

Midwest Open Air Museums Magazine



Vol. XXXVIII, No. 1-2
Summer, 2017
ISSN 1536-3279



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Coping with Success: MOMCC's Past, Present, & Future
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J.C. Allen Photo Collection
Yankee Doodle—1843 Style
Indian Corn

Midwest Open Air Museums Coordinating Council
Midwest Region of ALHFAM



Breaking Through Barriers: Living History in Modern Times

Our 600-acre campus consists of 68 historic and reconstructed buildings, the John L. Wehle Gallery (featuring the Susan Greene costume collection, world-class sporting art, textiles and changing historic exhibits), nature center, conference and banquet center, recreated historic 19th century base ball park, gardens & restaurants making the Genesee Country Village & Museum (GCV&M) the largest and most comprehensive living history museum in New York State.

For the last several years GCV&M has been breaking through its own barriers as it inspires excitement and curiosity about our past in an effort to grow new audiences. *Breaking Through Barriers: Living History in Modern Times* encourages attendees to consider how to move their own museum, business or program to overcome barriers that may inhibit accessibility communication, creativity, growth or even sustainability.

Throughout the years ALHFAM has been many places, but never has it held its annual conference at GCV&M. We welcome everyone to take this opportunity to visit one of the nation's most innovative living history museums. Sessions and lodging are conveniently located just 20 minutes from the museum at the R.I.T. Inn & Conference Center, which is easily accessible from the NYS Thruway (I-90), the Genesee Expressway (I-390) and the Greater Rochester International Airport (ROC). The program includes pre-conference professional development, workshops and excursions, two days of sessions, and a full day at GCV&M. Mark your calendar now for June 10-13, 2017!

For more information contact: Genesee Country Village & Museum at events@gcv.org or call 585-538-6822

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MOMCC Magazine is the official publication of the Midwest Open Air Museums Coordinating Council. The magazine is published three times a year and is a benefit of membership in MOMCC. Membership information may be found at www.momcc.org.

Editorial offices are located in Charleston, Illinois. Publication and mailing are done under the auspices of the Five Mile House Foundation, Charleston, Illinois. Contact information is:

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Cover Photo - Victorian ladies wearing 1870s and 1880s fashions aboard a carriage in front of the 1870 Hamilton House at Genesee Country Village and Museum. (Photo by Ruby Foote, courtesy of GCV&M)



MOMCC is the Midwest Regional Affiliate of

ALHFAM 
The Association for Living History, Farm and Agricultural Museums

PRESIDENT'S PERSPECTIVE

By Betsy Urven

IN an effort to boost membership, we tried something new in February. MOMCC had a table at Military History Fest at Pheasant Run Resort in St. Charles, Illinois. We handed out copies of the magazine, spring conference programs, and MOMCC postcards. We talked to a lot of interested people. I think it's always a positive move to think outside the box when looking for potential new members.

The spring conference may have been small but it was packed with fabulous sessions! The oxen-driving workshop led by Tillers International was a favorite. MOMCC After Hours was great fun, and I hope it will return at future conferences. Intrigued?

The ALHFAM conference is coming up in June. This year it will be held at Genesee Country Village and Museum in Mumfordsville, New York. MOMCC conference coordinators are busy working on details of the upcoming fall conference at Sauder Village in November. While that seems like a long way away, it will be here before you know it. We will be asking for papers for the Spring conference, and you may have experiences to share.

Summer is here, and special event calendars are full and in preparations. I love this time of year! After a long winter, I look forward to stepping back into living history activities. Whether working at a historic site or participating in reenactments, I love sharing my love of history. In the midst of all this business, it's easy to get lost in the day-to-day details of your site. Don't forget that MOMCC is here to help. For all of your questions about new programming in foodways, agriculture, and material culture, don't forget that our resource groups can help answer those questions.

Here's to a great summer. Enjoy!



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.

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

THE CANDACE TANGORRA MATELIC AWARD

The Midwest Open Air Museums Coordinating Council (MOMCC) established this award in honor of MOMCC’s first president, Candace Tangorra Matelic. It recognizes the best article published in the Midwest Open Air Museum Magazine each year.

2015



Article: “Being Disney,” Vol. XXXVI, No. 2-3, Fall-Winter, 2015

Alex Stromberg is originally from Kaysville, Utah. He earned a Bachelors in History from Brigham Young University-Idaho, and received his Masters Degree in Historical Administration from Eastern Illinois University. He has experience as a historical interpreter, Tinsmith, Livery Manager, and currently serves as a manager over Youth Activities and Group Tours at This is the Place Heritage Park in Salt Lake City, Utah. Alex lives in Salt Lake City with his wife Elora, and their three children.

2016

Article: “Learning and Leading: Incorporating Youth Volunteers Into an Agriculture Program,” Vol. XXXVII, No. 2, Fall, 2016

Stephanie M. Buchanan is the Assistant Livestock Manager at Conner Prairie Interactive History Park in Fishers, Indiana. She started as a youth volunteer in 2005 and discovered her passion for teaching youth about agriculture. She since earned a B.S. in Historic Preservation from Southeast Missouri State University. A MOMCC member for several years, she presented for the first time at the MOMCC 2016 Spring Seminar, and this was her first MOMCC magazine article submission based on that presentation.



PREVIOUS WINNERS

2014—Kyle Bagnall “Project Passenger Pigeon”	2008—John C. Bielik “Paper Marbling as a Hands-On Activity”
2012—Gordon Bond “The Downside of Family-Friendly”	2007—Barbara Ceiga “Putting Visitors First: Journey from the Practical to the Profound”
2011—Daniel E. Jones “Broom Corn: An Introduction the Plant that Swept America”	2006—Laura E. Daughterty “Pictures of the Past: Conserving and Preserving 19th Century Photographs”
2010—Susan Odom “Practical Perspective: Turning History into a Business”	2005—Merrilee Garner “Community Collaboration: Schools, Museums, Historical Societies and You”
2009—Kim Caudell “Murder Ballads in a Nutshell: Britain vs. America”	2004—Debra A. Reid “Living History’s Long Row to Hoe”

EDITOR'S NOTEBOOK

By Tom Vance

THIS is my fifth issue of the magazine since becoming editor in 2016. The last issue was a catch up issue from 2015 but I also counted it as a Spring issue for this year. I am always amazed at where each issue takes me and the new things that I learn. An example from the last issue is the 1933 World's Fair houses located at Indiana Dunes National Lakeshore. What began with a one page article on Mount Baldy at Indiana Dunes turned into three articles and seven pages. Cate Liabraaten's school house and Robin Mayes' Paper Moon Dance articles similarly blossomed.

So please take note! Seemingly insignificant events or programs at your site, items in your collection that might have an interesting story behind them, or site research that you might have can all be developed into interesting stories and articles for the magazine. Note the articles in this issue on period songs and Indian corn and think about what period songs or primary research materials you might have that could be developed into an article. Pick a unique historic building with an interesting history at your site and write an article about it. These are the types of articles that add a lot of interest and worthwhile reading to the magazine.

This issue of the magazine focuses on Genesee Country Village and Museum and the up-coming ALHFAM meeting. If you are a member of MOMCC, you are also a member of ALHFAM and vice-versa. If you are primarily a member of ALHFAM, you have access to the electronic version of the magazine, but an actual MOMCC membership gets the beautiful print version of the magazine delivered to your doorstep.

If you are a living history museum professional, you owe it to yourself and to your site to be an active participant in both organizations. Both have a huge amount to offer you, from seeing other historic sites, to gaining new historical information, to meeting and networking with other professionals in the field, to getting to know the living history profession better and staying on top of current trends. Almost everything I accomplished at Lincoln Log Cabin came from ideas I gained from these two organizations and I have made many life-long friendships in the ALHFAM and MOMCC families. If you aren't participating to the fullest, you really need to. □



THE 2017 SPRING CONFERENCE



The pre-conference workshops offered a wide range of options. All-day workshops included plowing with oxen and wooden spoon carving. Half-day sessions included tours of Midewin Tall Grass Prairie and the Kankakee Historical Society's Bradley House. Half-day workshops included weaving a market basket, and fruit tree pruning and grafting at Buckley Homestead.



Tillers International led a very popular oxen-plowing workshop.



Wooden spoon-carving workshop.



A wide selection of sessions covered many interesting topics



Dr. Debra Reid.



More great sessions.



Folks from Point Basse at the Friday evening banquet.

Dr. Debra Reid gave the Plenary Session talk: "Interpreting Agriculture, A Humanist Perspective." The Thursday evening auction had a Pirate theme and Elmer the Rooster and his wife went to live at Volkening Heritage Farm in Schaumburg, Illinois.



The band and caller led dancers through a myriad of period dances.



Auctioneers Mike Folin and Jon Kuester



Does this mean that Jim Patton is a Parrot Head?



Elmer the Rooster and his wife now reside at Volkening Heritage Farm.



[1885.] July – begins on WEDNESDAY

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



PAST PRESIDENT'S TALK

Coping with Success: MOMCC's Past, Present, and Future

By John Kuester

EVERY other year at the spring conference we gather to hear an address from our past president or at least from a past president. It is my hope that this will become a long-standing tradition within the organization. It has long been my belief that the President of MOMCC holds a unique perspective of the organization. No other person has such a complete understanding of the organization and at the same time a feeling that they are completely helpless. The Past President's luncheon is intended to give the President, after some much-needed time of reflection, a chance to share their perspective with the membership or, in some cases, to set the record straight.

In Dr. Debra Reid's plenary session at the spring conference, she encouraged us to use the humanist perspective when looking at the past. I can think of no better way to look at MOMCC's past than through the humanist's filter, for the history of MOMCC is in many ways my history. Two years ago at the Past President's luncheon, Tom Vance presented the early years of MOMCC in vivid detail. He told us about the early meetings and the early members and of Candice Matelic's hope that MOMCC become a "Magnificent Opportunity for Museum Communication and Cooperation." With providence, Tom's history of the organization conveniently ended about the time that my story begins.

I was interested in history from a very young age. By the time I was 11, I was already a member of a local muzzle-loading club and participating in what we called rendezvous. By the time I was 15, my mother had decided that I needed to get a job. She helped me set up an interview with the only living history site that we were familiar with, which was Conner Prairie. So, on April 1, 1993, I set out with my parents and a collection of photos of me in period clothing. I met with Bob Gehling and Keith Thomas at Conner who were less than impressed with a kid who brings his parents to an interview. We briefly toured the third-person areas of the site and then headed inside. It snowed two inches that day.

Unwilling or unable to hire me, Bob suggested volunteering as an option, and I was given a slot in the spring interpretive training class, which, as luck would have it, corresponded with my spring break. My classmates and I spent several days under the tutelage of Jan Kehr. After new interpreter training, I was scheduled to start work on Thursday, June 17, 1993. This is a day I will remember as I received my driver's license on the sixteenth. Conner Prairie was the first place I ever drove alone, 60 miles one way from my house. That day it rained, and we saw no visitors. This was the only day I ever worked at Conner that we saw no visitors.

It was at Conner that I met Terry Sargent. He was to introduce me to two important things: The Fair at new Boston and MOMCC. Going to the fair was the first advice that I accept-

ed, and it was at the fair that I met such notables as Libby Coffey, Beth Turza, Mike Follin, Bea Reid, Ericka Osen, Yolanda Burgess, Rob Stone, Jim and Mary Patton, Sandra Altman, and the Kanniks. The Fair and my time at Conner Prairie opened my eyes to what living history could be, and the common denominator was MOMCC. I attended my first conference in 1996 at Kline Creek, where the theme was stone soup. I don't remember much except that I sat on the floor for several sessions as there were not enough seats; and I remember the ball. The conference was a bit ethereal for me but the ball had period clothing and dancing and music, and these were things that I understood. It also had Chris Gordy in a kilt, which is something that I didn't understand.

I attended conferences off and on until 2001 when I left for the southeast to work at Historic Brattonsville. I returned to the Midwest in 2003 and started attending conferences regularly. I became the Agriculture resource group chair in the fall of 2003, a position I held until 2011. In 2004 I ran for the board and lost. As luck would have it, even in defeat I was appointed to the board to serve out Rick Musselman's position as he was moving to vice president. The issue of the day was how to repair the relationship with ALHFAM.

Unfortunately, my time on the board as a member-at-large was short as I was only a fill-in, and by 2005 I was a simple member again. This, too, was short-lived, as in 2007 I was elected to the board once again, this time to serve as Rick Musselman's vice president. This would be our chance to once again work on the ALHFAM problem. What haunted me was the President's forum assembled in 2004 to celebrate the 25th anniversary of MOMCC. In their remembrances of MOMCC, several Past Presidents mentioned the relationship with ALHFAM and that they had fixed the problem. Candice Matelic mentioned that in 1980, MOMCC asked ALHFAM to recognize MOMCC as its regional group and the President as the regional rep., and that MOMCC agreed to work within ALHFAM. Things however fell apart, and in the late 80s it was again a topic for the board. Lee Slider tackled the problem in his presidency, and in 1990/91 announced that MOMCC had once again found itself as the regional representative of ALHFAM. But this was far from the end of it. In 2002, Charlie Keller had his crack at it. Charlie states in his reminiscence that we finally consolidated our relationship with ALHFAM. And yet membership within ALHFAM was still a problem in 2007.

Charlie Pautler once stated that the main function of the vice president is to remove crying children from the session rooms. Or at least Charlie Keller said that Charlie Pautler said it. It was with this in mind that I decided to do something about the relationship between MOMCC and ALHFAM as it concerned membership. Rick Musselman had paved the way with discussions, first with Chuck LeCount and continuing with Bruce Henbest. A joint meeting of the boards was conducted in Archbold, Ohio, where differences were aired, but it

became apparent that this problem would not be solved by committee. I set about studying the bylaws of the two organizations to see if I could come up with some common ground and wrote up a list of requirements. Now for a document to really stick, it needs a good name and “agreement” would never do. The whole point was that the organizations did not agree. A contract seemed too litigious, a declaration too one-sided. That is when I set upon a “compact.” The “compact” would set out guidelines for what each organization owed to the other based on their own rules and bylaws. I presented the compact to the MOMCC board at the spring 2011 meeting at Old World Wisconsin, and a plan was set to bring the compact to the ALHFAM board at the annual meeting in June in West Virginia. Thus, the West Virginia Compact was born.

The topic of the West Virginia Conference is a matter for a different address. It was both the best and worst conference I ever attended, but in the end, we ratified the compact and thus far, six years on, it seems to be sticking. That brings us up to the here and now. MOMCC is a vibrant organization with a wonderful magazine and a talented and dedicated Board of Directors, but we have changed much from our early days – even my early days. The organization no longer seems viable for most institutions; its individual memberships are the bread and butter of the organization but this too is shrinking as the field tightens. While we still attract new members at every conference, our membership has aged. Retirees, or those outside of the field, make up an alarming, although welcome, percentage of the membership. Like so many historical societies, we struggle to stay relevant in our own time.

This is not intended to be all doom and gloom. The chance is now to make swift changes. The inherent problem with all organizations of our type is that we are backward-looking. More than most, we are not only inclined to backward-looking – we are actually trained at it. For the organization to thrive, we must look forward. This is not to say that I am inclined to throw away everything that makes us, us. Quite the opposite, I am a confirmed Luddite; I am much more comfortable keeping things just the way they are, designed just for me. But therein lies the problem. I am not the future of this organization, but its past, part of a group that made it what it is but not able to make it what it will be. That will be left to others to do.

Next year I will be leaving the board at the end of my term. I have spent 12 of the last 14 years on the board. This certainly places me in the pantheon of long-serving board members alongside Debra Reid and Jan Kehr. But keep this in mind, while my time here has been long, I am not that old. I can easily run for president again and with a new president to follow me, I could serve another six years on the board and start this process all over again. But not right away! What I believe is that MOMCC needs a new direction. Change will come quickly and even for someone who likes change as much as I do, it will be a challenge. While I may not be able to facilitate this change, I will do my best not to stand in its way and to add encouragement where I can. This, and adding a little drop of past wisdom, is about all any Past President can do. □

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Eastern Concord Stagecoach built for Sturbridge Village (below)

Fifth-Wheel Covered Wagon built for Wisconsin Historical Society (above)

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GENESEE COUNTRY VILLAGE AND MUSEUM & the 2017 ALHFAM Annual Meeting & Conference

Breaking Through Barriers: Living History in Modern Times

By Melanie Diaz, Brian Nagel, Rebecca Ward, and Lynne Belluscio.

SINCE its founding in 1970, The Association for Living History, Farm, and Agricultural Museums (ALHFAM) has held their annual meeting and conference at 47 locations in the United States and Canada, but never before has the group gathered together in Western New York. This year, the Genesee Country Village & Museum (GCV&M) is excited to be hosting the annual meeting in the beautiful Genesee Country of New York. The staff at GCV&M is thrilled to be able to showcase the nation's third largest living history museum to those who share in the interests of living history, interpretation, farming, collections, and preservation. The museum, named after the Genesee Country, the region known in the 19th century as the land located west of Seneca Lake and the village of Geneva, is nestled in the southwest corner of Monroe County, home to the city of Rochester, located just 20 minutes away.

Historically referred to as “Beautiful Valley” by the Seneca Tribe of the Iroquois Confederacy, the Genesee Valley, situated just west of New York’s Finger Lakes region, is where green fields and farms surround both urban and suburban communities. In addition to the rich agricultural industries – apples, dairy, grapes, cabbage, and corn – this area has cultivated a rich heritage of social and economic change.

Rochester was the gateway to the West when the Erie Canal opened from Albany to Buffalo in 1825. By the early 1830s, Rochester had become one of America’s first boomtowns and was known as the “Lion of the West.” In 1848, local citizens were at the forefront of the women’s rights movement in Seneca Falls. Rochester was home to both Susan B. Anthony and Frederick Douglass, as well as countless other visionaries. These people chose to break through barriers, working together to overcome the most insurmountable of obstacles and changing America in the process.

Today’s living history sites and interpreters are challenged to not only convey the complexities of the past, but to navigate the hurdles presented by our modern world. For the last several years, GCV&M, the largest and most comprehensive living history museum in New York, has been breaking through its own barriers as it



Genesee Country Village and Museum includes 68 historic structures, an exhibit gallery, and nature center on 600 acres. Aerial Photo of the village taken in the fall of 2005. (Photo credit: GCV&M.)

inspires excitement and curiosity about our past amid a growing audience. The 2017 ALHFAM Annual Meeting will encourage attendees to engage in motivating their own museum, business, or program to overcome obstacles that may inhibit accessibility, communication, creativity, growth, and even sustainability.

Keynote speaker Dustin Growick, audience development outreach manager at Museum Hack, will speak to tactics for supplementing lecture-based, dialogue-focused programming with a fearless, infectious, passionate voice that can’t help but attract audiences. Since its inception in 2013, Museum Hack’s renegade band of interdisciplinary museum-lovers has been at the forefront of rethinking traditional visitor experiences at cultural institutions. Working with the mindset that visitors should savor the exhibits that resonate and ignore the urge to see it all, Museum Hack incorporates inquiry, storytelling, movement, challenges, and a little sass to shake things up. They put an alternative spin on museums, featuring less-recognized exhibits and some of history’s strangest and wildest stories. The folks behind the pioneering company

are unapologetically head-over-heels in love with history, as are most museum professionals. The difference is relaxing traditional programming models to bring out the juicy bits that appeal to a wider audience.

In this same manner, the program sessions being offered embrace challenging topics such as interpreting the sick and disabled, making younger (children) and older (seniors) generations part of the conversation, and coupling reproduction items with curatorial collections. Of interest are those sessions focused on ground-breaking experiences at agricultural, farming, and living history museums across the country; i.e., the implementation of engaging and educational theatrical presentations at Hawaiian Mission Houses Historic Site & Archives and Fort Nisqually Living History Museum's manipulation and inclusion of cultural fads. The Genesee County Chamber of Commerce discussions will target the development of controversial and provocative sites in ghost tourism, while GCV&M will spotlight its own out-of-the-box summer camp programming.

Even some of the banquets will go beyond the norms of professional dinners. Have you ever had a "white hot?" You can at the conference's opening reception, but don't dig in until you've taken the official tutorial on building a "garbage plate" or a "beef on weck" sandwich. Yep, it just doesn't taste right unless you make it like the locals.

The presidential banquet will be hosted at one of Roch-



A side view of the boyhood home (with the pillars) of George Eastman, founder of the Eastman Kodak Company, built in 1840. The 1820 Jones Farm House is shown in the background. (photo by Lloyd Heath)

ester's trendiest hot spots – Village Gate Square – a renovated lithographic printing factory turned pseudo-urban mall at the heart of the city's Neighborhood of the Arts (NOTA), home to high-end eateries and funky, indie, mom-and-pop shops alike. Still, unless your ancestry stems from the Celtic isles, how often can you say you've had dinner while being serenaded by the wail of bagpipes? Performances by Scottish pipe bands and Irish step dancers highlight the city's ancestry that evening prior to the annual Presidential Address and the honoring of the 2017 recipient of the Schlebecker Award. These performers have been chosen to highlight some of the earliest settlers in the region, first-generation immigrants who made immeasurable contributions toward developing the region. Their descendants have continued to maintain a strong community presence with nearly 16% of the Genesee Valley claiming Irish ancestry to this day.

Long before the Scots and Irish came to settle here, the Seneca tribe of the Iroquois Confederacy was living and prospering in the region. The Seneca Nation is a member of the Haudenosaunee ("People of the Long House"), an alliance of Iroquois peoples united for hundreds of years by traditions, beliefs, and cultural values. Often referred to as the Iroquois Confederacy or Six Nations Iroquois, the Haudenosaunee consist of the Mohawk, Oneida, Cayuga, Seneca, Onondaga, and Tuscarora nations. The "Great Hill People" (or Seneca Tribe) are the "keepers of the Western door." As part of the six Iroquois nations, their democratic ideals inspired the U.S. Constitution and women's suffrage, as well as contributing to American cuisine and medicine. The Ganondagan State Historic Site and Seneca Art & Culture Center, located just east of Rochester, responds to the diverse interests of Native peoples, art collectors, tourists, students, researchers, and teachers via living exhibits and



Historic cook making lunch at the 1809 Hetchler House. (Photo by Ruby Foote)

demonstrations of Seneca culture. Featured among these are the Alleghany River Indian Dancers led by Bill Crouse, Hawk Clan, faith keeper of Coldspring Longhouse and Coordinator of the Seneca Language Department on the Alleghany territory. This internationally distinguished troupe showcases traditional Haudenosaunee songs and dances in traditional regalia and will perform as part of Tuesday night's dinner at Genesee Country Village.

The Birthplace of Jell-O

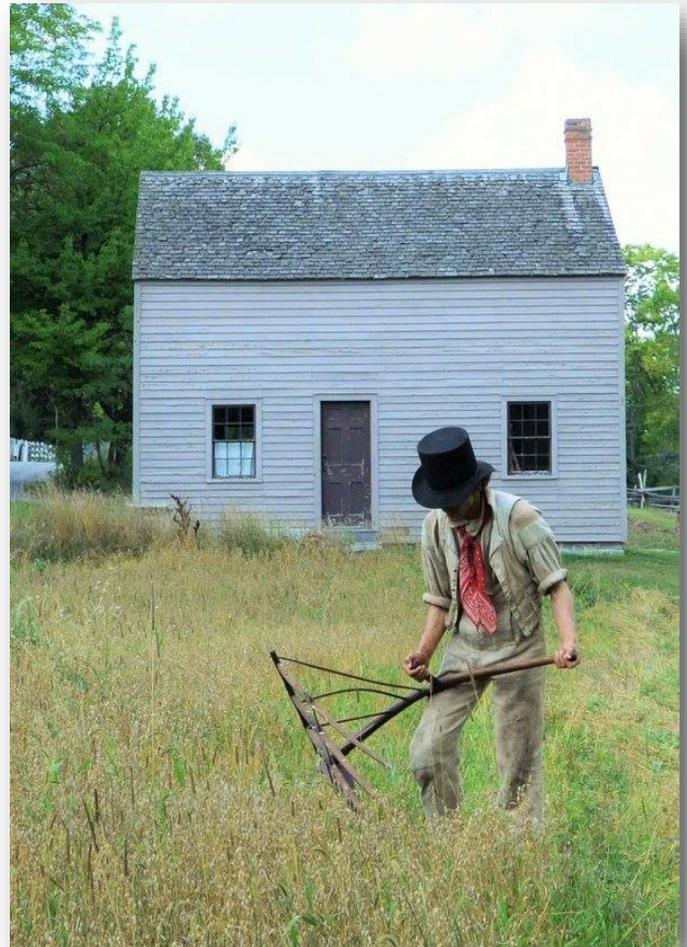
Tuesday morning's site visit begins in the small town of LeRoy, New York. The Genesee Country boasts many accomplishments, among them the invention and production of "America's Most Famous Dessert" – J-E-L-L-O. The Jell-O Gallery, under the auspices of the LeRoy Historical Society, opened in 1997 in commemoration of the 100th anniversary of this jiggly creation, that was first introduced in 1897 by LeRoy resident Pearle Bixby Wait. In 1899, he sold the rights to Jell-O to local businessman, Orator Woodward, and in less than ten years the product grossed over \$1,000,000 annually. The Jell-O Gallery features a collection of original Jell-O advertising art, collections of recipe books, Jell-O molds, original packaging, and the results of an EEG test that proves that Jell-O has brain waves!

Over the entrance to the Jell-O Gallery hangs another piece of LeRoy's past and present - the first installation on the Bicentennial Barn Quilt Trail. Its geometric design represents the original Jell-O flavors – lemon, lime, grape, orange and strawberry. Although only one of hundreds of such trails across the country, this area's barn quilts reflect a distinctive regional style and rich heritage, which has the added benefit of encouraging tourists and residents alike to explore the local landscape.

While you're there, stop by the Historic LeRoy House, home to the community's namesake and founder, Jacob LeRoy. The home was expanded in several phases between 1818 and 1847 after its initial construction – from modest land office to generous family home, and then doubled in size – which is evident from cobbled architectural elements throughout. After the LeRoy family, the structure was used to house students and faculty from nearby Ingham University and LeRoy Academic Institute, precursor to today's Central School District, which sits on the same site.

A Century of Regional History

Genesee Country Village & Museum is the brainchild of former Genesee Brewing Co. CEO and Chairman, John L. "Jack" Wehle. An avid outdoorsman, conservationist, historian, and art collector, Mr. Wehle sought to preserve the art forms and context of regional carpenters, master builders, and house wrights, and thereby the Genesee Country's heritage. Bringing together noted architects, landscape engineers, and historians, Wehle and the museum's visionary and first executive director, Stuart B. Bolger, created a liv-



Historic farming interpreter cradling oats in front of the 1840 Tenant House. (Photo by Ruby Foote)

ing, working historic village depicting life throughout the 19th century. Mr. Wehle hired Mr. Bolger in 1966 to "design and develop a company museum." Mr. Wehle also hired Doris Hoot as chief curator. She provided carefully researched documentation and oversight for the furnishings, decorating, and interpretation of the historic buildings.

When the Genesee Country Village & Museum opened in 1976, there were 32 buildings on site with 22 open to the public. Mr. Bolger spent 45 years trolling the backroads of the surrounding 13 counties in western New York looking for the next home, storefront, outhouse, or agricultural structure to add to the village. Every single structure in the historic village has been moved here and/or assembled on site. One, the Livingston-Backus House, was in pieces, gathering dust for 20 years in various downtown Rochester warehouses before Mr. Bolger came to its rescue. The elegant late-Victorian era Hamilton House came in four parts; others were moved whole. Many were dismantled to be reassembled at the Mumford site.

Still a relatively young museum, having only opened to the public in 1976, GCV&M is the largest and most com-

prehensive museum in New York, and boasts the third-largest collection of historic buildings in North America. The 600-acre complex of 68 historic structures, a nature center, and exhibit gallery serves nearly 50,000 visitors annually. Highlights of the historic village include four active historical kitchens, more than ten demonstrated trades and domestic manufacturers, a working 1803 brewery, a mid-century confectionery, heirloom gardens, a recreated late 19th-century baseball park, and the early homes of prominent area figures such as Col. Nathaniel Rochester and George Eastman. The museum's historical gardens include medicinal herb and dye crops and decorative English cottage-style and Victorian gardens, as well as orchards, vineyards, and vegetable gardens to supply our kitchens.

John L. Wehle Gallery

Established by the museum's founder, the Gallery's art collection unites his passion for art with his interests in hunting, sports, wildlife, and conservation. Spanning the 17th- to the 20th centuries, the paintings, drawings, prints, and sculptures document the changing taste and styles of sporting and wildlife art. The art collection has been hailed by *Wildlife Magazine* as "one of the finest in the world." Some of the museum's recent acquisitions that have not been exhibited before are featured in the continuing exhibit "Forty and Fabulous," a celebration of the 40th anniversary of Genesee Country Village & Museum. On view are two galleries filled with costume, sewing tools, pressing irons, and coverlets woven by western New York weavers. Some are rare, some are commonplace, but all these objects are extraordinary for the stories they tell.

The Wehle Gallery is launching two new exhibitions in 2017: "Wild in the Country" and "Looking West." "Wild in the Country" showcases just part of the museum's



Interpreters discussing holiday shopping in the D.B. Munger Confectionery built in 1850. (Photo by Ruby Foote)

world-class collection of wildlife and sporting art. Explore the "Big Four" – Bruno Liljefors, Wilhelm Kuhnert, Carl Rungius, and Bob Kuhn – who changed wildlife painting, transforming the genre into an art form filled with sweeping and innovative portrayals of the natural world. Included are works by two contemporary artists, British painter David Shepherd and Honeoye Falls, New York, sculptor Mary Taylor, both of whom bring their own styles and interpretations to wildlife art. "Looking West" presents a stunning group of 14 paintings from the Taos school of art collected by our founder. In the late 19th century, as the old west was slowly vanishing, a diverse group of American artists were drawn to the remote New Mexico village of Taos, where the old west lived on in the unspoiled landscapes and the native pueblo peoples. The dramatic colors, mountains, and ancient pueblo culture lured these artists from their New York studios to New Mexico's villages, where they produced a distinctly American style of art.

Susan Greene Clothing Collection

Nearly 3,500 rare 19th-century garments and accessories comprise this collection, purchased in 2010 from the eponymous American costume authority, Susan Greene. Although there is some formal attire, the focus is on items once worn by ordinary people in everyday situations, clothing that rarely survives. Unusual, too, is the large representation of men's, children's, and adolescent wear, found far less often than women's clothing. All of it is in good condition with excellent provenance, and staff has the privilege of showing off a selection of pieces on a permanent rotating display of custom mannequins, pull-outs, and built-ins. *Antiques Roadshow's* Karen Augusta dubbed it "a gem that stands alone as one of the finest collections of its kind in North America."



Tea gown, turquoise velour, sweeping Watteau back and lace-trimmed sleeves, 1878-1880, from the Susan Greene Costume Collection, Genesee Country Village & Museum.

Nature Center

In keeping with the *Democrat & Chronicle's* christening him as, "one of the most dedicated conservationists in the state," Wehle created a wildlife research center and preserve focused on environmental stewardship and the ecological history of New York and the mid-Atlantic region. The Nature Center features more than ten miles of hiking trails and 175 acres

of rich wildlife habitat traversing farmlands, woodlands, grasslands, meadows, and wetlands. During the summer, the Nature Center serves as the hub of summer camps for area children ages four and up. Children who love the outdoors and are curious about life in the past love summer camp at GCV&M.

Energetic and engaging staff design memorable hands-on adventures in the museum's Earth Camp that nurture children's connections to the natural world. Potential explorations include building a fire with flint and steel, navigating the woods, reeling in the catch of the day, and discovering what lives hidden at the bottom of the pond.

Likewise, at Good Old Days Camp Summer Sampler, with the historic village as its unique setting, children are immersed in activities that young people who lived "back in the day" might have experienced. Walking on stilts, participating in a Civil War military drill, playing stool ball, and practicing sling shot skills are all included.

Conclusion

Stuart Bolger wrote in the museum's first commemorative book in 1982:

Almost all who had come to make their way in the Genesee Country expected change. They were depending upon change to remedy their various imperfect situations – economic, social, and private. Once in the unsettled country and at the end of a long and unreliable supply line, the pioneers by necessity became resourceful, self-sufficient, and more independent. Yet the expectations of these hardy men and women remained conditioned by their own traditions. They presumed that in a reasonable time the raw land would support better farms and more prosperous villages than those they had left; that the familiar institutions which had ordered their former communities would be reestablished to stabilize the new settlements. But none of the pioneers could foresee all that lay ahead in the Genesee Country.

The conference planning committee hopes that you, too, will be pleasantly surprised at all there is to see, do, and learn in the Genesee Country. See you in June! □

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Melanie Diaz is Director of Special Events at GCV&M and Conference Chair for the 2017 ALHFAM meeting. **Brian Nagel** is Senior Director of Interpretation and **Rebecca Ward** is Coordinator of Special Events at GCV&M. **Lynne Belluscio** is Executive Director at the LeRoy Historical Society and Jell-O Gallery.

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Past Patterns

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Therese Oneill. *Unmentionable: The Victorian Lady's Guide to Sex, Marriage and Manners.*
(Boston: Little Brown and Company. 2016).

Hardcover, \$25.00. 320 pages. Size:6.2x8.3. ISBN-13:9780316357913.

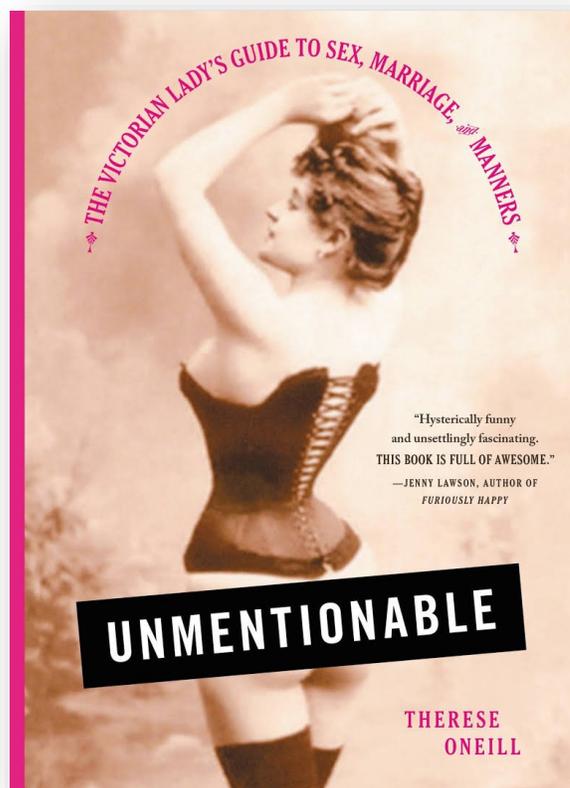
Reviewed by Jayne Kranc, Buckley Homestead.

We've all seen them at living history sites -- the visitors longing for "simpler times." They want to be Scarlett O'Hara or Laura Ingalls, but they want to be the Laura that is surrounded by familial love, listening to Pa play his fiddle, ignoring the chapters where Laura almost froze to death and was doing a quarter of an adult's work by the age of seven. They don't want to remember the Scarlett that schemed and starved, only the land of gorgeous gowns, brightly lit ballrooms, and jolly servants.

Author Therese Oneill understands these visitors too, and knows they aren't thinking about "a pot of cold pee" under their beds, open drawers that left their "lady parts free to swing in the breeze," or horse poop in the streets. They don't know where the terms "nit-picking" and "on the rag" come from. She has written a hilarious book based on the idea that she has taken some of these visitors back to the 19th century to show them what it was really like. She allows them to be somewhat wealthy, softening the blow a bit, but shows remarkable skill as she explains Victorian manners, clothing, dining, and marriage, among other things.

Chapter titles like *Getting Dressed: How to Properly Hide Your Shame*; *Bowels into Buckets: Nature is an Obscene Caller*; *The Wedding Night or: A Bad Bit of Bumbo*; and *Being a Good Wife: How to Avoid His Eventual Resentment for as Long as Possible* do all that and more. The latter chapter opens with "It is done. He has vowed before God and all the people he hopes to inherit money from to cherish and keep you." The readers know just from reading that how good the chapter is going to be and that they want to read further.

Extremely well-researched (the bibliography is five pages long and there are more than 200 images from Victorian



publications reproduced), this book lets us learn and laugh about a lot of things we know about the past, and maybe shows us a few things that even the most diehard of us don't know. It walks the fine line between being scandalously honest and crude with a deft touch, and leaves behind a genuine respect for those who lived in the age before bras, sewage treatment, tampons, deodorant, epidurals, and with face cream that might contain arsenic and makeup that might contain lead. Whether the reader needs a laugh or is looking for a gag gift, genuinely good resources, or just to give a newbie volunteer something that will help them learn a bit about the difficulties of the time period humorously, this book is up to the task.

My only complaint is that at times the author comes across as too snarky and the focus can be a bit too narrow, too one-size-fits-all. Reading all of those guides to marriage, mostly written by men, could have made any modern author either cheeky or bitter, though, and I still think she does a good job of presenting the information and pointing out that 19th-century life wasn't always about lace handkerchiefs, sumptuous gowns, and rides in lovely carriages.

Don't we all know that! □

The Old Time Medicine Show

BY SANFORD LEE

ACROSS the United States, one of the most popular forms of entertainment in the 19th century was the “medicine show” – a unique combination of divertissement, demagoguery, and hokum. Although it is often perceived as a purely American phenomenon, its roots can be traced back to the “mountebank and zany” shows that flourished throughout medieval Europe.

The mountebank made his living peddling pills, ointments, and herbal tonics in village streets. From a small stage, he pitched his products, delivering a pompous speech which claimed untold miracle cures. He drummed up a crowd with the help of a clownish assistant (a zany), who attracted attention with skillful displays of juggling and tumbling. Together, while extolling the marvels of their nostrums, the duo would perform farcical sketches to the delight of their clientele. No doubt, they inspired the *Comedia del arte* in the 15th century and perhaps could be considered the ancestors of vaudeville comic teams like Gallagher & Shean, Burns & Allen, and Abbott & Costello.



Baker's Medicine Wagon (credit - bearmedicineherbals.com)



White Eagle's Indian Oil Liniment.

The American counterpart of the mountebank was a familiar presence throughout the country. No town was too remote for this brazen, nomadic hustler with his pills, potions, and lotions. In the early days, the remedies were British imports, but by 1860, more than 1,500 American-made patent medicines were being marketed. They were transported in a wide variety of conveyances, from simple two-wheeled push carts to gaily festooned circus wagons.

Of the 620,000 soldiers who died in the American Civil War, more than two-thirds were victims of disease. The Union Army logged over six million cases of malaria, typhoid, pneumonia, and dysentery (commonly known as the Tennessee Quickstep). Although bacteriology was relatively unknown to camp surgeons at the time, Confederate soldiers were getting close to understanding the con-

cept when they boasted that General Summer would soon come to their aid, bringing diseases, disorders, and dreaded diarrhea to their Federal foes.

Army camps on both sides were besieged with a myriad of maladies from bunions to diphtheria. But fortunately, both Johnny Reb and Billy Yank had an ally in an ambulant opportunist. The medicine show huckster could serve up a quick fix for melancholy and boredom, as well as a remedy for every ache, pain, or ailment a poor soldier might endure.

Twenty-two-year-old John A. Hamlin (a Chicago-based entrepreneur) preceded his sales pitch with an impressive display of legerdemain. Other hucksters might offer up minstrel tunes, fire eating, sword swallowing, juggling, dancing, acrobatics, or fortune telling. Some pitchmen presented lectures on health, or they might perform free dentistry (the painkiller cost extra).

Their products were many and varied. There were single-purpose remedies like Dr. Sage's Catarrh Remedy (for lung and respiratory conditions), Dr. Jayne's Vermifuge (for tapeworms), Nuxated Iron (for strength and endurance), Dyott's Itch Ointment, and Merchant's Gargling Oil (for open sores and insect bites).

Some tonics were touted to relieve a multitude of afflictions. For example, Dr. Greene's Neruva was recommended for nervousness, debility, general weakness, poor blood, kidney and liver complaints, malaria, apoplexy, and St. Vitus Dance.

Many of the patent medicines contained ample amounts of opium, cocaine, codeine, and other narcotics. So widespread was their use by soldiers, that physicians dubbed drug addiction as “the army disease.”

Although the U.S. Army had abolished liquor rations in 1832, alcohol was freely dispensed through patent medicines, namely bitters and sarsaparilla. Dr. Drake’s Plantation Bitters helped relieve nervous disorders, dyspepsia, and bilious complaints. Though it was rum-based, the tonic was exempt from whiskey tax.

Many patent medicines contained up to 50% alcohol. One of them, Dr. Warner’s Sarsaparilla, was prescribed for blood disorders, general debility, stomach-liver-bowl-skin diseases, eruptions, boils, pimples, cancerous lesions, syphilitic afflictions, rheumatism, and neuralgia.

Dr. Townsend’s Medicinal Sarsaparilla (introduced in 1840 as a blood purifier) was promoted as the “Wonder and Blessing of the Age,” as well as “The Most Extraordinary Medicine in the World!” Its ingredients were primarily sarsaparilla root (a member of the lily family) and rye whiskey.

Throughout the 19th century, the general public feared and despised the “Red Indian,” yet he was praised in romantic literature for his nobility, eloquence, health, and his knowledge of herbal healing. Belief in folk remedies and a primitive distrust of educated medical doctors elevated the aboriginal medicine man to the status of “natural physician.” Patent companies capitalized on that public attitude and introduced products with names like Old Indian Ointment, Wa-Hoo Bitters, Kickapoo Indian Sagwa, Ka-Ton-Ka, and Dr. Kilmer’s Indian Cough Cure. It was not unusual for a huckster to don a costume of fringed leather, adorned with beads and feathers, presenting an image to his

audience of one who had spent time in the wilderness, gleaned the medical secrets of his “red” brothers.

Of course, the army camps weren’t the only “plums” for the medicine shows. In the villages and towns far from the cannon’s roar, handbills were circulated advertising “ventriloquial monarchs, mimics, prodigies, serpentine wonders; a performance of the newest songs, brightest jokes, funniest comedies, and loveliest assistants!” Folks back home were reminded by the pitchman of the terrific hardships their husbands, sweethearts, brothers, and sons were enduring in the name of liberty and how their suffering might be eased with the gift of a precious tonic!

Did any of these nostrums really work? Apparently, many were as effective as anything a licensed physician could prescribe at the time. Despite the serious side effects of some products, thousands of lives were saved.

Survivors of the Seventh New York Volunteers gave grateful testimonials to Dr. Brandreth and his All-Purpose Pills. When two-thirds of the Eighth Marines were down with typhoid and dysentery at Tybee Island, a courageous sergeant procured several cases of Radway’s Ready Remedy and saved his company.

At the war’s end, Americans began moving west, and so did the medicine shows. Patent companies enjoyed a second “boom” with new products ballyhooed by promotional geniuses like P. T. Barnum and Buffalo Bill Cody. The Big Sensation Medicine Company launched an imposing show that featured a cast of thirty performers under a canvas tent with room for 1,500 potential customers. John Hamlin had been so successful selling his Wizard Oil in army camps, that he was able to finance a fleet of 30 medicine shows, each with a dapper pitch man and a male quartet to entertain the crowd. In 1900, the Kickapoo Indian Oil Company boasted having 200 one-man shows touring the country simultaneously.



Medicine show musicians and sellers
(credit - bearmedicineherbals.com)



Willson Brothers, Monarch Remedies (credit - pookaride.com, navigating the medicine show)



Dr. Bustead's Medicine Show truck (credit - bearmedicineherbals.com)

In recent times, Hollywood has not exactly represented the medicine huckster in a positive image. He is usually portrayed as a man of dubious character. Remember W. C. Fields in *Poppy*, or Professor Marvel in *The Wizard of Oz*? How about Doc Meriweather in *Little Big Man*, or the two villains in *Pete's Dragon*?

In truth, most medicine shows marketed legitimate products, including a few that are still around today - Doan's Pills, Carter's Pills, Geritol, Castoria, Bromo-Seltzer, Phillips Milk of Magnesia, and Listerine. Many of those old Indian herbal remedies, once hyped by hucksters, have been rediscovered by both the public and the medical community. They include chamomile, St. John's Wort, golden-seal, and echinacea (purple coneflower).

The old medicine shows are gone, but the hucksters are still around. Today, they're known as telemarketers, info-commercial spokesmen, and Amway distributors.

But that's another story! □

Sanford Lee is a professional actor/musician/magician and amateur historian from Concordia, Missouri (not far from the Battle of Lexington State Historic Site). He has been recreating the role of the mountebank for over a quarter of a century. As Professor B. T. Farquar, he has performed at museums, libraries, historic sites, re-enactments, fairs, and festivals. His drug awareness program, *Bad Medicine*, has been successful in teaching junior and senior high school students the history of alcoholism and addiction in America.



Sanford Lee

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THOMAS A. CRENSHAW, of *Athens, Ala.*, writing Jan. 12th, 1880, says: "I had Chills for three years. I was unable to cure them until I commenced the use of DR. HARTER'S FEVER AND AGUE SPECIFIC, which cured me in an incredibly short time."

MESSES. TURNER & TAYLOR, of *Waynesboro, Mississippi*, writing Aug. 30th, 1879, say: "DR. HARTER'S MEDICINES give general satisfaction, and it is a pleasure for us to sell them."

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The Dr. Harter Medicine Co. published a yearly Farmer's, Planters & Mechanics Almanac that was half almanac and half advertisements for their products. Besides Fever and Ague Specific Pills, every other page promoted such cures as Iron Pills, Liver Pills, Elixir of Wild Cherry, German Vermifuge Candy, Lung Balm, Liniment, and Soothing Drops to the readers.

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Various ads and posters for Snake Oil Liniment, Wizard Oil, and Tonic Vermifuge. (Photos provided by the author)

TELLING A STORY THROUGH A LENS

The J.C. Allen photo collection

By Todd Price, Wagner Farm



FROM the Ken Burns PBS documentary, *The Dust Bowl*, to any number of publications on farming, you will find J.C. Allen's images center stage. I recently sat through a slide show for incoming freshman at the University of Illinois, and there for all to behold was an Allen image. The Indiana Historical Society calls the collection "the most comprehensive photographic body of work documenting American agriculture in the early 20th century."

I first became acquainted with the photographs during my time in Lafayette, Indiana. I was charged with researching and collecting for an exhibit on 1920s agriculture and was fortuitously introduced to John Allen, the proprietor of J.C. Allen and Son Photography, as a potential source of period pictures. John is the grandson of J.C. and the third generation to carry on the family business. That day I got what I needed for the exhibit, but I also started a friendship that has lasted for almost 20 years.

The Allen photography business started almost by accident. John Calvin (J.C.) Allen and his wife Mary were given a Kodak camera as a wedding present in 1904. While working on their farm, the young couple enjoyed a pastime of capturing life around them in pictures. J.C.'s skill with the

camera soon attracted the attention of faculty members in the agriculture department at Purdue University. The professors wanted to have photographs of the animals they had on the farm to help the livestock judging team better understand breed confirmation. In J.C. they found someone who was not only good with a camera, but was also skilled at working with livestock and knew what made one animal better than another. By 1913, J.C. was employed by Purdue in the Department of Animal Husbandry. After an offer to head the agricultural photography department at Ohio State, Purdue stepped up and made J.C. an even better offer. He took charge of Purdue's agricultural photography and was allowed time to do his own work as well.

His new position encompassed much more than just taking pictures of livestock. His assignment was to travel the backroads of Indiana and document the impact of the work being done by Indiana Extension agents as they took the university to the people. It was not just J.C.'s skillful eye and agricultural knowledge that made him successful in this new role. He was known to be easy to talk to, and he had the capacity to make strangers feel almost immediately comfortable with him and willing to share their stories through his

Above photo - Preparing seed bed in Newton, North Carolina – Inv. #16209. (All Photos provided by the author)

lens. This unique ability is apparent in almost every picture J.C. snapped. Whether asking a farmer to stop his hitch of horses in the middle of the field or the farm wife to give a house tour, J.C. was granted access to intimate life on the farm.

J.C. stood apart from his contemporaries through his vision and his appreciation of being a witness and documentarian to the tectonic shift occurring around him. To say this period of the 20th century was revolutionary on many levels is not an understatement. According to noted economist Dr. Don Paarlberg, “The changes that occurred in American agriculture during the 20th century exceeded in magnitude all the changes that had occurred during the 10,000 years since human beings first converted themselves from hunters and gatherers to herdsman and cultivators.”¹ When J.C. walked onto a farm, he was interested in not only the new innovations, but also sought to document how tasks were done in the previous era. In the Allen collection, there are pictures taken in the same year of both working oxen and early tractors, as well as hand washing clothes outside and the newest electric washing machines. The images Allen took were not simply the obvious “action shots” that one might expect. While there are plenty of pictures in this category, there are just as many that show a fleeting moment behind the scenes that truly reveals the story of rural change. Pictures of water heaters, electric batteries, haircuts, radios, Christmas toys, and RFD mailboxes are subject material right alongside the new Farmall F-20 being put through its paces.

The Allen photography business grew again when the publishers of *Prairie Farmer* and *Breeder’s Gazette* asked



Drawing water, 1918 – Inv. #7398.

to purchase photographs for the covers of their magazines. This commercial venture broadened the business and gained the company national exposure. It also changed where he traveled. By the mid-1920s, Allen was making looping trips from the deep south up the mid-Atlantic and back through the upper Midwest, documenting all different types of agriculture and people along the way. It was on one of these trips that Allen spent a good deal of time photographing African-Americans at work and around their homes. The images taken on this trip are rich in detail and easily convey racial and socio-economic forces that were present in everyday life. The pictures have a depth and a respect that is far past a stereotype. Aaron Bryant, curator of photography at the Smithsonian Institution’s National Museum of African American History and Culture noted, “The pictures show a side of life that wasn’t typically documented, especially by someone like Allen. You can see in the faces of his subjects a trust of his intentions. Considering the era, that is unusual and very interesting.”



J.C. Allen poses with his Press Graflex camera in front of his Mitchell touring car, 1919 – Inv. #0012

1. Don Paarlberg and Philip Paarlberg. *The Agricultural Revolution of the 20th Century*. (Ames, Iowa. Iowa State University Press, 2000). xiii.



Farm boys planting – Inv. #2256.

In 1929 the company changed its name to J.C. Allen and Son when J.C.'s eldest son, Chester, a fresh Purdue University graduate, came to work for the business. The Allens' focus of documenting rural life remained consistent, but the output of their work greatly increased. One of their new clients was the Indiana State Fair. They were given unrestricted access to anywhere and everywhere at the fair. They captured images of nearly all the livestock champions, the commercial booths, and the entertainment of the fair.

But as broad and detailed as the Allens were in their overall subject matter, there are some obvious gaps. Their photography business specialized in covering agriculture in the continental United States during the era of the Great Depression, yet there is hardly a picture of the despair and collapse within the country. According to United States Census reports, Indiana farms declined by 10.23% between 1920 and 1940, yet there is not a picture of a farm sale where the bank has had to collect on past-due notes. There is no documentation of

the mass slaughter of farm animals that happened outside Lafayette in hopes of driving up the slumping markets, or of the threadbare state of those who were able to hold onto and remain on the land. When asked about this void, John Allen said it must have had to do with how J.C. was raised. "My grandfather was a Civil War orphan. At 16, he left the Indiana Soldiers and Sailors Children's Home and lived a life of sporadic work, and, at times, poverty. Those early years were really hard on him. I think he didn't want to show the pain of what people were going through. He had lived it and knew how hard it was. He didn't want to appear to be capitalizing on others' misfortunes."² J.C.'s ability to connect with the people he was photographing made his pictures special. To see that pain through the lens must have been too much for Allen.

The Great Depression was not the only subject not covered. Also absent are images of World War II mobilization and its impact on the home front. Across Indiana, there was a flurry of activity, from the steel mills in Gary to ship building in Evansville. J.C.'s hometown of West Lafayette hosted an officer training facility and a U.S. Army Air Cadet program, and yet, no pictures of these activities are part of the catalogue. However, that does not mean that the effects of the Depression and the war were not reflected. The Great Depression was an economic force as much as World War II was a political one. Together, many would say that this period was a demarcation in agriculture between two worlds. Before the Depression, farmers mostly used horses, saved seeds, and power on the farm was from steam and wind. After the war the world looked different. Tractors supplied the power; fertilizers, pesticides, and hybrid seeds

2. John O. Allen interview by Todd Price on September 17, 2014.



Plowing sweet potatoes on the Bryant farm, Tallahassee, Florida, 1936 – Inv. #40557.

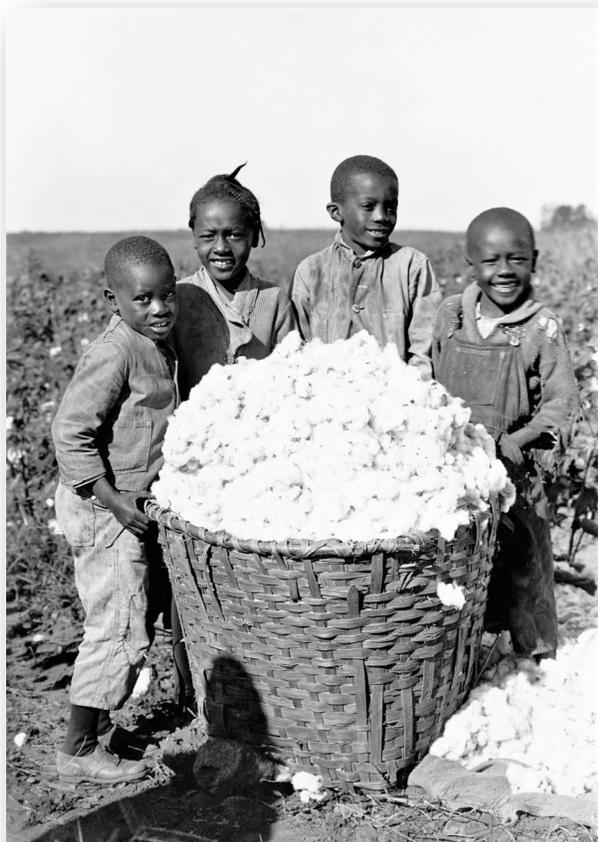


Janice Pershing and chicken, West Lafayette, Indiana – Inv. #1810.

increased output; and the markets took on more of a world view. Through all these changes, the Allens did not miss a single piece. They stayed true to their focus and left it to others to document the economic and political.

The third and final generation joined J.C. Allen and Son when Chester's son John graduated from Purdue in 1970. The photography work continued as the Allen men covered all 50 states and nearly every type of agriculture from sea to sea. The clientele remained largely contract work for Purdue, the Indiana State Fair, and the United States Department of Agriculture, with magazine and book publishers purchasing piece work. Despite his age, J.C. worked in the business until his passing in 1976. Chester did the same, and died in 1996. I met John in early 2000. After the exhibit work that he helped me with at the Museums at Prophetstown, we remained in contact. When I changed museums and new exhibits were required, I always found myself back in West Lafayette with John. In 2014, John made the decision to start divesting the business.

What to do with just under 100,000 images? Purdue University was given about 20,000 that were tied to the school's programs and history. This included a fascinating series of pictures of Amelia Earhart during her time as an aviation professor. The Indiana Historical Society received



Kids around a cotton basket, Georgia – Inv. #15998



Woman working on wash on Kennedy farm, North Carolina – Inv. #16180.



Confused dad, Chester and John Allen, West Lafayette, Indiana – Inv. #35063.

a few thousand pictures that pertained to the Indiana State Fair. The rest were put up for sale, and it was not long before offers came in, including one from the world’s largest stock photo agency. On a phone call with John at the time, he related to me how the collection would likely be purchased and then resold by specific categories. While the collection was no longer complete because of the donations to Purdue and the State of Indiana, the thought of scattering the remaining catalogue to the wind was hard to fathom. It was then that I asked John if he would possibly entertain another offer that would keep the collection together. He said he would, and with that I was given a short time to find a new buyer.

My first thought was to make a pitch to Wagner Farm in Glenview to purchase the collection. The mission of the museum is to interpret agricultural

history, specifically the early 20th century. I imagined the internship and scholastic opportunities in everything from conservation to publishing - a perfect fit! Interestingly, the first meetings with the executive team were just as positive. Then, a single question was asked that sank the deal: “How many pictures of Glenview are there in the collection?” Zero was the answer, and with that, leadership was not willing to expend the resources on something that did not have a direct community tie. It was then that I decided that if the collection was to be kept together I had to be the one to do it. In October 2014, I became the next custodian of the J.C. Allen and Son collection.

As of this writing, I am still working to get through all the boxes of glass plates, pictures, and color transparencies for the first time. It takes longer than you might think, and I am hampered by the fact I get lost too often. Like the book that is too good to put down, I start looking at an image and something within it begs for deeper exploration. Before long, I have a magnifying glass out or have enlarged it on the computer to get a better look. When Fredrick Barnard said “a picture is worth a thousand words,” he was not understating it, especially when it comes to an Allen image. At this point I have been able to get a few pictures included in exhibit work and a couple in books dealing with agricultural subjects. While the immediate future of the collection is somewhat uncertain, its potential and voice are not. From developing a website to publishing a stand-alone book, all are potential ideas waiting for a spark to take off. □



Sows in gestation house – Inv. #72377



FDR in 1933 –
Inv. #0015

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Todd Price - grew up on his family's farm in Clarinda, Iowa. He attended Simpson College and North Park University. Todd started his museum career at Living History Farms followed by the Museums at Prophetstown. In 2001 he took the position of founding Director at Historic Wagner Farm in Glenview, Illinois.



Mountain scene, 1937 – Inv. #27925

YANKEE DOODLE – 1843 STYLE

Songs for Your Independence Day Celebration

by Tom Vance

INDEPENDENCE DAY was widely celebrated in 19th-century America. The following passage comes from *Eight Months in Illinois*, published in 1843 by William Oliver. It describes a Fourth of July celebration in the “Sucker” state.

The Fourth of July, “Independence Day,” is a grand affair all over the Union, when the pulsations of liberty arouse the nation to its remotest extremities, causing some of these to cut very curious antics. I witnessed one of these exhibitions in a small town in Illinois. On arriving at the place, I found a considerable number of people in the stores, inns, and under any shade that could be got from the rays of a most intense sun...

About noon, a considerable number of men and boys had collected in the street opposite the “house of entertainment,” from which there shortly issued two fiddles and a flute doing their best at “Hail Columbia,” and followed by the ladies marching in pairs. After the ladies all had passed, the gentlemen followed, in similar style. All was done with the most profound gravity; there was no hurra[h]ing, no laughing nor talking, nor indeed any sounds save those proceeding from two very bad fiddles and a flute, and the crown of martins overhead...

The procession left the town, and entered the forest, where, after having proceeded about a quarter of a mile,

it halted among some trees, whose foliage tempered the rays of the sun to a mellow light. It was truly a fine temple of liberty. In an open space, among the tall stems, stood a wagon, into which mounted the orator, and another gentleman who introduced him to the audience. The oration consisted of what one might have supposed to be a series of unconnected scraps, the reminiscences of previous similar occasions, and was delivered in hesitating, unanimated style, which contrasted strangely with the bombast conveyed by the words... The audience sat, or lay at full length, on the ground, the ladies on one side of the wagon, and the gentlemen on the other, whilst some boys...were overlooking the whole from some bushy trees.

There was no drunkenness or riot consequent on this occasion; indeed, the first example of drunkenness I saw in the neighbourhood was in a grocery to which I was attracted by the sound of a fiddle, whereupon entering, I found the barkeeper playing “Old Coon” to a tipsy man who was dancing...Any other examples I saw, and they were few, were of reputedly worthless characters.¹

An 1845 Independence Day

The 1845 Independence Day event we held every year at Lincoln Log Cabin State Historic Site south of Charleston, Illinois, always included the singing of “Hail Columbia.” We also sang “O! Rosin the Beau” and other songs, but I had not yet come into possession of the 1843 *Amateur’s Song Book*.

Other elements of the event included a presentation of the colors by the local militia (which involved members of the audience carrying wooden muskets), reading of the Declaration of Independence, the local school master’s “John Bull” speech, and tableaux of various scenes from American history. A temperance speech and song then ensued after one of the local Temperance Union ladies ran the town rowdy and his jug off the stage. This was followed by watermelon seed spitting, and other games, including a big game of town ball to end the day.



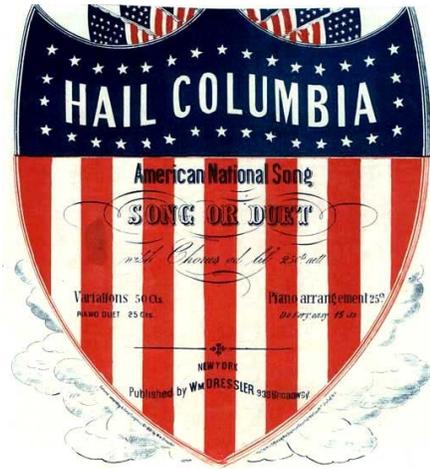
Singing “The Song of the Temperance Union” at the 1845 Independence Day celebration at Lincoln Log Cabin State historic Site south of Charleston, Illinois.

Hail Columbia

The music to “Hail Columbia” was written in 1789 by Philip Phyle for George Washington’s first inauguration and was titled “The President’s March.” In 1798, Joseph Hopkinson added lyrics and changed the song’s title to “Hail Columbia.” It remained the presidential anthem until 1829 when “Hail to the Chief,” was played for Andrew Jackson. “Hail Columbia” is now the vice-presidential anthem.

“Hail Columbia” along with “My Country ‘Tis of Thee” and others were the de facto national anthems throughout the 19th century until “The Star-Spangled Banner” was adopted as the official national anthem in 1931. Columbia is the poetic name for America that was used in the 18th and 19th centuries.

The 1843 version shown below is very similar to the earlier and later versions.



The 1861 cover for the sheet music of “Hail Columbia” declares it to be America’s “National Song.”

The music for “Hail Columbia” as it appears in the 1843 Amateur’s Song Book. The music is in the key of A, but chords have been added in the key of G to make it easier to play and sing.

Yankee Doodle

With Yankee doodle doo, Yankee doodle dandy,
Our tars will show the haughty foe,
Columbia's sons are handy.

The version of the song "Yankee Doodle" that appears in the 1843 *Amateur's Song Book* is somewhat different than the original version that people are familiar with. This difference makes it a good period song to use with audiences. Building on their general familiarity with the song, the jargon and attitudes of the period can be conveyed. Columbia, is used in the song along with such terms as "tars" which refer to the sailors and their association with the tar used to waterproof the ships and rigging.

The origin of the song "Yankee Doodle" dates to ca. 1755 during the French and Indian War. The British fought alongside the Americans, but considered them crude and unsophisticated. A song making fun of the Americans was fashioned to the tune of a nursery rhyme, "Lucy Lockett." The term *doodle* referred to a fool or simpleton. Dandies

were pretentious members of high society, the extreme of which were the Macaronis whose name derived from their habit of traveling to Italy to dine on newly invented macaroni and wearing outlandish wigs.

So, the song made fun of the Yankees as simpletons who thought sticking feathers in their caps made them more sophisticated. By the American Revolution, however, the Americans adopted the song as their own and wrote numerous verses about General Washington and the American cause.

The 1843 music is written in the key of C, which for me is too low to sing comfortably, so I sing it in the key of G. You can still use the music to determine the exact melody, which is delightfully different from the modern version.

My Country 'Tis of Thee

Yet another song found in the 1843 *Amateur's Song Book* is "My Country 'Tis of Thee." The tune for this song is the same as "God Save the King/Queen," the national anthem of England. The tune dates as early as 1619, and the

178 **Yankee Doodle.**

1. Ye gallant sons of lib-er-ty, Who bravely have de-
fended Your country's rights by land and sea, And to her
cause at-
tended, With Yankee doodle doo, Yankee doodle dandy, Our
tars will show the haughty foe, Columbia's sons are handy.

179 **CONTINUED.**

2 Upon the ocean's wide domain,
Our tars are firm and true, sirs,
And freedom's cause they will maintain,
With yankee doodle doo, sirs.
Yankee doodle, &c.

3 The fourth day of July 'tis said,
That day will Britain rue, sirs,
An independent tune we play'd,
Call'd yankee doodle doo, sirs.
Yankee doodle, &c.

4 Columbia's sons did then declare,
They would be independent,
And for King George they would not care,
Nor yet for his descendant.
Yankee doodle, &c.

5 For the regent thought he'd sent
A fleet to take our few, sirs,
But when to sea our sailors went,
Play'd Yankee doodle doo, sirs.
Yankee doodle, &c.

6 The British tars think that they can
Whip Yankees two to one, sirs,
But only give us man for man,
They'll see what we can do, sirs.
Yankee doodle, &c.

7 Our tars do care no more for France
Than Britain, is most true, sirs,
And can make any nation dance,
To yankee doodle doo, sirs.
Yankee doodle, &c.

The 1843 version of "Yankee Doodle" from the 1843 *Amateur's Song Book*. Chords have been added in the key of C.

lyrics for “God Save the King” were added and published in 1745.

In America, the song became a Liberty Song when the “Virginia Version” of the lyrics was written in 1776. In 1831, Samuel Francis Scott wrote yet another set of lyrics, turning the song into “My Country ‘Tis of Thee,” which again, became one of the de facto national anthems until 1931. The 1843 version, under the title “My Country,” is in the key of G which might be a little high for some to sing, so it could be dropped to the key of E or D if desired.

Independence Day

This jaunty, fun, Fourth of July song was found in *The American School Song Book*, published in 1847 by Aza Fitz. It has a catchy melody that an audience should easily be able to pick up. It’s written in the key of D, which is a little high for singing, but could easily be lowered to the key of C to make it easier to sing.

I have added chords to the songs, but feel free to try out different keys and adapt each song to your own needs.

Internet Archives

Both *Eight Months in Illinois* and *The Amateur’s Song Book*, along with many other primary source books, can be found online at Internet Archive, www.archive.org. You can search the site, but if you know the book name, type it in Google search followed by Internet Archive and it will come right up in the list. □

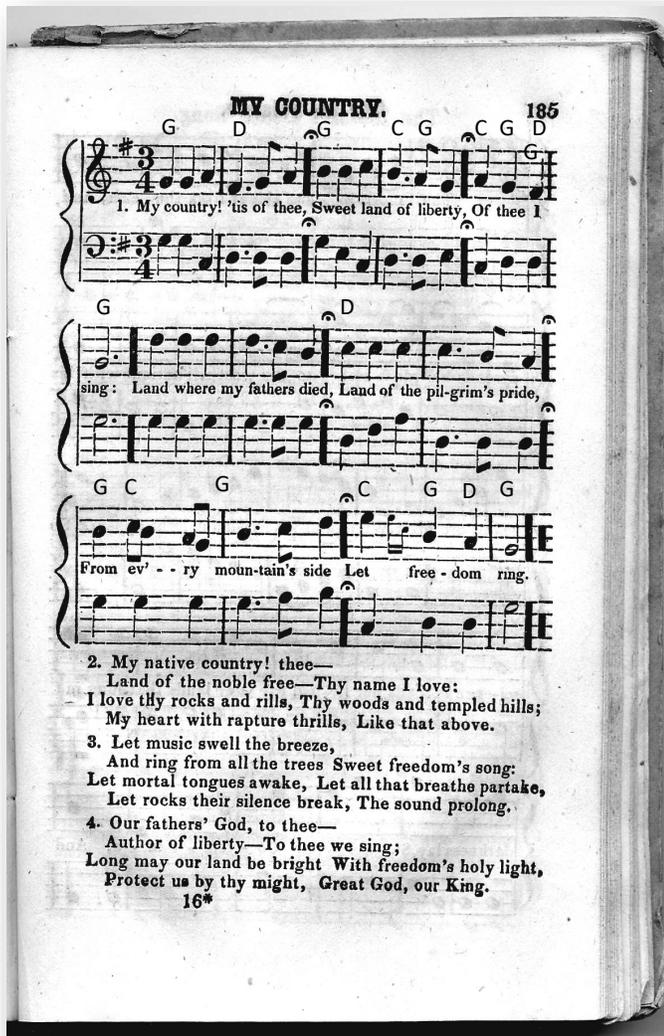
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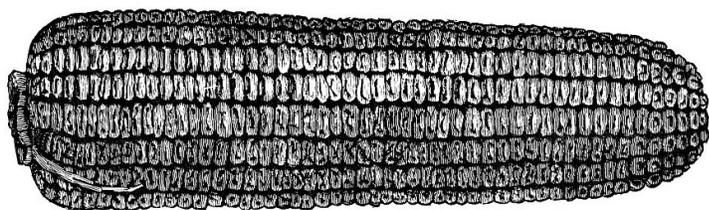
“My Country Tis of Thee” from 1843.



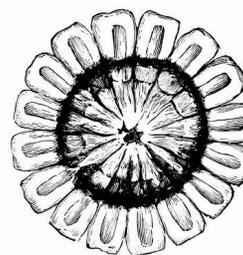
“Independence Day” from the 1847 American School Song Book.

Indian Corn Varieties in 1884

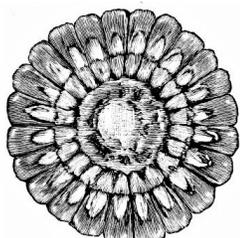
See descriptions on page 33.



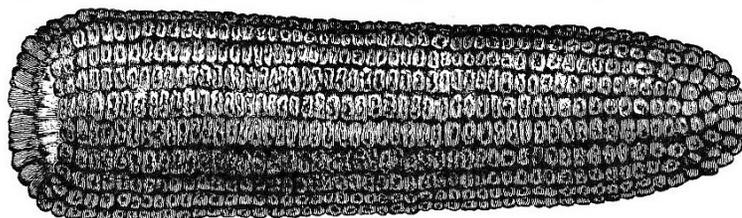
WHITE DENT CORN



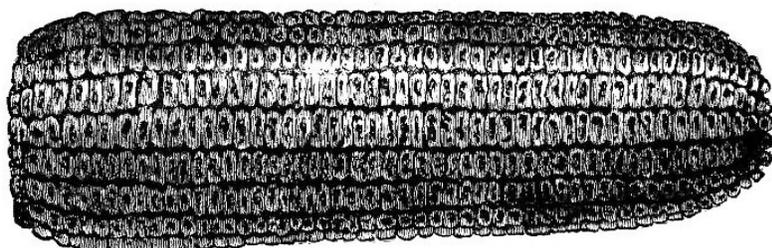
WHITE DENT OR PARRISH CORN



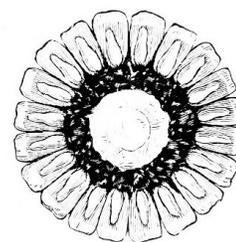
MAMMOTH YELLOW DENT



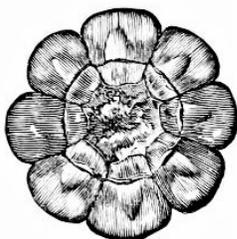
YELLOW DENT CORN



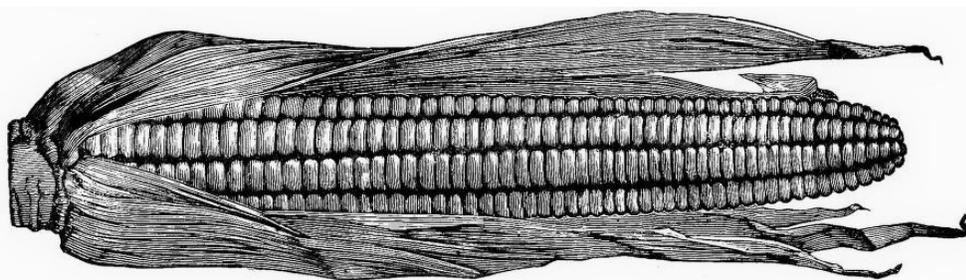
MICHIGAN YELLOW DENT CORN



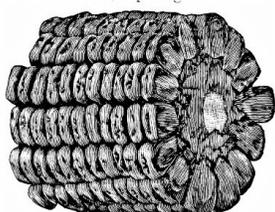
MICHIGAN YELLOW DENT CORN



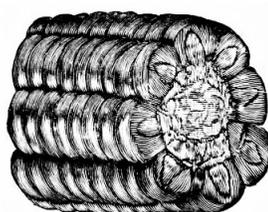
EIGHT-ROWED FLINT CORN



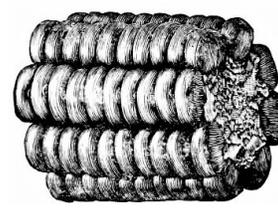
YELLOW FLINT CORN



NORTH STAR DENT CORN



WASHAKUM FLINT CORN



SILVER WHITE FLINT CORN

INDIAN CORN, Part I

“Indian corn is the great American staple”

Compiled and Edited by Tom Vance

William Oliver in Eight Months in Illinois, published in 1843, describes growing and harvesting Indian Corn.

Soon as the weather becomes mild and settled in spring, ploughing is commenced, to prepare the ground for corn, as maize or Indian corn is invariably termed, which is got in about the end of April or beginning of May; past the middle of May being thought too late, although corn planted about the beginning of June is sometimes a very good crop. There are several kinds of corn, but the kind almost invariably planted in the district to which I refer, and over a large portion of Illinois, is the white flint, which appears best to suit the climate. It is a grain requiring good soil, and a long course of warm weather, to bring it to maturity. From fifty to eighty bushels an acre is reckoned a good crop on most prairie; but on the Ohio and Mississippi bottoms, 100 and even 120 bushels are sometimes raised — an immense increase, when it is considered that one bushel of corn is quite enough seed for ten acres.

This grain is the indigent farmer's main dependence, for without it, I do not see how he could live and support his stock. It affords the means of subsistence to every living thing about his place, particularly during periods of snow, or hard frost; for not only is everything, down to the dog and cat, fond of the grain, in some shape or another, but its very stalks, leaves, and husks afford a valuable fodder for cattle and horses. Then, who but must admire the facility with which it is raised; the small amount of labour required; the trifling quantity of seed; and the most abundant return. It is not like other grain easily injured; but once ripe, there it stands, setting at defiance rain, frost, snow, and a very vicissitude of climate, often through great part of winter; and when gathered, it is frequently piled into heaps standing on the ends of the stalks in the fields, without any covering, or thrown, often on the bare ground, into a crib but poorly defended from wet, and permeable to the snow and drift. It is to the poor of this country what the potato is to the poor Irish, and can be cooked and turned into as many shapes; and speaking from my own experience, is equally wholesome, perhaps more so in a hot climate. The white flint is much sweeter, and more palatable than the yellow corn, which is the kind mostly imported to England.

The ground being ploughed, is, mostly without any harrowing, scratched with the plough, at distances of four feet apart; and after the field has been gone over in this way,

similar scratches or furrows are drawn at right angles to the previous ones, thus forming a series of crossings, four feet apart in all directions. Exactly at the spot where the furrows intersect each other, from three to five grains of corn are dropped, and lightly covered over with a hoe.

When the plants have risen about twelve inches, they are thinned down to four on every hill, and if the seeds have not sprung, more are planted and thinned out afterwards. The ground ought to be gone over with a light one-horse plough, at least two or three times, in order to keep down the weeds, and to expose a fresh surface of soil.

Store, or sod corn, is planted on the breaking up of prairie, the seeds being scattered along every third furrow; and thus the land is ploughed and a crop put in at the same time. A bushel of seed will plant four acres. After this crop is removed from the ground in the fall, and without any farther preparation of the land, wheat, at the rate of one bushel an acre, is sown and harrowed in. Thus with one ploughing and a harrowing are secured two crops, the corn averaging from fifteen to twenty bushels, and the wheat about twenty bushels an acre; the return in both cases, however, depending very much on the style in which the prairie has been broken.

On good land, the corn stalks are often eight or ten, and sometimes from twelve to fifteen feet long, with a seedy-looking tassel at the top, and carrying one or two good ears, at about two-thirds of their height from the ground. If the ears on one stalk exceed two, they are small, and of less value than a single good one. Some of the smaller kinds of corn will, I believe, produce more ears.

When the corn is ripe, which it generally is about the middle of October, or five and a half months from the time it is planted, it is cut down with a large knife, or a piece of an old scythe put into a handle, and is either hauled home, or piled up in the field with the lower end of the stalks standing on the ground. Frequently it is left uncut, the ear alone being pulled and stored in the corn crib till the proper season for a husking frolic. When the stalks are thus left standing, the cattle are turned into the enclosure, to feed an hour or two every day during winter. I have seen corn stand all winter without being gathered, and without suffering any injury from the weather, so well is it protected by its voluminous husk. If left in this state, however, it is destroyed by deer, prairie fowl, field mice, squirrels, etc.



Facts for Farmers *published in 1867, gives the following information on Indian corn:*

“INDIAN CORN” (maize) is the poor man's crop. It is often grown by the new settler in the little opening he makes in the woods, amid stumps and fallen trees, by the aid of his hoe alone. Without Indian corn, this country could never have been settled and brought into such rapid cultivation. It is to America the most important crop that is grown. It enters into the food of all classes of people, either as bread or meat, so that it may be said that it is as much a universal food crop with us as rice is in India. It is more important than rice, for it produces a higher order of civilization.

Indian corn takes its name from the American aborigines, among whom it was found growing before they knew the use or value of iron implements of husbandry. It has ever been a favorite food with them, and since we call them Indians, it is very proper to call this Indian corn.

At first, Europeans who came to this country, as well as those who come now, were and are prejudiced against the use of this grain as food, not even relishing it when cooked in the milky state, of which Americans, like the Indians, have become so universally fond. The Irish, too, in time of famine, when supplies of this great American breadstuff were sent them, considered it but little better than starvation to be obliged to sustain life upon food only fit for fattening pigs. The same people had just as strong prejudices at first against potatoes, now called Irish potatoes, because so many of that nation live upon them almost as exclusively as some Americans do upon Indian-corn. The value of the corn crop to America is beyond calculation. The two next greatest—wheat and hay—do not equal it, while beside corn, the boasted cotton crop is a mere fraction. Its importance is universal; no product common to all the States has ever been so extensively cultivated.



Jonathan Periam in The Home & Farm Manual, published in 1884, gives the following information:

Planting the Crop

There are four principal things to be remembered in planting a field of corn: 1, The rows should be perfectly straight. 2, The seed must be strong in its germ. 3, The planter must drop the seed accurately, and rather closely together, rather than widely spread. 4, Whatever the number of grains planted, more than four stalks should never be allowed to the hill; three is better.

If your farm is too small to allow you to own a check-row planter, hire your planting done by all means. There is no doubt but corn may be planted as well by hand as by a machine; but children and hired men will not do it, and, at best, it is tedious and costly. Do not plant too close. Three feet and a half is close enough between rows for the dwarf varieties, three feet eight or ten inches for the medium varieties, and four feet is not too much for the Mammoth Southern varieties. If you have been careful to lay out your first row straight, as in the directs for plowing, you may with care, keep every other row straight, by means of a re-marker attached to the planter and check rower. Perfectly straight rows should add five bushels an acre to the crop, through the better cultivation possible thereby.

Harrowing the Young Corn

The harrowing is the best cultivation young corn ever receives...The harrowing should be given with a sharp, light harrow, at the first indication of weeds, whether the corn is up or not. If the corn is just pushing through the ground, care must be taken. The germ is thus easily broken. Otherwise harrow the field without reference to anything, except to destroy the weeds. If no weeds appear, and the top soil is not crusted, the harrowing may be delayed until the rows of corn can be seen. It will often pay to harrow both ways, once before the corn is up and once after...

Cultivation of Corn

From the time the corn is up four inches high the cultivator must be kept moving...If rainier weather has interfered with cultivation, and weeds begin to show unduly, pay no attention to regular hours, work the men from daylight until it is too dark for them to see the rows at night, changing teams and paying for extra time. This kind of work often saves a crop, for if once the weeds get a full start it is difficult to overcome them. Remember always: the time to kill weeds is while they are young...

How Often to Cultivate

The cultivator should be kept going until the crop is so large that the stalks cannot be pressed under the arch of the implement. Whenever the surface is crusted from rain, moving the soil will be beneficial. Two harrowing and two to three plowings are what the average crop should get. The operation should be guided by the farmer's own observation of the necessities of the case. Wet, rainy weather interferes with cultivation, and the farmer who calculates on the basis of fifty acres to the hand, will, in bad season, not be able to do full justice to the crop; while in dry seasons sixty-five acres to the hand may be well plowed...A field ought to be plowed over once every ten working days.

Depth of Cultivation

There is a diversity of opinion as to the proper depth of cultivation. Our experience is that the cultivation should be to the depth of about three inches while the corn is young, but after it has made good root, the cultivation should be superficial...A safe rule for corn, is to give deep and clean cultivation while the corn is eighteen inches to two feet height. After that the cultivation should be shallow—simply sufficient to keep the surface fine and mellow. When the corn fully shades, the earth will no longer be beaten down by the rain. I will not be liable to crust,

nor will it become impacted or lose much moisture by evaporation at the surface. The roots will arrest all this.

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INDIAN CORN VARIETIES IN 1884

DENT CORN

All the varieties of dent corn are probably crosses from a few species. All dent corn is either white, yellow—or rather orange—red and speckled. One of the oldest varieties of dent corn cultivated North is early dent, known also as Reynolds, Murdock or ninety-day dent. Varieties of this corn are known by many names. They will ripen perfectly even in the latitude of Minnesota. Another variety, larger than the above, the Hathaway or Michigan yellow dent, will ripen usually in one hundred days.

Matchless. — A white dent corn, adapted to the Middle region and South.

Adams' Early. — White dent. Ear about eight inches long, two in diameter; twelve to fourteen-rowed.

Blount's Prolific. — This is a white, half dent variety. Originated by A.E. Blount, in Tennessee who bred it especially to develop several ears to the stalk.

Maryland Prolific. — This is a white dent variety. Ears nine inches long and upwards. A popular variety in Maryland and Virginia where it is principally grown for use upon the farm—wheat, cotton or tobacco being the money crop.

Horse Tooth. — Southern white and yellow dent. The original type of the large-eared dent varieties. This variety is extensively grown in the South, and is well adapted for ensilage.

Southern Prolific. — This is a red and yellow dent variety, adapted to the Middle region and South.

Little Red Cob. — A white dent, eighteen-rowed variety. It is largely cultivated in Georgia and an excellent stock corn.

North Star. — Another variety adapted to the North; ripening in Southern Minnesota and Dakota; twelve to sixteen-rowed; variety known as the "North Star Yellow Dent," is prolific and ripening in one hundred days.

FLINT CORN

The flint varieties of corn are little grown in the West, except pretty far north, and even there the newer, extra-early varieties of dent corn are favorites. East of the Alleghanies and in Canada, the flint varieties are almost universally grown. For meal, the flint corn is superior, and the large round-grained varieties are used for hominy.

White Pearl or Hominy Corn. — This is the variety usually grown for hominy and samp. It is a southern variety, ripening always up to forty degrees of latitude.

Yankee Corn. — The Early Eight-rowed Flint or Yankee Corn may be regarded as the type of several varieties of yellow flint corn.

Wauhakum Corn. — This is without a doubt one of the best of eight-rowed flint varieties,...having been improved by careful cultivation by Dr. E.L. Sturtevant of Massachusetts.

Silver White. — Originated by H.E. Alvord of New York, is a pedigreed variety, exceedingly early, hardy and prolific. Following are reputable varieties of flint corn:

Compton's Early. — Yellow flint, ten-rowed.

Dutton. — Yellow flint, ten to twelve-rowed, of superior quality for meal.

Early Canada. — Canada yellow, eight-rowed, of superior quality for meal. Its extreme earliness makes it very desirable for the more northern sections of the corn belt.

Improved King Philip. — Copper-colored flint; eight-rowed. In favorable seasons, ripens in about ninety days.

Longfellow. — Yellow flint, eight-rowed.

Red blazed. — Yellow flint, blazed or striped with red. Eight-rowed. Early.

Rural Thoroughbred Flint. — Dingy white flint. Introduced by the Rural New Yorker in 1882.

Sanford. — Dingy white flint, eight-rowed.

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Independence Day celebration at Genesee Country Village & Museum (Photo by David Parfitt)