene's popular _Papa Is All: A Comedy in Three Acts_ (New York: Samuel French, 1942), given widely throughout Pennsylvania, deals with the Amish but with Mennonites, but it is often given in Amish dress. For the play, Wonderful Good, see _The Dutchman_ , June 1952. Recently the Lancaster County Mennonites have begun to put on a musical in the summers entitled _Strangers at the Mill_ , which is basically a defense of the positive values in the "plain" (including Amish) way of life. The trend in Amish-oriented plays is toward the musical at present, since the smash hit _Plain and Fancy_ (1955) by Joseph Stein and Will Glickman. Finally, Brad Smoker's _Men of One Master_ is a musical dealing with Amish life and history; it premiered at the Pennsylvania Dutch Folk Festival in 1965 and has been a key performance, afternoon and evening, at each succeeding festival.

For perspective on these literary themes, see the lengthy article in the _Mennonite Encyclopedia on "Mennonites in Literature," especially the materials dealing with the United States and Canada, III, 372-374.

### The Amishman in Art

The Amishman is a popular subject for American artists. _Pennsylvania Folklife_ has been especially interested in presenting the ways in which contemporary artists have seen the Amish, from William Gropper's hawk-like, gothic faces to Constantine Kermes' icon portraits in their Byzantine frames.


For the work of Constantine Kermes, Greek icon-painter who has adopted the Amish as one of his principal subjects, see "Amish Album," _Pennsylvania Folklife_ , XV:4 (Summer 1966), 2-5. Kermes' Amishman is a believable human being, with roots deep in rural life, but beset with temptations and problems forced upon him by the "world" outside.

### Medical Aspects of the Amish

There are two areas in which medical research has found the Amish interesting.

The first of these is the fact that the Amish, like the rest of the Pennsylvania Germans, have been known to be believers in powwowing or Braucherei, the occult folk medicine or magico-religious healing which used prayers and charms in the attempt to heal the illnesses of man and beast. For powwowing itself, see Don Yoder, "Twenty Questions on Powwowing," _Pennsylvania Folklife_ , XV:4 (Summer 1966), 38-40. On Amish attitudes toward medicine in general, including powwowing, see John A. Hostetler, "Folk and Scientific Medicine in Amish Society," _Human Organization_ , XXII:4 (Winter 1963-1964), 269-275; also the extensive study by Janice A. Egeland, "Beliefs and Behavior as Related to Illness: A Community Case Study of the Old Order Amish," Unpublished Ph.D. Dissertation, 2 Volumes, Yale University, New Haven, Connecticut.

The second area where medical science finds the Amish of importance is in genetic studies. Isolated and closely intermarried, the Old Order Amish provide science with a closely controlled group for the study of hereditary disease. There have been articles on these medical problems in such journals as the _American Journal of Human Genetics_ (1958, 1965), _Annals of Internal Medicine_ (1963), and _Neurology_ (1967), and doctoral dissertations at the University of Michigan and Johns Hopkins University. A summary of this type of research is included in John A. Hostetler and Victor McKusick, "Generic Studies of the Amish: A Summary and Bibliography," _Mennonite Quarterly Review_ , XXXIX (July 1965), 223-226.

Out of this medical research into Amish communities there has come a valuable historical byproduct which historians and genealogists will welcome—Amish genealogies have been gathered and the names and vital statistics of individual members of Amish families computerized and indexed. The first published results of this great index of Amish families is Harold E. Cross, _Ohio Amish Genealogy: Holmes County and Vicinity_ (Baltimore, Maryland: Johns Hopkins University School of Medicine, 1967), 160 pp. For a description of the Amish genealogy project, plus the definitive list of Amish genealogies in print, see John A. Hostetler and Beulah S. Hostetler, _Amish Genealogy: A Progress Report,"_ scheduled for publication in Pennsylvania Folklife in the Fall of 1969.

### The Journalist and the Amishman

Finally we come to journalistic treatments of the Amish, usually subsumed in the larger context of the Pennsylvania Dutch culture. There have been many of these in national magazines. These are of course written for popular dissemination, they are not documented, but some of them are recommended as general introductions for some insights of their authors as well as for the superb photography which usually accompanies them.


We will close by recommending the best of all journalistic descriptions of Amish as well as of Pennsylvania German life. This is the book by Phebe Earle Gibbons, _Pennsylvania Dutch,"_ and _Other Essays_ (Philadelphia: J. B. Lippincott and Company, 1872), several chapters of which appeared originally in national magazines. Now nearly a century old, these charming and perceptive essays on Pennsylvania Dutch life and religion were from the pen of a Philadelphia Quakeress who for many years lived among the "Plain Dutch" in Lancaster County. In fact Phebe Earle Gibbons "discovered" the Amishman for post-Civil War America, decades before he was discovered in the 20th Century by the journalist, the artist, the tourist, and the scholar.
In the American Heritage Cookbook, where Archie Robertson speaks of Pennsylvania Dutch Cooking as "the most enduring American regional cuisine" he also says, "They have quite a way with common things." Undoubtedly he is thinking of the philosophy that permeates their way of life: use what you have. This philosophy influences their soup cookery just as much as their baking and canning.

One of the great stand-bys of Pennsylvania Dutch cookery is the soup meal. Among the Dutch soups are served as the main part of a meal, not as its first course. While Campbells take pleasure in telling housewives which soups to mix, Americans are buying more and more canned soups. But the Pennsylvania Dutch are still reluctant to forego the pleasures of homemade soup. Church Women and Fire Company Auxiliaries still hold soup suppers.

Even though the Pennsylvania Dutch claim to be the creators of American pies, they do not boast of inventing soups, for cooks have been boiling soups since the 12th Century. The word "soup" is derived from "sop," a 12th Century custom of dipping hunks of bread into broth. Suddenly, as the goodness of the broth was realized, the meat broth was served separately and called soup. Soon friars in monasteries turned soup-making into an art, but public eating places in Paris didn't have soups until 1765 when one owner served only soups. His was the first eating establishment to be named "restaurant." In America the soup craze took hold shortly thereafter. In Boston, "Julien" served such good soups that he was known as the Prince of Soups.

In Pennsylvania, for these people with their homespun way of life, soups became a mainstay. Knowing the value and flavor of meat broth, primitive cooks recognized the opportunity. They put in bits of meat and vegetables, whatever they had on hand. The iron kettle of soup, hanging in the open hearth, boiled all day. Generations later the soup simmered for hours on the back of the woodburn-
ing stove. Currently the romantic open hearth cookery of soup has been revived in luxurious country-style homes but the use of wood-burning ranges is definitely passe.

How are the Pennsylvania Dutch soups made? Let me quote from a Moravian Cookbook (Lancaster, 1910). "The herbs most in favor for soups are parsley, sage, mint, bay leaves, sweet marjoram, and thyme; onions and garlic in small quantities. Fresh, lean, uncooked meats are best. In making soups of fresh meat always put it on in cold water. As the water boils away add more from the teakettle. A quart of water to a pound of meat is a proper proportion. Cook the meat the day before using; remove all the scum. When cold skim off the fat. The meat should be cooked slowly and long to extract all the juices." That is descriptive of the stock-base soups. These include the noodle soup and the rice soup that is made with either a beef, veal, or fowl base. Bean soup is made with beef or ham broth. Among the Pennsylvania Dutch the Chicken Corn Soup and the Bean with Ham Soup are the two most popular.

CHICKEN CORN SOUP
(serves 8)

| 1 4-pound stewing chicken, cut up | 2 cups fresh or frozen corn, cut up |
| 2 teaspoons salt | 1 tablespoon chopped parsley |
| 1/2 teaspoon pepper | 2 hard-cooked eggs, chopped |
| 1/2 teaspoon saffron | 2 cups noodles |

In a large stewing kettle, cover the cut-up chicken with 3 quarts water. Add the salt, pepper and saffron. Stew until tender. Remove chicken from stock and set aside the breast and legs for future salad or pie. (You can reserve 1 cup of stock also, if you wish). Bone the rest of the chicken, cut into small pieces, and return to stock to chill thoroughly. Before reheating, skim off most of the fat from the top. Add noodles and corn to boiling broth and cook 15 minutes longer. Add the parsley and chopped eggs before serving.

BEAN SOUP WITH HAM
(serves 8)

| 1 pound dried pea beans | 1/2 teaspoon pepper |
| 1 ham bone (left from baked ham) | 4 potatoes, diced |
| 1/2 teaspoon salt | 1/4 cup onion, chopped |
| 1 cup leftover ham pieces | 2 tablespoons parsley |

This one utilizes the ham bone and ham.

Soak the beans in water overnight. In the morning, drain. Cook the ham and beans for several hours in two quarts water. When the beans are nearly soft, add the rest of the ingredients. Simmer until the potatoes are soft.

Fresh seafoods have always been available in most of the Eastern Pennsylvania cities but there are not as many soups made from these—only oyster, snapper, and clam (combined with either potatoes or corn). There are no combinations of fish used as in New England's Fish Chowder or Southern Gumbo. Even though they drink sassafras tea Pennsylvanians do not use file which is made from sassafras leaves and important to Gumbo soups.

The absence of delicate soups in noticeable. These industrious folk would not be satisfied with consomme or bouillon. Their vegetable soup has so little broth that it can almost be called stew. If a Pennsylvania Dutch person were served canned Chicken Noodle Soup, it is likely he would say, "Why can't we have soup with something in it?" Copious amounts of meat and vegetables are used but even then various thickeners are added, such as, dumplings, knepp, dough balls, rice, and butter balls. The milk soups are garnished with bread cubes, crackers, pretzels or popcorn.

Pennsylvania Dutch soups can be separated into the two categories of milk soups or soups with a meat-stock base. The milk or cream soups are: celery, tomato, asparagus, salsify, corn, vegetable, potato, green pea, and milk.
rivvel soup (often called the poor man’s soup). The stock soups are: veal, mock turtle (calf’s head), pepperpot, vegetable, split pea, bean, chicken corn, rice, and noodle. From shellfish: oyster, clam, and snapper soups. Just as this regional cookery has much variety in its ways of serving potatoes, there are also various potato soups. They are made with mashed potatoes, riced, and cubed potatoes. There is the special favorite flavor of browned flour added to potato soup, which recipe follows. The recipe for Milk Rivvel Soup is given too, since it is unusual and yet traditional, a soup that many Dutchmen remember with nostalgia. The rivvels in this latter soup are also used as thickeners for other soups.

**BROWN FLOUR POTATO SOUP**

*(serves 6)*

Brown flour soup has a flavor all its own, well worth your trying. Flour is browned with butter in a heavy skillet until almost burnt. The browner the flour, the better the flavor.

- 4 large potatoes
- 1 onion, chopped fine
- 1 quart milk
- 4 tablespoons flour

Dice the peeled potatoes and cook with onion in salted water until tender. Add the milk. Brown the flour in melted butter in a heavy frying pan, stirring constantly until well browned. Bring the potatoes and milk to a boil, then stir in the browned flour and boil a few minutes until it thickens. Season to taste. Lastly, add the chopped hard-cooked egg.

**MILK RIVVEL SOUP**

*(serves 4)*

- 1 quart milk
- 2 tablespoons butter
- 1/2 teaspoon salt
- 1 egg, well beaten
- pepper to taste

Heat milk in a 2-quad saucepan with butter, salt and pepper. Rub through the hands a little at a time, to form and drop small rivvels into the hot milk. Turn heat to low and simmer for 5 minutes.

As a part of the soup story, mention must be made of the interesting things done with milk and bread. In the summertime, the two are used for Cold Supper Soup in a very simple concoction. Slices of bread are broken into a bowl, sugared, topped with fresh fruit, usually berries or peaches, and covered with milk. Another custom is the pouring of Corn Soup over whole slices of white bread in each individual serving dish. For other soups, stale bread is sometimes fried in butter, then placed in the soup dishes for the soup to be poured over it.

The hefty, hearty, stick-to-the-ribs kinds of soup found in Pennsylvania Dutch Country reflect the hard work of industrious people. It has been said, “To set a good table is the pride of any Pennsylvania Dutch woman.” This is because she thinks of food as a gift from God and like a good steward she prepares it carefully and with love. It is a nourishing meal that she has in the tureen when she calls, “Soup’s On.”

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The Pennsylvania Dutch have always been great soup eaters. This illustration, from 1807, by the great York folk artist Lewis Miller, shows “Dr. John Rouse, and Family, at the dinner table Eating Nudelsup, and in the evening meal, mush and milk.”

*Historical Society of York County.*
Wheelbarrow race in Children's Play Lot. Instruction is given daily in traditional rural games of early America.

“Professor” Schnitzel of “Turkey Hollow,” baggy-pants comedian in the Dutch tradition, entertains daily on main stage.

Jumping into the hay pile proves irresistible to city youngsters.

“Stomping” sauerkraut can begin early in the Dutch Country.

Horizontal Horse-Power, an example of early farm technology, doubles as merry-go-round.
Fruits of the farm for sale at Festival's market stalls. According to the U.S. Department of Commerce, Pennsylvania leads other states in number of Farmers' Markets.

Mrs. Verna Brown, Kutztown, rolling out potato candy, made with mashed potatoes and peanut butter.

Shelves of crisp home-made loaves of bread baked in the outdoor bakeoven, a common feature of older Pennsylvania Dutch farmsteads. New Englanders and Southern cooks normally baked bread in kitchen ovens.

The "Hausfrau" shoves the loaves into the oven with a "Backoffe-Schiesser," called in English a "peel".

Dutch farmwives, in fact the farmer's whole family, helped with the grain harvest in July. Here the threshing-machine is being fed wheat-shaives.
Mrs. Catherine Barley of Lancaster County spinning flax on the “little wheel” or flax wheel. Spinning was winter work for farm women and girls. In pioneer days the Dutch “Spinnstube” (spinning party) was famous for laughter and song as well as work.

**FESTIVAL HIGHLIGHTS**

Mrs. Lester Breininger of Berks County instructs her son on beekeeping techniques at the Bee Lore Tent.

Blue-bonneted Mrs. Beulah Diehl of Lehigh County operates the “Dry House” to dry fruits and vegetables for winter use. Dried corn, beans, and “schnitz” (dried apples) are Dutch favorites.

Mrs. Clara Rauenzahn, Topton, and Mrs. Annie Adam, Reading, washing clothes with primitive wooden washing-machine—another phase of women’s work illustrated in Festival demonstrations.
Whiskey still from the Hills of Oley, put to work at Festival distilling birch oil for Kutztown's version of Birch Beer.

Petticoats fly as Dutch Dancing Group swing partners to the tune of the "Kutztown Reel."

A family meal, Dutch farm style, using Winnie Brendel's (Lancaster County) recipes in the Country Kitchen.

Victorian Hearse — part of Festival's Funeral Lore Exhibit — with Kutztown undertaker Paul Brubach.

Howard Geisinger, Kutztown, instructs the small fry on steam engine detail in tent devoted to farm motive power.

FESTIVAL HIGHLIGHTS
The Festival and its Sponsorship

The Pennsylvania Dutch Folk Festival is sponsored by the Pennsylvania Folk-life Society, a non-profit corporation. Purpose of the Society is three-fold: collecting the lore of the Dutch Country and Pennsylvania; studying and archiving it; and making it available to the public both in this country and abroad.

Publication of the Pennsylvania Folklife Society

The Society’s periodical, PENNSYLVANIA FOLKLIFE, now in the nineteenth year, is published quarterly, in Fall, Winter, Spring and Summer. Each issue appears in a colored cover, with 48 pages or more of text, and is profusely illustrated.

Subjects covered include: architecture, cookery, costume, customs of the year, folk art and antiques, folk dancing, folk medicine, folk literature, folk religion, folk speech, homemaking lore, recreation, superstitions, traditional farm and craft practices, and transportation lore.
Shearing of sheep and subsequent use of the wool in vegetable dyeing.

**AMISH WEDDING**

Place—Green Chair
Time—1:30 & 4:30
Ruth Yoder and Amos Fisher exchange traditional Amish wedding vows.

**SHEEP SHEARING**

Place—Sheep Pen
Time—10:00 A.M.
Shearing of sheep and subsequent use of the wool in vegetable dyeing.

**BUTCHERING**

Place—Butcher shop
Time—12:30 to 6:00
Demonstration of hog-butcherin including the making of ponhoss and sausage.

**BALLOON ASCENSION**

Place—Balloons
Time—6:00 P.M.
Old-fashioned balloon ascension similar to those done in the Dutch Country in the 1870's.

**COUNTRY AUCTION**

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

**HORSESHOEING**

Place—Horse Tent
Time—1:00 P.M.
Actual shoeing of horses as done in the Pennsylvania Dutch country of yesteryear.

**CHILDREN’S GAMES**

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

**FARM P R O D U C T S**

Place—Grain
Time—9:00
Eight local persons display Pennsylvania Dutch products.
PROGRAM

Band at the Festival

Festival Presentation: MASTER" (See Page 30)

- QUILTING

Place—Quilting Building
Time—9:00 to 7:00
Demonstration of the art of quilting. All quilts entered in the contest are on display and for sale.

- HANGING

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

- WITCHCRAFT TRIAL

Place—Hutch
Time—12:30 & 5:30
William Penn presides at Pennsylvania's most famous witchcraft trial—1684.

- SQUARE DANCING, HOEDOWNING & JIGGING

Place—Hoedown Stage
Time—12:00 to 5:00 P.M.
Everyone Invited to Dance!
Demonstrations and Instructions furnished by championship Hoedown and Jigging Teams.
CONTEST: 7:00 to 9:00 P.M.
FREE-FOR-ALL 9:00 to 11:00 P.M.

- LIFE ARS

Luzerne Art Culture at Noon 27
A documentary epic of the Old Order Amish struggle to survive three centuries of change

Written and Directed by Brad Smoker
Music and Music Direction by Glen Morgan

Scene One:  “For Today—What Does The Almanac Say?”
Lancaster County, Pennsylvania, Saturday.
“That’s The Way The World Goes”  Group
“Blue Gate, Tell Me”  Nancy & Aaron

Scene Two:  A “Go-To-Meeting” Sunday.
“’s Lob g’sang” (Hymn of Praise)  Group
“Where Will We Go?”  Group

Scene Three:  Europe, 1650.
“Gonna Find That Freedom Land”  Men
“This Land Is God’s Land”  Group

Scene Four:  Lancaster County, Sunday.
“Sunday Song”  Group
“It’s A World, What A World”  Cain

Scene Five:  Market Day, One Week Later.
“Much Dutch Touch”  Group
“Vexed With A Hex”  Rainey, Yonne, Girls

Scene Six:  A Saturday Night Singing.
“Seven Sweets and Seven Sours”  Group

Scene Seven:  Wedding Day, Thursday.
“What Is A Man?”  Aaron, Cain, Mary & Joel

Scene Eight: The School Question and the Courts.
“Where Will We Go?”  Group

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

—Brad Smoker.

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

Glen Morgan has a doctorate in music from Indiana University and presently teaches at Lycoming College. He and Mr. Smoker have recently produced a musical about the Molly Maguires, BLACK DIAMOND. Other compositions by Mr. Morgan include a choral opera, ABRAHAM & ISAACS, a cantata, OLYMPIA REBORN, and incidental music for many plays.
Youngster in Amish garb relaxes behind the scenes as the "Men of One Master" goes on.

"Amish" teenagers from the Brad Smoker Troupe. Amish sect wears archaic costume to separate themselves radically from the outside "world."

FESTIVAL HIGHLIGHTS

Amish courting couple from "Men of One Master." Dressed in Amish colors and costumes, High School students portray the history of Amish nonconformity for Festival visitors.

Brad Smoker, here shown in the role of Amish bishop heading for wedding of two members of his flock, is author and director of "Men of One Master."
Woodturner Jacob Brubaker of Lancaster County demonstrates ancient foot-powered lathe.

John and Perma Dreibelbis of Kutztown, spinning and weaving, show early textile processing techniques.

Silversmith J. Carroll Tobias of Northampton County shows the ancient craft, included among the arts of early America on demonstration at the Festival.

FESTIVAL HIGHLIGHTS
Railsplitter Paul Adam demonstrates first step in processing rails for fence-posts.

Gunsmith Richard Brooks of Lancaster County working on stock of long rifle. Pennsylvania German gunsmiths made the colonial rifles that on the frontier became known as “Kentucky Rifles.”

Harry Fisher of Berks County, Betty Lamp Maker, puts finishing touches on his product.

Tin lamp and lanterns lighted early Pennsylvania farm-houses. Here Joseph Messersmith of Chester County demonstrates his time-honored procedure.
Carpet-weaver Daniel Boyer, Berks County, uses rag strip material, which in Grandfather's day, was processed in every community at "Carpet Rag Parties"—or in Dutch, "Lampa Parties."

Frank Updegrove, Berks County, handcarving wooden eagle figureheads and "wooden Indians" which were popular culture symbols of pioneer America.

George Adam of Berks County adjusts pulley on 19th Century threshing machine.

"Hex Sign" Painter, Johnny Claypoole, Berks County, puts finishing flourish on colorful eight-pointed Dutch star. Formerly put on barns, they are now appearing on suburban houses and garages, "chust for fancy."
Folk Festival Geisinger

By CARTER W. CRAIGIE

[The Folk Festival movement is growing. The Pennsylvania Folklife Society is proud that its Kutztown Festival has reached its twentieth birthday. It is also a sign of our maturity that several festivals have been inspired by the Kutztown Festival. One of these is the Eastern Pennsylvania Folk Festival in Somerset County which Alta Schrock has described in the article, "The Council of the Alleghenies," in Pennsylvania Folklife, Volume XVI No. 1 (Fall 1967).

We are pleased to share with our festival visitors and regular readers a report on the new regional festival in Berks County, founded by Howard Geisinger and based on our Kutztown model. Howard Geisinger is a native Pennsylvania Dutchman, long resident in the Kutztown area, and he has been an enthusiastic promoter of the Kutztown Festival since its very beginning. His genuine interest in the Pennsylvania Dutch rural life led him to collect farm engines, and for years his exhibits of farm engines and implements have formed a fascinating part of our Kutztown Festival. Engine buffs from children to retired farmers, as well as many other categories of festival visitors, find them irresistible.

But collecting leads to museums, and Howard Geisinger a few years ago founded the Kempton Farm Museum at Kempton, in the Berks County hills a few miles north of Kutztown. And fine museum collections deserve demonstrations, which put the implements and artifacts back into the life of which they were part. So three years ago Howard founded a two-day festival, held in September after Labor Day. We are indebted for our description of Howard Geisinger’s museum and regional festival to Carter W. Craigie of the University of Pennsylvania. We salute Howard Geisinger for his achievement. He is truly, from the long years of cooperation he has given the Kutztown Festival as well as his founding its daughter festival at Kempton, "Folk Festival Geisinger."—EDITOR.]

The Pennsylvania Dutch Farm Festival is a relatively new addition to the list of regional festivals of folklife character in the United States. While specializing in Pennsylvania Dutch material culture dating back at least two centuries, the festival is important as a model for folklife demonstrations from any ethnic or regional community. This festival is an outgrowth of a small local museum, and as such provides guidelines for those in the museum world who might wish to extend their own role of services to the public.

In the new year’s calendar, mark the first weekend after Labor Day for visiting the Farm Festival in Kempton, Berks County, Pennsylvania. I can assure you that this weekend date will be memorable. Let me give you some idea of what to expect.

As you approach the festival, held annually on the grounds of the Pennsylvania Dutch Farm Museum, your ears will alert the rest of your senses: this is something special! Such different sounds coming from all directions: the tapping and clanging of hammers on steel by the blacksmiths; the steady puffing and occasional coughing from the steam engines all set up and operating out of doors; the whack! whack! of the flail on the threshing floor of the old red barn; the swishing sounds of the paint brush as the fence receives a new coat of whitewash; the whirring of the dippers as a sheep is sheared of its wool; the clickety-clack of the toe and heel taps of the dancing Pennsylvania Dutch Jiggers and the strains of the old-time music which provides their accompaniment; and all this punctuated hourly by the tooting whistle of the WK&S Hawk Mountain Line Steam Railroad.

Mixed with the sounds are the delicious aromas coming from the Kempton Community Center just up the hillside. The home-made pot pie on Saturday and the annual Community Center Penny Supper on Sunday assure the visitor that a substantial tasty meal is just waiting. On the festival grounds proper a gentle breeze brings the tempting smell of funnel cake, birch beer, watermelon, hotdogs and sauerkraut. On Sunday the applebutter is slowly boiling and the desiring visitor may take some home as it is jarred on the spot. Slices of fruit are drying in the schnitz house.
while long bags of bologna hang curing in the slow fire of the smokehouse. Down below the barn the sweet smell of freshly stacked hay mingles with the wholesome odors emanating from the cows, sheep, and pigs. What a change from city life with its exhaust fumes and smoke pollution!

The main emphasis of the festival is on demonstrations of the Dutchman's technology. As the two-day affair is an outgrowth of the farm museum, most of the working displays are set up outside on the grounds. During the days before the festival shed racks are erected to cover the various demonstrators. These are covered with green leafy branches to ward off the rays of the sun, and are open on all sides so that one's view is not obstructed. Howard Geisinger, curator of the museum and originator of the festival, says that these shed racks, themselves, are traditional structures used in early fairs and festivals.

Most of the demonstrators come from Berks County although some are friends who now live in neighboring Lehigh County. Many faces are familiar to people who have attended the Pennsylvania Dutch Folk Festival in Kutztown, Pennsylvania. Many are local craftsmen and traditionally skilled women from just the Kempton area. One might ask why these people come to work at the festival. These men and women are really quite proud of their traditions. Mr. Geisinger put it this way: "The people of the old crafts want to relive their past . . . we put things out of the barn, and then relive it in real life." Howard's son, Richard, emphasizes this point: "The people like to make a difference, because they bring this old equipment and machinery out, and they bring it to life. The people, themselves, don't want to sell their old things, they want to keep their tools in operating condition. Some people donate their things to the museum, and then come to demonstrate them on the festival days . . . they know their things are going to be preserved, and they want to display them themselves."

What demonstrations might you expect to see? In 1969 you will probably see more than the fifty working exhibits on hand during the third festival I attended last September. Mr. Geisinger is on the lookout for new additions! You may be sure of seeing candle-making in progress using beef tallow in candle-molds handed down to Mr. Geisinger by his grandparents. You will see cornmeal being ground on location from which the famous staple of mush is made. Demonstrators will describe and make soap, potato candy, and sauerkraut right before your eyes. The dog treadmill and the one-horse-power threshing are sure to impress the visitor with the fact that the farm animals had to "pay their own way" on a Dutchman's farm.

Inside the large barn the blind broom-maker plies his craft in close proximity to the quietly chatting ladies whose magic fingers put together a colorful quilt, a sturdy rug to be used inside the house, or a cornhusk rug to be placed at the farmhouse door for the men to clean their boots. Your eyes may be drawn to the two gaily painted huckster wagons, each side of which depicts farm activity during the four seasons. And please don't miss the patterns and tools of the fourth generation tinsmith, Charlie Wagenhurst; hopefully he will be there in person hammering tin on the hatchet stake!

Those of you who have grown up on the farm, and city-bred folks too, will enjoy seeing the blacksmith shape and nail on a horseshoe. You or your children may have the

"Folk Festival Geisinger."
Howard Geisinger showing visitors around his Kempton Farm Museum.

His museum and festival grew out of his work with the Kutztown Festival.

chance to hand-milk one of the cows—do you still have the touch? Would you like to learn? This, too, is at the festival, and more . . . .

You may bend your back at several of the old wash boards, or rock back and forth the early machines designed to clean a load of clothes at one washing. Check the clothes on the line to see if there are any types which you used to wear but have now discarded for the store-bought variety. If you are interested in how these clothes were made in the past, you can watch the people spinning flax and wool.

One shed rack covers a full display of herbs and cures used in folk medicine. This demonstration is full of the most fascinating information, and in the fashion of the other fine representatives of the "Dutch World," will gladly take care to give precise formulae and recipes for mixing and preparing home remedies.

There is so much to learn, and so much will to share knowledge on the part of these wonderful people that excitement is always high. The arrangement of the self-contained units is quite informal; there is a real sense of openness in the over-all plan which lends to relaxed conversations and general gaiety. Though the total number of visitors may add up to nine or ten thousand throughout the weekend, one has absolutely no sense of being crowded.

Neither is there a sense of being rushed; you may ask questions to your heart's content and not feel you are treading on someone else's precious time. Perfect strangers strike up conversations and share reflections of the old days. Often the common tradition forms the foundation to new friendships. This can be yours as it was in my case.

The Background of the Museum

But how did this all get started? What is the history of the Pennsylvania Dutch Farm Festival? We must look to Mr. Howard Geisinger, a young man of 56 years, who is seeing his dreams come true. A resident of Kutztown, Pennsylvania, Howard has long been interested in the Pennsylvania German way of life. He grew up on a farm and learned at first hand much of the knowledge so gladly shared now at the festival. His present skill as an electrician has for many years proved most beneficial in setting up other local festivals. Perhaps from this experience came the seeds of the idea to start a festival of his own.

Not only did Howard develop his love of old tools and implements but he also had another hobby—restoring old farm gasoline engines. He bought his first about ten years ago and soon it was in excellent operating condition. One purchase led to another and then another; Howard and
now his son joined forces bringing them all up to the manufacturer's standards.

The next problem to be met was to find a suitable place to house the engines and the other machines and tools relating to farm life. In 1963 he settled on a large red barn in Kempton. This building was perfect, measuring 90 feet long, 38 feet wide, and 65 feet high. The original beam marks were still evident, showing where one beam member was to fit into another during the community barn-raising. The threshing floor was 18 feet wide and the hay mows on each side were equally spacious. Wide double-hinged doors would provide light and ventilation. The floor was solid, the planks having been fitted and grooved together. In this structure Howard was to house his own museum.

He divided the space into units through which visitors could see and touch his collection of early tools. Many came from his own family, some he bought locally, and many were donated by his fellow Dutchmen who didn't want to see their things leave the community.

For two years Mr. Geisinger was content to guide people through on Sunday afternoons (he still does this from April to November, 11 A. M. to 6 P. M.). In 1965 he decided to expand, to bring life into the museum. A festival was planned for the first weekend after Labor Day. That first festival attracted 700 visitors. The next year the number jumped to 2,800; and last year almost 6,000 went through the small gates. Each year about twenty new features were added, and the festival grew and grew. Geisinger says, "It was like an itch that I couldn't scratch off!"

With the help of his two sons, Ray and Richard, and his son-in-law Paul Diehl, Howard is seeing something dear to him become a reality. One most important fact must now be mentioned, and this has been a guiding principle to the family-oriented museum-festival program. The standard of authenticity has never been forgotten. Neither Howard nor his helpers will allow anything to be shown which is not authentic and traditional. He will not allow crass commercialism to get a toe-hold in the door. Besides the delicious food and apple butter, there is almost nothing to be bought which has not been made according to traditional procedure (bologna is sold which has been prepared in a modern factory, but this family-owned organization uses traditional recipes). Howard is convinced that this is one of the most authentic festivals in the area.

The stress on authenticity is keenly felt by all concerned with the affair. If a question is asked to which there is some lack of information, the demonstrators will politely say that they do not know the answer. They will not guess, they will not fabricate an answer. You can rely on what is said all the more because of this high standard. With Pennsylvania Dutch wording hear what Howard has to say on the matter:

We want young people to be interested in this . . . We want to help, to educate them, and we do want to feel sure that whatever we tell you is absolutely true and it's on the level, because we will not teach you nothing that we do not know ourselves, or that we know isn't true. If we do not know things that we are asked, we won't answer nothing or we will tell you. We must be sure because this is why we want to reach the young people, so when they go out and talk about it, (people) can't say your father didn't tell you the right thing.

The people in the neighboring community seem to have taken quite well to the idea of both the festival and the museum. They are assured that large commercial concerns will not invade their countryside. Only sincerely interested visitors seem to attend. Many of the visitors are from the neighboring counties and the register lists many out-of-state families. Some come because they now live in cities but formerly came from a rural background. They are interested in seeing familiar objects being used, some want to see some things they have never seen. Members of the older generation find things which bring back memories, and recount their experiences of days gone by. At the 1968 festival an elderly gentleman of 80 years tossed his cane to the ground, stepped up to the threshing floor like a boy of 16, and laid a perfect succession of flail blows on the floor which must have been heard by everyone in the county! This is only one example of the fun to be had at the Farm Festival . . . This is why so many people love to come.

**Training Young People in Traditional Crafts**

For those in the museum world who might be interested in attempting a program similar to that of Howard Geisinger, a few remarks are in order. The most difficult problem you may run against is that of procuring qualified personnel to make accurate demonstrations. Geisinger is quite specific:

Your biggest problem is still to get the old folks with the proper things or know-how to demonstrate them. The people that you should have are gone. The ones that still can do it are old, and the younger ones you have to watch very close or they will not do it authentically.

The way around the problem is to train young people in the old crafts. Howard is training a young girl of 17 in all the different demonstrations, commenting, "She listens and she makes notes and one day she'll be a wonderful demonstrator if she keeps up the way she is starting."

John Brendle and his cheerful wife, both close friends of the Geisingers, are engaged in another attempt to keep the

*One of Howard Geisinger's gasoline engines powers this post hole drilling machine at the Kempton Festival.*
old crafts alive. In their project, centered in Schaefferstown, Pennsylvania, they are setting up classes for young people who are interested and want to learn how to learn the arts involved in straw mobiles, quilting, bonnet-making, food cookery, egg-decorating, ceramics, and the art of fraktur. Such movements as these, it is hoped, will insure the continuity of authentic folklife demonstrations. This new form of education stemming from the museum and the festival movement to insure that their staff and personnel are well trained may, in the near future, become expanded to the wider public. Museum directors should start to contact persons qualified to teach these and similar courses. Look to the fields from which cometh your help!

History in Action

Although the folk festival has been well-established in the Pennsylvania Dutch area, there is no reason why other cultural groups cannot look here for a model. Let us turn back to the recent years of Howard Geisinger's life. Ten years ago he was an amateur historian with a hobby of restoring engines. He started a museum to display his collection with the help of his family. Friends donated some of their equipment and a lot of their time and knowledge. An annual festival was created and the passing years saw it grow and improve. He hasn't made any money, but he has the satisfaction that his friends and neighbors are receiving credit and dignity for their traditional culture. Many visitors depart much wiser than when they came also adding to this man's sense of contribution to society at large. Schools may start up which encourage appreciation and knowledge of the old ways. Why not follow their lead in your own communities? Make your own contribution.

The Pennsylvania Dutch Farm Festival at Kempton, Pennsylvania is an excellent model to follow. Wouldn't it be wonderful to see this sort of thing on a nationwide basis? The public needs to have more of the museum-festival type of education. The history books have either left it out, or made it sterile in print. Here at Kempton one sees something alive and tangible. Learning was never so much fun. Come to the 1969 Farm Festival—they really tell it like it was.

Mrs. Earl Diehl demonstrates antique Washing Machine at Kempton Farm Museum.
Material for this paper was collected in Eastern Pennsylvania. Most of the informants were living in the vicinity of York and Lancaster except one who lives near Philadelphia. Letters are used instead of names and specific locations deleted to protect those who do not wish to be identified.

Mrs. C., the first informant to be discussed, is a professional-type powwower who lives in a Pennsylvania town in a single row house where the neighborhood is not prosperous, but not slums. Most of the houses on her street are double row houses kept in moderately good repair. I was taken there by another informant, Mrs. A., who will be described later in this paper.

Visit to a Powwower’s “Office”

After walking into an empty glassed-in porch, we knocked at a second door and entered when a voice said, “Come in.” The first impression was of a generally unpleasant odor, the second was of an extremely dirty house. There were thick cobwebs on the window sills, as well as dust on everything. The kitchen was piled with what seemed to be laundry waiting to be done. The dining room table held disorderly piles of newspapers and magazines, six to twelve inches deep. In one corner of the living room stood a dusty baby grand piano, covered with a large hand-crocheted table cover made by Mrs. C’s mother. Along a wall was a couch and at right angles to this, a huge upholstered chair that rocked. On this sat Mrs. C., with her feet on a square hassock. On her right was a straight chair where I sat. Both of these chairs faced a large color television set which remained turned on while we talked. Other than a soiled rug with a few scatter rugs on top of it and an end table piled high with debris, there was no other furniture in the living room.

Mrs. C. began talking with no introductions or salutatory greetings. She explained she had not been feeling really well for several years. She was very heavy and had quite severe edema of the legs. In general, she appeared to be unhealthy. She explained that her two problems were overweight and high blood pressure. She goes to the doctor for these complaints.

Mrs. C. stated she had become interested in powwowing as a child. From an early age she worked with and learned from her mother who was a famous powwower for many years. According to Mrs. C., it is not a German custom to pass down powwowing from man to woman and it is not necessary to do this.

A Sixth-Generation Powwower

Mrs. C., who was seventy-three years old, declared herself to be a sixth generation powwower. Her parents came from Bavaria. Her father knew nothing of powwowing but her mother knew a great deal which she had learned, in turn, from her mother. Mrs. C. has a son who lives in a neighboring state. She and her son never discuss powwowing at all.

Mrs. C. stressed several times that the most important thing about being a successful powwower is to do powwowing exactly—not mix up one disease with another. “You must know what kind of pain you’re working with. A lot of people make mistakes because of this,” she said. This means one must know and use the words as they originally came from the old country. That is why pow-
wowing is called a "lost art". Her mother used to say, "You can't chase a dog if it's not there." Mrs. C. said she speaks all the cures in German. She claims she has one cure, written in German and sent to her by her grandmother, which she would not let anyone see.

In regard to another cure, she said, "That what I do for the tumor is not written down." This is a secret she learned from her mother-in-law who knew "a little," and she said she will never tell anyone.

When asked whether she regretted having no successor to carry on this "art" which seems to be dying out, she said, "No," explaining that she had not found anyone who would be suitable. "It would have to be a selected person; a person would have to be well of the nerves. It's the same as a doctor. He has to see all kinds of diseases. It's no joke when they come in here with holes in their legs with black crysipelas (that's called "The Rose")."

Learning to Powwow

In answer to the question, "How long would it take to train a powwower?" she said, "That I wouldn't know. You don't want to make no mistakes. You read it and read it and memorize it until you can do it without thinking. Not too many people would have the patience. Not long ago a woman came in with a bone felony. I don't know that so well and had to look in the book." She went on to say that people come to her expecting her to know everything well. "Everything I do is right in my head," she stated. She said she uses no Bible verses—"They don't help."

In reply to the question of how people heard of her, she said, "It's mouth to mouth. They fly from different parts of the country." She gave an example a man who was "rich" and who flew to her regularly before he had a corneal transplant. He did this because, according to her, a transplant will not be successful if there is any glaucoma. She cleared up the glaucoma and the transplant was successful. She gave an account of a man with hemophilia for whom she powwowed regularly to stop the bleeding. She declared that she is certain that doctors sometimes came to her "unbeknownst to me".

She discussed treatment of various ailments. The "waste" in babies, she said, is rarely seen today. The reason for this is that the cause of "the waste" was not getting enough to eat. Nowadays, she pointed out, babies begin eating solid food at an early age.

The "Wheat" in the Eye

Mrs. A. had come with me partly to ask some questions of her own because she wished to have her cataracts powwowed. She asked Mrs. C. if she could do something for a "wheat" in the eye. For some reason, Mrs. C. pur her off and changed the subject to glaucoma (which she pronounced "Glaucoma"). She said that glaucoma, which is called "phale" in her book, is very dangerous to treat and sometimes just gets "worse and worse".

The complaint of most patients who come to her is rheumatism. Mrs. A., who had been treated numerous times by Mrs. C.'s mother, volunteered that Mrs. C.'s mother used to dislike "doing for" the rheumatism and after treating rheumatics would "talk to the geese". (I asked Mrs. A. afterwards what this meant. She said there was a belief that if one were upset or sort of crazy they went and "talked to the geese" and the troubles went into the geese—this is why geese squawk so much). Mrs. C. said when her mother got older she refused rheumatic patients. Mrs. C. declared that, "If you do it right, you don't have trouble." You can get rheumatism seventy-seven different ways and when she "does for" rheumatism, "it's pronounced for the whole seventy-seven." Part of the treatment is that at home every day the patient must repeat the Lord's Prayer and the Apostles' Creed. The number of times varies but is always a multiple of three because it should be said three times for each limb involved. When the rheumatism is over, she must be very careful it does not "set to the heart." This is the reason, when she treats it, she takes the top of the body first and "works it down away from the heart" toward the legs. Children with rheumatic heart, she said, have rheumatism. She had a little girl she cured of rheumatic heart who always wore frilly dresses to school, even in the winter. This, Mrs. C. explained to the family, was how she got the rheumatic heart. Now the little girl wears rights to school and is quite well.

Erysipelas is another complaint which is becoming more scarce, according to Mrs. C. The reason for this, she thinks, is that people don't bathe babies with soap any more. It was the lye in the soap, she stated, that caused many skin disorders. You must never use grease on erysipelas. Blondes are more susceptible to this disease than anyone. One of the things she dislikes to treat most is a woman with a tubercular ear. If the drainage from an ear is thick and smelly, it is tubercular; if watery, it is erysipelas.
The Limits of Powwowing

When she was asked whether there was any limit to what could be cured by powwowing, Mrs. C. said, "Yes." She indicated that one individual might know only a few things, and if so, "should own up to it." There are also some things powwowing generally is not used for. For instance, most powwowers will not try to cure cancer. In order to know what one can and cannot do, one must know a lot. Mrs. C. declared that she was unable to take away a mole, but could take away warts. Powwowing, she said, is good for only "what you get in the world, not what you bring." This is why it will not work on birth marks.

No matter what you do, Mrs. C. stated, sometimes people resent it. "Just like I wouldn't go to certain doctors. Chiropractors are too rough. Osteopaths are all right for setting bones. When I need a doctor, I go to a regular medical. I like a good medical doctor or surgeon."

When she was asked whether she had learned things as she went along from her experiences in practice, she answered, "No, and you never change anything. Diseases are the same all the time."

The Person Who Started Powwowing

To the inquiry of where powwowing had really started, she answered, "You know the Bible tells all the miracles Jesus did to heal people and it says only one came back to thank Him. That's the person who started powwowing."

On the subject of using powwowing for the Devil's work instead of God's, she said those people are called "possessed." Such a person, she explained, makes a pact with the Devil. The person gives up nothing in making the bargain. The Devil agrees to work for them in this life. She said people have come to her who feel they have been affected by a possessed person but Mrs. C. will have nothing to do with such people because often they are "naturally sick and imagine things."

The "Three Highest Names"

Except for such limitations as illustrated above, she will treat anyone, baptized or atheist, as long as they are willing to say the Lord's Prayer and Apostles' Creed as the treatment makes necessary. The "three highest names" (God the Father, God the Son, God the Holy Ghost) are used at the end of everything and the sign of the cross is performed. Some of the healing chants include one of the three names and some, "Jesus Christ."

Mrs. C. briefly discussed powwowing of animals. She remembered her mother powwowing a horse who had glaucoma and one with rheumatism. Both were cured, she said. She herself had recently powwowed a Boston Bull for erysipelas. He was also cured. The treatment is the same as for humans, she explained, except that the owner must say the "Our Father" and Apostles' Creed for the animal. The best time to "do for" animals, she declared, is told in the book, which says at "the growth of the day." She said that means beginning between Christmas and New Years. She does not do animals often because she fears she may get to be known as an animal doctor.

To a request to talk with her again she replied, "There is no need. I have covered how it is and I wouldn't tell anything about how it's done." A "patient" came in and that ended the discussion.

Powwower in Blue Denim

Mr. B., the next powwower to be discussed, was a seventy year old man—stocky, burly, with heavy John L. Lewis-type eyebrows—and was dressed in blue denim overalls. His wife, white-haired and gentle looking, sat with us during the interview. Their home is part of a large white frame house which has been divided to accommodate two families. The rooms were neat, clean, and plain, with linoleum on the floors and scatter rugs. They were taciturn, but friendly in their way. There were no salutatory greetings when I arrived nor closing remarks when I left. Mr. B. seemed somewhat suspicious; his wife much less so. I felt that it was his wife's encouragement that led him to talk as much as he did.

Mr. B.'s grandfather, on his father's side, came from Germany. He knew little or nothing about his other ancestors, he said. Mr. B.'s father learned powwowing from his mother and passed it on to Mr. B. He said it is not necessary to pass from female to male. He supposed this may have been thought to be necessary by the English, but not by Germans.

The thing Mr. B. talked about most was how much powwowing "takes out of him." He said a person who "does this" has to have very strong nerves himself because most people who come have had nerves. A person who does this must also be "reliable." His brother used to do powwowing too, but "couldn't take it." One day his brother "fell over." The doctor told him he must "leave his fingers off." The brother said, "But my father did for years." The doctor said, "Yes, but your father had a very strong nature and you don't." Mr. B. began powwowing as a child when he found he could stop nose bleeds. Powwowing is a talent, he said, and if one has the talent plus "good strong nerves," one can practice. He said, "It is God that heals," and looks on himself as the instrument God uses.

Mr. B. said that many people want his help. Most of his patients come for one or the other of these reasons: bleeding, erysipelas, pain, rheumatism, inflammations, burns, and warts. People come from as far as thirty miles away. He has been practicing as an adult since 1919 or 1920.

A Bloodstopping Charm

In his treatment, Mr. B. uses only the Bible and has no other literature. Most of the verses he uses are from the Psalms and James. For treatment of bleeding and spasm, he said, he uses Ezekiel 16:8. This does not work for some people because they do not know that the name of the patient must be put in three times and the verse read three times. This will work for spasm if the word "spasm" is substituted for the word "blood." (Note that Mr. B. must have meant Ezekiel 16:6 which is commonly used by other powwowers to stop bleeding. Ezekiel 16:8 does not have the word "blood" in it.)

One of his regular patients who comes about thirty miles to see him heard about him from the farmer who delivers eggs and chickens to her neighborhood. This woman had had a mastectomy (breast amputation) about ten years before she came to Mr. B. and could not use her arm. The farmer suggested that she go see Mr. B. At the time of this interview, he had been treating her every one to two weeks for several years. When she first came, Mr. B. said, "her nerves were very bad and she couldn't use her arm at all." Now she can use her arm but she gets "terrible headaches." Mr. B. stated, "She says she gets more relief by coming here than anything she's tried." He explained that his treatment worked because he "worked on her nerves."

Mr. B. treated children, usually for cough or asthma. He said they were often afraid when they first came because
they thought he was the doctor. They soon learned to trust him when they find he does not hurt them. Many of his neighbors of the older generation have been treated by him, he said.

**Regular Office Hours**

There are regular office hours in his home—Monday, Wednesday and Friday from twelve to two in the afternoon and, if there is a lot of demand, from six to nine in the evening. There was a small extra room in case some one did not wish to be treated in the living room with other people around. No charge was made. If someone wanted to give something it would be up to them.

Mr. B. stated that one does not hear much about witches anymore and he would have nothing to do with anyone who claimed to be under the spell of a witch.

**The Family-Type Powwower**

A third powwower, Mrs. A., was of the family-type or non-professional-type powwower. She was a pretty woman, seventy-seven years old, who lives alone in a spacious farmhouse that is neat and attractive. The walls of the dining room and living room were covered with religious plaques, on which were written such things as: "Jesus remembers when the world forgets," "Ask and it shall be given you," "Seek ye first the kingdom of God," and "Thou wilt keep him in perfect peace whose mind is stayed on thee, Is. 26:3."

Mrs. A. "does for" people on a request basis. She earns money by tending sick people—often with terminal diseases—and her patients often ask her to powwow for pain. She has powwowed for her sister-in-law’s erysipelas. But what she does is on a friendship level, as distinguished from the "powwow doctor" type of service given by Mrs. C. and Mrs. B.

She has powwowed for herself. Not long ago she cut herself badly. None of her family was around so she powwowed to stop the bleeding. Later on, when she got a ride to the doctor’s, he put in four stitches. She is working on her cataract, hoping she will not have to have an operation.

"It all comes from the Bible . . ."

Mrs. A. felt that, although the church does not condone powwowing, it does not openly oppose it. A deacon of her church, she said, who had recently died, powwowed for people. Her own feeling was, "It all comes from the Bible so how can it be wrong?"

Mrs. A.’s grandmother, who came from Germany, as well as Mrs. A.’s mother, were firm believers in the efficacy of powwowing and used it within the family.

The first time Mrs. A. went to a powwower, she was a small baby and had erysipelas. The doctor’s salve was not working well, so Mrs. A.’s mother persuaded her father, who did not believe in powwowing, to take her to an old German woman to be powwowed. The woman told Mrs. A.’s mother if the erysipelas was dry by the next morning after the powwower spoke over the baby, to bring her back three times and the baby would get better. If it was not dry, then there was nothing else she could do to help her. There was a dry crust on it the next morning and the erysipelas did go away completely after three visits to the powwower. This same powwower treated Mrs. A. other times during her childhood, but died when Mrs. A. was still a young girl.

**A Golden Needle and The Lord’s Prayer**

At age seventeen and eighteen, Mrs. A. had a tubercular gland that was opened and treated by the doctor over about a one and a half year period. Finally, when the gland became infected for the third time and Mrs. A. was very weak and sick, she found a way to get to the nearby town in order to visit Mrs. C.’s mother, whom she had heard about through a cousin. Mrs. C.’s mother treated her and she never had any trouble with her neck again. The treatment consisted of speaking over her in German and Mrs. A. was told if the infection did not open by itself within a certain period of time, she was to return and Mrs. C.’s mother would open it with a gold needle. Mrs. A. was instructed to grease herself, beginning at the navel and going up to her neck, with nine different kinds of grease and then say the Lord’s Prayer three times. This was to be continued for nine days.

Powwowing, to Mrs. A., was a part of her religion because, she said, it is “… all from God Almighty—faith in God; asking His words, asking His power. He went around through all Judea and Samaria, healed the sick, the halt, the lame, and the blind—just touched them with His words that He said,—What did He say? He said to the one, he said, ‘Arise’ and took him by the hand and he got up and he walked and it’s all from God. God is in the beginning in Genesis—He made everything. This is all from God’s Almighty hand.”

When asked about people who use this power for evil purposes, she said, "They’re evil all through. I wouldn’t do that." She said she knew nothing of anyone who had used powwowing for evil. "If they did, it wasn’t told around.”

**Alternation of the Sexes**

A fourth powwower was Mr. D. He was a heavy-set, barrel-chested, rugged looking man with white, thinning hair. His age was seventy-one years and his great grandparents came to this country from Germany. He stated he had given up powwowing a number of years ago because it got to be too much for him.

Mr. D. stated that he had been told by his grandmother that the power must be passed on from one sex to the opposite. It was his grandmother who taught him to stop bleeding with a Bible verse when he was ten years old. He did not want to tell which verse. His grandmother used only the Bible in powwowing, but Mr. D. used other sources, such as The Long Lost Friend.

When he was a boy he once stopped bleeding on an adult, but he said, "The people were scared of me," and since they thought there was something wrong with him, he never tried it again as a child.

As a young man, aged twenty-two, he was working nights in a mill. On his way home one morning, he saw an automobile accident. A woman was lying on the road with a bad cut on her thigh. He saw she was too modest to show it to him, but he said he might be able to stop the bleeding if she would tell him her name. She gave him a name and he did his powwowing. He said the Lord’s Prayer three times and read a Bible verse with her name in it three times. She told him the bleeding had not stopped. He said to the woman, "You lie to me then—that’s not your name." The woman’s friend said, "Why don’t you tell him the truth, Mary.” So then, he knew her real name and read the verses again. This time the bleeding stopped. During the interview, Mr. D. told this story twice. The second time, he happened to mention that the woman’s friend had tied her thigh tightly with a rag, above the cut. Several weeks after this accident a man came to the mill and gave Mr. D. ten dollars "for
saving my wife's life." The man said that when "Mary" had reached the doctor's, the doctor said if the bleeding had not been stopped just when it did, Mary would have bled to death.

Spells Cast by a Neighbor

One time Mr. D. was called to the home of an old man with cancer. "I looked the old man over," he said, "and I figured out what was wrong." What he figured was that the old man was having spells cast on him by one of his neighbors, a woman who often brought him something to eat. He told the old man this and instructed him not to take any more food from her, and "don't say yes to her, don't say nothin' to her." The old man objected, saying the woman was his friend. Mr. D. replied, "Only on the outside." Mr. D. said he could tell the man was bewitched, "... by the reactions. Every time she gave him something to eat, he got deathly sick." Mr. D. declared he had the old man out of bed twice, but later, the old man disbelieved Mr. D. and ate some of the woman's food again and died.

A good cure for warts, Mr. D. said, is to cut an onion, rub both halves on the warts, put the onion back together fastened with a pin, bury the onion where "rain water comes down," don't look back, repeat the Bible verse he used for bleeding three times and the Lord's Prayer three times.

Powwowing for Oneself

Mr. D. said no special talent or power is needed to become a powwower. Anyone who really wants to learn can do it. He occasionally powwowed for himself. The most notable time was when his arm was badly scalded and he "blew away the fire" so that he had no pain after that.

Two powowers, neither of whom is living now, had a great deal of influence on Mr. D. The woman will be referred to as Mrs. X, the man as Mr. O. The woman had come to this country from Germany and "she was good." She taught Mr. D. a lot of things. She told him about the books, The Long Lost Friend and The Seventh Book of Moses. She told him, in regard to The Seventh Book of Moses, that "there's some in for the good and some in for the bad," and she warned him never to read the parts she told him not to because, "You can read yourself fast, if you read the bad parts." This meant, Mr. D. explained, that if you were "read fast" you were "locked in," that is, you could not keep from using the power for evil. Both Mrs. X. and Mr. O. could tell who was casting a spell on a person if that person was in trouble. Mr. D. had "trouble" sometimes, when he was doing powwowing, from "certain people" who tried to keep him from doing good.

One time, when Mr. D. was on his way to see Mrs. X, a man followed him throughout the whole trip and when he got near Mrs. X's house, ran into his car. Mrs. X. was able to tell him the license number and who it was, so Mr. D. was able to "get back" at the man.

One thing Mrs. X. taught him was that if someone came to his house to cause him trouble, he should sprinkle salt across where they were likely to walk. Once they stepped across the salt, their power against their victim was gone. Mrs. X. knew many "different ways to get back at them".

Countercharm against the Witch

Mr. D. told a story about how he helped someone overcome a spell. A neighbor woman could hardly "pass her water" and when she did it "smelled like a skunk so they had to open all the windows". The doctor said there was nothing wrong with her. This neighbor's husband asked Mr. D. what they could do. Mr. D. said she should "pass her water in a chamber pot, dip her shirt in it, stick seven pins in the shirt, say 'father, Son, and Holy Ghost,' say the witch's name and lock the shirt in a drawer". The woman's difficulty, according to Mr. D., went away when she did this, and Mr. D. said he heard later that that same night another neighbor had to call in the doctor because he couldn't "pass his water".

Mr. O. was another influential person in Mr. D.'s powwowing career. The story of Mr. D.'s first contact with Mr. O. follows:

One day, during the lunch hour at work, a man told Mr. D. about a man with miraculous powers. He bet Mr. D. a week's wages that Mr. D. could go to see the man and the man would know his name and all about him. Mr. D. carefully inquired whether the man had a telephone and was told he did not, so Mr. D. took the bet. That evening, he took his wife and three children with him and went to see Mr. O. The night was so foggy they could only see a few feet ahead. Mr. D. knocked at the door and was greeted by Mr. O., "Why, hello, Pete, come in." Then he told Mr. D. he should tell his wife and three children to come in also. Mr. D. said no one could possibly have seen the car through the fog. Mr. D. said, "Then I was scared," but he got his wife and children and Mr. O. told them many true things about their lives, such as, when the children had last been sick and who some of the people were who had visited their house in the past.

The Seventh Book of Moses

Mr. D. considered Mr. O. to be someone with great powers. He also intimated that Mr. O. had caused him trouble, but he did not indicate what it was. He said he believed Mr. O. did not always use powwowing "just for the good". Mr. O. tried to get Mr. D. to read all The Seventh Book of Moses. Mr. D. reported this to Mrs. X, who warned him again strongly against it. Mr. and Mrs. D. became so worried then about having the book in the house, they decided they must get rid of it. Since one must not burn such a book, they buried it.

Mr. D. suspected that Mr. O. may have read himself fast and he also noticed that Mr. O. became greedy. Mrs. X. said that if one charged for powwowing, one would be in danger of losing power. Mr. O. was arrested twice for selling medicines and he used to say to his patients, "There's no charge, but this should be worth so much". Mr. D. said Mr. O. "had a way to get what he wanted" and that he had many valuable antiques, including two sets of dishes that "you couldn't buy for a thousand dollars. They just gave him things".

The Tramp who Powwowed

Mr. D. remembered "an old German tramp" who lived in the woods back of Mr. D.'s boyhood home. This tramp used to "cure" people. One time a man from the area who had a goiter ("as big as a gallon milk crock") was walking in the woods and met this man. The tramp said, "Hey, watter ya doin' with that thing on your neck?" The man said he couldn't afford to have it operated on. The tramp told Mr. D.—then just a boy—to get three blood suckers from under the rock by the creek. He put the suckers on the goiter and said not to pay any attention to them. After a period of time the goiter was gone. Another time, the tramp met a man with such bad lumbago
he could not straighten up. The tramp told him to remove his shirt. He got a turtle from the bank near the stream, rubbed it three times down the man's bare back. The man said, "Hey, what 'er you doin'? It burns like fire!" The tramp replaced the turtle in the "same position it was before," and told the man to walk away without looking back. Mr. D. explained that the turtle "took the lumbago from him".

Mr. D. stated that "an awful lot—the machiery" of diseases are caused by witches' spells. He believed it is possible for witches to take away the power of a good powwooer if the witches gang together in groups of three, five, or seven. Then Mr. D. added that this wouldn't work if the powwooer doctor is "at the right place," that is if he is really using his power only to "do what's right".

"Locked Into" Being a Witch

Mr. D. remembered another story involving Mr. O. The children of a certain family were dying, one by one, of tuberculosis. Mr. D. took the parents to see Mr. O. Mr. O., after a while, "looked the mother right in the eye and said, 'If I were you, I'd leave my children alone'. The woman was very upset because she hadn't known she was bewitching her children. Afterward, the members of the family still kept dying of tuberculosis. Mr. O. explained to Mr. D. that even though she now realized what she was doing, the mother "would not stop until every last member of her family was dead": because she was 'locked into' being a witch. And, sure enough, Mr. D. explained, not one member of the family survived, not even the grand-son.

Mrs. D., who was present during the interview, said she knew a doctor who powwooed. She could tell "by the way he moved his hands" and "by the way he smoothed the paper when he wrapped the medicine". When asked whether she ever tried powwooing, she answered, "Oh, I don't fool with it much, but sometimes if things don't seem quite right, I get out The Long Lost Friend and use it".

Mr. D. maintained that many witches are "foreigners," that is, "Polish and Italians".

A good powwoo doctor, according to Mr. D., would heal anyone who comes, no matter what religion, because Jesus sent his disciples out to heal the whole world.

The following accounts were collected orally from people who themselves had been powwooed, or who told of members of their families who were.

A Minister's Testimony

Dr. M., who is today a minister, was brought up in the area of Lancaster and York, Pennsylvania. As a young boy he was thought to be "ailin". His mother took him to a woman powwooer who took him into her kitchen, stripped him, and went all over his body with a string. Then she put the string around an egg, put it in the oven for a short period of time, looked in the oven and announced, "It took". As far as Dr. M. can remember, there was no change in his condition.

Mrs. N. is the wife of a minister. When she was about ten years old, an old man who came into her father's grain mill saw that she had many warts on her hand. He asked whether she would let him get rid of them for her. After she had received permission from her mother to let him treat the warts, the old man proceeded. He stroked her hand and spoke under his breath words that she could not hear. She returned to him on two other occasions when he repeated this treatment. By the second time the warts were almost gone. The warts completely disappeared and left no scars.

The Doctor's Wife's Story

Mrs. R. is the wife of a physician and a leading citizen of her community. She, too, was brought up in the Lancaster and York area. When she was fourteen years old, she had a bone abscess, which they called a "bone felon". Her stepmother, who did not believe in doctors, was using a "black salve" on it, but the infection had become very bad. She remembers there were red streaks going up her arm and the pain was excruciating. A neighbor, who happened to be in their home, noticed the girl's distress and asked if her stepmother would let her try to help the girl. It was agreed that she could try. The neighbor removed the bandage, spoke under her breath, all the while stroking her hand. She instructed Mrs. R. to say the Lord's Prayer three times that night. That first night the pain was gone. The infection began to drain. This treatment was repeated three times. No medicine was used until after the three treatments, then she was given a salve and the "core" came out. Mrs. R. knew of no other people who had been treated by this neighbor. She was "a very good woman". Mrs. R. said that at the time of the treatment she "really believed" the woman would help her and this, in Mrs. R.'s opinion, has a lot to do with how powwooing works.

Conclusions

In conclusion, from the four individuals who actively practiced powwooing, we see corroboration of Dr. Don Yoder's assertion, in his pamphlet called Twenty Questions on Powwooing, that there are several types of powwooers—professional and family type, for instance. Mrs. C. and Mr. B. are of the professional type who actually earn a living this way and who treat many patients, often from a wide geographical area. Mrs. A., on the other hand, is the family type healer who does not take contributions and only treats a few family members or close friends. There seems to be a third type in Mr. D. who is not dependent on powwooing for his livelihood, since he held a full time factory job, but he would treat strangers and did accept contributions. In addition, Mr. D. apparently acted as a promoter for the two powwooers whom he thought had great power. In return, they taught him some of their secrets.

All seven people interviewed for this paper had German backgrounds. Three of the four powwooers are members of the Mennonite Church, the other one is a Catholic.

All four powwooers believe in going to the doctor and do not believe powwooing conflicts with the medical profession. This is typical of their practical attitude about life. Three of the powwooers believe that diseases are caused by bacteria and viruses or malfunction of the body. Only Mr. D. believes that most disease is the result of witches' spells.

All four powwooers claim that the practice of powwooing is dying out. It is significant that the youngest was seventy when the collecting was done in 1967. There seems to be no way to make objective judgments about the "cures". Some of the people interviewed who were cured of warts and bone abscess are highly intelligent people who are not in the habit of going to powwooers. There would seem to be no apparent motive for lying about the results. How much is coincidence is impossible to tell.
THE FIRST HISTORIAN
of the Pennsylvania Germans

By WILLIAM H. EGLE

[Perchance, in the entire range of local historians, none have been so faithful, so accurate, and so laborious as the subject of the present sketch. Not only the people of Pennsylvania are deeply indebted to our author for his indefatigable industry, in rescuing much of the olden-time history, of different portions of that State, but the lover of the lore, wherever found, will not fail to grant him his meed of praise. Confidently believing that a biographical and bibliographical sketch of Mr. Rupp may interest the readers of the Historical Magazine, the writer has gathered the following meagre data.—W.H.E.]

On Sunday, the tenth of July, 1803, in East Pennsboro, now Hampden Township, Cumberland-county, Pennsylvania, five miles West of the Susquehanna, ISAAC DANIEL RUPP was born. The place was what is known as the "Providence Tract," where his paternal grandfather, Jonas Rupp, settled, in 1772.

At five years, he was sent to a German school, near by. At six, he could write a current German script; and, at seven, he had mastered "das "Richenbuch," as far as "der Regle de tri." He always had an aversion to memorizing; and the only leading trait in his character, during his youthful career, was Lebhaftigkeit, vivacity.

In 1809, his father removed from his birthplace, a few miles distant, and settled on a farm, where he died, in 1818. Here his circle of acquaintances was somewhat enlarged. From 1810 to the close of the War of 1812, he attended school during a few months in the winter, the remaining time being devoted to work on the farm. This secured him a well-developed physical organization. Naturally, he was not lazy, working his part with the rest of the boys, but devoted his leisure moments to reading, especially such works of a biographical or historical character as he happened to get hold of. His father bought him a German edition of the Life of Benjamin Franklin, which Daniel devoured with avidity. His reading was wholly confined to works in German; and he has always been partial to his vernacular. His father took a German newspaper; and the boys were well posted in the current news of the day. Annually, for a few weeks, when the farm work would allow a respite, Daniel paid a visit to his maternal grandfather, where he learned the Dutch (Hollands); and, later in life, he found his knowledge of it highly advantageous in his historical pursuits.

From 1814 to 1820, for a few months in the Winter, he went to an English school. He had the advantage of a good teacher—one who made him think. In 1821, after a course of catechetical instruction, under the late Rev. John Winebrenner, then a German Reformed Minister, Mr. Rupp was admitted to membership in Frieden's Kirchen, five miles West of Harrisburg.

His father had eight sons and four daughters; and he intended that the former should be farmers while the latter were to be milk-maids and spinners. About this time, [1821] the father's intentions, as regarded Daniel, who labored as faithfully as any of his brothers, in this honorable profession, were providentially changed. Having, by a severe spell of sickness, been brought near to death's door, his father mentioned to the attending Physician that he would have to make a Doctor of Daniel. He understood some Latin; was a good German scholar; and could speak English very well. The worthy Physician failed to make a "Doctor of Daniel." The latter succeeded, however, in getting a good knowledge of Latin and Greek; but he disliked medicine. He devoted some time to studying Anatomy, Materia Medica, and Physiology; but he had no taste or inclination for the honorable profession so much disgraced.

HISTORY
OF
NORTHAMPTON,
LEHIGH, MONROE, CARBON,
AND
SCHUYLKILL COUNTIES:
CONTAINING
A BRIEF HISTORY OF THE FIRST SETTLERS,
TOPOGRAPHY OF TOWNSHIPS,
NOTICES OF LEADING EVENTS, INCIDENTS, AND INTERESTING FACTS IN THE EARLY HISTORY OF THESE COUNTIES:
WITH
AN APPENDIX,
CONTAINING MATTERS OF DEEP INTEREST,
EMBELLISHED BY SEVERAL ENGRAVINGS.

Compiled from various authentic sources
By ISAAC DANIEL RUPP,
Author of "Der Mennoniter Sondath," "Hei Paa Elektriz," &c. &c. &c.
Published and sold
By G. HILL, PROPRIETOR, LANCASTER, PA.
HARRISBURG:
HICKOK & COWDEN, PRINTERS AND PUBLISHERS.
1845.

Rupp produced the first county histories of the Pennsylvania areas. This one appeared in 1845.
by quackery. Having spent several years in study, he determined upon another profession. He turned teacher. By close application and perseverance, he mastered several languages—eight or nine. To condense our sketch, from 1826 to 1860, at intervals, he taught altogether about twenty years.

About 1827, he conceived the idea that a History of the Germans of Pennsylvania might be useful. There was, then, no material to that end on hand—no local histories of Counties extant. He proposed to a friend of his, a Physician, to turn itinerant booksellers—the latter for impaired health, Daniel to see the country and to collect materials for a History of the Germans. They fitted themselves out with a horse and wagon and a stock of books, and made a complete circuit of all the German Counties of Pennsylvania, traveling several months. The result was, the Doctor's health improved, while Daniel laid in a stock of historical material. A dissolution of the partnership followed.

Shortly after, that he might have access to the records and documents at the State Capital, he located at Harrisburg, and opened a school. Year by year, the "Historical Budget"* swelling, he began to arrange his material, but found it meagre and imperfect. In July, 1829, he went to Pittsburgh, and thence, to Cincinnati, where he made an agreement with Robinson & Fairbank, to prepare the Geschichte der Martyrer. During that and the following years, he lectured on the American System of English Grammar, and, in the latter year, he superintended the printing of an edition of five thousand copies of Brown's American Grammar, in Cincinnati. Returning to Pennsylvania, during his leisure from teaching, he translated Heilmeister's Sermons, the Discipline of the Evangelical Association, etc., occasionally taking a jaunt into the adjacent Counties, adding, gradually, to his "Budget." Several translations from the German and Dutch, followed.

*The word "budget," which we now largely limit to its financial meaning, was a favorite 19th Century word in its primary sense of a bag or pouch including its contents, hence, a collection of items, usually miscellaneous. The handwriting magazines often issued by school literary societies in the post-Civil War era were sometimes entitled "The Budget."—EDITOR.

His first venture towards a historical compilation was The Geographical Catechism of Pennsylvania. Teaching, here and there, until 1842, Mr. Rupp removed to Lancaster; in the latter year, when he prepared for the press his first historical work, The History of Lancaster-county; which was published by subscription. This, his first venture in local history, the material for which was gathered while in search of whatever related to the Germans, in Pennsylvania, was well received; and the neighboring Counties clamored for the same distinction. Having the material on hand, several other County-histories followed. With the lapse of twenty-five years, these localities have become exceedingly scarce; and some cannot be procured, at any price. They have furnished the historical storehouse for numberless literary quidnuncs, who make a great show with large-paper copies of facts gathered in harvest-fields where they neither sowed or reaped; and the one entitled to credit is not named. In two or three of the Counties concerning which Mr. Rupp prepared a history, others have followed; but they have, in reality, furnished a reprint of his works; adding nothing save, perhaps, some meagre data gathered from official statistics.

Mr. Rupp was always an indefatigable worker. An excellent German Scholar, with good conversational powers, he collected enough material to make a dozen historians rich. He has the peculiar faculty of finding out and getting possession of facts which few possess; and, hence, all his localities are repositories of his zeal and industry. He is not a highly polished writer; but, discarding fancies, he deals only in facts. Myths he treats as myths, and does not force his opinions upon others, unsubstantiated by truths.

To proceed with our sketch. The time drawing nigh, as he then thought, to make the grand round of the State and stuff his "Budget," he became a Life Insurance Agent, traveling from 1851 to 1856, five years, all the while riding his hobby. He found great changes since 1827; and a History of the Germans was in demand. To further aid his efforts in collecting materials, he published Thirty thousand Names, proposing certain questions to be answered. The answers came in slowly.

In April, 1860, he removed to Philadelphia, that he might have access to "many books" and documents. There he still resides, pursuing his vocation, laying up treasures of history. The great work of his life, the History of the Germans in Pennsylvania, is nearly completed; and it is hoped that Mr. Rupp will soon give it to the public, who have been on the look-out for the work so many years.

We shall not enter into a lengthy array of fine words about Mr. Rupp or his "locals." They speak for themselves; and the high price they all command, at the present day, and the fact that no truthful history of Pennsylvania can be written without reference to them, is high commendation. He gleaned where none reaped, save himself; and great is the debt due him, by the people of Pennsylvania, for rescuing from the hand of oblivious Time, much historical material that, otherwise, would soon have been lost, for ever.

Mr. Rupp has translated, written, compiled, prepared for the press, and edited the following published books:

It may be interesting to state, in this connection, that when this book was being prepared for press, the publishers had to procure the type from Philadelphia. There was not, at that time, a German printing-office, of any kind, in Cincinnati. Then, 1830, that City had a population of twenty-four thousand, eight hundred, and thirty-one, whereof only five per cent, (1240) were Germans. The German population subsequently increased in the following ratio—Population in 1840, forty-six thousand, three hundred, and eighty-two, whereof twenty-three per cent. were Germans. In 1850, the population was one hundred and fifteen thousand, four hundred, and thirty-six; German twenty-seven per cent. In 1860, the population was one hundred and sixty-one thousand, and forty-four; German, thirty per cent. At present, 1869, the population is two hundred and sixty-five thousand; German, thirty-four per cent, or nearly ninety thousand of the Teutons.


IV. The Wandering Soul, or Dialogues between the Wandering Soul and Adam, Noah, and Simon Cleophas, comprising a History of the World, Sacred and Profane, from the Creation to the destruction of Jerusalem, &c. Originally written in Dutch, by John Philip Schabache. Translated into German, by Bernhart B. Brechbill. Translated into English by I. Daniel Rupp. Pp. 504. It was stereotyped by L. Johnson, Philadelphia, in 1833; and published and republished, until, at least, fifteen thousand copies have been issued.

V. A Foundation and Instruction of the Saving Doctrine of our Lord Jesus Christ, briefly compiled from the Word of God. Translated from the Dutch into the German by Menno Simon, and printed in Europe, in 1656. Translated into English by I. Daniel Rupp. Pp. 480. Printed, at Lancaster, in 1835, in an edition of twenty-five hundred copies; and it is now out of print.

VI. Das Ursprüngliche Christenthum oder eine Vertreibung des Wolfs Gottes, von Peter Neud, aus dem Englischen übersetzt von I. Daniel Rupp. Pp. 306. Printed at Harrisburg, in 1836, in an edition of two thousand copies; but, except a few copies, the entire edition was destroyed by fire.

VII. The Stolen Child, or Heinrich von Eisenfels. Translated from the German, by I. Daniel Rupp. Pp. 216. It was printed at Harrisburg, in 1836, in an edition of five thousand copies, and since re-printed.

VIII. The Lyceum Spelling Book; an improved method to teach children to think and read, &c., by I. Daniel Rupp. Pp. 240. Printed at Harrisburg, in 1836, in an edition of eight thousand copies; and is now out of print.

IX. The Voyages and five Years' Captivity in Algiers of Doctor G. S. F. Pfeifer, with an Appendix, giving a true description of the customs, manners and habits of the different inhabitants of the country of Algiers. Translated from the second German Edition, by I. Daniel Rupp. Pp. 398. Printed at Harrisburg, in 1836, in an edition of two thousand copies; but it is now out of print.

X. The Geographical Catechism of Pennsylvania and the Western States; designed as a Guide and Pocket Companion for Travelers and Emigrants to Pennsylvania, Ohio, Indiana, Illinois, Michigan, and Missouri, with Maps, by I. D. Rupp. Pp. 384. It was printed at Harrisburg, in 1836, in an edition of three thousand copies; but it is now out of print.

XI. The Practical Farmer, by an Association of Practical Farmers of Cumberland-county, Pennsylvania. Edited by I. D. Rupp. Pp. 288. It was printed at Mechanicsburg, in 1837, in an edition of ten thousand copies; but it is now out of print.

XII. The Bloody Theatre, or Martyr's Mirror, of the defenceless Christians who suffered and were put to death for the testimony of Jesus their Saviour, from the time of Christ until the year A.D. 1660, compiled from various authentic chronicles and testimonies. Published in the Dutch language, by Thidlem J. Von Bracht. Carefully translated into German, from which it is translated, compared with the original Dutch, by I. Daniel Rupp. Pp. 1048, royal octavo. It was printed at Lancaster, in 1837, in an edition of twenty-five hundred copies, but it is now out of print. It was partly re-printed in London, 1836.

XIII. The Farmer's Complete Soldier, comprising an historical description of all the varieties of that noble animal, the Horse, &c., &c. Selected, Compiled, and Translated from the best German and English works extant, etc., by I. D. Rupp. Pp. 416. It was printed at Harrisburg, in 1843, and at Lancaster, in 1847. Each edition contained five thousand copies; but it is now out of print.

XIV. History of Lancaster-county, to which is prefixed a brief Sketch of the Early History of Pennsylvania. Compiled from authentic sources, by I. Daniel Rupp. Pp. 528. It was printed at Lancaster, in 1844. The edition was one of three thousand copies, but it is now out of print.

XV. He Paia Ekkleia, An Original History of the Religious Denominations at present existing in the United States, containing authentic accounts of their Rise, Progress, Statistics, and Doctrines, written expressly for the work, by eminent Theological Professors, Ministers and Lay Members of the respective Denominations. Projected, compiled, and arranged by I. D. Rupp. Pp. 734, royal octavo. It was printed at Philadelphia, in 1844, in an edition of five thousand copies; and, since then, it has been surreptitiously re-published, in a garbled form, by one Wincranner, and others.

XVI. History of the Counties of Bucks and Lebanon, containing a brief account of the Indians; Murders and Massacres by them; Notices of the Swedish, Welsh, French, German, Irish, and English Settlers, giving the names of nearly five thousand, &c., by I. Daniel Rupp. Pp. 516. It was printed at Lancaster, in 1844, in an edition of three thousand copies, but it is now out of print.

XVII. History of York-county, from 1719 to 1845, with an Appendix, Topography and Statistics, comprising a Geological Sketch of the County, etc., by I. Daniel Rupp. Pp. 256. It was printed at Lancaster, in 1845, in an edition of two thousand copies; but it is now out of print.

XVIII. History of Northampton, Lehigh, Monroe, Carbon, and Schuylkill-counties, containing a brief History of the First Settlers, Topography of Townships, Notices of the leading events, incidents, and interesting facts in the early history of these Counties, with an Appendix, by I. Daniel Rupp. Pp. 568. It was printed at Harrisburg, in 1845, in an edition of five thousand copies; but it is now out of print.

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XIX. The History and Topography of Dauphin, Cumberland, Franklin, Bedford, Adams, and Perry-counties, containing a brief History of the First Settlers, etc., etc., by I. Daniel Rupp. Pp. 594. It was printed at Lancaster, in 1845, in an edition of five thousand copies; but it is now out of print.

XX. Early History of Western Pennsylvania, and of the West and of Western Expeditions and Campaigns, from 1754 to 1833, with an Appendix containing, besides copious extracts from important Indian Treaties, Minutes of Conferences, Journals, &c., Topographical Descriptions of the Counties of Alleghany, Westmoreland, Washington, Somerset, Greene, Fayette, Beaver, Butler, Armstrong, &c., by I. Daniel Rupp. Pp. 752, large octavo. It was printed at Harrisburg, in 1846, in an edition of three thousand copies; but it is now out of print.

The foregoing are all the publications of Mr. Rupp, in book form. He has, however, published, in the columns of the local newspapers, many historical sketches which would fill several printed volumes. One of the most interesting of these is The Olden-Time of East Pennsylvania Township, Cumberland-county, recently completed in the Cumberland Valley Journal.

Mr. Rupp has, in MSS., the following works, almost ready for the press.

I. A Monograph of German Mercenaries, especially of the Hessian Mercenaries, in the British Service, during the Revolutionary War, from 1775 to 1783.

This work will make a volume of upwards of two hundred and fifty octavo pages.

II. Original History of the first German, Swiss, and Hugenot Immigrants in Pennsylvania—a graphic Fireside History of those early settlers, which will make a volume of over one thousand large octavo pages. This is the great work of Mr. Rupp's life, and one for which he has been engaged, since 1827, in collecting materials.

III. A Genealogical Memorial of Johannas Jonas Rupp, a native of Baden, who emigrated in 1751; and a Family Register of his Lineal Descendants, to the year 1869.

Johannas Jonas Rupp was the paternal grand-father of Mr. Rupp. The Register embraces not less than one thousand names of lineal descendants, interspersed with many interesting Notes, &c. The first part of the work will make one hundred and fifty pages—that of the Register one hundred and seventy-five pages. It is now ready for the press.
The public sale season is on in Chester county, and every day now there are one or more public vendues in this vicinity. There are many changes in Chester county, as usual, this year, and this causes the multiplicity of public sales.

A large number of persons attend these sales with no intention of purchasing, but there are always others who desire to replenish their own stock of goods, while others of limited means about starting out at farming and housekeeping want many articles which can be obtained at a public sale. As a general thing, therefore, the sales are well attended, and prices are as high as the character of the articles sold warrants. It is really not infrequent to see articles well worn or broken sell at the prices of new articles of the same sort. The excitement of bidding, and the dislike to being outbidding, causes many a man and woman to continue bidding until the articles are run up to extravagant prices. It takes good judgment and a level head to know when to stop crossing the bids of one’s neighbors at a public vendue.

The public sale also attracts the young men of a neighborhood, and a game of “socky-up,” or corner ball, is the result. In these sports the country boy excels, and becomes quite expert.

At the sale will be the inevitable oyster soup man, who ladles out a bowl full of thin, blue stuff called oyster soup, in which one or two weasened oysters have been drowned. But on a cold Winter’s day this mixture sells quite readily. At a public sale, when a person buys a bowl of soup, he generally uses all the seasonings, and puts vinegar, pepper and salt ad libitum, along with the small oysters and hard crackers. The oyster soup man formerly had also for sale hard cider at five cents per glass, but it will be noticed that many persons in Chester county now advertise, “No cider allowed on the grounds”, and those who have a thirst for such drinks are debarrd the enjoyment of sipping the same at many sales herenabouts.

In some sections, notably Lancaster and Berks counties, it is customary to give cider gratuitously to all sale attendants, it being believed that the hard cider potions caused the people to bid more freely. But this is not practiced in Chester county.

A West Chester auctioneer who has attended large public sales in Berks county says they resemble a small fair. Besides big dinners and free cider, some farmers in selling out employ a brass band and have music before the sale begins. This is a drawing card, also, but this practice has never reached Chester county.

The method of bidding is an interesting study at public sales. Every man has his own particular idea of how to bid. Some bid openly, others with a nod to the auctioneer, while others, having a preconceived arrangement, give the tip to the auctioneer by placing a thumb in a buttonhole or scratching an ear with the hand. The auctioneer must be acquainted with all these little queer ways of people.

Then there is always the “cash” buyer, who gets all sorts of cracked dishes, broken shovels, worn out plow shares, etc., knocked down to him for one cent. The “one cent” man at a public sale is a necessity. He is the fellow on whom a lot of junk that no one else wants is unloaded, and it also furnishes a sort of second-hand humor. The auctioneer is supposed also to crack jokes, and annually year after year gets off the same stereotyped jokes, at which the crowd in duty bound laughs heartily.

There are also some shy and modest buyers, as well as bold ones, and these, when an article is knocked off to them, blush and attempt to look unconcerned.

It takes a quick witted and handy man to clerk a big sale, and it is customary to have two or three at the larger ones. One of the main features of a sale is to see that all the articles sold are paid for at the price named, and that the right party gets the articles. Very frequently persons who have paid a good price for some article, on finding that it is in bad condition, will sneak off with a better article in its place. Petty thieving has also to be guarded against. It is so small undertaking to prepare for and conduct a public sale or vendue, as our Chester county grandparents called it.
These 30-inch shingles from the writer’s collection, dating to about 1800, are positioned with the traditional side and vertical laps, exposing the thick, beveled edge to the weather. Note bevel on edge of shingle (arrow) at which point next row of shingles would be nailed.

The LONG SHINGLE

By ROBERT C. BUCHER

During the summer of 1959 Mr. Clarence Kulp, Jr., Dr. Don Yoder, Dr. Alfred L. Shoemaker and I attended a meeting in Pricetown, Berks County, Pennsylvania, and made our first contact with the primitive, long shingle of our pioneer log houses. A visit to the garret of one of the buildings in Pricetown turned up a number of old shingles such as we had never seen before.

After examining these shingles and trying to explain the unusual design, I asked the owner for permission to have one of these shingles and was granted my request.

This was the beginning of a search, now nine years old, to explain the primitive long shingle tradition and to demonstrate the making and use of these hand-made products from the original red oak log.

The Pricetown shingle was thirty-six inches long, six inches wide, and tapered in both directions. The shingle is thin and has a most unusual bevel on the thick side, for over one-third of its length. We immediately raised the obvious questions, such as, what function does the bevel serve, why does the shingle taper both ways, how much surface area is exposed to the weather and how are these shingles applied to the roofing laths?

After much study and speculation we decided that these shingles were laid in straight rows on the roof, the thick side of one on the thin side of the next and the shingle exposed to the weather as far as the bevel extends from the butt. With these few observations we covered the simple, basic facts of this roofing system, but the details and traditions remained to be uncovered and the story is not yet fully told.

Most of the samples found so far have been from twenty-six to thirty-two inches in length but we have found them in lengths from twenty-six to thirty-nine and one-half inches. The shorter ones are five to seven inches wide and the longest ones are narrower, from three to five inches.
Robert C. Bucher demonstrates long shingle making at the Kutztown Folk Festival. With mallet and frow, the quarter section supported in a "buck", is split in two (one-eighth sections). Splitting is repeated until thickness about 3/4 inches of two crude shingles is achieved.

wide. Usually more than one-third of the length is exposed to the weather, twelve or thirteen inches. The butts are one-fourth inch thick on the exposed and beveled side tapering to a thin paper edge on the opposite side. The tip is very thin, almost as thin as the one side of the shingle. One hand-made, tapered nail two and one-half inches long is driven into the thick butt end of each shingle and is exposed to the weather.

Since the discovery in the Pricetown area we have found quite a number of these shingles in the Pennsylvania Dutch area of Pennsylvania, which points to the continental European origin of the tradition.

We will now proceed to describe the traditional method of shingle making especially as it applies to making the long shingles.

1. Selecting the tree is the first step in our process of shingle making and this important step is one of the main keys to efficient use of the wood and to rapid conversion of the log into shingles. Unfortunately much of this old wood craft has been lost and few people in Eastern Pennsylvania can explain how to select a red oak that will yield a high percentage of good shingles. People like William Merkey of Bethel, Pennsylvania, and the Stare brothers of Lock Haven, Pennsylvania, tell us that a study of the bark will reveal a good wood grain for shingle-making.

During 1968 we happened to use 36-inch red oak logs for shingle-making from the Topton area of Berks County and also samples from Schaefferstown, Lebanon County, area. These areas are about fifty miles apart and the red oak lumber was quite different in character. The Topton area logs were a light color with a red cast and of a straight and stringy grain. Shingles could be split readily because of the straight grain but they required much effort to shape with the draw-knife due to their hard, tough texture. The Schaefferstown logs had a rather dark, rusty color and were quite different in grain and texture. The grain was not straight and the wood had a "crystalline" or lumpy texture—shingles were hard to split in a straight line but the wood was very easy to shave because of its soft, "grainy" texture. The Schaefferstown logs were much easier to work but the Topton logs produced a higher percentage of acceptable shingles.

2. Step two is making the first split of the 36-inch long logs, which run 12 to 20 inches in diameter. With the log lying horizontally, the wedge is driven into the upper edge of the one end of the log at a 45° angle and oriented to the grain of each log. The wedge is driven into the log, using the thick, butt end of the splitting ax (the dialect term is "spald-ax") until two equal sections are formed.

Each of the two half sections is split into quarter sections by laying the flat surface downward and driving the wedge into the middle of the upper edge of the convex surface of the log.

3. Step three moves from the horizontal to the vertical in our splitting process. It also moves from the ax and wedge to the frow and mallet. At this stage the quarter section is placed upright in the "buck" to be split with the frow, as shown in one of the photographs. The "buck" is needed to hold the long sections of log in a vertical position and thereby helps to speed the splitting process.
With the rough shingle held firmly in schnitzel-bank, a drawknife shaves shingle smoothly to required thickness and taper. After cutting the bevel on thick side, a nail hole is punched into the thick bottom edge.

The frow ("spald-messer") is placed on the upper edge of the quarter section of the log, with the handle at the outer edge of the wedge-shaped quarter as shown in the photograph. The frow is then driven into the log with the wooden mallet, usually made of dogwood, always splitting down the center of each section—never along the side of the log.

This process is repeated until the final crude, tapered shingle is produced and ready for shaving on the schnitzel-bank or shaving horse. Four or five more splits are needed to reduce each of the one-eighth sections of the original log to a final thickness of about one-half inch for the final shaving operation.

The use of the handle of the frow to control the direction of the split is an important technique, especially when making the final split into two crude shingles, each one-half inch thick. After the first few blows of the mallet to set the frow, the handle of the frow is moved back and forth at right angles to the splitting shingle, while the right hand grasps the far section. Thus the right hand pushes the far shingle away from the workman, while the frow is directed so as to push the near shingle toward the workman. As the frow moves downward into the developing split, constant outward pressure is maintained on the outer shingle while the frow handle is worked back and forth to control the direction of the split. This means that controlled pressure is kept on the splitting area by moving the frow handle either toward or away from the workman and this controlled pressure is really done by "feel" and is a primary measure of the skill of the craftsman.

4. Step four returns to the horizontal and involves the use of the "schnitzel-bank" and draw-knife ("tsegg-messer"). Seated on the "schnitzel-bank" the craftsman clamps the crude one-half inch thick shingle in the vise and shaves the shingle down to less than half of its original thickness, producing a smooth, thin shingle that measures one-fourth inch thick at its thickest butt side and tapers to a thin tip and to a thin edge on the opposite side.

5. The final step is nailing these thin, long shingles on the roof using the traditional hand-made tapered nails measuring two and one-half inches long. The shingles lap in both directions. They are nailed on the rafters in straight rows and nailed with one nail driven into the thick side of the shingle near its edge as shown in the sketch. The width of the shingle must be the same for each vertical row but different widths may be used on the roof. The only requirement is that within each row the width must be the same. Vertical lap or exposure of shingle surface to the weather is determined by the length of the beveled area on the thick side of each shingle. This varies from 11 to 18 inches or more in the very long shingles.

Placing the finished shingles in their traditional arrangement on the roof. Note the straight rows and side and vertical laps.
Sketch shows method of laying the long shingles, with side and vertical laps and exposed nails. The side lap provides continuous air space under each row of shingles running full length of roof. This insures excellent air circulation and water drainage, giving long life to the shingles. Free air passage through roofs of the 18th-Century houses was normal, since no effort was made to retain heat in the garret.

A study of the chart showing the dimensions of available samples of 150 to 200 year old tapered shingles indicates that the longer shingles were narrow, while the shorter ones were wider. Also, the butts were almost always one-fourth inch thick at the thick, exposed side; however, some unusually wide samples were thicker, as could be expected. The bevel is usually somewhat over one-third the length of the shingle and indicates a twelve or thirteen inch exposure except for the very long ones which may have had a sixteen or seventeen inch exposure.

The long hand-made shingle was replaced by the flat, modern type of wood shingle when shingle mills began operating around 1800 and later. We have not determined why the sawed shingles were always flat instead of tapered, but this question should be studied to determine whether mechanical or cultural factors were responsible for the change. During the period after sawed shingles became available and before the hand crafted shingles ceased to be made, a variety of hand-made shingles were turned out by local craftsmen, in the modern flat design, in most cases. These hand-made products we will designate as "transitional shingles."

Such people as Mr. Johnson of Somerset County, Pennsylvania, continued to make twenty-two inch hand split red oak shingles until the early 1900's and it is possible that they are still being made in the South. The transitional flat shingles such as made by Mr. Johnson, and one very wide shingle made by Johnnie Weitzel, the first, of Fitz-town, Berks County, Pennsylvania, are shown in the photographs. Mr. Weitzel died circa 1945.

Most of our shingle knowledge has been lost and only five or six visitors to our Kutztown Festival shingle demonstration area, over the past six years, have recognized the long tapered shingle. During 1968 two brothers from Hershey, Pennsylvania, told us their grandfather, in the Bethel area, made these shingles and they assisted him. They said he always used red oak, but did not know the reason for this. This authentic testimony was probably the best witness we have had from any area.

We will now enumerate the traditions connected with the long shingle as we have gathered them during the past years.

The late Reverend Thomas R. Bredle, collector of Pennsylvania Folklore, told us that laurel oak was highly prized.
Old hand-made nail points to hole in thick edge of shingle which, according to Dr. Henry Mercer, was made with a tapered punch. Note vertical edge of the parallel grain, typical of quartered wood.

Tools for splitting and shaping shingles: heavy-butted ax (1) and wedges (2) to quarter the log, mallot (3) and frow (4) to reduce quarters to the crude shingle, two early draw-knives (5) to shave and taper the shingle.

for shingle-making and was known as "shingle oak." In the dialect, "es war boch eschimbier vor shindia mach.

Abraham Oberholtzer of Bucks County, Pennsylvania, in his diary of 1803, refers to the purchase of "feather" shingles for his barn roof. He calls them "fetter shindal," which is the only traditional term we have found to describe the long, tapered shingle.

The several references to this type of shingle in New England point to the possibility of such a tradition in England, but this needs further study. Johann David Schoepfl, a German scholar and historian traveled through the American Colonies in 1784 and says he saw these tapered shingles in Pennsylvania. He says they were lapped lengthwise and from side to side and that they were "English shingles." He stated that the German shingles were like these but were not tapered sideways.

Professor Cornelius Weygand, late of the University of Pennsylvania, refers to the long shingle in his book The Pienty of Pennsylvania (New York, 1942). In a chapter called "Hancockian—5 items" he writes,

"Found this shingle and four other items in an old log house on the Haycock Mountain. Bucks County, Pennsylvania." "The shingle of white oak, three feet three inches long, and all but seven inches wide is a patriarch. It has never been nailed on a roof. It has in fact never been finished. It should have been brought to a six inch width by a drawshave. Years ago, in Juniata County, in the Pennsylvania Appalachians, I was wakened every morning in my room in the American House by an old man splitting out such shingles from 18 inch logs of white oak. He split them out from logs a foot thick and more by pounding with a mallot on a frow. He had a young wife and a full quiver of children, and he had to get to work by daylight and work until dark to feed that flock of younglings. I have one of the shingles he made in 1889 in the room in which I write. I never met another such wedge-shaped shingle until 5 or 4 summers ago, when I came on one in Conway, N. H., that had been made far up Albany Interval. It was of spruce.

"The Haycock shingle labelled "wireback" in Levi Yoder's handwriting, is exactly like the Waterford shingle, save that it is broader and longer.

"A house under Haycock is still covered with its fellows, put on before anyone now alive can remember, and never a one of them curled up. Such shingles are laid bias on a roof, you put your first shingle on the lower righthand corner and then lap them sidewise as well as in rows one upon another. It is marvelous how alike the two shingles of white oak are. Both are split, both are beveled on the thick edge, both are smooth with the drawshave. Both, too, are of a grain and marking very similar. So alike are they, indeed, they seem as if they might have been split out of the same log."

Architects working on Long Island have found long shingles on the roofs of the early Holland Dutch houses in that area, which again indicates a Continental European background for these shingles.

When one sees the striking similarity of spirit and of detail in the long, tapered shingles of about 200 years ago, when samples are compared over an area of more than 60 miles apart, and in varied regions of Eastern Pennsylvania, one conclusion is inescapable. It is that they are the product of a centuries old tradition firmly established in Europe long before our settlers came here with their log architecture tradition.

In developing a theory to explain the tapered shingle in America we must remember that the wood shingle is the traditional roof of the log house, not of the stone house, nor of the half-timber house. The English settlers had no log house tradition in their culture, as Shurtleff so adequately proved, but the English settlers did have both a tile and a thatch roof tradition in their backgrounds.

In 1626 one of the small villages in the Plymouth Colony banned thatched roofs due to the fire hazard, after only six
years of its existence. What kind of shingle or plank roofs did the English settlers use on their framed buildings after this?

In 1784 the German scholar Schoepf saw the tapered shingles in Pennsylvania and called them "English shingles," while Professor Weygandt in 1942 refers to such a shingle on a building in New Hampshire and describes it as being surprisingly similar to the ones he saw on the buildings of the Pennsylvania Dutch.

We also have the testimony of architects, now restoring the early Holland Dutch houses on Long Island, that some of these buildings were roofed with the long shingles.

The similarity of these tapered shingles from wide areas of our country was reported by Weygandt and independently noted by Clarence Kulp, Jr., and by me during the late 1950's. This similarity in design and the wide use of this type shingle on the traditional log house, brought to America from the Rhine Valley by the Pennsylvania Dutch, points to a well established continental tradition for the tapered shingle. Such uniformity does not result from a quickly adopted culture but from a long standing and deeply ingrained tradition.

There are numerous other reasons that could be cited to support my view that these shingles are a Continental European tradition; however, this idea is advanced without knowing well the roofing tradition of the English settlers in the South and in New England. The English shingle of New England should be closely studied, as should the roofs of the Southern Colonies. The origin of the plank roof and the Scotch-Irish upland roofing practices need clarification.

In general the longer the shingle the earlier and more primitive it is, our observations showing that the longest are 39 to 39½ inches, with each later period producing a shorter and correspondingly wider shingle, in lengths of 36 inches, 30 inches, 28 inches, and 26 inches.

The thin tapered shingle produces a continuous air channel running vertically under each row across the entire roof, thus giving excellent air and water drainage and long shingle life.

The roofs on the restored Cloister buildings at Ephrata, Pennsylvania, are made with the only thick tapered shingles known in this country. They are about 20 inches long and about an inch thick on the heavy, exposed edge. The air space between the layers of shingles on this roof is large enough to thrust one's finger between them.

This unusual roof on one of the country's most interesting and traditional medieval log buildings of Germanic origin, is another testimony to the Continental European origin of the tapered shingle.

The long tapered shingle appears to be the single most significant roofing material in American history because it was the roof used by our pioneers on their log houses as they settled the South and West. Although the tapered shingle was used so frequently on the Pennsylvania cabins, it is possible that other types of long shingles and the plank roof contributed in a major way to building methods in the areas settled later. This matter deserves further study to develop more fully the influences of the various cultures on roofing methods and to determine the specific traditions of English Pennsylvania Dutch, Scotch-Irish and other settlers, in shingle-making. It is hoped that a specific cultural pattern can be developed for each of our pioneer cultures, so that shingle design can be added to other architectural characteristics as indicators of cultural backgrounds.

Contributors to this Issue

DR. EARL F. and ADA F. ROBACKER, White Plains, New York, are well known to our readers as authors of many articles on Pennsylvania German folk art and antiques. Dr. Robacker has produced a series of books on these subjects, from Pennsylvania Dutch Stuff to his latest, Touch of the Dutchland (New York: A. S. Barnes and Company, 1965), which is a collection of essays which originally appeared on our pages.

MARTHA S. BEST, Walnutport, Pennsylvania, is an elementary school principal in Lehigh County, Pennsylvania, a native Pennsylvanian, associated with the folk festival and its seminars for many years. Her most recent article on our pages is "Easter Customs in the Lehigh Valley," Volume XVII No. 3 (Spring 1968), 2-13.


CARTER W. CRAIGIE, of Narberth, Pennsylvania, is a native Virginian who is studying for the Ph.D. degree in the Folklore and Folklife Program at the University of Pennsylvania. His earlier articles include "The Tinsmith of Kutztown" (Volume XVI No. 4, Summer 1967), and "Tanning in Chester County, Pennsylvania, 1714-1850" (Volume XVIII No. 1, Fall 1968).

BETTY SNELLENBURG, of Philadelphia, Pennsylvania, is a graduate of Ursinus College and at present a Ph.D. student in the Graduate Folklore and Folklife Program at the University of Pennsylvania. Her article in this issue, based on extensive field work, adds some valuable details to our knowledge of "powowering," Pennsylvania's brand of magico-religious healing.

DR. WILLIAM H. EGLE, of Harrisburg, Pennsylvania, was a distinguished 19th Century Pennsylvania historian, State Librarian, and editor of the Pennsylvania Archives. His bio-bibliography of J. Daniel Rupp (1803-1878), the first historian of the Pennsylvania Germans, appeared in the Historical Magazine, IX (1871), 111-115. Additional materials on Rupp can be found in the Dictionary of American Biography.

ROBERT C. BUCHER, of Schwenksville, R. F. D., Pennsylvania, is a native Montgomery Countian, and a founder and officer of the new folk-cultural society, Goschenhoppen Historians, Inc., as well as the moving spirit behind the restoration movement in Lebanon County called Historic Schaefferstown. His specific research field is folk architecture, and his most recent article for Pennsylvania Folklife was "The Swiss Bank House in Pennsylvania," Volume XVIII No. 2 (Winter 1968-1969), 2-11. Each year at the Folk Festival Robert Bucher is in charge of the shingle-splitting and roofing demonstrations.
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- Food Platters
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- Eating and Drinking Stands
- Country Store
- Recreation of early 19th century Kitchen and Bedroom
- Dry Goods Store
- Making Spatterware and Glassware Pottery
- Spinning
- Penmanship
- Rug Making
- Hex Sign Painting
- Toleware Painting
- Grandfather's Clocks, Children's Furniture
- Silversmith, Chair Caning, Cigar Making
- Block Printing
- Basket Making
- East Egg Tree
- Fraktur and Portrait Painting
- Cooking, Straw Mobiles
- Woodcarving
- 18th Century Printing Press Demonstration

Services

- Food and Drink
- Family Style Dinners
- Food Platters
- Food Specialties
- Eating and Drinking Stands
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Demonstration Buildings

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- Press
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