

# Midwest Open Air Museums Magazine



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Buckley Homestead, Lowell, Indiana

In This Issue: Buckley Homestead  
1850 Wayside Rest, Missouri  
Making Choices Between Authenticity, Preservation and Programming  
1861-1865 Garibaldi Shirt  
Winter is Clothing Replacement Time  
"Hunters Of Kentucky"  
Hog-Killing Time

**Midwest Open Air Museums Coordinating Council**  
Midwest Region of ALHFAM



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**Cover Photo** - Sleigh rides at Buckley Homestead. (Photo by Becky Crabb)



MOMCC is the Midwest Regional Affiliate of

**ALHFAM**   
The Association for Living History, Farm and Agricultural Museums

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## PRESIDENT'S PERSPECTIVE

By Betsey Urven

Well, 2016 has come and gone. We had a great fall conference in Kansas City back in November. I spent some time exploring the steamship Arabia. What a wealth of material culture for the mid-19th century.

I would like to thank Tim Talbott and the staff of Mahaffie Stagecoach Stop and Farm, and Charlie Pautler and the Shawnee Town 1929 staff for hosting us in Kansas City. Appreciation also goes out to Liz Hobson and folks at Freedom's Frontier National Heritage Area for arranging an excellent pre-conference tour and a track of sessions for the conference program.

The fall meeting in Olathe was a joint conference with the Mountain Plains Region of ALHFAM, and that gave us the opportunity to make new friends from another part of the country.

In 2017, we look forward to the spring conference hosted by Buckley Homestead, which will be held at the Hilton Garden Inn in Kankakee, Illinois. The program looks great, and we hope to see you all there. In the fall, we will return to Sauder Village in northwest Ohio. They are currently looking for workshops and sessions, so think about what you or your site might have to offer.

Information on upcoming conferences as well as online registration can be found on the new MOMCC website at [www.momcc.org](http://www.momcc.org). If you haven't been to the website lately, check it out and see all the great things that it has to offer.

Speaking of upcoming conferences, I would like to challenge all of us to reach out to others we know who would benefit from our conferences by personally inviting them to attend. The strength of our conferences is not only the great information we glean from workshops and sessions, but also the networking, both professional and personal. We are also hoping to have a table at Military History Fest in February to extend our reach to others interested in living history. We have a lot to offer, so let's get the word out. □



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## MIDWEST OPEN AIR MUSEUMS COORDINATING COUNCIL

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MOMCC was established in 1978 with the goal of furthering the interchange of materials, information, and ideas within the history museum field.

### Membership

We welcome membership and participation from administrators, volunteers, interpreters, curators, historians, educators, maintenance/facilities staff, gift shop workers, facilitators, docents, and anyone else with an interest in history and public education. Membership is \$30 per year for individuals, \$35 for families, and \$50 for institutions. Membership application can be found at [www.momcc.org](http://www.momcc.org).

### Our Purpose

The purpose of MOMCC is to further promote excellence and to provide a forum for the interchange of materials, information, ideas, and consideration of issues within the open air, interactive, and historical museum profession.

**MIDWEST REGION:** The Midwest is defined as the eight states of Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, and Wisconsin.

**OPEN-AIR MUSEUM:** Interpreting life as material culture in the context of buildings, objects, and open space. A site or facility that interprets history through exhibits, living history interpretation, and/or educational programs.

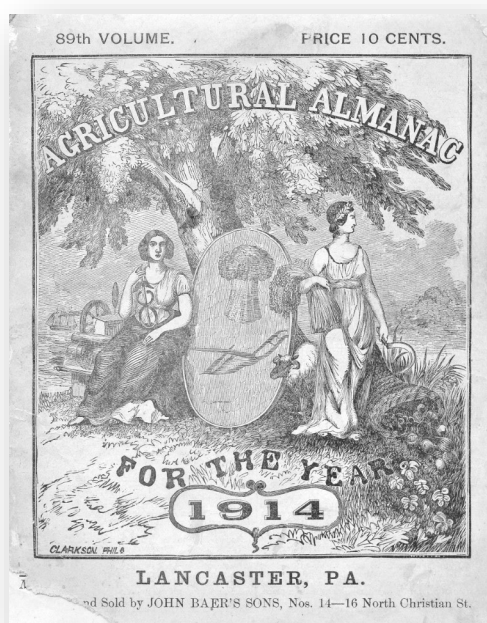
### Resource Committees

Interpretation, Music, Art, and Material Culture

Leadership and Supervision

Agriculture, Gardens, and Foodways





From: the 1914 Agricultural Almanac



## TO FILL THE WINTER EGG BASKET

Winter is when many wonder why their hens don't lay. They get gobs of eggs in the cheap season, but get left when the winter egg brings long to the green. If these disappointed folks investigate and find what their hens get in the warm season that they lack now and furnish the same or a good substitute the problem is solved. They will discover that spring and summer afford variety; that, beside grains fed, the hen has succulent greens, juicy worms and bugs and exercise, and thus the ration is well balanced between protein and carbohydrates so that the hen gets plenty of egg maker and body builder.

Now, let sprouted oats, cut clover, alfalfa, cabbage, beets, substitute for greens; fresh cut bone, or beef scrap represent bugs and worms and a grain ration of equal parts wheat, oats and corn and a crumbly mash of equal parts wheat midds, ground oats, ground corn and two parts bran be the remainder.

These coupled with exercise for the grain in litter, and you have a winter menu we have never seen fail for lots of eggs.

Try this for a day's fare: At dawn scatter a good handful of grain for each hen in the litter and two for the rooster; at 10 feed plenty of greens. Cut clover and alfalfa go best steamed in the mash. Raw vegetables are best for hens. At noon serve cut bone. Feed sparingly at first. At 4 serve crumbly mash all they want. Beef scrap, about 10 per cent of bulk, is best fed in mash and should be soaked awhile before mixing. Of course this quantity isn't arbitrary. Hen's appetite and condition must be guided. There should always be some grain in litter to reward her efforts.

No kind of manure, either animal excrement or fertilizers, will take the place of good, thorough tillage. Plow the land at the right time and to the right depth, then work it down to a mellow seed bed with disk and roller, and harrow. □



## MOMCC 2017 Fall Conference Call for Sessions and Workshops

Hosted by Sauder Village, Archbold OH

November 9-11, 2017



## TURNING LEMONS INTO LEMONADE:

**Facing challenges, building relationships and making it work**

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**Session proposals should be submitted by May 1, 2017**

Submit to Tracie Evans, Program Chair, PO Box 235, Archbold OH 43502

[tracie.evans@saudervillage.org](mailto:tracie.evans@saudervillage.org) Phone (419)446-2541 x2072 Fax (419)445-5251

Go to: [www.momcc.org](http://www.momcc.org) for more information



# EDITOR'S NOTEBOOK

By Tom Vance

It was great to see so many old friends at the fall conference in Olathe, Kansas. Since it was a joint meeting with the Mountain Plains Region of ALHFAM (MOMCC is the Midwest Region), we also had the opportunity to make many new friends. Renewing friendships and networking is one of the highlights of our spring and fall conferences.

There were several former MOMCC magazine editors in attendance at the conference, and I would like to recognize Brian Hackett who took the reins from me in 1992, Tim Talbott, Chris and Susan Gordy, Ann Cejka, and Dan Schoeneberg. There have been eight other editors over the years including our most recent editor, Julie Brown. We owe them all our gratitude for their efforts in keeping the quality of the magazine and MOMCC at such a professional level. Thank you all.

I attended the Freedom Frontiers pre-conference tour of sites relating to the Border Wars and Civil War in Kansas and Missouri. It was a chance to see and experience, first-hand, the history of this area that I had previously only read about in the history books.

Two site visits stood out. The first was Fort Scott National Historic Site. Built in 1842, it was one of a string of forts established to protect both settlers and Native Americans on the western frontier. Closed after the Civil War, it was absorbed into the local community of Fort Scott, where only three original buildings remained when the site was acquired by the NPS in 1970. The almost complete re-construction of the historic fort is amazing to see.



*The Freedom's Frontier pre-conference tour group at Fort Scott National Historic Site.*

The other outstanding site on the tour was Wayside Rest in western Missouri. A perfectly preserved 1850 mansion serves as the backdrop for the story of the Border Wars and the Civil War as they affected one slave-owning family. The compelling story of Wayside Rest can be found in an article in this issue of the magazine.

In our eternal quest for historical authenticity and understanding the past, one source stands out. I'm speaking of primary source materials - period cook books, song books, farm and home manuals, travel accounts, letters, and many others. Two articles in this issue are drawn from primary sources: "Hunters of Kentucky" and "Hog-Killing Time." Four of the five primary sources quoted in "Hog-Killing Time" can be found at [archives.org](http://archives.org).

We hope you are finding the new format and variety of articles in the magazine to be useful and enjoyable reading. Let us know your thoughts and ideas, and give some thought to what articles you or your site might have to share with the magazine readership. □



*The Friday evening banquet, auction, live band and dance are always a big part of every conference.*



## THE LEGEND OF ELMER THE ROOSTER

By Tom Vance

**E**lmer the Rooster made his first appearance at the 1986 MOMCC Spring Seminar at Mt. Carroll, Illinois. He was donated to the auction by the Midwest Old Threshers Association and sold for \$45. He was purchased by Greg Jackson for John Patterson, and spent the next year at Conner Prairie.

At the 1987 Spring Seminar at Spring Mill State Park, Indiana, Elmer was purchased by staff from Lincoln Log Cabin State Historic Site for \$101.01 and he spent the next year in east-central Illinois.

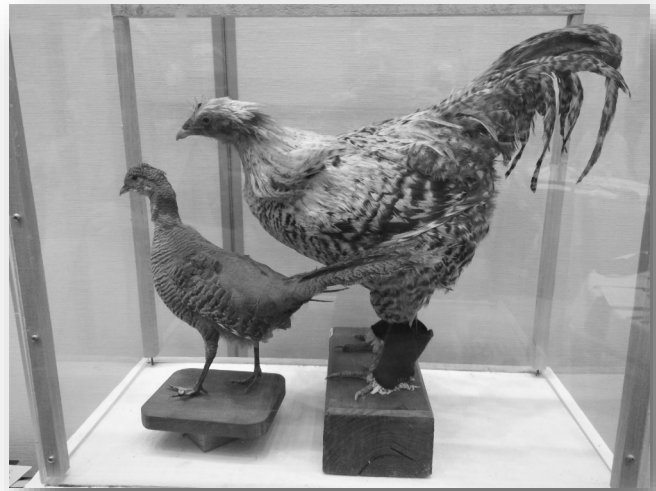
The 1988 Spring Seminar was once again held at Spring Mill State Park. Elmer returned to the auction and what happened next can only be adequately described by then MOMCC President Lee Slider in an article he wrote for the 1988 Spring issue of *MOMCC Magazine*:

“What can I say about the combination of wine, cheese, welcome party, and white elephant auction? Well, ...it defies adequate description—you just had to be there. Folks brought all sorts of strange and wondrous items that our auctioneers, the two Mikes, Duncan and Follin (Ohio Historical Society) and Dick Harris (Lincoln Log Cabin), touted with bizarre and exotic (or was that erotic) descriptions and suggested uses.

“Then around nine o’clock, an air of expectation filled the room as a long drum roll announced the impending triumphal entrance of “Elmer,” MOMCC’s beloved stuffed traveling rooster. Then to the stirring strains of the Triumphal March from Aida, and with due reverence that marks such occasions, the exalted officers of MOMCC—God bless each and every one—as well as the staff and volunteers of Lincoln Log Cabin, present guardians of our illustrious totem—all majestically marched into the room.



*Elmer the Rooster towers over the finale of the Grand March of Aida at the 1988 MOMCC Spring Seminar auction.*



*Elmer the Rooster and his wife, Henrietta, as they appeared at the 2016 Fall Conference silent auction this past November.*

“Since I led this august procession, I could not exactly see what was happening behind me, but I am sure that all were impressed by the gravity of the moment.”

Information on who purchased Elmer in 1988 has proven elusive, but he did reside at a number of MOMCC sites over the years including Heritage Hill in Wisconsin. MOMCC legend has it that he sold for well over \$1,000 at one point. He eventually came to reside at Buckley Homestead County Park in Lowell, Indiana.

On February 14, 1990, Elmer married Henrietta at the Midway Community Church in Rockford, Illinois and in March of 1991 they added six chicks to their family followed by a baby shower. In 1992, Elmer “met his fate” at the hands of a skunk and a memorial service was held.

Elmer resurfaced in 2004 for MOMCC’s 25th anniversary and then again at the 2015 Spring Conference in Collinsville, Illinois, after which he went to reside at the Vandalia State House in Illinois. He again sold at auction at the 2016 meeting in Olathe, Kansas, and currently resides with the MOMCC Magazine Editor who will return him to the conference this Spring in Kankakee.

Featured as the MOMCC Mascot in the Winter, 1988 issue of the magazine, Elmer’s esteemed resume indicated that he is a graduate of Coop University in Iowa. He then completed graduate work at Barnyard Technical School where he majored in Poultry Science. The words emblazoned on Elmer’s wooden base read as follows:

“This is a rooster that was a pet and owned by the former Otto Mason of Winfield, Iowa. The rooster is a Plymouth Rock and Rhode Island Red mix and was 10 years old. The unusual thing about this rooster was his spurs. The picture shows his first set of spurs that were 7 inches long. These were shed and he grew another set that he is now wearing and measure about 4 1/2 inches long.”□



# BUCKLEY HOMESTEAD

## From Past to Present

By Becky Crabb

The Great Famine, Irish Potato Famine, or Famine of 1845-49, was the worst that occurred in 19<sup>th</sup>-century Europe and was the downfall of the struggling tenant farmers. Half the Irish population, mainly the rural poor, depended almost entirely on the potato for their diet, while the rest of the population consumed large quantities. Only one or two types of high-producing potatoes were grown, making them susceptible to disease. The cool, moist weather several years in a row made the blight thrive and the potato crops fail, resulting in as many as two million people leaving Ireland.<sup>1</sup>

Thus, Dennis and Catherine Buckley and their five children left County Cork, Ireland, in 1849 and came to Lowell, Indiana, to be near their cousins, the Driscolls, who had arrived from County Cork some time before. The family story indicates that one child was lost at sea on the journey. The other children included William, 19; John, 18; Julia, 13; and Patrick, who was 12 in 1849. One interesting item they brought with them to America was a blackthorn Irish walking stick or cane called a shillelagh which can be seen in the kitchen of the farm house today.

Dennis purchased the original 80 acres for 50 cents an acre (as per the family story, although land was going for \$1.50 at the time) from soldiers who had received land grants after the war. He was finally able to own his own land, which was something he could not do in Ireland. One area just behind the present barn reminded him of his Irish homeland. He built a log cabin west of the present house and worked hard, but died in 1851.

Upon the death of Dennis, his oldest son, William, inherited the land and took over the farm. He built the front



*The Buckley Farm House. The front "I" house dates to 1851, the north addition to 1917, and the back section to the 1940s. (All photos courtesy of Buckley Homestead County Park)*

part of the current white "I" house in 1851. He farmed in partnership with his brothers, John and Patrick, and they developed a 150-head Holstein dairy operation that continued into the early 1900s. William retired from farming and moved into Lowell in 1897. The farm passed through four generations, and additions were made to the farm house in 1917 and the 1940s.

In 1858, one acre of the land was donated to be used for a school. Catherine's mark is on the deed, as she could not write (a copy of the deed can be seen in the existing schoolhouse). A school building was on the property at the time the land was donated, but we assume it was replaced at some point. The one-room white clapboard schoolhouse that was used until 1922 was typical of school buildings found in southern Lake County around the turn of the century. The current school house is a replica. Memories from former students include walking to school when snow was as deep as the fence posts, skating to school on the frozen creek, and the boys playing baseball in the school yard. At nearby Egypt School, girls could also play baseball.

John's son Charles operated the farm in the early 1900s. He had five children who had no children of their own, so when they were adults, they decided to donate the land to Lake County Parks. Rose Buckley Pearce, one of those five children, recalled the following about the donation: "...that's what my brother said. Said how many children in the city know anything about a farm? He said it would be wonderful when we talked it over you know. Why, oh it would be just wonderful for all of them...."<sup>2</sup>

The farm was donated in late 1977, and an annual fall festival began in October of 1979. With no parking lot at first, visitors parked at the nearby high school and were bused to the farm. Master planning began, research continued, the farm barns were restored, the schoolhouse replica was built, and a donated log house was erected. In 1983, the site officially opened to the public. Since then, more



*The barn yard with the granary on the left. The main barn and silo were built in 1916 after the original barn burned.*



farmland has been purchased, more has been donated thanks to Rose Buckley Pearce, additional restoration and repairs have been done, and improvements continue. Other restorations and new buildings include the main house, carriage house, hog barn, maintenance barn, and manager's house.

The farmstead, which has been restored to the 1910s, is listed on the National Register of Historic Places. Attention to historical detail extends to the animals and grounds also. The farm has an heirloom orchard with appropriate varieties of apple, pear, cherry, quince, and grape, and a vegetable garden with heirloom varieties. The peonies along the driveway and two of the apple trees are original to the site. Dominique chickens are remembered as "Dominikers" by local old-timers. Charles Buckley had a prize pure-bred Holstein bull, and the Buckleys also had Belgian horses. Cotswold sheep are a rare old breed, although the Buckleys did not have sheep as far as we know.

The Pioneer Farm log house, storehouse, and small animal shelter represent a typical southern Lake County site from around 1850. Log houses were not that common in Lake County because the area was settled late and sawn lumber came into the area quickly. The logs used in our log house came from a house that was torn down about six miles east of the present location. It is a nice house with glass windows and sawn lumber floor. Although the barn has not yet been built and animals are not yet present, orchard trees and a garden are present and appropriate for the 1850s.

Just southeast of the log house is the Native American Camp. Although the Native American reenactors rarely visit the site, one lone wigwam framework and stone fire pit can be seen, and the "Three Sisters" garden includes native varieties of beans, corn and squash/pumpkin.

Many classes, including those from the city, visit the farm for school tours, popular hands-on tours, and special programs. Winter brings bobsled rides; spring brings sheep

shearing; and summer includes basket workshops, the 5-miler race, and the Buckley family reunion.



**Left** - A purebred Cotswold and a Jacob's whether sheep.

**Right** - Fruit tree pruning workshop with Dr. Peter Hirst of Purdue University.



Fall brings the very popular Legend of Sleepy Hollow, the Fall Festival, and hayrides. In between the programs, horses, dogs and people share the trails. Around the corner once a month, visitors enjoy the stars and night sky at the Conway Observatory, which is operated by our partner, the Calumet Astronomical Society.

Trails, a labyrinth, and flower beds add atmosphere to the park. Native plants with identifying markers have been added to a bed all their own, and these markers are also found throughout the park. A "Back 80" trail gives walkers and runners a chance to relax and exercise, as well as providing a great trail for hayrides.

During the up-coming Spring Conference, Buckley Homestead will offer full day workshops on "Plowing With Oxen" and "Spoon Carving." A half day workshop will also be offered on "Fruit Tree Pruning and Grafting." In addition, Buckley will be open for tours from 1:00-6:00 p.m. on that Thursday. □

### References Cited

1. Mokyr, Joel. "Great Famine." *Encyclopedia Britannica*. [http://www.britannica.com/Great\\_Famine](http://www.britannica.com/Great_Famine) (accessed January 28, 2016).
2. Rose Buckley Pearce interview by Charlene Bailey, 5-3-79, oral history tapes, Buckley Homestead archives, Lowell, Indiana.

**Becky Crabb** has worked for Lake County Parks since 1979 and has been Park Manager at Buckley Homestead since 1980. Becky has served on the MOMCC Board for numerous years both as President, and more recently, as Spring Conference Coordinator. After being raised on an Indiana farm, Becky went to Ball State University and graduated with a degree in Biology focusing on Wildlife Management, and later took classes at the University of Florida in Agriculture.



The 1850s log house was built from original logs found six miles east. The replica early 1900s one room school was built on the original school site.





## WAYSIDE REST

The 1850 Home of  
Robert A. Brown  
Cass County, Missouri

By Robert A. Brown III



**Editor's note:** This is the compelling story of one Missouri family's first-hand experience with the Kansas/Missouri border wars in the late 1850s and the Civil War in this volatile region. The story is centered on the classical revival house built by Robert A. Brown in 1850 and which is still lived in by his descendants. Almost everything in the house is original from the furnishings and fireplaces to the wood graining. The grandson of the builder, Robert A. Brown III, researched and wrote the family and house history. This was published as a manuscript in 1966 and was later condensed into a booklet from which this article is taken.

The year is 1850. It's a restless time for our adolescent nation, but in Cass County, Missouri, time and events have taken a quieter turn.

Robert A. Brown, one of the earliest and most influential settlers in the area - he represented four counties at the Missouri convention on secession and later wrote Mr. Lincoln offering to forfeit his property and slaves if it would help prevent the War - is pausing to admire his latest handy

work - the new home and farm that would become known as Wayside Rest.

Robert Allison Brown and his wife Mary Jane Roddye Gillenwaters Brown left Tennessee in 1842 to settle in Van Buren (now Cass) County, Missouri. The first settler came in 1828 and the county was organized in 1835 with very few people in the area.

It was a beautiful county. The soil was rich and the rainfall plentiful. Mile after mile of tall prairie grass waved in the breeze but constituted a fire hazard in the autumn and winter months. Lands in the area had not been surveyed so granddad bought out several squatters. He later attended a government land office sale in Clinton, Missouri, and bought about 2,000 acres of choice land for \$2 an acre. He and Mary raised seven children.

My father, Robert A. Brown II, was born in 1844. In 1847, grandfather built the first steam saw and gristmill in the county. The mill served pioneers for miles around and the Osage Indians who would camp nearby. Robert and Mary moved into their new house in early 1851.

The citizens of the Kansas/Missouri border counties prospered during the 1850s, but by 1856, Kansas was in turmoil. A horde of undesirable newcomers descended on the territory to help vote Kansas into the Union as an anti-slavery state. Some of these "Jayhawkers" robbed and killed honest citizens in Kansas as well as in the western counties of Missouri.



*The front parlor showing one of eight original fireplaces and some of the family furnishings.*





*The two-story porches on the rear of the house. The kitchen ell is on the left, the main house on the right.*

In 1861, Robert was elected to a seat in the convention called to consider the relationship of Missouri to the Federal Union. He was neither a secessionist or coercionist and when the question came up, he voted against secession since he bitterly opposed it.

After the war began, the area was occupied by Federal troops. Some were not unbearable although they did burn many homes. Others were the “Redlegs” who were bent on killing and robbery. Grandfather had “Federal Protection Papers” because of his staunch efforts to keep Missouri in the Union, but few others were so fortunate.

### **Shots at the Front Door**

In 1861, General Jennison’s Federal troops came to the border area to camp and do their devilment. Aunt Lizzie (daughter of Robert Brown) writes:

*Everyday some of the men came to the house to take whatever they pleased from the outbuildings. On Christmas day, just about mealtime, three men rode up and father gave them, as usual, a cordial invite to dine. They raved over the dinner and wondered why there was so much silver. The Lieutenant said some of the boys were hard and might take it but father said, “no, the boys are in and out all the time and are well behaved” They left late and headed toward town.*

*At about midnight, there was a heavy knock on the front door. Mother answered while father got his pistol, for he begun to smell a mouse. The caller said through the door that he was a friend and asked to see Mr. Brown. Father turned to mother and said “go ring the bell” and that frightened the men so they turned to go. Father watched through the side-light, one of the men fired hitting the right side of the door. The hole can be seen today.*

### **Jayhawkers and Quantrill’s Raiders**

In a letter to Secretary of State Stanton in March of 1862, Federal General Halleck said this about the Jayhawkers:

*The Kansas Jayhawkers are robbers who wear the uniform of, and receive pay from, the United States. Their principle occupation has been the stealing of Negroes, the robbing of houses and the burning of barns, grain, and forage. The evidence of their crimes is unquestionable.*

Stung by the injustices heaped upon the border counties, Quantrill, who had been a Captain in the Confederate Cavalry, raided Lawrence, Kansas, which Missourians considered to be headquarters for their troubles and final destination of much of the Jayhawker’s loot. Over 100 Kansas men were killed in that raid and most of the town burned, but the killing and burning was insignificant compared to what had already been meted out to border counties, and future death and destruction in the Missouri counties intensified.

I personally knew several men who were part of Quantrill’s troops. I was not surprised that dad had been with Quantrill for some time, like many Missouri boys who, after all, were members of the Confederate Army and the only protection west Missouri had from the Jayhawkers.

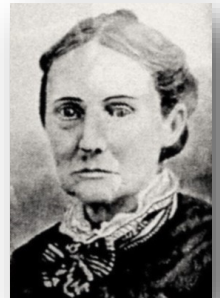
### **Grandmother Stands up to a Federal Officer**

Aunt Lizzie Writes:

*I can still see one of the (Federals), pistol in hand, stirring things in mother’s dresser drawer picking up any little trinket that suited his fancy. Mother asked that he please leave things alone that would be of no use to him. He pointed his pistol at her and swore, telling her to keep her mouth shut. The sanctified rascal in charge said, “Madam, war is a terrible thing.” She walked up in front of him and pointed her finger and said, “Yes, but there are more terrible things than war. Sir, at the judgement day I expect to meet you there and we will have to give account of every deed done in this body.” He told his boys to move along and to not take covers off the bed since it was mighty bitter weather.*



Lizzie Brown, left, daughter of Robert A. and Mary Jane Gillenwaters Brown, right, aunt & grandmother of the author.





## Shots at the Back Door

One attack by the Jayhawkers in 1862 was quite a fight. Granddad did most of the firing from the front of the house, while grandmother, in the safety of the front hall closet, loaded guns and passed them out to him. It seems that the Kansans knew that my father (Robert A. Brown II) was home and the family knew that since he was 17 at the time, he would be a dead one if the attack succeeded, so he was urged by Grandfather to make a break to safety.

Grandmother let him out the east kitchen door and as he emerged, two men fired at him and you may still see the break in the bricks by the door jamb where the bullets hit. After that, for a few days, he hid in the woods west of the house with Cole Younger. Aunt Lizzie, for several days, carried food to the timber for them.



Tom Brown and  
Robert A. Brown II.

Robert A. Brown II and his brothers, Tom and Will, were father and uncle of the author. Tom and Will joined General Price's militia and campaigned over much of Missouri against Federal troops. They both fought with General Jackson at the battle of Pea Ridge where Tom was wounded, captured, and later died in a Federal military prison. His body was brought back to Cass County by

granddad and he is buried in the family cemetery located near the home. Will was mustered into the Confederate army in 1862 and served throughout the war without wound.

## Midnight Marauders

The *United States Biographical Dictionary* makes reference to granddad and Wayside Rest:

*In 1863, no one in Western Missouri felt safe away from military posts. Wayside Rest is three miles from Harrisonville, the nearest military post, but Captain Blake had authorized Mr. Brown to arm himself for protection against thieves and plunderers who infested the region.*

*One night a band of these marauders sought to gain entrance but failing this, commenced firing into the buildings. Mr. Brown, single handedly, killed three of the assassins. He surrendered himself to the military authorities, asking for a full investigation. Captain Blake acquitted him of all blame.*

*General Thomas Ewing, in Kansas City, then commanding the military in the district, applauded his course of action in the whole affair. This was not the only time Mr. Brown was forced to defend himself and family against midnight robbers and assassins.*

## Order #11

On August 25, 1863, came Order #11 which reads (in part) "All persons living in Cass, Jackson, and Bates Counties, Missouri (with a few specific exceptions). . . Are hereby ordered to remove from their present places of residence within 15 days from the date hereof."

From *Bingham, Fighting Artist* by Lew Larkin:

*In a great mass exodus, people moved in all directions in obedience to Order #11. Many fled for their lives. Moving fell to the women and old men because the few young men in the area were crippled ex-soldiers.*

*For weeks after that date, the heavens were lighted with flames from hundreds of fires. The "Redlegs" who actively applied the torch are catapulted into a final, frenzied invasion dealing death, destruction, and devastation.*

Grandfather Brown left for Lexington, Missouri, for the Kansans would have killed him as they did others of the district. Grandmother Brown, with her young children, moved to the hotel in Harrisonville. The farm was left in charge of an old German couple until the end of the war. They were able to save the house, but some of the outbuildings were burned by Jayhawkers.

## Slaves

The Brown family had a reputation from the early days of my great-grandfather in Tennessee of proper care and guidance for the slaves. He built them a church. He provided excellent quarters and saw to their spiritual and physical welfare.

The farm had about 50 slaves at the start of the war when the Federals were stealing and running negroes into Kansas. So Granddad Brown sent his slaves to Texas to get them to a safe place. But first, he talked with them to explain the situation and that if Lincoln freed them, their old master would bring them back home and they could all work the farm together and start over.



The brick slave quarters have been restored and can still be seen behind the house.



Two of the negro women were expecting the stork so granddad kept them and their families back (from going to Texas) but early the next year, Kansas troops came and hauled them away. So granddad bundled up their clothes, and since it was cold weather, he took them on his horse to the federal camp near Morristown, about 12 miles from home. While he was asking permission of the commander to take the clothes to the women, the troops stole the clothes, but let him return home.

There were several log cabins scattered about the place used by slaves, but were burned by the Kansas "Redlegs" during the war. The log cabins were for field hands while the group of house and yard folks lived in the brick quarters (pictured on the previous page).

### After the War

When the war clouds had blown away, Grandfather Brown and family returned to Wayside Rest. After his time in the war, Uncle Will went to Texas and in 1866, returned with all the ex-slaves who wished to come. With all available help, they worked together to rebuild destroyed buildings and restock the farm. After that, they then lived a quiet life for many years.

Driving to and from town in the buggy, however, granddad always had a loaded shotgun by his side, and for some years kept a loaded pistol under his pillow. Too many men were shot in those times for one to become careless.

### The House

The house was added to the **National Register of Historic Places** in 1969 as a prime example of Classic Revival architecture and of an elegant mid-19th century residence of a prosperous Missouri farmer.

It rests on a limestone foundation and has about 2,200 square feet on each of two floors. There are eight 20'x 20' rooms, each with the original fireplace. The upper and lower entry halls are 16'x 20' and the ceilings are 10 feet. The floors and beams of oak and walnut were sawn on the place. The fancy work was shipped from the east. The bricks were made on the place.



The front stairway leads up to the second floor from the front hall. Many brides have smilingly floated down to the sound of wedding marches. Under the stairs is a big closet where Grandmother hid

while loading guns for granddad when the Jayhawkers attacked the house.

The kitchen has a large cooking fireplace. A trap door leads to a small cellar where the younger men were hidden during Jayhawker raids.

A big clock sits on the mantle in the living room [the clock is currently out for repairs]. The clock was given to my grandparents when they married in East Tennessee in 1836. They brought it to Missouri, placed it on the mantle, and said it was to remain there as long as any of the kin lived in the house.



A number of outbuildings still remain in addition to the brick slave quarters. These include a cellar, woodshed and workshop, well house, ice house, apple house, a buggy shed that includes both a three and seven hole outhouse, and the foundation of the smoke house.

The name Wayside Rest came from a young traveler who was spending the night sometime before the Civil War. After dinner, he was sitting on the porch when another traveler came up and asked the name of the "village." The first traveler replied "Wayside Rest" and the name stuck. □



Robert A. Brown III

**The Author** - Robert A. Brown III was the grandson of the builder. He moved into the house in 1897 at the age of six and lived there through high school. His unpublished manuscript, *Wayside Rest in War and in Peace*, was completed in 1966. This article was taken from the pamphlet, *Wayside Rest*, which consists of excerpted passages from the manuscript.

Today, Wayside Rest remains in the family. Carol Prettyman and Mark Danforth along with other family members, who are direct descendants of Robert A. Brown, give pre-arranged tours of the house which is not open to the public on a regular basis.

Tours of the house may be scheduled by contacting Carol Prettyman at: P.O. Box 25, Harrisonville, MO 64701. The information in this article is not to be reproduced without her permission.



## Making Choices Between Authenticity, Preservation, and Programming Curating at a Living History Site

By Tracie Evans, Curator of Collections, Sauder Village

**H**aving worked at living history sites for over 10 years, I have learned that my role as curator is not exactly what my professors and instructors talked about in graduate school. There I was told to safeguard the artifacts and protect them so that they last “forever.” Living history sites, however, are complex places where staff, interpreters, and visitors expect to interact physically with many of the artifacts. This goes against the very grain of curatorial work. With this dilemma, how do we find a balance that allows the expectations of both the curator and site visitors to be met while avoiding conflict among the staff?

To understand where this conflict can begin, it is important to understand the basic goals of curatorial work. Curators have three main directives: 1) the preservation and conservation of objects; 2) the maintenance of a high level of historical accuracy and authenticity; and 3) the maintenance of the intellectual control of the artifacts under their care. For curators, the goals of preservation (process of preventing or minimizing deterioration or damage) and conservation (methods used to prevent deterioration or damage) are the foundations of their work. These fundamental goals however must be balanced with the educational and interpretive needs of the site; the comfort, safety and enjoyment of visitors; and the financial resources available.

### To Use or Not to Use

The most basic conflict that arises is the use of artifacts. By design, living history sites are immersive experiences where guests are encouraged to step into the past to learn about and experience the lives of others. To be effective, these interactions must engage all their senses. This requires that staff and visitors touch and use some of the artifacts that you put into the historic spaces. Unfortunately, the very act of touching results in deterioration, while using items endangers them by exposing them to wear and damage. Therefore, deterioration from handling and using artifacts is inevitable and goes against the fundamental goals of curators.



Staff member using an apple peeler. These are not rare items and are easily replaced if broken or damaged, making them an ideal item for demonstration. (All Images are courtesy of Sauder Village)

Unless a room or building will not be open to staff or visitors at all, the curator must accept that any artifact might be touched, handled, used, or damaged by people entering the space. Although this can be an aggravation, curators can minimize visitor contact with artifacts through careful planning such as pre-determined traffic flow patterns and staff activities and unobtrusive barriers or signage. At a living history site, however, you also need those artifacts that can be used by interpretative staff.

To assist in making decisions regarding exhibition and interpretive use, curators need to consider these questions:

1. What is its provenance and original condition?
2. Are reproductions available?
3. How easily can replacements be found and acquired?
4. Who will use or handle the artifact?
5. How will it be used — demonstration or full use?
6. How frequently will it be used?

Many items needed for furnishing a historical home, site, or area, especially basic cooking items, are readily available as reproductions that are easily replaced, making them ideal interpretive use items. However, if used extensively, reproductions can deteriorate or be damaged, and replacement costs can sometimes be prohibitive. Some historic items are easy to find, and these can also make good interpretive use items. Some are inexpensive and can add to the experience a bit of authenticity not found with reproductions. Another possibility is to find a local blacksmith, tinsmith, potter, or other craftsperson who can help supply reproduction items if they are provided with illustrations and examples to copy.

Although artifacts with strong provenance for a living history site are not typically used or handled by staff or visitors, in some cases when they are in exceptionally good condition or are rare, expensive, or difficult to locate or replicate, they may be considered for interpretative use. To make the determination, you must consider the mission of your organization and the role of the artifacts used at the

site. You can also look at the overall rarity of the artifact. Even if your museum only has one of these historical objects, do other museums in your area or across the country have similar artifacts so that another is being preserved?

If you think that the artifact is a potential candidate for interpretive use, consider who will use the item. Will only the staff use the artifact, or will visitors be invited to also try their hand? Visitors love to turn a crank, use a rolling pin, or work a simple machine which can help them understand the process more fully, but fragile, oily, greasy, “tricky,” or non-safety-guarded artifacts should only be demonstrated by staff who are trained to use them properly. Another factor will be how frequently the artifact will be used. Not every artifact is used equally. Some artifacts will be used for daily demonstrations or the production of crafts, but many are only used to explain a process or illustrate how they move or work. The more interpretation or demonstration use an item has, the more maintenance is needed, and more deterioration is likely to occur.

### Tiering Your Collection

To assist in determining which artifacts can and cannot be used, curators may decide to establish a tiered system for their collection. This system groups items based on the artifact’s provenance, historical significance, value, condition, and ease of replacement. Each living history site must establish their own criteria for their tiered system, which can be simple or complex, based on the site’s needs, but keeping in mind the site’s mission, the needed interpretive use of artifacts, and the costs of conservation, preservation, and replacement.

Many sites not only separate their artifacts into Use (or Education) artifacts vs. Permanent collection artifacts, many also rank their permanent collections from the most to the least valuable to their mission. One common system separates the collections into three permanent collections groups and one education group.

When an artifact is added to the collection, the curator, perhaps with the assistance of the Collections Committee, must decide the proper classification tier for each item.

Tier	Criteria	Use Level
1. Permanent	Closely tied to mission, location, etc. Excellent site related provenance	Protected Display only
2. Permanent	Closely tied to mission, location, etc. Artifact has provenance but: No site related provenance Fair or Good provenance to site	Display only Period Building
3. Permanent	No provenance Unreliable site provenance Good historic or period examples High end reproductions allowed	Period Building Occasional staff use
4. Education	Poor or no provenance Duplicates existing permanent Collection reproductions	Use item

Artifacts should be placed into the most appropriate tier at the time of their addition to the collection. An artifact’s placement, however, does not mean it must remain in that tier forever. When changes occur that affect an individual artifact or the collection as a whole, an object can be moved up or down the tiered system as appropriate. Whether using a tiered system or another method, the pre-established criteria for interpretive use artifacts will help lessen conflicts between interpreters, educational staff, and curatorial staff when questions arise. In the end, the winners will be the visitors who get a rich and engaging experience, and your site will gain a reputation for this type of immersive experience.

### Augmented Furnishing Plans

Another directive of a curator is to maintain the highest possible level of historical accuracy and authenticity of each historical space. Although by their very creation and intention to be open to the public, living history sites are never going to be 100% authentic since they cannot and will not recreate all aspects of the past (i.e. A.D.A., modern public access, modern intrusions, dirt, smells, disease, etc.). Curators will spend hours, weeks, and even months researching each historic space. We agonize over placing each object into a building, locating period appropriate artifacts and reproductions, and determining which items can be used by the staff based on the pre-established criteria.

Difficulties tend to arise when interpretive staff and visitors enter the interpretative space. Conflict between curators and staff occurs when the staff begin to work within the space and discover the need for various items that perhaps the curator did not think of or are not period appropriate. For a variety of reasons, unapproved items begin to creep into the buildings and make their way into the historical space. In most cases, the staff genuinely believe they are helping or enhancing the visitor’s experience.



Staff member demonstrating an original linotype machine. The site has two of these machines, one of which is related to the local paper. Although these machines are not easy to repair, staff have decided to use the second machine to demonstrate this method of creating print type.



The easiest unapproved items to recognize are the modern tools and equipment that staff bring in to “help” them with the activities in the interpretive or craft area. In many cases the staff member is looking for ways to complete the assigned tasks and not considering the impact of modern tools on the visitor’s experience. Things like power hand drills, plastic food containers, plastic utensils, and red woven scrubbies are intended to make the work of the interpreter easier, but when left in plain view of visitors, are glaring examples of historical inconsistencies. When these issues arise (and they will), meet with the staff, listen to their concerns and needs, and discuss how they can avoid these glaring issues. A simple solution is to hide these modern items or replace them with similar historical items.

Another issue that can arise is staff moving items from one building to another building where the artifact is inappropriate for the time period or placement. For example, a staff member may prefer an approved interpretive use object that they have used before in a previous historical space, such as a favorite knife or rolling pin. Staff also tend to bring things they “need” in from home such as a modern teaspoon, or some other equipment not available in the time period or in the building. In both cases, the staff are usually trying to fill a need they have or add something they believe the historical space is lacking. In these cases, clear and continuous communication between the education staff, interpretive staff, and curatorial staff can help resolve the issues.

A more difficult issue is when staff bring items from home to enhance the furnishings. They may remember a grandparent’s or family member’s home, have artifacts from the time, or simply think the space needs more items. In these instances, staff may not realize that the curator may have already considered if an item was available and whether this family or location would have had that item.

The most important way to resolve these issues is through communication and education. Talk with staff about what is in the building and how furnishing choices were made. To avoid unapproved items showing up in a designated space, create avenues to allow staff to offer ideas or furnishings. This will allow you, the curator, to discuss why or why not a particular artifact is appropriate in the space. By opening this communication, interpreters can gain



*Modern chair cushion. Curatorial staff would need to decide if they could allow this addition for the interpreter’s comfort or not allow it due to its non-historical nature.*

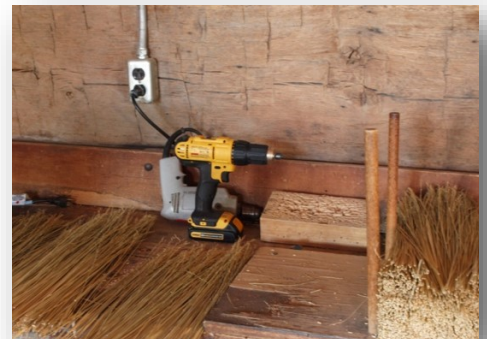
a better understanding of how and why a building is furnished a certain way, while allowing them to have a voice in the process.

### Historical Authenticity vs. The Modern World

Curators must also furnish these historic areas with an understanding of the modern world. Today, you must consider access, safety, and comfort, which periodically conflict with historical authenticity. Although it may seem easier to say, “Sorry, that is just how it was,” we must consider how visitors will experience our sites. Ignoring or not considering access, comfort, and safety issues creates an unwelcoming atmosphere that deters people from supporting the living history site.

Additionally, our modern society, and therefore our visitors, have also changed greatly over the past several decades. Today’s visitors are often more demanding about personal comforts such as building temperatures, available seating, and walking distances. As a result, historic sites are adding air conditioning, seating, and transportation options in locations and structures that are not historically accurate.

These demands, along with the rising need of both financial and political support from visitors and communities, can put curators in conflict with administrators, marketing, and development staff. Although the curator’s primary role is to advocate for the preservation, integrity, and authenticity of the historic structure, we must balance it with the need to allow people to see and use the space. Creating cross-departmental teams to discuss and develop compromises and solutions to issues with access,



*Modern Drills. Staff added these modern hand drills to use on the broom handles. If curatorial staff could not replace them with historic hand drills, then staff needs to find a “hidden” location for them.*

comfort, and safety is the most important step. These cross-departmental teams allow people to voice their concerns and offer alternative options to challenging situations. Additionally, educating interpretive and front-end staff on why and how these choices were made, as well as ways they can address visitor questions, will help make the overall experience of both staff and visitors even better.

### But we have a policy....

Even with good cooperation and communication and comprehensive, well-written policies, you may still find yourself vexed by some staff members who just do not seem to “get it.” Issues can arise with anyone, but judging from

**Below** - During hot times of the year, the craft buildings in the inner circle become so warm that they create a hazard for the staff. Although not an ideal solution, these portable air conditioners had to be added despite their interference with the historical nature of the buildings.



**Above** - Despite our desire to not have modern items visible, some items like fire extinguishers are required by law. In this case, both the electrical box and extinguisher are partly hidden behind the door of the building.

experience, I typically have issues with people from maintenance and housekeeping. The people in these departments are trained to find creative and inexpensive solutions to problems or issues. They are not trained to consider the historical nature of the building, area, or artifacts. As a result, they make repairs that solve problems, but often use modern materials such as duct tape rather than re-sewing leather, or use steel posts rather than wooden ones when repairing the rotting posts of a structure. They may not consider the historical authenticity that you have spent hours creating when they install electrical boxes, switches, air conditioners, or safety equipment in full view of visitors.

In most cases, they have good intentions, but their solutions may fall short of your expectations. Many lack the experience or knowledge of historical options or fail to consider that you would even care about these elements, since other types of institutions do not focus on them. When these situations present themselves, you will find yourself wanting to scream, but you can choose to use these opportunities to start a dialogue with these colleagues. Try to put yourself in their shoes, asking "How would I have dealt with the issues?" Be open to not just talking about why something did not work but try understanding why they may have needed to find a quick solution, such as safety concerns. Just as there are aspects about artifact preservation you know more about, there are aspects which they know more about. Try to create a shared sense of purpose.

No matter what you may face as a curator, you must find the patience and openness to work through these challenges and find solutions. In most cases, staff simply do not know or understand the policies. This is when you educate and

empower them to also be protectors of the past. They may make more mistakes and some may never "get it," but your openness and understanding will open doors of communication and help create cross-departmental partnerships where everyone feels they have a role in creating and maintaining the historical integrity, accuracy, and authenticity of the site. □

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**Tracie Evans** joined the Sauder Village team in November 2008 as the Curator of Collections. Since her arrival she has worked on a number of projects including the award-winning 5-acre Pioneer Settlement expansion; 1928 Grime Homestead renovation; and award-winning Grist Mill renovation and Grain Exhibit. She has a Master's degree in Public History from Wright State University and a Bachelor's degree in history

and anthropology from Indiana University. Before joining the staff of Sauder Village, she worked as the Curator of Collections for Wisconsin Historical Society's Stonefield Historic Site and as the Collections Manager for the Texas Ranger Hall of Fame and Museum in Waco, TX. In addition to her museum work, she is currently an adjunct professor for Bowling Green State University's Public History Certificate Program.



# GIUSEPPE GARIBALDI AND THE 1861-1865 GARIBALDI SHIRT

## Historic Notes from Past Patterns #709

By Sandra Ros Altman

Past Patterns' Garibaldi shirt or women's blouse pattern is based on one of the many women's fashionable variations of the "Red Shirt" uniform worn by Giuseppe Garibaldi and the Italian Legions he commanded in both South America and Italy. An article written by Frank J. Coppa and appearing in the "Encyclopedia of 1848 Revolutions" on the Ohio Education website states:

Giuseppe Garibaldi (1807—1882) [was] the foremost military figure and popular hero of the age of Italian unification known as the Risorgimento. [Along] with Cavour and Mazzini he is deemed one of the makers of Modern Italy. Cavour is considered the "brain of unification," Mazzini the "soul," and Garibaldi the "sword." For his battles on behalf of freedom in Latin American, Italy and later France, he has been dubbed the "Hero of Two Worlds."<sup>1</sup>

Christopher Hibbert wrote a biography of Giuseppe Garibaldi in 1965 in which he states:

A hundred years ago, Garibaldi was, perhaps, the best-known name in the world. There were streets and squares named after him in a hundred different towns from Naples [Italy] to Montevideo [Uruguay]; statues of him, busts, medallions, china figurines were almost as common in Manchester [England] as in Milan [Italy], in Boston [Massachusetts] as in Bologna [Italy]; postcards garishly depicting his messianic features were sold in the millions; you could drink a Garibaldi wine, wear a Garibaldi blouse, see a Garibaldi musical, eat a Garibaldi biscuit.<sup>2</sup>

Another biographer, Lucy Riall, writing in 2007, describes in more detail Garibaldi's popularity in 1864 in England:

Garibaldi's visit to England in 1864 is one of the most closely documented and studied episodes in his political career, and it is justifiably famous. Above all perhaps, it is significant as an unusually successful example of "spectacular politics": hugely well attended, seemingly spontaneous, and with a visible impact on elite and popular culture. Coverage of Garibaldi



Giuseppe Garibaldi and his red shirt; photo taken in Naples, Italy, ca. 1861. (Photo credit: The History Blog)

saturated a wide section of the press. *The Times*, *The Illustrated London News*, *The Scotsman*, *Reynolds's Newspaper* and *The Bee-Hive* gave huge amounts of column space to his arrival and welcome. *Punch* proclaimed him the 'noblest Roman of them all'...and before his arrival *The Operative Bricklayers' Trade Circular* instructed its readers to give "a working man's welcome" to this "great, good and honest patriot"... both men and women went about wearing red shirts, red jackets, and Garibaldi "aprons."<sup>3</sup>

Lucy Riall also suggests the "Garibaldi biscuit" probably dates from 1860-1861 and it is most likely the decorated, commemorative biscuit tin [that] dates to Garibaldi's visit in 1864.<sup>4</sup>

The above information introduces Giuseppe Garibaldi's fame and the "Red Shirt" with which he and his legions were associated. As for the man, he had humble beginnings:

He was born in Nice [France], at that time under Napoleonic rule, and spent much of his youth traveling as a merchant sailor through the Mediterranean from Nice to the Black Sea and back again. It was through travel that he acquired a political awareness, mainly through encounters with French political exiles and with Italian revolutionary conspirators... In 1834, involvement with an abortive "Young Italy" uprising in Genoa [Italy] against the Piedmontese government obliged him to leave Europe altogether, and he was to spend much of the formative period of his life (from twenty-eight to forty years of age) in South America.<sup>5</sup>

1. Coppa, Frank J. *Garibaldi, Giuseppe (1807-1882)* (In *Encyclopedia of 1848 Revolutions*. <http://www.ohio.edu/chastain/dh/gari.htm>), access date unknown.

2. Hibbert, Christopher. *Garibaldi Hero of Italian Unification* (NY: Little Brown and Company, 1965. Reprint, NY: Palgrave MacMillan, 2008), xvii.

3. Riall, Lucy. *Garibaldi, Invention of a Hero* (New Haven: Yale University Press, 2007), 334-5.

4. Ibid, 334

5. Ibid, 1.

It was in South America that Garibaldi met Ana [Anita] Maria de Jesus Ribeiro da Silva [1821-1849]. He:

...wooed and won the beautiful Anita, a Creole born, but with all the engaging manners of the señoritas of Old Spain. She had become, from the habits of her country, a splendid horse-woman, and it was a sight to be remembered as she rode a curveting animal by the side of her husband, when the Italian band played his legion home from their day's duty at the outer lines of Monte Video [sic.] to the plaza in the city, where they were dismissed to their respective billets.<sup>6</sup>

It was also in South American where Garibaldi first began to make a name for himself.

...By the early 1840s, newspaper reports had already begun to speak of Garibaldi as a romantic 'bandit leader' and to tell of (and often condemn) his adventures in Brazil and his formation of an 'Italian Legion of Montevideo [Uruguay]' to defend liberal Uruguay against the aggression of Buenos Aires [Argentina].<sup>7</sup>

The Uruguayan government authorized Garibaldi to form the Italian Legion on April 10, 1843 to fight the aggressors of Buenos Aires. The new legion had no uniforms, and today there are conflicting dates and details about the origin of the red shirt. One story is that Anzani, a friend and patron of Italy and Garibaldi, was willing to purchase the uniforms for the new legion if Anita, Garibaldi's wife, would choose them.

... Anita pointed out that the male population of Montevideo usually wore trousers, a shirt, and a poncho. The baggy pants worn by the country people are made of undyed wool and would match, for color, the ordinary ponchos woven by the Indians. In Anita's opinion, it would make a practical and even elegant uniform. Anzani's approval was expressed in his question to her: "Dona Anita, will you come to the warehouse to see what we can find?"

Their first visits to wholesalers in quest of goods proved disappointing. Most shirts were white and expensive. "Can't we buy the cloth and make them?" ask Anita. "Who could make five hundred shirts or even more, practically overnight, Dona Anita?" replied Anzani, with a question that Anita calmly answered, saying, "You find the cloth, and I will guarantee the shirt makers!" Two days later he was at her flat, his part of the deal already fulfilled.

Grinning broadly, he arrived carrying a bolt of bright red cloth. "A stroke of luck!" he exclaimed unfolding it before Anita and José [José is the Spanish word for Giuseppe]. "The French warehouse that burned down last week had bales and bales of this cloth that we can get for next to nothing. It is charred on the edges, Dona Anita, but will it do?"... "Perfect," she declared, "and wide enough even after

we have cut off the charred edges. Now give me a pattern and I'll get workers!"...

An Italian artist called [Gaetano] Gallino [an expatriot of Italy], whose portraits of Garibaldi, Anita, and others of their time were to bring him renown in later years, was summoned to the Garibaldi flat. He designed a tunic to be worn over the trousers and belted at the waist.

The French merchant, delighted to be rid of the damaged goods, also gave them a couple of bright green bolts as his gift to the Italian legion. With his passion for colors, Garibaldi immediately suggested a use for them: collars, cuffs, and center strips could be faced with green, while the buttons could be white—the colors of the *Giovane Italia* [La Giovane Italia translates to the Young Italy party started in 1831. Red, green and white are the colors of Young Italy's flag].

Anita, never a patternmaker, managed, nonetheless, to produce a workable one from Gallino's design. She cut out the first shirt and pinned it together. José, her model, stood patiently in the kitchen to be fitted. Rallying the most active women in the colony, she told each one to find three or four others who could cut and sew. Within two weeks the Italian legion had its uniform. The 'red shirt' had been born.<sup>8</sup>

Anthony Valerio, another biographer of Anita Garibaldi wrote the following version of the origin of the red shirt

...She was shown cloth, bolts of red cloth intended for *saladeros*, slaughtering and salting establishments for cattle, of Buenos Aires, color red concealing the butchers' bloody work. Brown's blockade prevents shipment—the red cloth was a bargain...<sup>9</sup>

Yet another account of the origin of the red shirt was written by Rear Admiral H.F. Winnington-Ingram who was in Montevideo in 1846.

In regard to the origin of the Garibaldian red shirt, its adoption was caused by the necessity of clothing as economically as possible the newly raised Legion, and a liberal offer having been made by a mercantile house in Monte Video [sic.] to sell to the Government, at reduced prices, a stock of red woollen [sic.] shirts that had been intended for the Buenos Aires market, which was now closed by the blockade established there, it

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6. Winnington-Ingram Rear-Admiral H.F. *Hearts of Oak*. (London: W.H. Allen and Co., 1889), 93.

7. Riall, Lucy. *Garibaldi, Invention of a Hero* (New Haven: Yale University Press, 2007), 1.

8. Sergio, Lisa. *I Am My Beloved, The Life of Anita Garibaldi*. (NY: Weybright and Talley, 1969), 121.

9. Valerio, Anthony. *Anita Garibaldi*. Westport, (Connecticut: Praeger, 2001), 80-1.



was thought too good a chance to be neglected, and the purchase was, therefore, effected. These goods had been intended to be worn by those employed in the “Saladéros,” or great slaughtering and salting establishment for cattle at Ensenada, and other places in the Argentine provinces, as they made good winter clothing, and by their colour disguised in a measure the bloody work the men had in hand.<sup>10</sup>

This illustration of a Garibaldi soldier is from *Hearts of Oak*, p. 86 and likely drawn faithfully from life in 1846 by Admiral H. F. Winnington-Ingram. It should be remembered that the shirts were purportedly worn in 1843, and the illustration is dated 1846. “The sketches from which the illustrations are produced have been mostly taken by me on the spot;...”<sup>11</sup>



The Italian Legion, wearing the red tunics for the first time, went into “action on June 2, 1843, attacking the enemy on the outskirts of town.”<sup>12</sup>

The manner in which the red shirt was worn changed from the preceding years. A footnote in *Garibaldi’s Defence of the Roman Republic* attributed to Ermanno Loevinson’s second volume of *Giuseppe Garibaldi e la sua legione nello stato Romano, 1848-49* states:

They were sometimes spoken of as “tunics,” sometimes as “shirts,” sometimes as “blouses.” During the early years in South America, and in Italy in 1849, they were shaped like a French workman’s blouse, falling over the hips,...In later years, they were often tucked into the trousers like our English “shirt,” as in the later [1860-1880] photograph[s] of Garibaldi... Sometimes they were more like military tunics of the regular army, with big buttons, etc. See some specimens preserved in the *Museo Civico*, Bologna. It was in the color, not the shape, that the virtue lay. The one thing needful in the *camiciarossa* was that it be red.<sup>13</sup>

It is well-documented that the first Italian Legion wool shirts were purchased from a merchant in Montevideo either ready-made or sewn from fabric purchased cheaply due to either fire damage or an Argentina blockade. What we do not know is whether the red shirts or fabric dyed in 1843 were dyed using madder, cochineal, or other dye stuffs and mordants. Speculation of what was used in 1843 is made more interesting by the following:

...On the day in question,...Drebbel [living in England] was absorbed in his thoughts, and he carelessly knocked over a glass thermometer containing a mixture of cochineal and aqua fortis. It spilled over the windowsill and onto the pewter frame of the window. To Drebbel’s surprise it made a bright red dye. He did some more experiments, using pewter and then just tin as a mordant, ultimately set up a dye work in Bow in East London with his son-in-law Abraham Kuffler. By 1645 Oliver Cromwell had fitted out his New Model Army with Kuffler tunics and from then on, the British army was to be famous for its red coats. The scarlet broadcloth for British Officer’s uniforms would be dyed with cochineal until as late as 1852. So, in the heady days of 1777, it was immensely valuable stuff, and for any young man who had the secret[,] fortune and fame seemed assured.<sup>14</sup>

The probability of the dye used in some women’s Garibaldi blouses of the 1860s is better documented.

In 1859, French chemists created fuchine, a crimson dye that some christened solferino or magenta, in celebration of the bloody defeat of the Austrian army by Garibaldi’s republican forces in Italy. Like mauve, the new color was worn by Empress Eugénie and became extremely popular; her solferino cashmere petticoat and matching “garibaldi” blouse were considered quite dashing. Perkin [the English creator of the first coal tar dye], too, created his own magenta dye, as well as a new color called vermillionette.<sup>15</sup>

While chemical dyes had the possibility of being cheaper to manufacture and use, they were not enthusiastically or immediately adopted. It was more practical in the short run to continue to use the traditional dyes that had been used for centuries.

10. Winnington-Ingram Rear-Admiral H.F. *Hearts of Oak*. (London: W.H. Allen and Co., 1889), 93.

11. Ibid, preface.

12. Sergio, Lisa. *I Am My Beloved, The Life of Anita Garibaldi*. (NY: Weybright and Talley, 1969), 123.

13. Loevinson, Ermanno. *Giuseppe Garibaldi e la sua legione nello stato Romano, 1848-49*. (Roma: Societa Editrice Dante Alighieri, 1902), 125-126.

14. Finlay, Victoria. *Color, A Natural History of the Palette* (NY: Random House Trade Paperbacks, 2004), 156-7.



In the book, *Garibaldi’s Defense of the Roman Republic, 1848-49*, the author dates this portrait to 1849 and comments:

“This contemporary print does not give his features so well as the photograph of some ten years later; but it gives his long hair and long red shirt as he wore them in 1849. To judge by other pictures, the tilt of his hat is exaggerated.”

## The Garibaldi Shirt Becomes a Ladies' Fashion

In 1861 the Garibaldi Shirt for ladies was featured in the August issue of *The London Illustrated News*:

...Merits of the Garibaldi Shirt for ladies: In shape it resembles a gentleman's shirt, having pleats in front, turn-down collar and cuffs, and is long enough to put under the skirt of the dress, which is then finished with a band, or it may be worn *a' la Zouave*, hanging over the front in "bag fashion," either way producing a graceful and elegant effect.<sup>16</sup>

In January of 1862, *Godey's Lady's Book* featured a Garibaldi shirt on page 21:

THE GARIBALDI SHIRT.



Godey's Lady's Book, January 1862.

In shape and pattern, it is made in the same way as a gentleman's shirt, with plaits in front, extending just below the waist, full sleeve, small collar, and cuffs to turn down, corresponding with the collar all being of one material; the ends are left so as to go underneath the dress skirt, and are long enough to allow of the shirt hanging over in bag fashion all around, producing an easy and graceful effect. It is the prettiest and most elegant garment that a lady can put on for morning, breakfast or demi-toilette, and is already in great demand in fashionable circles.<sup>17</sup>

In the December 1861 issue of the *Illustrated London News*, the Garibaldi shirt was again featured but described in more detail:

The Garibaldi shirt—an article that is now so much in favour—is made of very bright scarlet French merino, braided with black, and fastened down the front by black merino buttons. The shirt is made with a narrow collar, and straps on the shoulders ornamented with braid, and a narrow black silk cravat is worn underneath the collar. The sleeves are gathered into a wrist band also braided, fastened by means of buttons and

loop. The skirt is of black silk, ornamented with a band of scarlet poplin at the bottom, the pockets being trimmed with the same material. The hat is made of black felt, bound with velvet, and is trimmed with red and white ostrich feathers. A net of the same red as the feathers is worn over the hair.<sup>18</sup>

Art of a Garibaldi shirt drawn by Oswald Curtis, copied from the *Illustrated London News*, 1861, for *Nineteenth-Century Costume and Fashion*, 1933.



The May, 1862 issue of *Godey's Lady's Book* featured nearly the same art, but in color and with hat and fabric variations.



Garibaldi shirt of rose sublime silk, braided with black braid. Neck-tie of black velvet. Skirt of black silk, with bias fold of rose sublime silk placed just above the hem. A Belgian straw hat trimmed with a bow of rose sublime ribbon, from which proceed two black plumes, which fall over on each side. (Godey's Lady's Book, May 1862; see the back cover of the magazine for original color version)

15. Greenfield, Amy Butler. *A Perfect Red* (NY: Harper Collins Publishers Inc., 2005), 228.

16. Norris, Herbert and Oswald Curtis. *Nineteenth Century Costume and Fashion*. (NY: Dover Publications, Inc., 1998) 154-5.

17. Godey's Lady's Book, January, 1862, 21.

18. Norris & Curtis, 155.



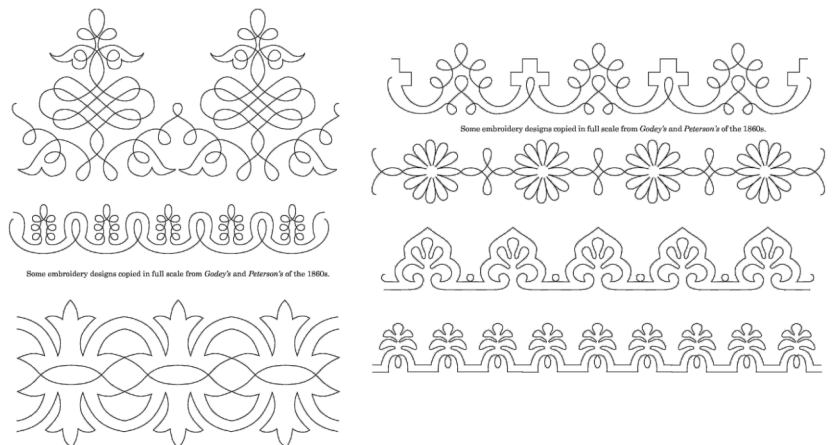
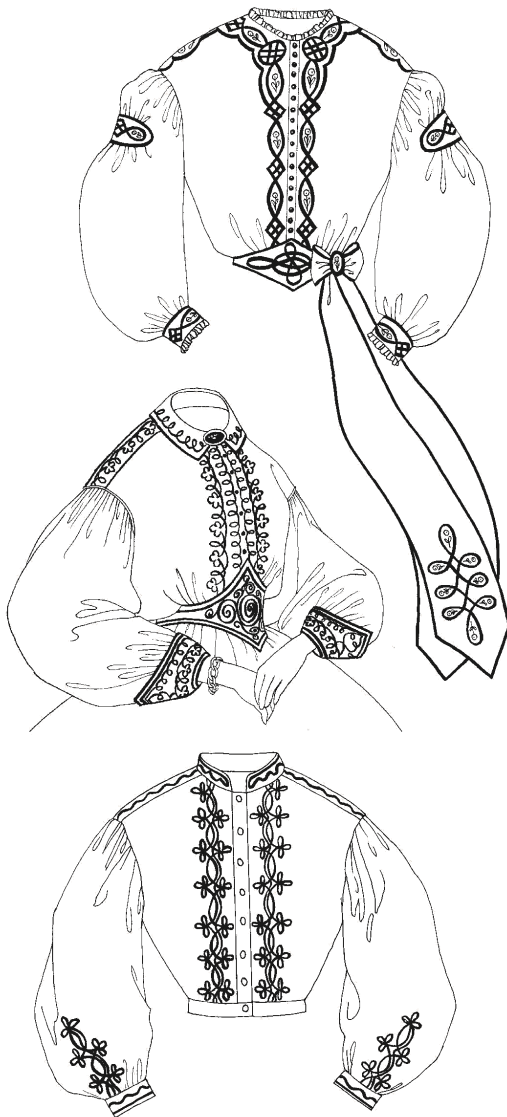


Godey's Lady's Book  
March, 1862.

In March of 1862, *Godey's Lady's Book* described a Garibaldi shirt of a different pattern:

"These shirts are worn with or without a Zouave jacket. Some of them are made with a band at the waist, whilst others are merely tucked underneath the skirt, like our illustration. They are made of various materials, such as velvet, flannel, merino, cambrics, lawns, etc."

The three drawings below, traced from *Godey's* of 1864, show a few of the decorative braid designs applied to Garibaldi Shirts. The designs on the lower right can be enlarged and used as patterns. □

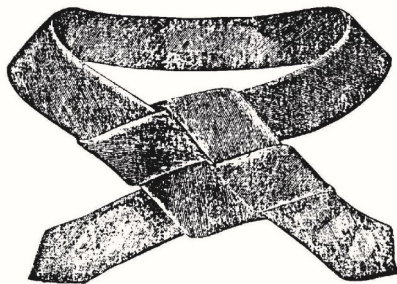


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## NECK-TIE FOR A LADY

*Godey's Lady's Book* dated 1864



We rediscovered this clever "Neck-Tie for a Lady" while researching the Garibaldi shirt. *Godey's* provided only the engraving shown to the left. We developed the following steps to show you how to

make the tie and stylized knot.

Cut on the bias, two strips of fabric 1-1/2" wide and your neck measurement plus 14".

If you are using a light weight material, we suggest that you interface the tie with buckram.

Shape the ends to a point as illustrated.

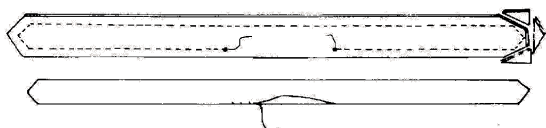
With right sides together and the interfacing on top, stitch a 1/4" seam.

Stitch around the edges leaving a 1" unstitched area for turning.

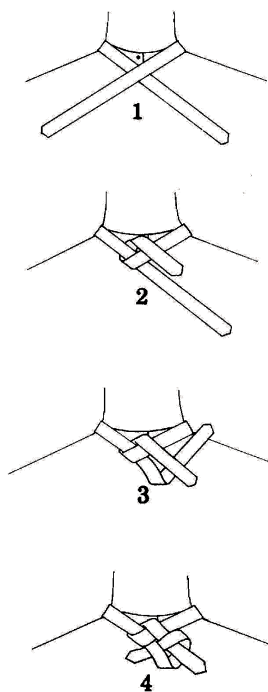
Cut the corners and press. Turn right side out.

With tiny stitches, stitch the opening closed.

Press.



To make the stylized knot, follow the steps in the next column while looking into a mirror.



Two sisters, Lucretia Electa and Louisa Ellen Crossett from Lawrence, Massachusetts, appear in a sixth plate ambrotype wearing identical skirts and Garibaldi shirts. They are holding weaving shuttles. (Library of Congress)

**Saundra Ros Altman** is the founder and owner of Past Patterns Historical Clothing Patterns Company. She has been drafting period patterns and making them available to museums and reenactors since 1979.



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## WINTER IS CLOTHING REPLACEMENT TIME At Living History Farms

By Laura M. Poresky, Period Clothing Supervisor

**Author's Note:** *Living History Farms, located near Des Moines, Iowa, is a 500-acre living history site that includes four historic areas: a 1700 Ioway Native American farm, an 1850 pioneer farm, a 1900 horse-powered farm, and the 1875 town of Walnut Hill complete with a blacksmith, General Store, print shop, and Flynn Mansion and barn, both of which are on the National Register of Historic Places.*

*The staff at Living History Farms are asked to submit blog posts about their sites and what they've been learning and doing. This article involves my blogs about replacement clothing we made in the winter of 2015 and how it held up during the 2016 interpretive season.*

Winter is clothing replacement time here in Period Clothing. During the general season, I'm out in the Millinery or another site three days a week, and the other two days are usually spent fitting new people with clothing from stock, altering the clothes to fit them, and doing mending. There's always plenty of mending to do.



At the end of the season, I get back clothing like these trousers—our interpreters work hard! Some clothing I can buy new for the guys, especially at the 1900 Farm and in Walnut Hill. The women's clothing and most of the men's clothing for the 1850 Farm must be made here. 2016 was my fourteenth year here, so I've started seeing clothing I made come back with so many holes and tears that it can't be fixed enough to wear for a whole season. Looking them over, I start to think about how to make new clothing better—longer-lasting or at least faster to construct.

Our 1850 men's shirts have a distinctive "square and rectangle" cut that uses fabric very efficiently. In the past, the shirts have been made with a dressy pleated bosom, as nice



shirts were made back then. But the two pleated bits sometimes got put into the shirt wrong, and they make the front of the shirt heavier and hotter than our guys out on the Iowa frontier need for every day work. So, last winter I figured out a simpler shirt that's faster to make. The simple placket is quick to put in by machine, and the facings that make the shoulders more durable under suspenders are sewn in with running stitches rather than felling stitches that must be worked one at a time.

Vests are always a problem. Specifically, vest pockets are a problem, because everything ends up in them, and they are a pain to fix. Lots of stitching goes into making vest pockets last as long as the vest itself. Welt pockets are standard in 19<sup>th</sup>-century vests, and they are complicated in themselves.

Hopefully after all that zigzag and stay stitching, the pocket bag will not fray out inside the vest. Careful top-stitching will help the outside welt stand up to use, even if the guy hangs his hands in them all the time.







We'll see how long these vests on the right last out at the 1850 Farm. They are replacing some that I made three years ago.

The vest below has seen a season-and-a-half of use as the wearer's primary vest. He brought it in to be fixed at the end of July.



It's not as crisp as when it was new, of course, and the harsh surface of the wool jean is now soft and almost smooth as well as faded. It's been machine washed on a regular basis, but not pressed very often.

The welt pockets' top edges are in need of repair. The one that usually holds

a watch on a chain is particularly frayed. There are rips under both back belts and some other small holes in the linen backs, which have worn to a cottonlike softness.



The pocket bags are all in good order, both the front welt pockets and the patch pockets on the front linings. The outer edges and turn of the collar are also in good shape.

So, I'd say all the interior work to keep pocket pieces from fraying inside and grading seam allowances was worth it. I also see why many surviving vests from the 1840s and 1850s have corded or bound welt edges—it's an area that takes constant wear.

It's something to think about for the next set of vests, certainly. Worsted wool braid in military colors may still be available, and if I can't find something suitable I may just make cord out of rug wool and dye it. In the meantime, his other wool vest is reportedly in very good shape, being less used.

Repairs to this one will only take a couple hours. We'll overcast the welt edges, possibly with some wool raveled off remnants, and patch the holes on the back with more linen. Soon it will be ready to go out to the 1850 Farm again. □

**Laura M. Poresky** is the Period Clothing Supervisor and Millinery Lead Interpreter at Living History Farms. Her sewing career started with a doll dress with wonky sleeves (no pattern) when she was too little to use a sewing machine. She has made clothing and interpreted at The Homeplace 1850 and Old Cowtown Museum in addition to making period clothing for interpreters at other museums. She holds an M.S. in Textiles and Clothing from Iowa State University, and a B.A. in Theatre Arts from Coe College.



An interpreter drives oxen on the 1850 farm at LHF.  
(All photos courtesy of Living History Farms)



# “Hunters of Kentucky”

## The 1821 Song About the Battle of New Orleans

By Tom Vance

A few years back I purchased a songbook on eBay; *The Amateur's Song Book* was published in the year 1843. Many of the songs found in that book are unfamiliar today, but some are still around. The song book provides an excellent primary source for songs that were popular in the early to mid-19th century.

Many songbooks of that period do not include the music, only the words, so, looking for books like the 1843 *Song Book* that include the music is important. There are many different kinds of mid-19th century song books including those with children's songs, temperance songs, patriotic songs, religious and revival songs, Civil War songs, and popular songs.

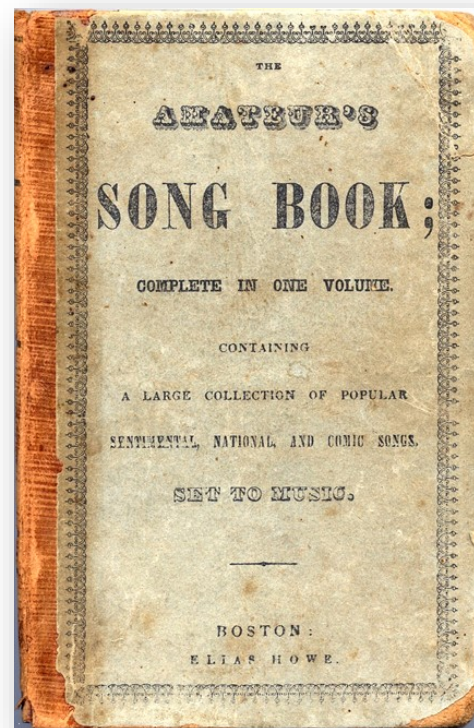
By the latter part of the 19<sup>th</sup> and early 20<sup>th</sup> century, song books became more prolific and extensive in scope. Song books I have from that period include the *Franklin Square Song Collection, Vol. 4* from 1887, *Songs That Never Die* from 1894 and *Heart Songs* from 1909. The latter two have over 500 and 600 pages of songs, respectively.

All three and many other period song books can be found on eBay under “books – collectible and antiquarian.” There is even a place to check which half century you want to search. I also found copies of these three song books on Amazon, including reprints of all eight volumes of the *Franklin Square Song Collection*.

One advantage to using antique song books and music is that copyright laws affect only music published after 1923, so any music published prior to that date can be reproduced and used in any way as long as you are using the original version. Another advantage is that you are accessing the original versions of songs which usually have changed and evolved over the years.

The original version of “Old Dan Tucker,” for example, as found in the 1843 song book, is somewhat different than the popular folk song version sung today, and certainly different than Bruce Springsteen's raspy version. Another fun variation is the 1843 version of “Yankee Doodle,” which is quite different than the original 18<sup>th</sup>-century version and provides a fun contrast when sung today.

Using period music can not only enhance your interpretation and add interest to your special events, but also teach history in a way that touches visitors in an enjoyable, emotional, and educational way. According to an article by history teacher Andrea Maxeiner in *Common-Place*:



*The 1843 Amateur's Song Book measures 4"x 6" and contains 216 pages of songs with music.*

I find songs to be one of the best motivators a teacher can employ. I use them to set the mood, to illustrate an aspect of history, to trace the history of popular culture, but especially as an important primary source. Some songs underline economic change; some commemorate a historical event; some are campaign songs; some are protest songs; and some may bring a voice to an overlooked people.<sup>1</sup>

Maxeiner also indicates that she has had particular success using the song “Hunters of Kentucky” when teaching about the election of 1824 in her classroom.

Drawing on primary sources like the 1843 song book, I have developed a sing-along program incorporating songs from the American Revolution through the Civil War which includes “Hunters of Kentucky.” I plan to feature songs from this program and other primary sources in future issues of the magazine and I encourage readers to submit their own primary-source songs for publication.

1. Mazeiner, Andrea. “Common-Place,” July, 2005, <http://www.common-place-archives.org/vol-05/no-04/school/> (accessed August 8, 2016).

During the ALHFAM meeting this past June in Baton Rouge, Louisiana, exhibits at two different museums we visited portrayed the War of 1812 and the Battle of New Orleans, so I thought this song, "Hunters of Kentucky," from the 1843 song book might be a good one to start with.

Oh Kentucky, the hunters of Kentucky!  
Oh Kentucky, the hunters of Kentucky!

The Battle of New Orleans took place on January 8, 1814. The Treaty of Ghent had actually been signed two weeks earlier ending the War, but news had not yet reached the British invasion force descending on the port of New Orleans. Capture of the port would give the British control of the American west and the newly acquired Louisiana territory.

The song extolls the attributes of the Kentucky hunters who accompanied General Andrew Jackson as he arrived to defend New Orleans from the impending British attack. While the Kentucky sharpshooters certainly contributed to the victory over the British, Jackson also employed virtually every able-bodied man in New Orleans to fortify his lines, including army regulars, Louisiana militia, local aristocrats, free blacks, Choctaw Indians, and even Jean Laffitte's pirates. The victory was also aided by Jackson's 24 artillery pieces, which he used with devastating accuracy.

I s'pose you've read it in the prints,  
-How Packenham attempted,  
To make old Hickory Jackson wince,  
-But soon his scheme repented;  
For we, with rifles ready cock'd,  
-Thought such occasion lucky,  
And soon around the gen'ral flock'd  
-The hunters of Kentucky.

The song makes reference to the British commander Packenham, who was Lieutenant General Sir Edward Packenham, a respected veteran of the Peninsular War and the brother-in-law of the Duke of Wellington. Jackson's men, with help of local slave labor, dredged a canal and created a breastworks extending from the bank of the Mississippi River east to a cypress swamp. The canal served as a moat in front of the breastworks.

A bank was raised to hide our breasts,  
-Not that we thought of dying,  
But that we always like to rest,  
-Unless the game is flying.  
Behind it stood our little force,  
-None wished it to be greater,  
For every man was half a horse,  
-And half an alligator.



The original 1821 song sheet of "Hunters of Kentucky Or Half Horse and Half Alligator." It was sold by William Rutler, No. 1, Snow's Wharf, Boston. (Library of Congress)

The Americans held their fire until the British were at close range. The British thought that the sight of their battle formations, mostly veterans of the recently won Napoleonic War, would intimidate the Americans. Their battle lines in the open field, however, made them easy targets for the American sharpshooters and artillery. The reference to "half horse and half alligator" began with the legend of frontiersman, river boatman, and mountain man Mike Fink (ca.1775-ca.1823)<sup>2</sup> and came to describe all rugged frontiersmen of the period.

They did not let our patience tire,  
-Before they showed their faces;  
We did not choose to waste our fire,  
-So snugly kept our places.  
But when so near we saw them wink,  
-We thought it time to stop 'em,  
And 'twould have done you good I think,  
-To see Kentuckians drop 'em.

2. Blair, Walter and Franklin J. Meine, eds. *Half Horse Half Alligator, The Growth of the Mike Fink Legend* (Chicago, IL: University of Chicago Press, 1956)



General Packenham was killed by cannon grape shot during the 30-minute battle, along with most of the other senior British officers. The British suffered over 2,000 casualties to the Americans' 62, and the remainder of the British army made a hasty retreat.

News of Jackson's victory and the signing of the Treaty of Ghent both reached Washington, D.C. about the same time. Although the War of 1812 was technically a draw, the victory at New Orleans catapulted Andrew Jackson into national prominence and fueled the popular idea that America had won the war.

The words to the song "Hunters of Kentucky" were written in 1821 by Samuel Woodworth (1784-1842), a printer, poet, and playwright. The words were sung to the traditional Irish tune of "Ally Crocker," or "The Unfortunate Miss Bailey." "Hunters of Kentucky" fits the narrative form of story-telling that was popular among Irish singers.<sup>3</sup> The other poem set to music that Woodworth is

well known for is "The Old Oaken Bucket" (1818), which was originally known simply as "The Bucket."

"Hunters of Kentucky" became a widely popular hit in 1822 after its debut in New Orleans. Andrew Jackson used the song in 1828 as his campaign song when he ran for the presidency, and it remained popular during his two terms (1829-1837). It was still popular enough in 1843 to be included in the 1843 song book.

"Hunters of Kentucky" promoted three myths about the Battle of New Orleans. The first one established the common name of the "Kentucky Rifle" although the rifles were actually made in Pennsylvania. Second, the song spread the idea that if the British had won the battle, they planned to sack and loot New Orleans, which is highly unlikely. And third, the song promotes the idea that the Kentucky riflemen won the battle, although most of the damage was done by Jackson's artillery. Even the muskets did more damage because there were so many more of them.<sup>4</sup>

**208 Hunters of Kentucky.**

1. Ye gentlemen and ladies fair who grace this famous city, Just  
2. We are a hardy freeborn race, each man to fear a stranger, What-

lis - ten if you've time to spare, while I rehearse a dit - ty; And  
e'er the game, we join in chase, despising toil and dan - ger, And

for an op - por - tu - ni - ty, conceive yourselves quite lucky, For  
if a daring foe an - noys, whate'er his strength and forces, We'll

'tis not often here you see a hun - ter from Ken - tuck - y,  
show him that Kentucky boys are "al - li - ga - tor horses."

O Ken - tuck - y, the hun - ters of Ken - tuck - y.  
O Ken - tuck - y, &c.

**209 CONTINUED.**

O Ken - tuck - y, the hun - ters of Ken - tuck - y.

3 I s'pose you've read it in the prints how Packenham attempted  
To make old hickory Jackson wince, but soon his schemes repented;  
For we with rifles ready cock'd, thought such occasion lucky,  
And soon around the hero flock'd the hunters of Kentucky.  
O Kentucky, &c.

4 You've heard I s'pose how New Orleans is fam'd for wealth and beauty,  
There's girls of ev'ry hue it seems, from snowy white to sooty,  
So Packenham he made his brags, if he in fight was lucky,  
He'd have their girls and cotton bags, in spite of old Kentucky.  
O Kentucky, &c.

5 But Jackson he was wide awake, and wasn't scar'd at trifles,  
For well he knew what aim we take with our Kentucky rifles;  
So he led us down to Cypress swamp, the ground was low and mucky,  
There stood John Bull in martial pomp, and here was old Kentucky.  
O Kentucky, &c.

6 A bank was rais'd to hide our breast not that we thought of dying,  
But that we always like to rest, unless the game is flying:  
Behind it stood our little force—none wish'd it to be greater,  
For ev'ry man was half a horse, and half an alligator. O Kentucky, &c.

7 They did not let our patience tire, before they show'd their faces—  
We did not choose to waste our fire, so snugly kept our places:  
And when so near to see them wink, we thought it time to stop 'em;  
And 'twould have done you good I think, to see Kentuckians drop  
'em. O Kentucky, &c.

8 They found at last 'twas vain to fight, where lead was all their booty;  
And so they wisely took a flight, and left us all our beauty,  
And now if danger e'er annoys, remember what our trade is  
Just send for us Kentucky boys, and we'll protect you, ladies.  
O Kentucky, &c.

18\*

"Hunters of Kentucky," pages 208-209 in the 1843 *Amateur's Song Book* - shown full size. The music is in the key of B, but I play it in D which is a better singing range. I have added the key of D chords over the music. The best YouTube version of the song is by [wbvictorjoseph44](#), is in the key of D, and mostly corresponds to the 1843 version. Other YouTube and published versions can vary widely from the 1843 original.

Probably the most significant perception that came out of the battle and the song is that America had won the War of 1812. The importance of this is that it helped shape the American character and our ideas about ourselves as an emerging power in the world.

The song “Hunters of Kentucky” can help tell the story of this important and formative period in American History as well as entertaining your historic site visitors.

### Learning & Singing “Hunters of Kentucky”

While recent versions of “Hunters of Kentucky” have some similarities to the original version, the 1843 version is different. If you play piano or know someone who does, that’s one way to hear and get a feel for the song. Another is to listen to it on YouTube. There are a number of versions, but find the version that’s by **wbfvictorjosephr44**. It most closely follows the 1843 music and is also great to listen to. Listen to it over and over to get it in your head.

The 1843 music is in the key of B. The recommended You Tube version is in the key of D which I find to be a comfortable range to sing in. If you’re playing it on guitar or banjo, the chords are B, E and F# in the original key of B or D, G, and A in the key of D which I have noted on the 1843 music. Even if you are playing in a different key, the notes can still give you the melody for singing it.

3. Hickey, Donald R. “*Don’t Give Up the Ship! Myths of the War of 1812* (Urbana & Chicago, IL: University of Illinois Press, 2007), 347.

4. Ibid, 348.

Learning the 1843 version of “Hunters of Kentucky” will give you the most authentic period version for your historic music presentation. Have fun with it. ☐

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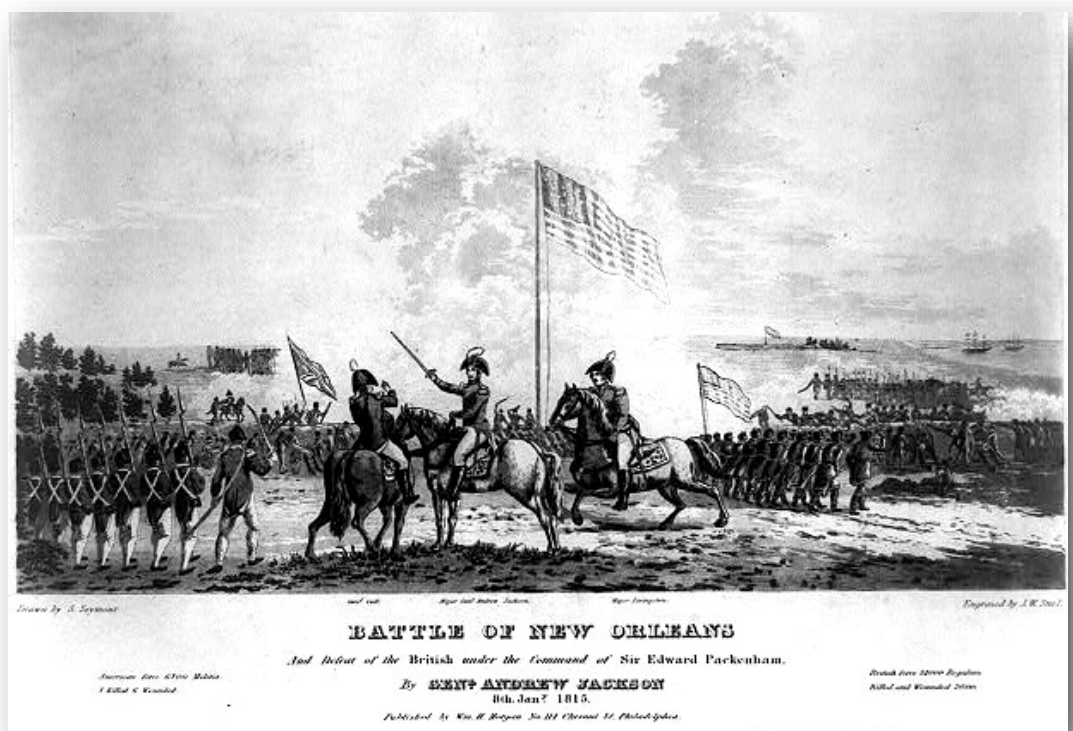
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*The Battle of New Orleans and defeat of the British under the command of Sir Edward Pakenham by Genl. Andrew Jackson, 8th January, 1815. Drawn by S. Seymour; engraved by James W. Steel, 1815. Print shows, in the center, General Andrew Jackson receiving the salute of General Richard Call while Major Livingston rides up behind Jackson. In the background, American soldiers fight the British. (Library of Congress)*





# Hog-Killing Time

*“A hog-killing is one of the great affairs...”*

Edited by Tom Vance

**W**inter is typically the time of year for butchering hogs. Some very interesting accounts and instructions are found in period sources, five of which are quoted here. William Oliver in *Eight Months in Illinois*, published in 1843, describes a hog-killing:

“From Christmas to the middle of January is the time for killing the hogs for market, and for home use through the season, and pork being a staple commodity in the economy of an American household, every farmer has a herd of these animals. At all seasons, except when put up to get corn, to feed them off and firm their flesh, which is soft and oily when merely mast fed, they roam at large through the woods, with little trouble to the owners beyond that of bringing them home now and then, and giving them a little corn to prevent them from running wild, or wandering to a distant range. Those newly littered must also be searched for, in order that they may be preserved from the attack of the wolf.

“There is perhaps no animal which the western farmer possesses, reared with so little trouble and expense, and which, at the same time, adds so largely to his comforts, as the hog. At all times, except during the short winter when the earth is bound up by frost, he roams at large, at some seasons rooting in the woods and prairies, at others luxuriating amidst the great abundance of mast, consisting of acorns, hickory nuts, walnuts, hazel nuts, &c; and the pork fed in this way, though soft and apt to run much to grease in cooking, is the sweetest I have ever tasted.

“A hog-killing is one of the great affairs, and such individuals as are accounted dexterous at the operation are in request at killing time. The hogs being very wild and savage, any uproar or squealing makes them so outrageous, that they become quite unmanageable. A rifle is mostly

used to bring them down, the marksman doing his best to kill them dead on the spot, by shooting them through the head. After every precaution to prevent such an occurrence has been used, they sometimes break through the fence, and run off to the woods, squandering in all directions. When this takes place, the owner and his assistants hunt them like deer, and shoot them wherever they can find them, without being very nice in taking aim at any particular part of the body.

“I happened to be invited to a hog-killing, and on arriving, with two others at the place, found that the condemned grunners had broken loose from their pen, though luckily they had got into a large field of fifty or sixty acres, surrounded by a good rail fence. This was the first time they had broken fence, and the man accounted for their doing so by saying, ‘they had a mighty great notion of what was going to take place, as he had been oftener to them that morning than he used to, and had made them mad by laying some more rails on the fence of the pen.’

“The affair was not quite so bad as if they had taken to the woods, still, no energetic measures could be used, as even a good rail fence is a trifle opposed to an enraged hog. Most unluckily, there was only one gun, and that an old smooth bore, which might have done well enough at the pen, but which made very random work at a long distance. However, it would not do to stand and talk, as the thermometer was down very near zero, and a northwester beginning to sweep the prairie, so to work one of the party set with the old gun, whilst the rest, by walking on the opposite side of the field, kept the hogs as near him as possible. After crouching about for some time, the marksman fired and brought down one, which was immediately bled by a man who followed closely for that purpose. A considerable time elapsed before a shot was got at another, standing, as



it did, at some distance. The shot took effect in the animal's body, and over he tumbled, but quickly regaining his feet, set off floundering and squealing. The old fellow threw down his gun, and scrambled over the fence, and, accompanied by his henchman with the knife and a stout dog, pursued across the field full split. The field was ploughed, had froze, and covered with loose snow, a conjunction of circumstances most unfavorable to speedy progress; and the poor hog and his pursuers were seldom all afoot at the same time, and when the hog got up, and a series of short cuts and turns took place, the affair became almost a scramble on all fours. There was much need for dispatch, however, for the cries of their wounded companion having aroused the rest of the herd, they came up with erect bristles and open mouths to the rescue. The hog was seized and stabbed, just in the nick of time, and the men, with some difficulty, made good their retreat; not so the dog, which, being fierce and unwilling to quit his victim, had the back part of his head laid open for his temerity. After considerable delay and a series of operations somewhat similar to those described, the whole were slaughtered and hauled upon a sled to the house, where preparations had been made for scalding them. This process took place out of doors. A couple of logs of about eighteen inches diameter were rolled nigh together, a proper supply of lighted fuel was put between them, and over it were placed all the pots and kettles that could be mustered about the place. The water, when boiling, was poured in the barrel with one of its ends out, which was placed in an inclined position, and into which the hogs were doused over head and ears.

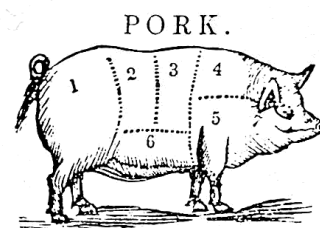
"The northwester had become a stiffish breeze, and the day was dreadfully cold - so cold, indeed, that the tops of the bristles became frozen together in a few seconds after the hogs were withdrawn from the hot water, and the carcasses were as hard as wood in not very many hours.

"The breed of hogs in this part of the country is very bad; they are long-nosed, thin creatures, with legs like greyhounds, and, like the greyhound among dogs, seem to be the kind formed for speed and agility among swine, as they think nothing of galloping a mile at a heat, or of clearing fences which a more civilized hog would never attempt. Still, as the hog of a pioneer settler has, at some seasons, need for all the activity he can exert to procure a subsistence, he may after all be the best fitted for the backwoods."

*Some general remarks concerning cutting up a hog and preserving the meat as well as a receipt for "Very Fine Sausage" comes from the Kentucky Housewife, written by Mrs. Lettice Bryan and published in 1839:*

### CUTTING UP MEAT

"In cutting up meat, be careful to cut it smoothly...Cut off the head and feet, take out the back bone or chine, ribs and leaf fat, and separate the shoulders and hams from the



- |                                  |                      |                         |
|----------------------------------|----------------------|-------------------------|
| 1. Leg of Pork, or Ham of Bacon. | 3. Thin Rib.         | 6. Midding.             |
| 2. Loin.                         | 4. Spare Rib.        | 7. Chop, cheek or jawl. |
|                                  | 5. Hand or Shoulder. |                         |

sides or middlings. When the meat gets entirely cold, if the hams are large, rub a teaspoonful of saltpeter on the inside of each of them; rub it into the meat with your hand, and if you wish them very fine, rub well on each ham a small teacupful of brown sugar, with a common salt as will be sufficient to keep them well.

"You need not put quite so much saltpeter on the shoulders and middling, but salt them well with common salt, and put them into the tubs with the skin downwards, placing the joints at the bottom. Separate the jowls from the heads, and salt them like wise; cut the ears from the head and reserve them for souse.

"The best time to kill hogs for bacon is about Christmas; and the meat should lie in salt from three to four weeks, according to the size of the hogs and the temperature of the weather. When you raise it, brush it a little or wipe off the brine with a cloth; hand it up with the small end of the joints downwards. Smoke your meat till it is well dried, avoiding a blaze as much as possible, and even then, in wet weather, it will be well to make a smoke under it occasionally. Let it hang in the smoke house till spring; then take it down, examine it carefully, and pack it away in layers of hickory ashes; it is said to be far superior to wheat bran to keep out the bugs, &c., and may be very readily cleaned with warm soap suds. Hams will keep very well put up in little sacks, and dipped in lime batter; but for a large quantity of hams, it will be found troublesome, and no advantage to putting them in ashes."

### VERY FINE SAUSAGE

"Having removed the skin, &c. from a nice, tender part of the fresh pork, beat it exceedingly fine, with one-fourth its weight of the leaf fat. Prepare some sage leaves, by drying and rubbing them through a sifter, season the meat highly with the sage, salt, cayenne, mace, powdered rosemary, grated nutmeg, and lemon. Work it with your hand till it is very well incorporated, making it a little moist with water. Stuff it into skins, which have been neatly prepared, and soaked with vinegar and water for a few hours; hang them up, and smoke them, and when you make use of them, cut them into links, and stew, fry, or broil them. Serve them up on small toast, and pour a few spoonfuls of melted butter around them."



*In the 1884 Home and Farm Manual, Jonathan Periam gives instruction for hanging, testing, and preserving Pork, etc:*

“Meat, after being killed and somewhat cooled, may be hung up whole, in quarters, or cut as shown in the diagram of Hog Figured for Cutting. In which of these ways it shall be hung will depend entirely upon the space in the cooling-house. Pork should be firm and white as to its fat; the lean flesh light in color and fine in grain; the skin fine and smooth. The fat must be without kernels, since these indicate the pig may be “measly.” If the flesh is clammy to the touch, it is bad.

“**Cooling.** - Pork is at its best when it has become fully cold. All other animal meats of the farm require longer hanging to reduce the fiber, and this is especially true of game. Fowls require to be kept longer than pork, but not so long as mutton; veal and lamb coming next to pork in the shortness of time they should be hung before cooking. Next come fowls and next beef. Mutton and venison ripen for cooking, more slowly than other meat.

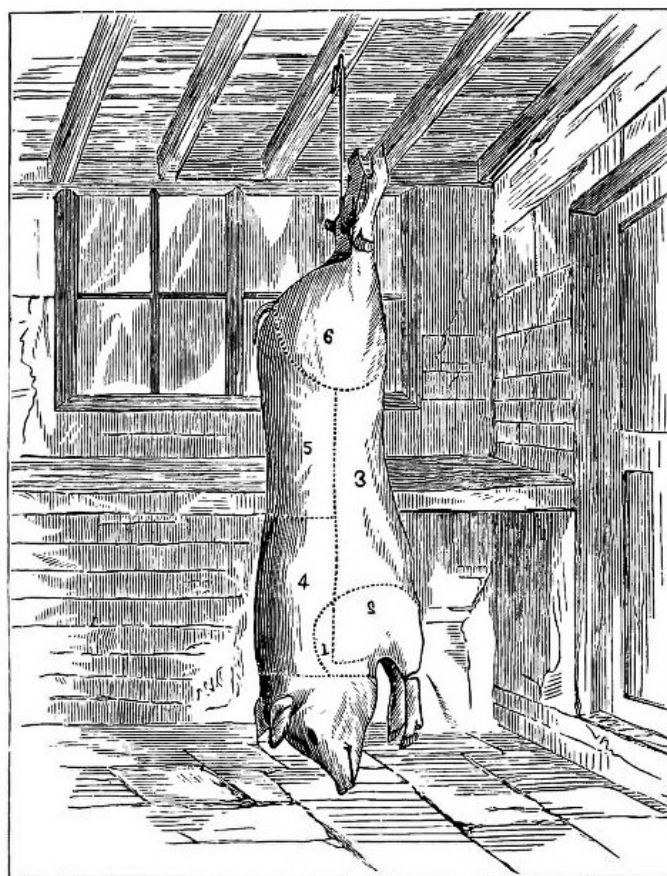
“**Ripe” Meat.** - No meat should be allowed to taint in the remotest degree before being cooked. The term “ripe” is used to denote that stage when the meat acquires tenderness, and before any change toward taint has been acquired.

“**Cutting up a Hog.** - The head should be taken off at the dotted line behind the ears as shown in the diagram. The curve, 1-2, is the line of cutting to get a shoulder of pork; 3, is the belly or bacon piece; 4, is the neck and long ribs or fore-loin; 5, the sirloin, called the hind-loin in pork; 6, is the ham. The other side of the hog will give corresponding pieces. The roasting pieces of fresh pork are the spare-ribs, loin and leg. The other pieces are salted. The hind and fore-legs are made into hams and shoulders for smoking, and the side and flitches (belly) into bacon.

“**Good Bacon.** - Good bacon has a thin rind, firm, pinkish fat when cured, and firm lean, adhering to the bone. Rusty bacon has yellowish streaks in it. If a clean thin blade or a skewer stuck into a ham or shoulder of cured smoked meat smells clean and without taint, when withdrawn, the meat is good, for the least taint will immediately be evident to the nostril.”

### BAKED HAM

“The ham is first boiled. Very few persons know how to boil a ham. Wrap the ham in clean straw, or fill in around it in the pot with clean oat-straw. Add a clove or two of garlic (*not* a whole garlic), cloves, mace, allspice, thyme and pepper to the water in the pot. Add also a quart of cider and boil until done. If the water in which the ham is boiled is one-half old sound cider so much the better. Let it stand in the liquor until cool. If it is to be served without baking, skin and garnish with whole cloves stuck



HOG FIGURED FOR CUTTING.

in the fat, and such other garnishing as may suit the taste. But a ham is better if baked after boiling.”

“**How to Bake a Ham.** - Skin the ham after boiling. Lay two flat pieces of wood in the bottom of the bake pan; lay the ham on them, and cover with a batter of flour and water spread equally. Bake two or three hours slowly, according to the size of the ham, remove the crust of batter, garnish and serve. It is excellent hot or cold, and all the better for having a half-pint of claret poured over it; or it may be eaten with a sauce of which wine is the basis.”



*From The American Frugal Housewife, written in 1833 by Lydia Child, comes advice for cooking pork, roasting a pig, and seasoning sausage:*

### PORK

“Fresh pork should be cooked more than any other meat. A thick shoulder piece should be roasted fully two hours and a half; and other pieces less in proportion. The slight sickness occasioned by eating roasted pork may be prevented by soaking it in salt and water the night before you cook it. If called to prepare it on short notice, it will answer to baste it with weak brine while roasting; and then turn the brine off, and throw it away.

## ROAST PIG

“Strew fine salt over it an hour before it is put down. It should not be cut entirely open; fill it up plump with thick slices of buttered bread, salt, sweet marjoram and sage. Spit it with the head next to the point of the spit; take off the joints of the legs, and boil them with the liver, with a little whole pepper, allspice, and salt, for gravy sauce. The upper part of the legs must be braced down with skewers. Shake on flour. Put a little water in the dripping pan, and stir it often. When the eyes drop out, the pig is half done. When it is nearly done, baste it with butter. Cut off the head, split it open between the eyes. Take out the brains, and chop them fine with the liver and some sweet marjoram and sage; put this into melted butter, and when it has boiled a few minutes, add it to the gravy in the dripping-pan. When your pig is cut open, lay it with the back to the edge of the dish; half a head to be placed at each end. A good sized pig needs to be roasted three hours.”

## SAUSAGES

“Three tea-spoons of powdered sage, one and a half of salt, and one of pepper, to a pound of meat, is good seasoning for sausages.”



*Solomon Robinson in Facts for Farmers, 1867, talks about building and using a smoke house:*

## SMOKE-HOUSES

“There is no bacon in this country superior to that produced in Maryland, where the smoke-houses are rather primitive in their construction. They are usually made of logs, rudely plastered with clay on the outside and thatched with straw. The hams are hung upon hooks driven

into the rafters. The fire of chips—covered with sawdust in order to prevent a blaze—is in the middle of the floor—ground floor, generally; and the smoke after having done its duty, escapes through the innumerable cracks and openings in the wall and thatch... The great secret in the art of smoking hams is to dry them in smoke, but not by heat. When they are kept close to the fire, they invariably acquire a disagreeable flavor, and often become soft and greasy. The smoke should not be allowed to reach them until nearly or quite cool, and to effect this some farmers have the fire outside of the building, perhaps twenty or thirty feet distant, and conduct the smoke to the interior through a narrow, covered trench.

“Green sugar-maple chips are the best for the fire, and after maple are ranked hickory, sweet birch, and white ash or beech. Some think well dried corn-cobs superior to everything else; and they certainly furnish a sweet, penetrating smoke.” □

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[1885.] JANUARY — begins on THURSDAY

*From: Leavitt's Farmer's Almanac, 1885.*



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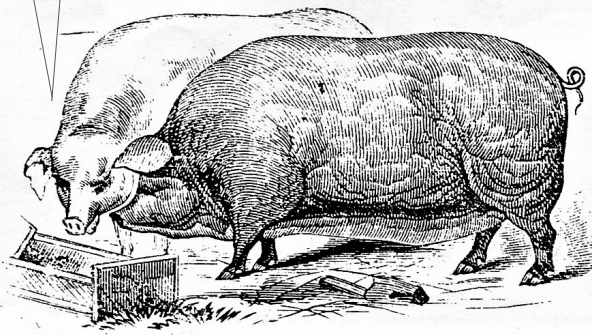
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*The lady on the far left in this Godey's Lady's Book, May, 1862  
Spring Fashions Plate, is wearing a red Garibaldi shirt/blouse.*