# Midwest Open Air Museums Magazine

Vol. XXXXII, No. 2
Summer, 2021
ISSN 1536-3279


VINTAGE BASE BALL – THE OHIO VILLAGE MUFFINS

In This Issue:



Midwest Open Air Museums Coordinating Council
Midwest Region of ALHFAM

**MOMCC** Magazine is the official publication of the Midwest Open Air Museums Coordinating Council. The magazine is published four 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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ISSN 1536-3279

## FEATURE ARTICLES



## DEPARTMENTS



**Cover Photo – The Ohio Village Muffins vintage base ball team.** Vintage base ball began in the summer of 1979 at Old Bethpage Village on Long Island. The Ohio Village Muffins were the second team to be formed in 1981. The Muffins play their home games on Muffins Meadow in Ohio Village. Today there are more than 400 vintage baseball teams in the country. (Photo credit: Ohio History Connection)

MOMCC is the Midwest Regional Affiliate of ALHFAM
The Association for Living History, Farm and Agricultural Museums

# President's Perspective

## By Mike Follin

AS I write this, I look out the window and observe spring at its best. The colors are vibrant this time of year; as I have said before, spring IS my favorite time of year, and it will be followed by a summer of growth. Many of us probably didn't feel that way last spring when we were in the beginning of what has become a monumental event in our history. Many institutions and organizations were striving to find new ways of connecting with the public as doors were closed to "real and up-close experiences." I looked back and I'm reflecting upon a portion of what I wrote in the summer perspective of 2020.

"Out of this current situation, museums, although closed to 'real experiences,' are finding new ways of presenting history virtually, exploring new avenues of creating understanding, and learning to interact with the past so that it can be experienced anew in the present. For instance, people who might never have darkened the door of a museum or stepped onto a historic site are now, through technology (because of a little boredom and need to entertain children perhaps), experiencing our sites and museums. We as museums and sites are taking an introspective look at who we are, what we do, what we can provide, and how we can better reach an eager audience. All of this is part of the transitioning phase that takes place as a result of a major world-changing event. We have two choices – either work with the transition or fret over what will happen. To paraphrase Teddy Roosevelt, 'There are two kinds of experiences in life: those we can't control and those we can. We need to acknowledge those that we can't control and accept and deal with those we can and move forward. This is why we study – to learn from history and move forward. Many of us are learning about those things we CAN control and are changing. MOMCC is no different; we are learning and transitioning. MOMCC is MOVING FORWARD, and the board is learning to use Zoom as a device to do virtual meetings."

Looking back, we have all changed and adapted. We took those words of Teddy Roosevelt to heart and acknowledged what we couldn't control, dealt with what we could, and made some huge leaps forward. MOMCC was no different. We have changed and adapted to fit our situation. We hosted two virtual conferences and learned a great deal in doing so. We have opened up better lines of communication with our members via Zoom and a virtual happy hour the second Thursday of every month. We have had folks attend the virtual conferences from other regions who would never have been able to attend under "normal" circumstances. Likewise, our members have been creative and innovative, sharing how they have managed to reach out to their audiences. Spring came differently this year, but it was no less vibrant and new for the long hard winter that we have endured. Summer will follow with growth as always. In our museums and institutions, new programs, new directions, and in some cases, new staff will serve to once again move things forward; growth will continue. The growth may look different than in years past but growth is there.

I would encourage all of us to look at the past year; where we were, how we changed, how far we have come and where we want to go. In many cases, the change has been on the positive side. We may have been forced to really focus on our mission, what programs were sustainable, how we could better serve our visitors, and then, after asking those questions, make the required changes. Years ago, a colleague made a statement to me while my museum was going through some difficult changes. The statement was pretty simple but spoke volumes and it was very much like Roosevelt's words, "Change is inevitable, and you can either let it control you or you control how you react and move forward."

Hearing from our membership has shown me that very few if any of you let the "changes" control you. Instead, the response was to react, adapt, and move forward in a positive and productive manner. As I said last year, we will all emerge on the other side of this differently than we entered but we will emerge, and we will continue. While we still have a long road ahead of us, as long as we continue sharing with and encouraging each other, we will be all right. So, keep on keeping on. ❑

**MOMCC Fellowship Application**

MOMCC Fall Conference 2021

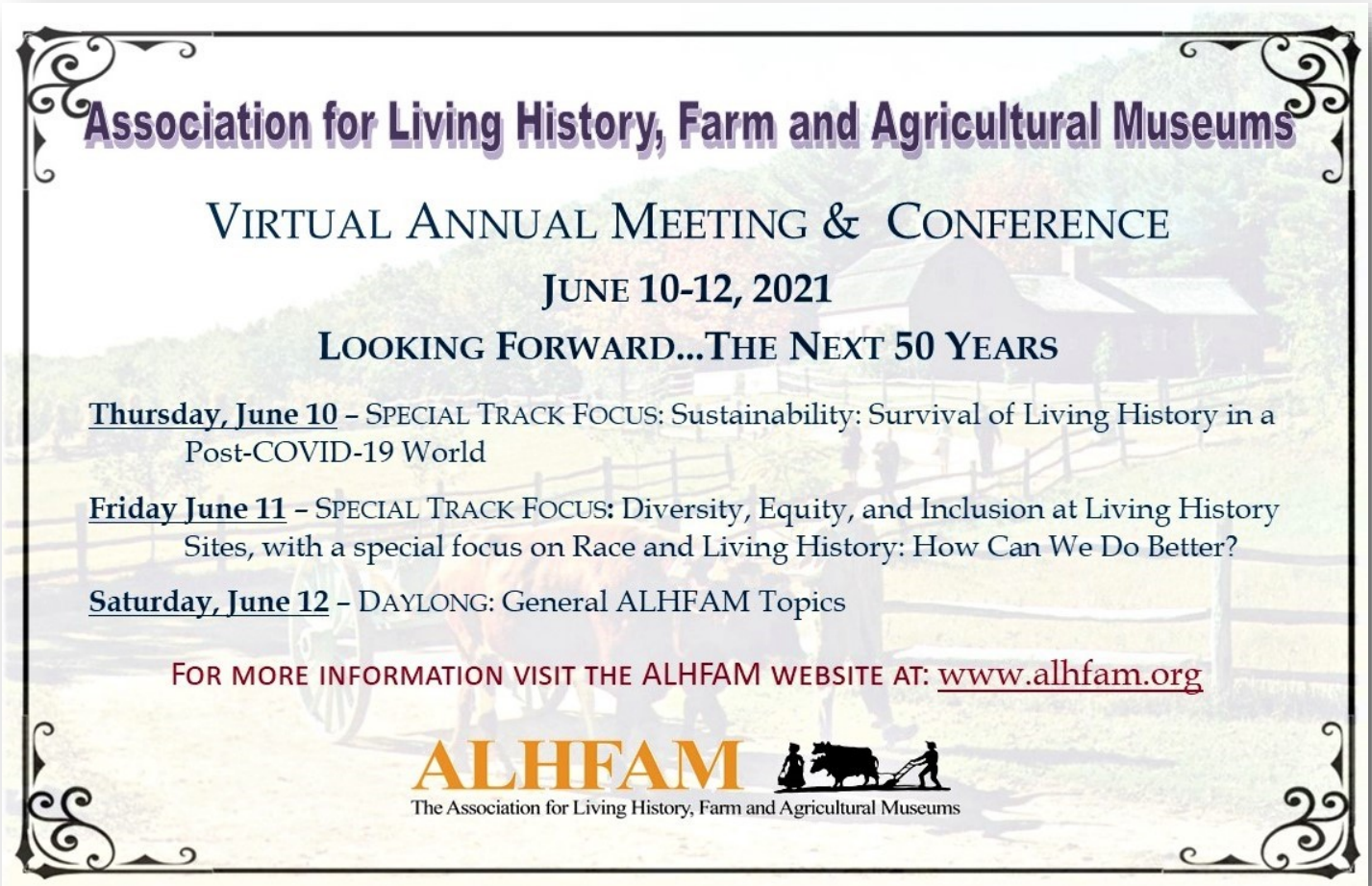
**Living History: Discovering Cultural Connections**

Nov 11-13, 2021

**Hosted by Tiller's International, Kalamazoo, Michigan**

**All applications must be received by October 1, 2021**

Please visit **www.momcc.org** for the full application




# MIDWEST OPEN AIR MUSEUMS COORDINATING COUNCIL



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

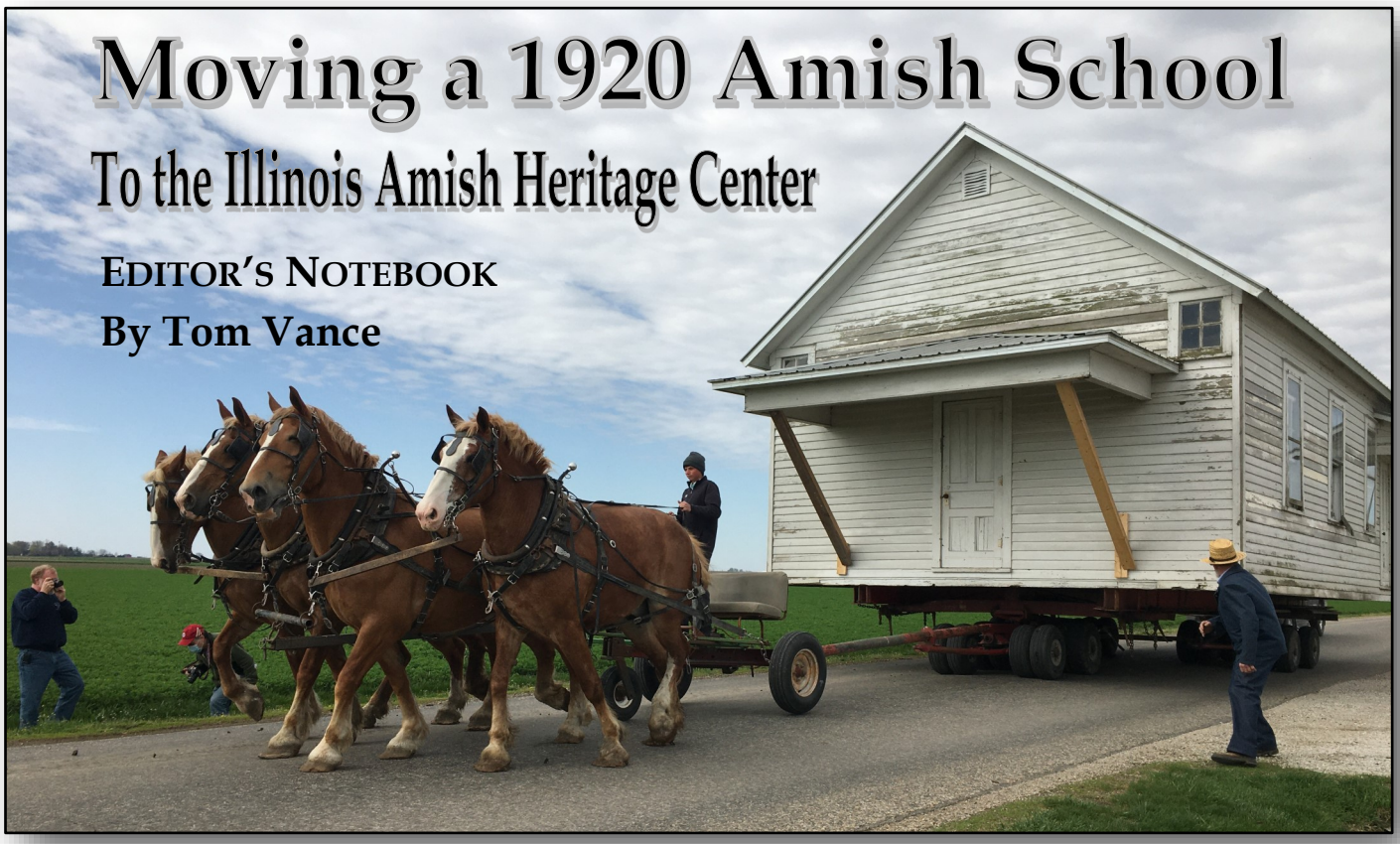
Interpretation, Music, Art, and Material Culture
Leadership and Supervision
Agriculture, Gardens, and Foodways
Digital Media

# Moving a 1920 Amish School

## To the Illinois Amish Heritage Center

**EDITOR'S NOTEBOOK**

**By Tom Vance**



THE day started out overcast with a prediction of showers. Moving the 1920 Amish school house had been delayed once because of rain, and everyone held their breath. The school, however, was up on its wheels and seemed ready for the impending nine-mile journey to its new home at the Illinois Amish Heritage Center located east of Arthur, Illinois.

The school appeared anxious to once-again experience the joy and laughter of school children on field trips as they would fill the desks, two students per desk, the seat back of one desk forming the front of the desk behind it. On the top of each desk is the ink well, a hole that held the jar of ink where students would dip their pens and write out their daily lessons.

The large cast-iron stove sat where it always had near the rear of the room, it's coal bucket by it's side, full of coal, and ready for the next fire to take the chill off of a frosty morning. The enamelware wash bowl was still in it's place along with five lunch boxes on the back shelf. The teacher's desk in the front of the room still held cards listing the students who had graduated each year, and written on the black board, from the last class almost 20 years ago, was the daily schedule and the German alphabet.

***Top photo —*** *The Miller Amish German School is pulled by a team of Belgian Amish Horses on the second leg of its nine-mile journey to the Illinois Amish Heritage Center. (All photos by the author except where noted)*

The Miller Amish German School is no ordinary one-room school. Built about 1920 after the original school burned, the Miller school was designed for the instruction of the German language to Amish youth after they had graduated from the eighth grade. Reading and understanding German is important because Amish church services are held in German. Their hymnal, the *Leider Sammlung,* is written in and the songs are sung in German. The sermon is also given in German, so understanding the language is important to the Amish faith.

The Miller School was originally located along Illinois Route 133 about two miles west of Arthur, and was last used as a classroom in 2002. In 2011, the Amish church district where the school was located gave the school to Karen Miller, whose father and grandfather had both taught there. She moved the school two miles west to her farm and preserved it in its original condition. When the Illinois Amish Heritage Center was formed in 2016 and was subsequently under development, Karen agreed to donate the school to the center.

The move was scheduled to begin at 9:00 a.m. on Friday, April 9. There was a chill in the air as I arrived a half-hour early. The original concrete steps were being loaded on a trailer, and I chatted with Adlai Yoder, a friendly Amish gentleman who came to see the school being moved. He told me about the spelling bees held in the school every fall – not in English, but in Pennsylvania Dutch, the day-to-day language of the Amish people.

***The Miller Amish School*** *travels through the countryside past Amish farms on its way to the Illinois Amish Heritage Center.*

By 9:00 a.m., the sun came out to cheer everyone on. At 9:08 a.m., the school began its move, delayed eight minutes to accommodate the Channel 3 TV crew. The first and last part of the nine-mile journey would be accomplished by a modern tractor driven by Brian Yoder. There was a short drive east, down Illinois Route 133, and then the school turned south for a mile to take a county road with little traffic and fewer electric lines. Coles Moultrie and Ameren Electric trucks were waiting along the way to raise electric lines as the school passes under them. As I waited for the school to approach the turn back east, I chatted with another Amish gentleman, Eli, who had attended the school and came out to see it go by.

The back road was lined with Amish farms, and Amish families waved from their porches and yards. Clothing waved from clotheslines in many of the yards. The employees of Amish businesses came out to cheer the procession on, and the teachers and students of two Amish schools, Railside School and Prairie Lane School, all waved from their school yards. Along the way, large Belgian horses and their foals watched from their barn lots, and redwing blackbirds sang out their tributes to spring from fence posts.

The procession made it's first stop on the south side of Arthur in the HCK (Helmuth Custom Kitchen) parking lot. A large crowd had assembled and a team of four Belgian horses awaited the arrival of the school. TV cameras rolled, and dozens of cameras and mobile phones caught images of the historic event. The tractor was unhitched and moved away and the horses moved front and center. After being hitched to the school, and with great fanfare, the team of horses pulled the school forward and east out of Arthur.

After a mile or so, the tractor once again took over and pulled the school house the rest of the way. The school turned north on County Road 270 East and went a mile north to Illinois Route 133. Another short drive east on Route 133, and the school arrived at the Amish Heritage Center and pulled in the front entrance.

A large crowd including students and teachers from the nearby Okaw Valley Amish school awaited its arrival. TV cameras again rolled and photographers snapped pictures as the school rolled to its final destination north of the Moses Yoder house and workshop, made a loop in the field and slowly rolled over its new foundation footings. Here it remained on cribbing while the foundation walls were built.

***The Miller School*** *passes Prairie Lane Amish School where students and teachers waved from the school yard.*

***Ameren Electric*** *workers lift the electric line for the Miller School to pass under.*

***Left** – The Miller School arrives at the Amish Heritage Center. The 1866 Moses Yoder house can be seen in the background.*
***Right** – Students from the nearby Okaw Valley Amish School watch as the Miller school is pulled over its new foundation.*

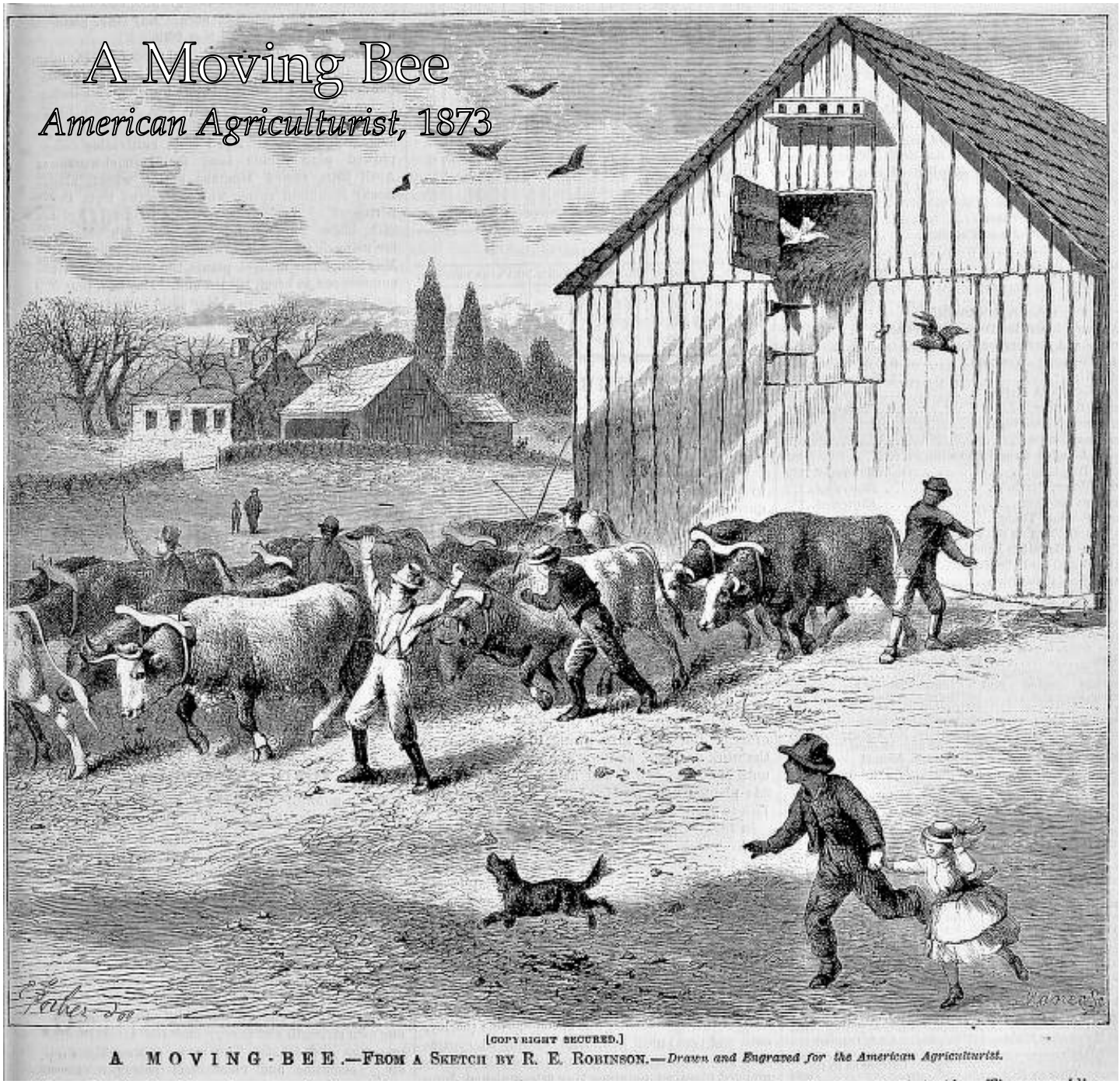
The Miller school joins the 1866 Moses Yoder house, the oldest Amish house in Illinois; the Moses Yoder workshop; and the 1882 Daniel Schrock House. Future plans for the Heritage Center include moving in two historical Amish barns and the construction of a museum/visitor center. Plans also include a large equipment shed to house an antique farm equipment collection that was donated to the Center.

The school is being restored, although little needs to be done on the interior other than washing the original paint on the walls. The exterior has received some repairs and a coat of paint, and the chimney is being rebuilt. The school will then join the other historical buildings to welcome visitors when the site opens two days a week starting in June. For more information visit: www.illinoisamish.org. ❑

***The Okaw Valley Students** are the first to see the Miller School interior after its arrival. **Right** – The wash basin, water dipper, and lunch boxes can be seen on the shelves in the back of the room where they remained during the moving of the school. (Three photos credit: Andrea Applegate)*

# A Moving Bee

## *American Agriculturist, 1873*



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A MOVING-BEE.—FROM A SKETCH BY R. E. ROBINSON.—*Drawn and Engraved for the American Agriculturist.*

Those who live in cities, where moving is a frequent if not an annual occurrence, look upon "moving time" with feelings of dismay. To them "moving" is no season of jollity, as it was not many years ago in the older parts of the country. If a farmer wished to place his barn or out-buildings in a better situation, and sometimes when he wished to change the location of his dwelling, he called together his neighbors on a given day for a "moving bee." Like a "raising" or logging in new countries, it was understood that the "moving" would be judicious mixture of work and frolic. The building to be moved was prepared beforehand by a carpenter, who would put runners under each of the side-sills. These runners were sticks of timber from which the bark and protruding knots had been removed, and rounded up at the ends. These were firmly connected by cross-pieces at each end, and securely fastened to the sills by pins and chains. If necessary to keep the building from racking, "stays" were placed inside. The assembling neighbors brought their oxen, which were hitched to the ends of the runners in two strings of from eight to twenty yoke each. All being ready, the procession started for its destination under the direction of the carpenter. While the moving was going on, the farmer's family were busy in the kitchen, and a feast crowned the work of the day. At present we have methods of moving buildings which, if more rapid and less laborious, are also less jolly.

*American Agriculturist*, May 1873, 161

# Vintage Base Ball

## Recreating the Fun of the Early Games

### By Bob Sampson

THE sounds are different. A bat meeting a ball creates a "whump," occasionally a "whack," rather than the "crack" or "ping" when a pitcher's offering is struck. Phrases such as "Leg it!" or "Huzzah" or "one hand dead" rise from the field and benches. And before the first-time spectator can make sense of all this, a fielder catches a ball on the first bounce and the umpire declares the batter out. Even a rudimentary awareness of modern baseball leaves the witness perplexed by this game.

Welcome to vintage base ball, a game played by more than 200 teams from Connecticut to California, Minnesota to Florida, and especially clustered in Illinois, Indiana, Michigan, Missouri, and Ohio. A couple thousand players – men and women – seek to recreate the rules, spirit, and play of America's national pastime before professionalism and competition overwhelmed its original ideals and purposes – exercise, sportsmanship, and friendship.

Rooted in the evolution of American base ball (then spelled as two words) that began in the New York City area in the 1830s and 1840s, what is called "vintage base ball" re-emerged simultaneously at Old Bethpage Village on Long Island, New York and at the Ohio Historical Society Museum in Columbus in the early 1980s. It is significant that both "re-birth" places are living history sites and the game was an educational opportunity for visitors. While many teams are not affiliated with living history sites, clubs attached to those places set the standards for historical accuracy and interpretation.[1]

Why we know so much about the early game stems from two main reasons. First, although it was not the first baseball club, the New York Knickerbocker organization was faithful in not only recording its meetings and games but wrote down for the first time a set of rules for what became known as the "New York game." Second, the game lent itself to statistics. Records were kept and studied and compared – and still are today.[2]

Both, combined with considerable research by Peter Morris, John Thorn, Warren Goldstein, George B. Kirsch, and others, have expanded knowledge of the pre- and post-Civil War game and enhanced our understanding.[3] So, what is "vintage base ball?"

Beginning with the essentials, the ball is slightly larger and, after being hit for a few innings, can soften up a bit, yet not enough to prevent a broken finger when awkwardly handling a fly ball. Ideally, a single ball is used an entire game, ideally more than one game, as they are expensive. Bats are wooden but often thicker and longer than those resting on the shoulders of modern major leaguers. No

**Members of the Vermilion Voles Club** of Danville, Ill., follow the action during a game with the Ground Squirrels at Rock Springs Conservation Area in Decatur, Ill. *(Photo by Christine Sipula)*

fences for a home run to fly over; you earn home base by running to it before a fielder runs down the ball or retrieves it from tall prairie grass. And what about these funny hats, strange shirts, and long pants sticking to players' legs on hot, humid days?

Vintage base ball has some elements that have survived into our times – nine players on a side, nine innings, three outs, 90-foot base paths, a pitcher, four infielders, three outfielders and a catcher, a ball, and a bat. But other features, especially the lack of fielders' gloves or other protective equipment, immediately catch the spectator's attention. And as the rules changed in the 1850s and 1860s, several features puzzle the same spectator. For instance, until 1865, a batter could be retired if a fielder caught his hit – fair or foul – on the first bounce. Into the 1860s, the pitcher stood only about 45 feet from the batter and was required to put the ball where the batter wanted. And balls and strikes were usually not called.[4] Each of these elements provides players, umpires, and interpreters chances to discuss the game, its spread and importance, and how it related to the times portrayed.

Amid discussions of rules, customs, player positions, and equipment, it is easy to lose sight of what attracts so many women and men to play or watch the game on rough grounds (the rougher the ground, the more authentic) on summer and fall afternoons. The attraction is the same

today as it was in 1858 or 1868 – having fun.

Vintage base ball is a game, especially as played in the Midwest, valuing the experience over the final score, friendships made and secured rather than batting averages, and the opportunity to share enjoyment and knowledge with others. Whether one stays on the sideline only for an inning or spends a whole afternoon, she or he marvels at the spectacle.

At Deep River Park, near Hobart, Ind., part of the Lake County park system, 200-plus people regularly spend Sunday afternoons on the sidelines, often bringing picnic baskets, modern lawn chairs, and familiarity with the Grinders, the first team to take up the game in the Hoosier state. A Grinders game is about more than "old-time base ball." The spirit of fun manifested on the field soon transcends the sideline as spectators laugh along with the good-natured banter among the players, delight in the "stunts" highlighting rule differences, enjoying the daring of outfielders as they play balls off a functioning grist mill in center field or a small shed in right field as Deep River Creek flows by on three sides.

***The Rock Springs Ground Squirrels** at their first game on Muffin Meadow at Ohio Village in July 1992. They weren't an official team yet but returned to Decatur to become the first vintage base ball team in Illinois. (Photo credit: Rock Springs Ground Squirrels archives)*

In Douglas, Mich., the Dutchers play on a band-box sized field with center and right field lines so close to home plate that balls hit out of the park are a ground rule double. The result is a game of placed hits and skilled base-running with spectators literally on top of the action. A popular summer vacation resort, Douglas draws hundreds of visitors on weekends who, as they stroll about the village, invariably come upon this unique field located in its center.

**Ralph "Poco Loco" Graczyk** of the Ground Squirrels tries to catch up with a foul ball during a game with the St. Louis Perfectos in Lafayette Square Park in St. Louis. *(Photo by Christine Sipula)*

Two St. Louis clubs – the Perfectos and the Cyclones – call Lafayette Square Park home, making them perhaps the only vintage teams to play on the site of an actual 1850-60s -era field. Surrounded by impressive late-19th– and early 20th-century brick homes, the field used by the teams rests atop the mound-like park, the place where the first organized game west of the Mississippi River was played. In Columbus at Ohio Village, Muffin Meadow is at the heart of the recreated village operated by the Ohio Historical Society.

Regular attendees at vintage games soon pick up the game's lingo (in some cases courtesy of flyers distributed by players) and come to know the nicknames of their favorites – "Scoops," "Dutch," "Mad Dog," "Rooster," "Mule," "Socrates," "Jelly Legs," or other appellations based on occupation, heritage, or on-field shortcomings. Spectators learn fine plays by both sides are cheered, not only by them but players on both sides. A player retired by an opponent's superior play in the field will often tip her or his hat in tribute.

All these things make the vintage game strikingly different than modern baseball as played from the professional down to the youth levels – a fact not lost on spectators. No umpire-baiting, no rattling of opponents, no angry, pushy parents. This provides an educational moment. The ideals of the early "New York Game" initially were not to run up a large score but to have fun. Of course, over time the game

changed, culminating in the late 1860s by shadow (hidden) professionalism that became open after 1869.

Depending upon which year teams select, larger educational opportunities are presented on topics from the Market Revolution to the tensions leading up to the Civil War and the postwar world. Vintage base ball combines fun with education.

When the vintage game spread from Columbus, Ohio, in the early 1990s, little information existed for living history programs or private groups and individuals seeking to start a program. In 1995, the Ohio Muffins took the lead in establishing the Vintage Base Ball Association, a group still flourishing today. The VBBA put together several online guides for starting a team as well as links to equipment suppliers and the rules and customs of various eras. Veteran Ohio Muffin James Tootle assembled a handy guide for not only starting a team but developing and maintaining historical accuracy with *Vintage Base Ball: Recapturing the National Pastime*. It should be noted that a few teams choose the 1870s or 1880s to recreate though most in the Midwest congregate around 1860.[5]

Clubs formed in the 1990s and early 2000s also had little to go on when selecting team names. However, greater availability of newspaper microfilm for local papers and online sources like Newspapers.com provide greater opportunities to discover which teams might have played in each town or area during the mid-19th century. Sometimes old newspaper stories include descriptions of uniforms, especially colors, which can be helpful.

As this article was written, vintage clubs around the country, especially in states like Arizona, Colorado, Michigan, California, Illinois, and Missouri, are struggling with COVID-related challenges. The 2020 season for most

**An umpire watches** to see if Ground Squirrels co-captain April "C'mon Mamma" Prasun has snared the Vermilion Voles player's foul tip during a game at the Rock Springs Conservation Area in Decatur. *(Photo by Christine Sipula)*

Clubs, such as it was, consisted largely of randomly, poorly attended matches. In late April, clubs were responding in different ways to a changing situation – some projecting full schedules, others taking a game-by-game approach, others not sure if they would take the field.

The game is not likely to disappear. The sounds of the larger, slightly softer vintage ball coming in contact with a bat, the shouted decision of an umpire "foul!" and the "Huzzahs" and cheers from players and spectators alike will return for the same reason those young men in New York City in the 1830s and 1840s got up from their clerk desks or butcher shops and headed toward open spaces – having fun. ❑

***A vintage base ball game** being played at Greenfield Village in Michigan in 2011 between the Lah-De-Dahs of Greenfield Village and the Monitor Base Ball Club of Chelsea, Mich. (Photo by Cmadler; used under the Creative Commons Attribution-Share Alike 3.0 Unported license)*

**Endnotes**

1. For baseball's evolution from various children's games and contests like town ball and "common" base ball, see John Thorn, *Baseball in the Garden of Eden: The Secret History of the Early Game*, New York: Simon & Schuster: 2011, ix-xvi, and Chapters Two and Three; for the simultaneous "re-birth" of the vintage game, see James R. Tootle, *Vintage Base Ball: Recapturing the National Pastime*, Jefferson, N.C.: McFarland & Co., 2011, p. 10. Tootle's book is invaluable for anyone interested in launching a vintage base ball program or playing the game.

2. For Knickerbockers, see Thorn, *Baseball in the Garden of Eden*, pp. 28-41. However, Thorn weaves the Knickerbocker club's story and influence throughout the book, especially establishing the centrality of Daniel Lucius "Doc" Adams, a Manhattan physician, in creating the shortstop position, keeping the club functioning and promoting several rules changes. For the role of statistics, see Andrew J. Schiff, *"The Father of Baseball": A Biography of Henry Chadwick*, Jefferson, N.C.: McFarland & Company, 2008, pp. 59-89. Ironically, Chadwick was a foe of gambling, yet his creation of statistics provided valuable information for those placing bets on games.

3. One of the leading historians of the early game and the most prolific is Peter Morris. Two of his books are especially relevant to understanding base ball's past for those considering starting modern vintage clubs. To date, Morris is the only author to research a detailed history of one state's embrace of the game. *Baseball Feder: Early Baseball in Michigan* , Ann Arbor: University of Michigan Press, first published 2003, is the gold standard for exploring the game's roots in that state. Essential to understanding the spirit of the early game and the costs of increasing competition and professionalism is *But Didn't We Have Fun?: An Informal History of Baseball's Pioneer Era, 1843-1870*, Chicago: Ivan R. Dee, 2008.Warren Goldstein, *Playing for Keeps: A History of Early Baseball*, Ithaca, NY: Cornell University Press, 1989, covers similar ground but focuses more on the East Coast clubs. George B. Kirsch, *Baseball and Cricket: The Creation of American Team Sports, 1838-72*, Urbana, Il: University of Illinois Press, 2007 (first published 1989), covers the early years, again with more focus on the East. These books, along with Thorn's *Baseball in the Garden of Eden*, represent the best of recent research and publication on the early game but there are also several other valuable studies which might be consulted.

4. For the rules and changes, the Vintage Base Ball Association has compiled several sets of rules from 1845 through 1867 and beyond. See, https://www.vbba.org/rules-and-customs/.

5. For Vintage Base Ball Association's beginnings, see Tootle, *Vintage Base Ball*, pp. 17-20. In his book's 25 chapters, Tootle provides a handy guide covering every facet of the game from uniforms to customs to points of play and umpiring. The Vintage Base Ball Association's website: https://www.vbba.org/ provides a solid source of helpful information about the game, where to buy equipment, the various rules, as well as newsletters. Any vintage base ball program should consider joining the VBBA.

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***"For the Glory of the Game,"*** *picturing the author at bat. (Photo by Rric528; used under the Creative Commons Attribution – Share Alike 3.0 unported license)*

**About the Author** – Bob Sampson earned his Ph.D. in U.S. history at the University of Illinois at Urbana-Champaign. He joined the Macon County Conservation District's living history program in 1989 and is an "original" Ground Squirrel. He is reputedly "the slowest man in vintage base ball."

# Debra Reid
## Pioneer of Vintage Base Ball
### By Bob Sampson

SO you think you love vintage baseball. Have you driven through a tornado to make a practice or averaged 35,000 miles on your car every year, many of those miles clicked traveling to vintage games from Ohio to Missouri?

"Nothing stopped me," said Debra Reid. "Once I drove right under a tornado forming near Mattoon, Ill., on my way to practice in Decatur. I couldn't begin to estimate the miles I've driven to play, but for several years between 2002 and 2013, I racked upwards of 35,000 miles on my car each year."

You'd probably have to go to Don "Big Bat" Anderson or a few of his fellow Ohio Village Muffins to find someone exceeding or even approaching her longevity in the game. From the fall of 1986 through the 2016 season, Reid swung the bat, snared ground balls, and barehandedly braved line drives for at least 12 different vintage clubs.

Her "day" jobs – a background encompassing museum work, college teaching, research, and writing – ensured Reid an active and fulfilling life off the field, one highlighted by trips to overseas history conferences.

"I often juggled my travel to or from conferences from June through September to be at games. I sometimes played all day and drove to an airport to get on a plane to fly to a conference or vice versa," she said. "The most extreme effort I made involved returning from a conference in Ottawa, Canada in 2008 to get to a match in Decatur, Ill."

When her scheduled flight from Philadelphia to St. Louis was canceled (and her car was in St. Louis), Reid booked a flight to Indianapolis, rented a car, drove to Decatur, stopped along the way to get new shoes and socks, borrowed a shirt and a bat at the field, and played the game. Then, she took the rental to St. Louis, took the shuttle from the return lot to the airport and another shuttle to the parking lot – and "then drove two hours to southern Illinois. It was a long day."

Reid came to the game in 1986 with the Leatherstocking Club while a student intern at The Farmers' Museum in Cooperstown, N.Y. The club played 1859 Massachusetts Game rules, and she was in the line-up for five years. There she picked up her nickname, "Little Egypt," not a reference to the Chicago World's Fair dance but her southern Illinois background. As she moved through museum work into further graduate studies and then to Eastern Illinois University in Charleston, Ill., as a full professor, there was plenty of vintage ball along the way. A simple listing of the teams whose uniforms she donned would take up several paragraphs.

"Mostly I played second base and behind," she said. "While these might be considered the positions that weaker players cover, good players in those positions can make for the most exciting games. I had good hands to stop line drives and throws from teammates, and I believe I held my own in both positions.

"Over the years, I covered all other positions as needs arose. While I loved to range in the outfield, I never understood why I could catch line drives and hard throws but struggled with outfield hits – too much time to think and second-guess myself, perhaps."

While all these things place Reid among the upper ranks of vintage base ball enthusiasts, pioneer status stems from another reason as well – her gender. She speaks frankly when asked if she ever felt discrimination.

"Tom Heitz, who organized and managed the Leatherstocking Club, did not restrict players based on gender. We all rotated around the field, given that there were no base tenders – no bases, only four stakes," she says. "Since more than nine took the field in the Massachusetts Game, we could accommodate more players. Thus, there seemed to be less benching of women so men could play."

While she finds the term "gentleman's game" an "elegant" one, she notes it can also become "a defensive posture that excludes women from the field and that keeps them in the position of a 'camp follower' or crank. Yet, I always try to look at this from the other side of the coin. There were women's teams. What would happen if men wanted to play on those? But why exclude anyone from anything?"

During her years with the Rock Springs Ground Squirrels (Decatur), she felt she sometimes sat on the bench more than the men, even with a "clearly laid-out point system" used to determine playing time. "I also felt that on more than one occasion, I was benched more than the guys," she says.

Over her long career, she also became frustrated when male players "lobbed balls because they either didn't want to hurt me or didn't think I could catch a throw," she says. And at least one opponent protested to her presence.

"During a match early in the day at the Ohio Cup, a player took a wide turn at second base and knocked me into the outfield," she said. "When his teammates took him to task, he responded that 'I didn't know it was a girl.' But no one should treat anyone like that on a vintage base ball field."

Though hampered by an arthritic hip, she hoped to continue playing when she retired from Eastern Illinois University in 2017 and became Curator of Agriculture and the Environment at The Henry Ford in Dearborn. "Early that year, one of the Lah De Dahs team members told me in no uncertain terms that I could play [only] with the girls' team. It insulted me," she says. "What a way to have my career end."

But these situations do not skew her overall attitude toward the game. Simple things motivated 30 years in the game. "Friendship. Love of the game. Friendship," she said. "I have great memories of days spent with friends, with wonderful events like the Barclay Cup at Lafayette Square in St. Louis, the Ohio Cup and sharing rides there and back, and sitting with a beer at the end of a long day watching a game on Muffin Meadow."

She also treasures being awarded the "J. 'Dinnerplate' Merrick Glory of the Game Award" at the Stephen A. Douglas Cup Festival in Decatur.

As she views vintage base ball from the perspectives of a player and a historian, her love for the game influences both.

"Love of vintage base ball can make people do strange things. It brings out the best and the worst in people. There is a fine line between being competitive and playing well. I have always believed that while 'winning' was not the goal – aka 'beating the other team' – players need to always strive for a personal best. Cranks (spectators) come to see games well played," she believes.

Having seen many teams in action on and off the field, Reid finds group formation theory at work. "Groups 'form,' 'storm,' 'norm,' and 'perform,'" she said. "I have seen this play out on all the teams I have had the privilege to play with over the years. Every time a team performs, it's magic. But when one (or more than one) team member acts up or misses action for whatever reason, the group has to reform."

Vintage teams are always a work in progress, sometimes requiring "tough love" to survive, reform, and perform. "Conflict will happen periodically, and it has to be managed for survival."

For Reid, who still teaches a class at the University of Illinois at Urbana-Champaign, the game of base ball also provides an important teaching tool. "Base ball is a microcosm for U.S. history. It can help teach change over time and the forces that cause either retention and tradition or innovation and change.

"It is all there in base ball, the foibles of American history – race discrimination, class division, ethnic conflict, culture clash, business investment, leisure pursuits, team loyalty, entrepreneurship, gambling and violence, city versus country, roles of women – that's an outline for a full college course."

Even talking about the game, the vintage game, is enjoyable. "Answering these questions has brought back good memories and makes me very happy I made as much effort as I did to play for so long," she said.

Those 30 years made our game more inclusive, more enjoyable, and more interesting thanks to Deb Reid, a pioneer of vintage base ball. ❑

# Virtual Teaching with Nearpod

## At the Kansas Museum of History

By Lois Herr and Trae Johnson

SPRING usually brings the cacophony of student voices as school buses arrive for field trips, but not the spring of 2020. As public places closed their doors with the arrival of COVID-19, the education staff at the Kansas Museum of History asked themselves the same questions asked by many other museum staff. How do we provide programs if people can't come? How can we help teachers faced with the task of teaching virtually?

Pre-pandemic programs at the Kansas Museum of History included those offered at the museum and those available for use in the classroom. Unstructured museum visits, guided tours, one-room school living history programs, and homeschool classes provided variety for on-site students. These programs became temporarily obsolete as schools across Kansas shifted to virtual learning in late March. Materials for use in the classroom included more than 75 online lessons designed to meet both history and English/language arts (ELA) standards and 50+ resource trunks that normally travel to schools across the state. The design and hands-on features of the online lessons and traveling trunk programs made them difficult to use outside a classroom setting. While all of these had proven educational track records, none of them filled the needs faced by classroom teachers transitioning to a virtual format.

Teacher focus groups led us to Nearpod. The Nearpod platform allows users to present material in an online interactive format and is used by teachers across the state. Teachers can access three types of lessons – those they create, pre-built standards-aligned lessons that Nearpod creates, and those created and shared by other teachers or organizations. Personal computers and mobile devices are able to access Nearpod lessons, and dedicated apps are available on Google Play, Apple Store, and Microsoft Store. Access via an internet browser like Chrome, Firefox, or Safari does not require students to download, create an account, or subscribe to be able to use Nearpod lessons. Overall, teacher reviews of Nearpod are positive and tend to average a four out of five rating on both capterra.com and commensense.org. Both cite the assessment tools, multimedia integration, hands-on activities for students, and live or student-paced options as things educators like about Nearpod. Concerns voiced by educators on these sites include that Nearpod relies on Wi-Fi, does not interface with grading software, and slows down if too many students use it simultaneously.

At their core, Nearpod lessons are a series of slides or activities that progress in a linear fashion from the beginning to the end of the lesson. Still images, videos, audio recordings, or a variety of Nearpod-developed activities are all options when developing a lesson. One benefit to those teaching during the pandemic is that lessons can be teacher-led or student-paced, which makes them adaptable for teaching in the classroom, virtually, or a combination of the two. Students actively participate in the lessons through quizzes, open-ended questions, polls, and drawing. Teachers have access to their students' work for lessons in their own Nearpod library. They can add lessons to their personal library with the permission of the lesson's creator. After adding a lesson to their library, teachers also have the option of adapting it to fit their students' specific needs.

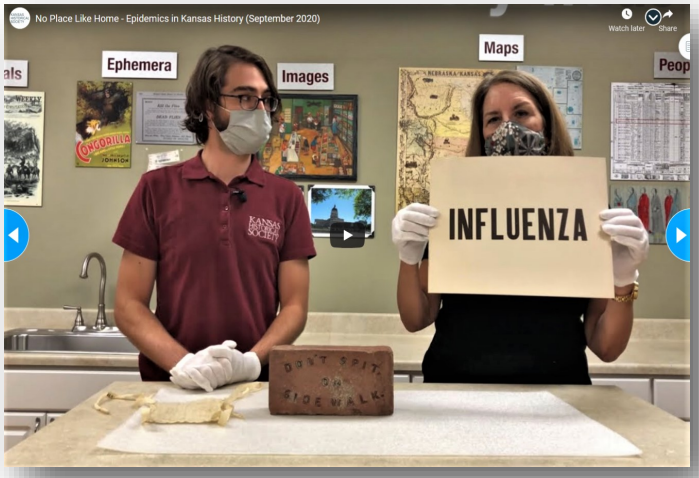
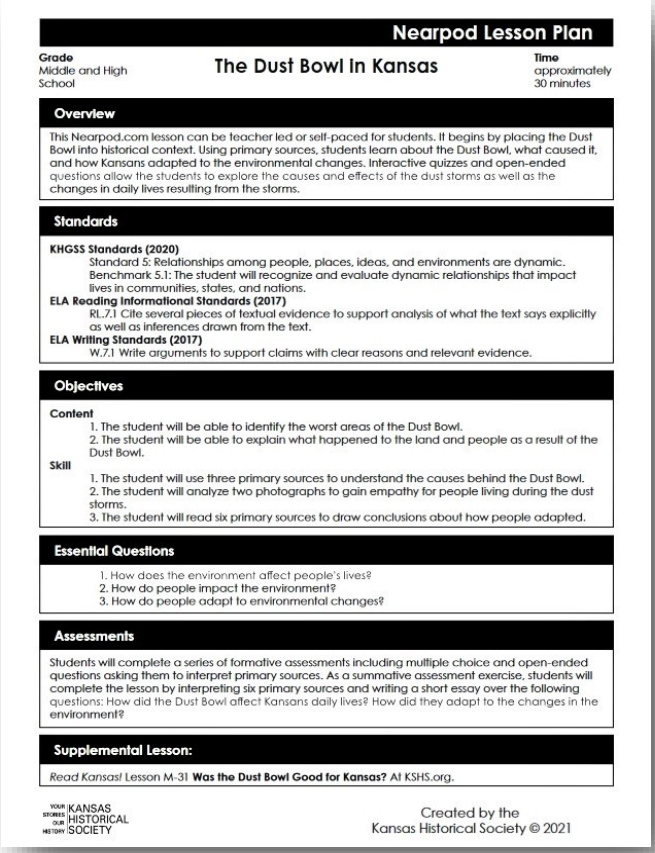



***Figure 1.*** *– Videos are easy to film on a phone and include in a Nearpod lesson. (All photos courtesy of the authors)*

After looking into Nearpod our staff decided to take the plunge. We began by deciding that Nearpod lessons would include the same components as our other educational resources. This meant lessons developed for specific grades; based on the state curricular standards; and focused on primary sources, interactives, and critical thinking skills. The creation of each Nearpod lesson begins with writing a lesson plan. Each lesson plan includes the state curricular standard(s) met by the lesson, target grade level, essential question(s), content and skill objectives, and an assessment. These drive the lesson's development and are matched against the final product. Primary sources are included in each lesson since teaching the related skills of sourcing, evaluating, analyzing, and drawing conclusions is as

important as the content being taught. The primary sources chosen for each lesson are determined by the lesson's target audience. Grade level, topic, and lesson objectives are the main criteria used when choosing primary sources. No matter the topic or primary sources used, lessons are designed to allow students to interact with the material being presented.



**Nearpod Lesson Plan**

**Grade**
Middle and High School

**The Dust Bowl In Kansas**

**Time**
approximately 30 minutes

**Overview**

This Nearpod.com lesson can be teacher led or self-paced for students. It begins by placing the Dust Bowl into historical context. Using primary sources, students learn about the Dust Bowl, what caused it, and how Kansans adapted to the environmental changes. Interactive quizzes and open-ended questions allow the students to explore the causes and effects of the dust storms as well as the changes in daily lives resulting from the storms.

**Standards**

**KHGSS Standards (2020)**
Standard 5: Relationships among people, places, ideas, and environments are dynamic.
Benchmark 5.1: The student will recognize and evaluate dynamic relationships that impact lives in communities, states, and nations.
**ELA Reading Informational Standards (2017)**
RL.7.1 Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
**ELA Writing Standards (2017)**
W.7.1 Write arguments to support claims with clear reasons and relevant evidence.

**Objectives**

**Content**
1. The student will be able to identify the worst areas of the Dust Bowl.
2. The student will be able to explain what happened to the land and people as a result of the Dust Bowl.

**Skill**
1. The student will use three primary sources to understand the causes behind the Dust Bowl.
2. The student will analyze two photographs to gain empathy for people living during the dust storms.
3. The student will read six primary sources to draw conclusions about how people adapted.

**Essential Questions**

1. How does the environment affect people's lives?
2. How do people impact the environment?
3. How do people adapt to environmental changes?

**Assessments**

Students will complete a series of formative assessments including multiple choice and open-ended questions asking them to interpret primary sources. As a summative assessment exercise, students will complete the lesson by interpreting six primary sources and writing a short essay over the following questions: How did the Dust Bowl affect Kansans daily lives? How did they adapt to the changes in the environment?

**Supplemental Lesson:**

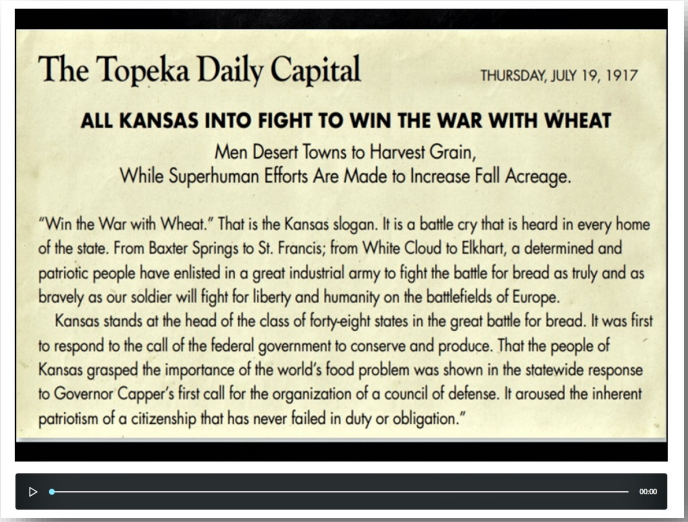
*Read Kansas!* Lesson M-31 **Was the Dust Bowl Good for Kansas?** At KSHS.org.

YOUR STORIES OUR HISTORY KANSAS HISTORICAL SOCIETY

Created by the Kansas Historical Society © 2021

***Figure 2.*** *– Lesson plans provide teachers with easy access to details about the lesson and how it correlates to state curricular standards.*

Next, the Nearpod lesson itself is created with the lesson plan serving as a general outline. We learned as we worked that some lessons are stronger than others. Many lessons adapt current programs to a Nearpod format, such as gallery tours, a one-room school living history program, and ELA-based social studies lessons. Other lessons deal with topics our traditional programs do not usually focus on, such as epidemics in Kansas or the Dust Bowl. Since Nearpod lessons are a linear progression of slides, videos, or activities, all the lessons we create alternate between content and activities. A short introductory video or slide is placed at the beginning of each lesson to both introduce the topic and communicate the essential questions for the lesson. Content information is usually delivered through voiceover narration matched to a still image on screen. Depending upon the topic of the lesson, the image might be a primary source or a photo of an exhibit in our galleries. The Nearpod lesson based on our Rural School Days program relies heavily on short videos of the teacher rather than still images. She greets students, reviews the school rules, leads the Pledge of Allegiance, and then teaches lessons in reading, history, arithmetic, penmanship, and more. After watching the teacher, students have an opportunity to actually do the lessons as they were adapted for a virtual audience. All our Nearpod lessons end with an assessment piece.



The Topeka Daily Capital

THURSDAY, JULY 19, 1917

**ALL KANSAS INTO FIGHT TO WIN THE WAR WITH WHEAT**

Men Desert Towns to Harvest Grain,
While Superhuman Efforts Are Made to Increase Fall Acreage.

"Win the War with Wheat." That is the Kansas slogan. It is a battle cry that is heard in every home of the state. From Baxter Springs to St. Francis; from White Cloud to Elkhart, a determined and patriotic people have enlisted in a great industrial army to fight the battle for bread as truly and as bravely as our soldier will fight for liberty and humanity on the battlefields of Europe.

Kansas stands at the head of the class of forty-eight states in the great battle for bread. It was first to respond to the call of the federal government to conserve and produce. That the people of Kansas grasped the importance of the world's food problem was shown in the statewide response to Governor Capper's first call for the organization of a council of defense. It aroused the inherent patriotism of a citizenship that has never failed in duty or obligation."

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***Figure 3.*** *– Primary sources students work with range from photographs at primary grade levels to newspaper articles and other historical documents at middle- and high school levels.*

A variety of activities are available for use when creating lessons on Nearpod. These are designed to provide teachers with real-time feedback and post-session reports on their students' progress. The choices include open-ended questions whose answers can be typed or recorded, an interactive white board, fill-in-the-blank with drag and drop words, multiple choice and true/false quizzes, a classic matching activity, polling students' opinions, and a race against the clock using multiple choice questions. Teachers using lessons in their library can monitor their students' work and progress. Students are still able to do the lesson if it has not been saved to their teacher's account, but their teacher loses the ability to monitor their work and progress.

Interactive options are limited to those provided by Nearpod, but users have the ability to think outside the box when using them. We use open-ended questions and quizzes widely in lessons for middle- and high-school students. Both provide students the opportunity to demonstrate their understanding of a topic or a primary source. Often the primary source is preceded with directions. For example, in "The Dust Bowl" lesson a slide asks students "What caused the Dust Bowl?" and then tells them they will next read three primary sources to find the answer. Each primary

source is presented with an audio recording of the source's text and an open-ended question that requires students to pull evidence from the source to answer. The slides with the open-ended questions allow students to type or record their answer and include a thumbnail of the primary source that students can enlarge to review as needed.

ELA, math, and science are incorporated into our Nearpod history lessons when possible. Most of the math problems are in intermediate grade lessons. A variety of Nearpod activities worked well when presenting math problems. In our in-person Rural School Days program, students do a variety of 1920s lessons during the four hours they spend in the one-room school. Their arithmetic lessons include several each of addition, subtraction, multiplication, and division problems. One concern when adapting this program to a virtual lesson was how to include half a dozen problems for each without making the virtual lesson too repetitive and boring. The classic matching activity proved to be the answer. Students receive real time feedback as they match math problems with answers. In other Nearpod lessons, the white board and multiple-choice activities proved useful with math problems.

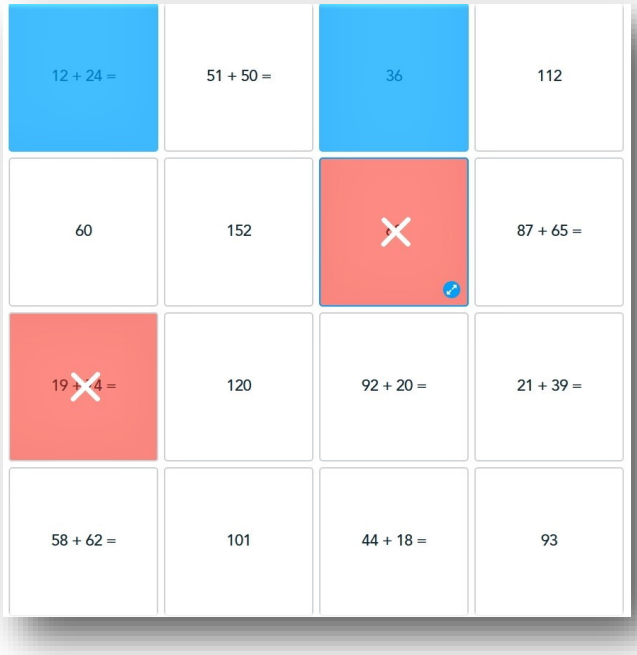



***Figure 4.*** *– The matching activity in Nearpod provides real-time feedback to students matching math problems with the correct answers.*

Nearpod's "Draw It" feature has provided us the most creative opportunities for student interaction. Draw It is an interactive white board that allows students to draw, highlight, type, and add pictures. When incorporating math in a lesson, the white board provides an opportunity for students to show their work. One lesson provided students an opportunity to graph the number of wagons that traveled on the Santa Fe Trail. We created a background image from an early guidebook and a partially completed graph, which allowed students to complete the graph using information in the guidebook. The white board is also valuable for adapting already-existing tour worksheets to a Nearpod lesson. The worksheets for our Indian Homes in Kansas tour became the background image on a Draw It slide. Students can circle the correct answers and write on it as they would the paper worksheet used on the actual tour. A science lesson on epidemics asked students to draw a virus using Draw It. The white board also allowed us to adapt the penmanship lesson in our Rural School Days program to a virtual lesson. While using ink pens was impossible, students could do the lesson by tracing over cursive letters before writing them on their own on the next screen.

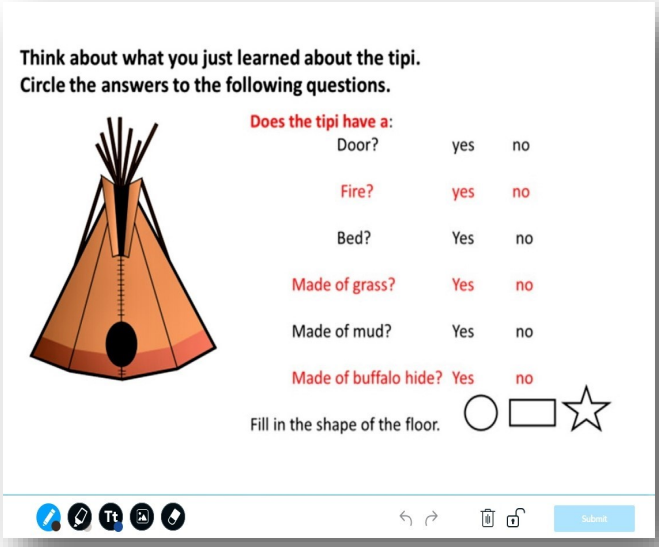



***Figure 5.*** *– The ability to use worksheets already developed for tours helped us adapt our current programs to a Nearpod format.*

Nearpod allowed us to strengthen our virtual programming. The ease of access, interactivity, and versatility of Nearpod made it a clear frontrunner in our quest to provide virtual resources to educators and students. Previous lessons were easily adapted and converted to Nearpod. In addition to K-12 audiences, lifelong learners discovered, and are enjoying, our Nearpod lessons. Once launched, we receive real-time feedback from students using our provided self-paced links. Sharing Nearpod lessons with teachers who want to add them to their personal Nearpod library is as easy as generating an editable, sharable link. This feature allows educators to edit our premade lessons to fit their students' needs. After the lesson is in an educator's Nearpod Library, they can choose to use it live in front of their class or generate a self-paced code so students can complete the lesson over a set period of time.

While Nearpod offers a relatively quick and easy way to provide virtual programming, it is not perfect. Nearpod was designed for teachers to create lessons for students based upon the teacher's lesson plans. As a museum, we are one step removed from that process, and Nearpod does not allow us to link a lesson plan to the Nearpod lesson. We felt it essential to provide a lesson plan connecting the Nearpod lesson to the state curricular standards, teaching objectives, and assessments. Making this connection needed to be done on our website. Allowing teachers to add our lessons to their personal Nearpod library solved some problems while creating others. While this provides the teacher versatility in using the lesson and adapting it to their students' needs, it minimizes the data we can collect, and data is what we need to support the importance and relevance of our programs. Once an editable link to a Nearpod lesson is given out to a teacher, the data generated by students' work is not accessible to us, the original creator of the lesson. At this point, the teacher who added the lesson to their library and launched the lesson is in possession of the data, not us. In this instance, we have no access to how the lesson was used, what the students learned, or even the number of students who used the lesson.

Further, Nearpod lessons can only be shared to educators if they have sufficient space in their Nearpod Library. Free (Silver) users are capped at a maximum of 100 MB storage size for their Nearpod Library. An average-sized lesson could be anywhere from 10 to 50 MB, limiting the total amount of lessons free users can have in their personal libraries.

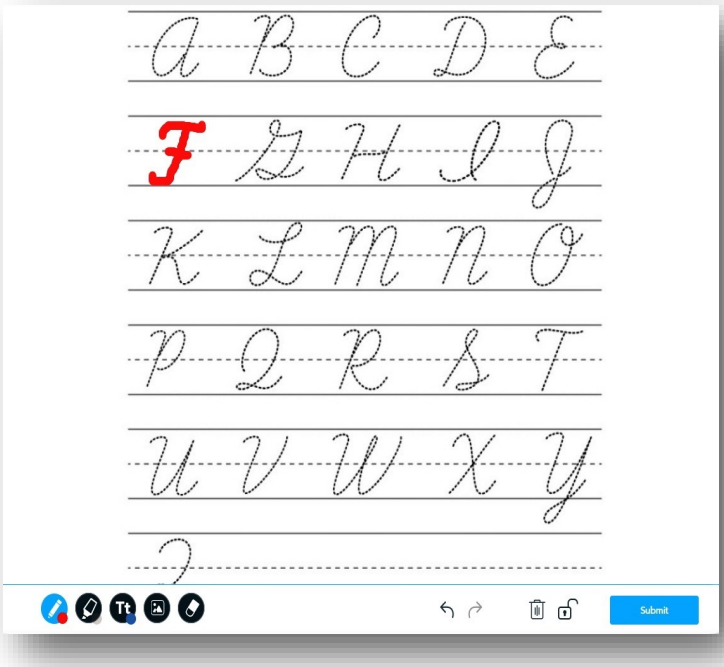



***Figure 6.*** *– A penmanship lesson became possible using Nearpod's Draw It activity.*

We have also encountered some problems when creating lessons. Nearpod claims to have integrated compatibility with programs like PowerPoint and Google Slides, but the aspect ratio of slides in Nearpod itself is regulated to a 4:3 aspect ratio instead of the default 16:9 widescreen ratio these programs use. Once converted from either PowerPoint or Google Slides, Nearpod can occasionally alter the placement of the slide, causing it to become off-centered. These "quality of life" problems cause headaches and make creating lessons more time consuming, but flexibility and creativity allowed us to work around them.

Finally, while we offer Nearpod lessons as an alternative to the onsite tours we are unable to offer, they do not generate revenue for us.

Despite these issues, Nearpod became our go-to method of sharing virtual resources with our audience. With Nearpod we can support Kansas teachers by offering Kansas history content with standards-based lessons that emphasize critical thinking and primary sources. Several months after their release, these lessons continue to generate favorable responses from Kansas teachers. The PowerPoint files used to create them will allow us to recreate the lessons on other platforms in the future when Nearpod is no longer the "go to" program for teaching virtually. In this respect, we hope to ensure the future relevance of our programs even as technology makes this current mode of presentation obsolete. To view current Kansas Historical Society Nearpod lessons visit https://www.kshs.org/19825 . ❑

**About the authors** – **Lois Herr** creates and manages a variety of educational programs at the Kansas Historical Society including the development of Nearpod lessons. She is a graduate of the Historical Administration Program at Eastern Illinois University and has worked at several museums in the Midwest.

**Trae Johnson** is Education Assistant at the Kansas Historical Society, where his work includes developing Nearpod lessons and providing virtual tours. He is a graduate of Washburn University and a second-year student in the Museum Studies program at the University of Kansas.

# Punch and Judy

## A Few Centuries of Chaos

By Guy Thompson

VERY few puppets have their very own birthday. And only one can claim to have celebrated, at last count, almost 360 of them. On May 9, 1662, English diarist Samuel Pepys wrote about watching a puppet show in Covent Garden in London, and puppeteers have observed that as Mr. Punch's birthday ever since.

### Italian Roots

Today, a Punch & Judy show is universally equated with England, with traditional shows along the seashore or at fairs and festivals. But the show Pepys saw in 1662 wasn't done by an English puppeteer, but rather by an Italian performer.

The character that would become Mr. Punch originated with the Italian commedia dell'arte theatrical style, which had been around perhaps as early as the late 1500s, near Naples.[1] Among the stage characters that were part of the live performances was the trickster character, named Pulcinella. Performers would often wear masks for each character, with Pulcinella's often having a large hook nose. Italian puppeteers drew on the commedia dell'arte formula for their shows, rotating in a cast of characters to suit the tale of the day. As almost all hand puppet shows are one-person affairs, only two puppets appear on stage at any one time. According to Ryan Howard's book, *Punch and Judy in 19th Century America,* this influenced the adoption of standard techniques within the show itself. "It was standard practice for one puppet, the one on the showman's right hand, to remain constantly on the stage while the other puppets entered one after the other on the left hand."[2]

So how did Pulcinella land the lead role in these shows? Howard hypothesizes that it was simply because Pulcinella's personality was "apparently less clearly defined… than that of the other principal masks." From a story point of view, this makes the most sense. Such a character at the center of the play allowed early performers the freedom to have different characters arrive on the stage and become grist for Pulcinella's comedic mill, much like modern-day movies where the star comedian can play a character who is empowered to say and do almost anything they please, leaving the other hapless characters to deal with the chaos, while the star goes on as if this is normal life. It is a formula that is still central to a good Punch & Judy show; the characters sharing the stage with Mr. Punch must deal with him, while to Mr. Punch, this is just life.


***In a traditional English Punch & Judy show**, Mr. Punch counts the bodies of other puppets after he's used the slapstick on them, with the help of Joey the Clown. (Photo used with permission of Daniel Hanton.)*

During the first half of the 1600s, Italian puppeteers performing hand puppet or marionette shows began to spread across Europe and were so popular that the name Pulcinella became "virtually synonymous with puppet theater."[3] Eventually, the Italian puppeteers arrived in England.

### An English Tradition is Born

In 1662, Pepys wrote that he had attended a show in Covent Garden, where he watched an Italian puppeteer perform. It is likely that Pulcinella shows had been seen before in England, but no one had thought to write it down until Pepys, creating Mr. Punch's birthday which continues to be celebrated annually with the May Fayre, held the second Sunday of May in Covent Garden and hosting a full day of Punch & Judy shows.

Although Pepys didn't say, it's likely that the first show he saw was a marionette puppet show, as that style was popular at the time. Pulcinella was a hit, and it didn't take long for English puppeteers to create their own versions. By 1667, the puppet's name was already changed to Punchinello by the English puppeteers, and by 1700, that was shortened to Punch, which it has remained since.[4]

How popular were the shows? In the early 1700s, puppeteer Martin Powell had a Punch Theatre in Covent Garden across from St. Paul's Church which was so popular

that it reportedly "thinned the congregation at the church."[5] Among his shows was the tale of Noah's Ark, which featured Punch as Noah who dances with his wife while on the ark, one of the earliest uses of the puppet that would become Judy.[6] Mr. Punch was, at first, a bachelor, and it was well into the 1700s before Punch regularly had a wife in the show who was at first named Joan. However, as more puppeteers used a little device called a Swazzle (more on that in a moment), they found it easier to pronounce "Judy" in Punch's distinctive voice.

***The annual gathering to celebrate Mr. Punch's birthday,*** *May Fayre, is held the second Sunday of May, with the 2019 gathering attracting a huge crowd to see Punch & Judy shows throughout the day. (Photo used with permission of Daniel Hanton.)*

Once Punch and Judy became husband and wife, it only made sense that they would have a baby, simply called "The Baby," which led to the domestic issues that plague Mr. Punch to this day.

Many early puppet shows were religious in theme, as church leaders were known to frown upon secular entertainment. To get around this, performers looked to religious-based stories, such as St. George and the Dragon, with the green, snapping dragon evolving into a crocodile in other Punch shows.

Other characters would come and go as needed and as dictated by a changing society. These would include the policeman, a neighbor named Scaramouche, a judge, a ghost (often seen as Judy's ghost), a hangman, a clown named Joey, and even the Devil. Some showmen introduced a live dog act into their show, performing before the show to draw in a crowd or trained to interact with Mr. Punch. Modern day performers will often have a puppet version of Toby the dog.

By the end of the 1700s, the primary cast for a traditional Punch & Judy show was set, with variations based on a performer's tastes or changes in roles for specific stories.

### Punch Professor

Those who perform Punch & Judy shows at a professional level refer to themselves as "Professors." The term began to be used in the late 1800s in England, with examples as early as 1773, and was quickly adopted by American performers.[7] The word was seen as describing something "grandiose," and was used by showmen wanting to add an extra sheen of extravagance to their persona. The term remains in use to this day, and there is even a "Punch & Judy College of Professors" in England to "promote and encourage the highest standards in performance and presentation of the show. It also claims to be "as academic as a school of whales and as organized as a string of sausages."[8]

### The Swazzle

Imagine you are in town one Saturday afternoon in the 1800s with your family to do some shopping or other business. There is the usual hustle and bustle, the din of hundreds of others all there to do the same. Then an odd, loud noise pierces the air. It's buzzy, squawky, high-pitched, and distinct. It certainly gets your attention, and you feel the need to discover what is making that noise. You soon find the source, a Punch & Judy show in progress. The


***A crowd watches*** *one of the author's Punch & Judy shows as Punch & Judy pass the baby back and forth, which always generates plenty of laughs. (Photo from the author)*

funny looking puppet with the huge nose, hunched back, dressed in red and yellow somehow speaks with this odd voice.

The Swazzle is a small device that fits inside the mouth of the performer and is used as Mr. Punch's voice. It is made from a pair of matching metal pieces, often silver, that are bent to fit in the roof of the mouth, with a thin, cotton ribbon stretched between the bent pieces, wrapped around the outside, and tied off. It is held up against the top of the mouth with the tongue, and the performer blows air through this to make the buzzy, almost kazoo-like, sound. This way, Punch can make all sorts of laughs, raspberries, and his dialog throughout the show.

There is no firm date on when this device was added to the show, but is referenced by the mid-1800s. It was also one of the deepest secrets of a Punch & Judy show, revealed only after "an infinity of trouble and some money."[9] Even for the most practiced Professor, keeping the device safely in the mouth while performing all the other voices and doing all of the work needed for a good show is difficult, and swallowing the Swazzle is always a real danger. Fortunately, these days, Punch Professors are far more willing to share this "secret."

***These Punch and Judy puppets**, along with their baby, were made by Bryan Clarke of England in 2020, replacing the 50-year-old Punch and Judy puppets the author acquired in 2004. (Photo from the author)*

It can be hard to understand exactly what Mr. Punch is saying through the Swazzle, which only adds to the overall chaos. Often Judy or other characters will have to "translate" for the audience, though even she has trouble understanding him at times.

Some Punch Professors don't use the Swazzle, opting instead to give Mr. Punch a singsong, high-pitched voice, that allows more banter and wordplay, often giving Mr. Punch songs and rhymes. In these shows, a running gag is to have Mr. Punch constantly and consistently misunderstand the other puppets, changing their words to comedic effect.

### The Slapstick

The Slapstick has become a staple in Punch & Judy shows, and, like the Swazzle, its exact origins are lost in history. Older shows have Mr. Punch use the slapstick to solve most of his problems, though the tables are often turned on him and he finds himself receiving a few licks from Judy or Joey the Clown.

The slapstick itself is a simple set of two thin, flat pieces of wood with a gap between them, which give a loud "SMACK" whenever they hit something. It takes little force to make the sound, making it seem like the blow was worse than it was.

### The Show

Few puppets bring as much baggage to the stage as Mr. Punch, with a well-earned reputation that has caused him trouble over the centuries. Every few years the debate reappears in England as to whether Punch & Judy shows are appropriate and if they should be allowed to continue to perform. So far, Mr. Punch and company have managed to weather these occasional storms.

A Punch & Judy script from 1832 appears in the book *Punch & Judy: A Short History with the Original Dialogue,* by John Payne Collier, with some of the most well-known illustrations of early shows by George Cruickshank. In the published version, Mr. Punch lives up to his reputation as he dispatches the other puppets one-by-one with the slapstick without any apparent qualms or remorse. In fact, he often seems quite gleeful about it. In one scene, just after he's dropped the baby out the window, Judy comes up with the slapstick herself and "hits Punch a sound blow on the back of the head before he is aware." But Mr. Punch quickly turns the tables, snatches the slapstick, and takes after Judy.

Judy: O, Pray Mr. Punch – no more!

Punch: Yes; one little more lesson. (Hits her again.) There, there, there! Anymore?

Judy: No, no; no more. (Lifting up her head.)

Punch: (knocking her down) I thought I should soon make you quiet.

Mr. Punch continues this "until she is lifeless," thinks she's asleep, and "tosses the body down with the end of his stick."[10]

A common routine in older Punch & Judy shows is to have Mr. Punch count the bodies of the other puppets he has killed. This is given a comedic bent with the help of Joey the Clown, who keeps moving the "dead" puppets so that Mr. Punch recounts them over and over, ending up with a number far greater than the three or four puppets laying on the playboard.


***Mr. Punch sips his coffee** while waiting for his first show of the day at the 2020 Colonial market Days in Lebanon, Ind. (Photo from the author)*

Some shows may include a "prelude," a few minutes of business not involving Mr. Punch to let the crowd build before the star himself comes on stage. This has included a boxing match between puppets, silliness with Joey the Clown, or a bit of "business" between a character trying to introduce the show and troublesome stage curtains. Each Punch Professor has his or her own way to kick off the show, but the aim is the same – entertain the crowd that is waiting and draw more in to watch. This is especially important for Professors who used to work, and those who still do, only for tips from the crowd.

A hallmark of good Punch & Judy shows is audience interaction. From the start of the show, the puppets talk to the audience, perhaps as Judy asks the crowd to help her wake up Mr. Punch by shouting his name. Later, when Mr. Punch does something he's not supposed to, often making the baby cry, the crowd gleefully shouts for Judy to tell her what Punch did. "Look, don't see" is a common bit of business that gets the crowd screaming at the puppets, especially at Mr. Punch as he looks for another puppet, the crocodile for example, who continues to pop in and out of the scene, hiding from Mr. Punch, snapping at him over and over.

Even as the show changes to keep pace with modern sensibilities, a good Punch & Judy show will keep the crowd, young and old, laughing along with the antics of these wooden characters. The show itself probably won't have a story line, but often a string of vignettes that all have Mr. Punch at the center, still squawking, still wielding his slapstick (but in a more comedic fashion), and generally creating chaos at every opportunity.

In the end, a great Punch & Judy show should be a loud, boisterous affair that leaves everyone laughing.❑


***A traditional Punch & Judy booth**, like this one used by Daniel Hanton, can often be an elaborate setup, evoking the traditions of the show. (Photo used with permission of Daniel Hanton.)*

## Notes

1. Ryan Howard, *Punch and Judy in 19th Century America. A History and Biographical Dictionary* (Jefferson, N.C. and London: McFarland & Company, Inc., 2013), 9.
2. Howard, 10.
3. Howard, 11.
4. Howard, 12.
5. John Payne Collier, *Punch and Judy. A Short History with the Original Dialogue* (1937; Reprint, New York: Dover Publications, 2006), 38.
6. Howard, 12.
7. Howard, 43.
8. *"About the College,"* The Punch and Judy College, accessed April 17, 2021, www.punchandjudy.org/about.
9. Howard, 62.
10. Collier, 110-111.

**About the Author –** Guy Thompson is a Punch Professor based out of northeast Indiana. He has been a professional puppeteer since 2001 and has performed Punch & Judy shows since 2004. In 2020, he spent most of his stimulus check on new Punch and Judy puppets.

# The Editor with his Young Readers

*American Agriculturist,* 1861

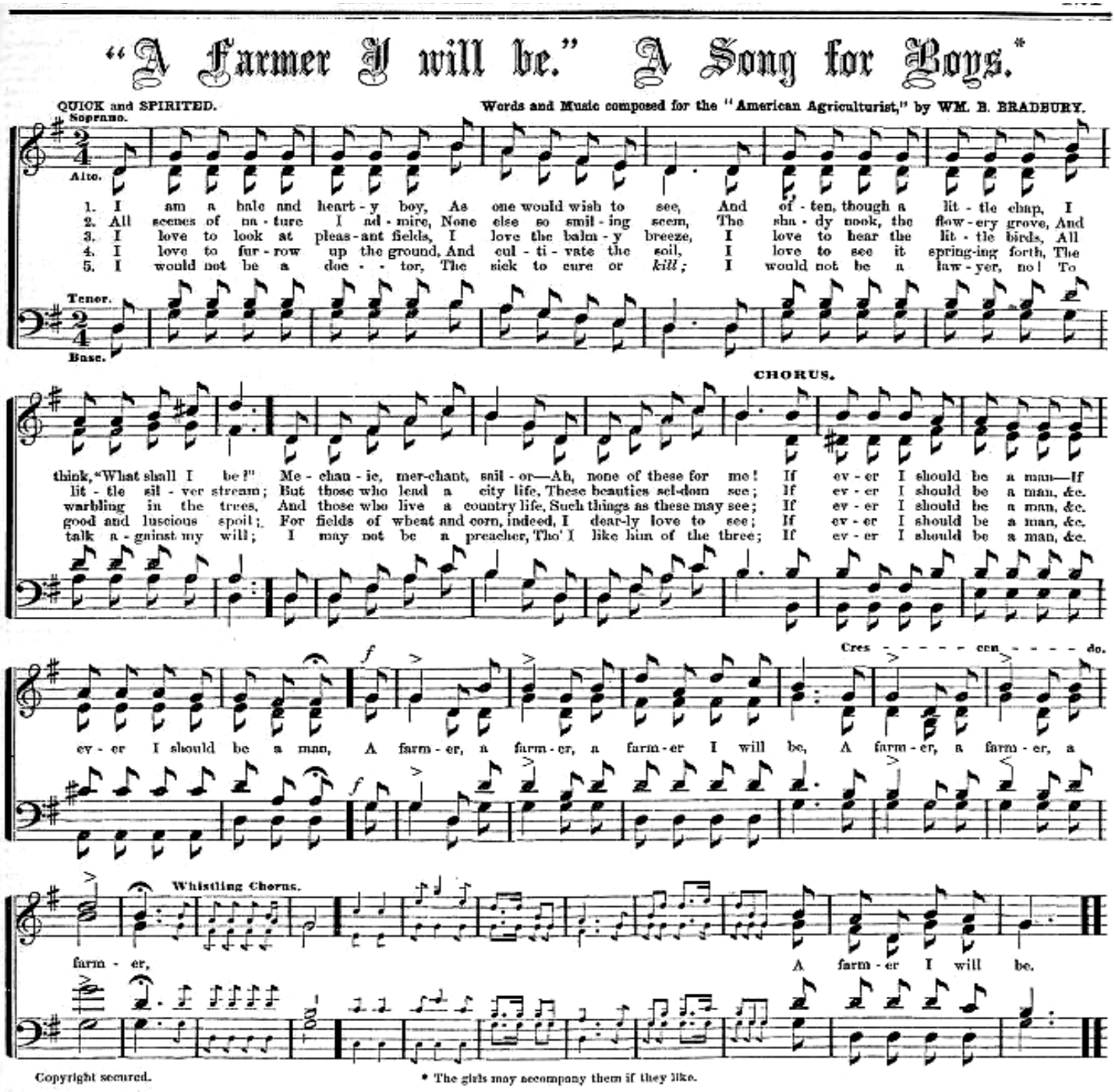
**About the Picture.**

Every body in this country is talking and thinking about war. The boys are as full of it as their fathers, and are ready to shoulder their wooden guns and wave their flags, and show what they would do if they were only men. War is a terrible evil, but in the present condition of the world it seems sometimes to be necessary. When bad men unite their forces to do wrong, it is the duty of good men to unite and sustain the right. But we do not intend here to write about the troubles in this country; there is enough printed in the daily and weekly newspapers to fully inform you of the important events of the time. Read them carefully, for we are now *making history.* We want to call attention to just one point in the pleasing picture above, which represents a little company of school boys playing soldier, and engaged in drilling. Notice the boy who carries the flag. He is better dressed than the others, and has the post of honor in the line. But see how much trouble he makes the captain. His toes are two inches over the line. He is a good-natured looking boy, but he has a careless appearance, as though he felt, "what's the use of being so strict; suppose I am not on the line, what difference will it make?" Now look at the boy with the cap on. He stands up straight as a soldier, with his toes to the mark, and his eyes on his captain, ready for orders. Why do you admire him more than the first? "Because he tries to do his best," is the ready answer. That determination will make a man of him. For if he is so careful while at play, he will be the same when at work—that is his habit, and that habit will grow into his character. He is the boy the farmer will want for head workman, the merchant will choose him for confidential clerk, people will seek him for their representative in the legislature. Wherever he goes he will win respect and confidence, and he will be almost certain of prosperity.

But the first boy, though he many have been mother's pet at home, and a clever fellow among his playmates, is likely to grow up a careless, shiftless man, always behind time, always in debt and trouble, and of use to nobody, and when he dies few will miss him. Which of these boys will you take for your pattern? Which are you now nearest like? There is time for most of you to correct habits of carelessness; begin at once and "toe the mark," whether at work or play. *(June 1861, 184)*

**A Song for You**

Here is a song for all of you Boys, and note the * that "the Girls may join them." Indeed that is essential, we think, not only because girls should enter in the *spirit* of the *words*, but also because their voices are needed to make the harmony complete. Latterly, it has seemed to us that *boys* are less fond of singing, than they were a few years ago. We find in almost every school a few boys, or half-grown men, who seldom try to sing. They seem to think themselves too large to sing! Perhaps the boys are becoming rougher in temper and disposition. Music, especially singing, has a softening, sweetening effect upon the temper. No people in the world are less quarrelsome than the Scotch, and a distinguished writer attributes this to the fact, that in Scotland, more then anywhere else, the boys and girls, large and small, and the men and women too, all sing; they sing at school, at the fireside, at the festive gathering, at their work in the fields and in the houses—indeed, everywhere! Boys, if you feel cross frequently; if you are sometimes out of humor with yourselves because you feel that you *are* cross, then learn to sing; and when you feel sour, sing all the more earnestly. We believe that almost every body could sing, if they tried hard enough, and especially if they began early.—Well, here is a




pretty song, one that will leave a good impression, composed expressly for the boys who read the American Agriculturist, by our friend, Wm. B. Bradbury, whose sweet music is sung in every church, and in almost every Christian family the country over. Mr Bradbury loves rural pursuits; he has a beautiful home over in New Jersey, and in the song he has doubtless spoken out just what he feels. We are glad to learn that he is preparing a new song book for Boys and Girls, to be called the "Carol;" and he says he likes this song so well, that he would like to retain the copyright for his own book.

We very cheerfully leave over a lot of stories, puzzles, etc., prepared for this page, to make room for the song. Let all the Boys and Girls learn it and sing it. Let those of you who can not read the notes, get somebody to teach them to you. Boys, don't omit the notes to be *whistled!*—We propose that on the first day of May all our young readers sing the song with us at sunrise. You in Maine, and you in New-Brunswick and Nova Scotia begin, and the thousands of *our* Canada Boys join in, and let it ring through the land, away through the Middle and Western States, and on to the Pacific, and even to the Sandwich Islands.

Here we go: *"A Farmer, A Farmer I will be!" (April 1861, 121)*

# 19th-Century Cattle Breeds

## A Look at the Historical Sources

By Tom Vance

THIS article takes a look at the historical information concerning breeds of cattle, including both primary and early secondary sources. This study is not inclusive but can serve as a starting point for researching the cattle found in any particular area. It focuses on books published from 1834 to 1914, the *American Agriculturist* and other agricultural periodicals, and other selected sources.

Most of the information in the literature focused on descriptions of the traits of the breeds as well as topics of cattle management, breeding, diseases, etc. Most of the improved breeds had arrived in the United States by the 1840s, but the "native" stock predominated throughout most of the 19th-century. Of interest was the extent and variety of English cattle and how directly they correlated to and affected the cattle in America.

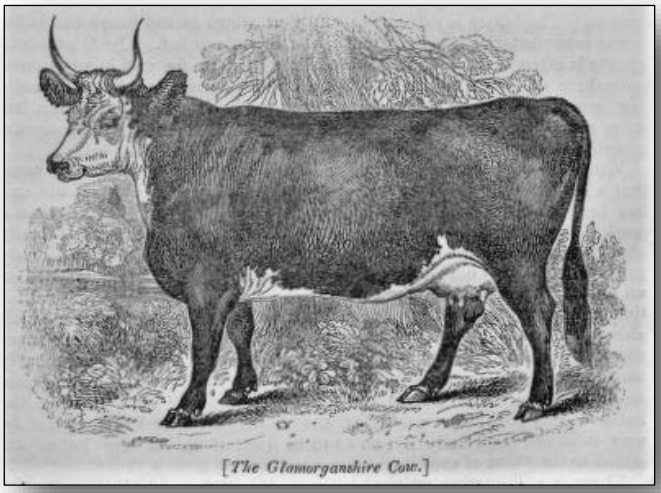
There are numerous breeders and others working to preserve endangered historical breeds of cattle and other livestock. As I suggested in the article on historical chickens, it would be nice to see a back-breeding effort to recreate the "native" breed of cattle that would be appropriate on many of our historical farms.

### Neat Cattle

The term "neat cattle" or "neat stock" appears frequently in the literature. One definition of "neat cattle" involves oxen, steers, and heifers, but excludes milk cows. Other references such as *American Cattle: Their History, Breeding, and Management,* published in 1868 by Lewis Allen, and Percy Bidwell's *History of Agriculture in the Northern United States, 1620-1860,* published in 1925, use the term "neat cattle" to include all bovine stock.

### Early Origins

The story of cattle in North America begins as early as 1525, when the Spanish introduced cattle into Mexico.[1] These eventually moved north, became Texan cattle, and were involved in the western cattle drives. Cattle were introduced in various areas on the east coast beginning in the early 1600s – 1610 in Virginia, 1614 by the Dutch in New York, and 1624 in Plymouth. Most imported cattle came from England, and their breed name reflected the county or shire of their origin. Bidwell concludes that colonial cattle were derived from four stocks – English, Danish, Dutch, and Swedish – all of which soon became "indistinguishably blended."[2]




***The Glamorganshire Cow*** *– An illustration by William Yoatt in 1834. Glamorganshire is a county on the south coast of Wales. (From Youatt, 1834, page 53.)*

Cattle were generally selected from the counties nearest the ports of departure. The Devons shipped from the southwest county of Devonshire; Herefords came from Herefordshire on the west coast; Shorthorns shipped from the port of Boston in Lincolnshire; Longhorns from Lancashire shipped from Liverpool; the polled or hornless cows of Suffolk and Norfolk and the Galloways came from Scotland; and an occasional shipment of Alderney, or channel island cattle, were made from the coast of Hampshire, England...[3]

By the time of North American settlement, breeds were well-defined in England and Scotland. One of the earliest and most comprehensive works on English cattle is *Cattle: Their Breeds, Management, and Diseases*, published by William Youatt in 1834. Youatt lists and describes more than 75 breeds going county by county, area by area, in England, Wales, and Scotland. Some breeds warranted several pages and illustrations, others a paragraph.

Some breeds are well-known as the Devons and Herefords; others less so, such as the Monmouth, Carmothen, and Breaknock cattle. One breed that was thought to have died out is the Glamorganshire cattle in that county in south Wales, but a remnant herd was discovered in the 1970s, and the breed was revived.

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1. Lewis Allen, *American Cattle,* 1868, 29.
2. Percy Bidwell, *History of Agriculture*, 1925, 25.
3. Allen, 36.

## Native Cattle

Since most of the cattle brought to the colonies in the early period came from the locality from where they were shipped, it is probable that little consideration was given to the idea of breeds. Immigrants brought the breeds to which they were accustomed, and, once in the colonies, they became intermixed in all possible degrees without regard to their original stock.

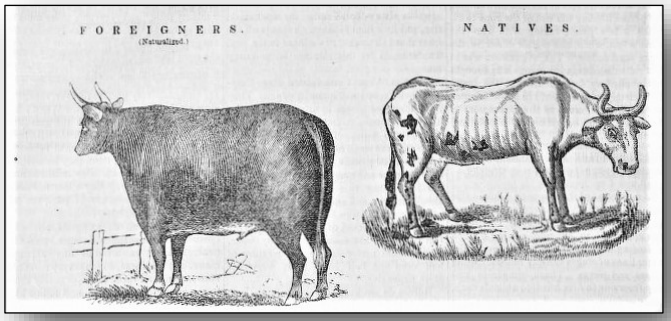
According to Lewis Allen in 1868, "As emigration proceeded from the eastern coast to the interior, their neat cattle went with the people, intermixing still more in their new and scattered localities, until they became an indefinite compound of all their original breeds, and composing, as we now find them, a multitude of all possible sorts, colors, shapes, and sizes. Thus our 'native cattle,' as we call them, have no distinctive character, or quality, although in some of the States, as a stock, they are better than in others."[4]

A contributor to *The Cultivator* in 1838 described the native cattle.

"They are a mixture of every breed, and the observing breeder sees in them traces of almost all the English varieties...This mixed breed are not very celebrated for anything; some of them are good milkers as far as quantity is concerned, but as to quality of the milk and aptitude to fatten, they generally fail...As to their characteristic marks, they are small, short bodied, thin and coarse haired, steep rumped, slab sided, having little aptitude to fatten…"[5]

William Oliver in *Eight Months in Illinois*, published in 1843, describes the "native" cattle in Illinois.

"Cattle are a very mixed breed, being the product apparently of many European breeds combined, although in some places they are evidently derived from the French breeds. So long as the country is unenclosed, no individual can, with any prospect of success, attempt to improve his breed of cattle. The prairie is open to all, so that a number of herds come in contact in one range; and bulls of all shapes, colours, and dimensions are going at large, in spite of a county law to the contrary."[6]




***Improved vs Native*** *– An illustration of the difference between improved and native cattle from the* American Agriculturist, *May 1856, page 84.*

Jacob Biggle in the *Biggle Cow Book* published in 1898 said, "More than nine-tenths of the cows of the United States are so-called natives," indicating that native cattle still played a major role in the country even as late as the end of the 19th-century.[7]

## Cattle Drives

Cattle drives from the western states of Ohio, Indiana, Illinois, and Kentucky to the eastern markets began in 1805 and continued until the advent of the railroads in the 1850s. The bluegrass region of Kentucky and the Scioto and Miami valleys in Ohio where well-suited to fattening cattle for the drives. Some cattle were driven from Indiana and Illinois to Ohio, and others were driven to eastern Pennsylvania, for fattening before continuing on to the markets in the east.

Oliver in 1843 describes the cattle drives.

"The steers at three years old, when they become liable to an ad valorem tax, are sold off mostly to drovers, who take them to the state of Ohio to be fattened; whence they are finally conveyed to Philadelphia, and to other eastern markets...There is no difficulty in getting quit of cattle to almost any amount at these annual sales, and droves may be seen of 1000 or 2000 head.

"To be sure the prices are not large, but then the rearing costs almost nothing. This season (1841), the average price of steers and heifers was 18 dollars...a considerable sum in a country where living is so cheap, and the value of money so high.

"The drovers come into the country in the beginning of a summer, or as soon as there is a sufficiency of grass to afford a supply to their droves on their passage through the prairies and woods...Few scenes in the west are more exciting than the start of a drove of cattle."[8]

Allen in 1868 described the quality and nature of the mostly "native" cattle arriving in the east.

"The result of all these indefinite and purposeless intermixtures of breed is now daily seen in herds which are brought into our eastern markets, from the principal stock growing States – a huge preponderance of inferior animals, both bullocks and cows. They are of all possible shapes, colors, and character, from the very worst to tolerably good, except in those districts where 'improved' blood has been introduced, and better care in breeding and keeping has been practiced."[9]

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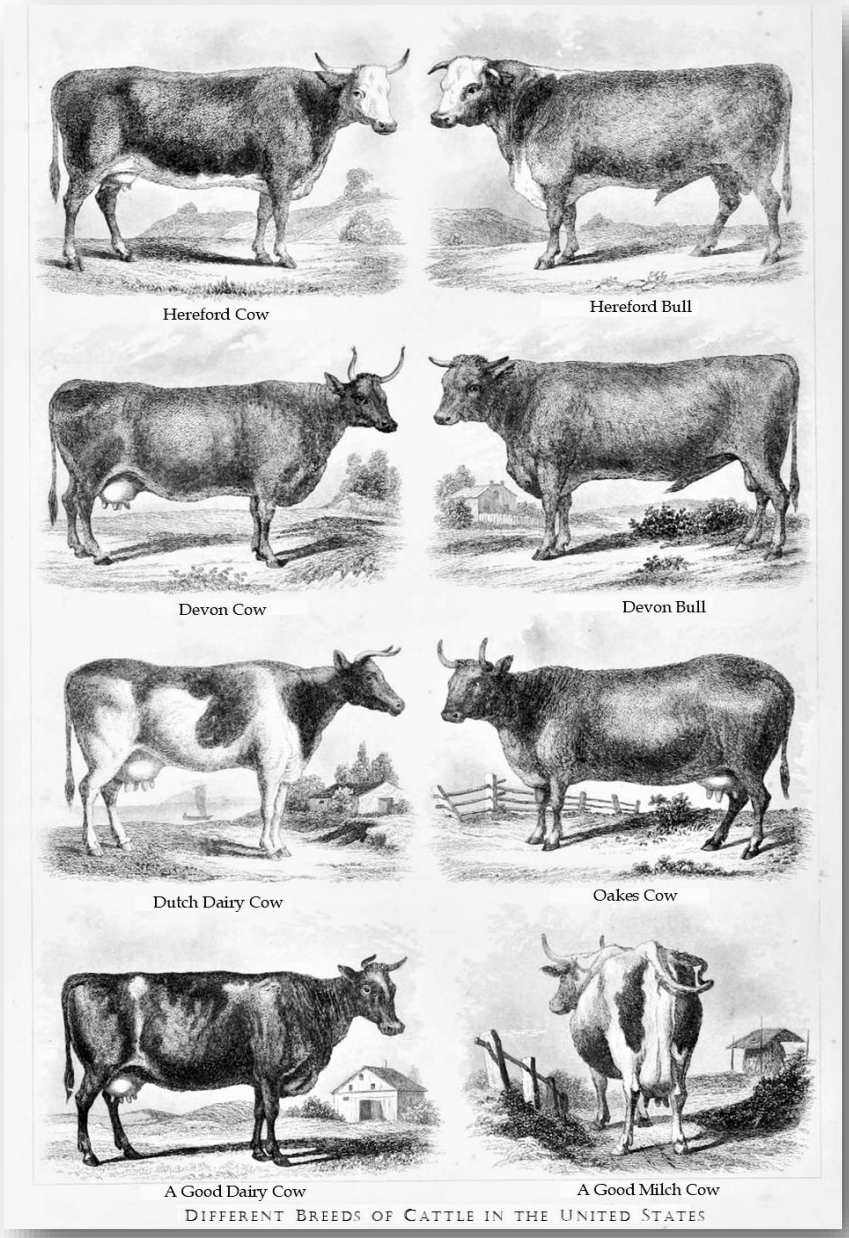
4. Allen, 37.
5. *The Cultivator*, V, 1838-39, 23.
6. William Oliver, *Eight Months in Illinois*, 1843, 102.
7. Jacob Biggle, *Biggle Cow Book*, 1898, 19.
8. Oliver, 104-5.
9. Allen, 38.

## Importation of Cattle in the 19th Century

In 1795, the Patton family brought improved English stock west to Kentucky; from there they were taken to Ohio. Another importation of "pure blood" stock including shorthorns arrived in Kentucky in 1817. The greatest activity, however, dates from 1820 on, and by the 1840s, all of the important English breeds were introduced into the United States.

The improvement of cattle in the first half of the 19th century came primarily from a few wealthy progressive farmers. They focused on importing improved English stock rather than improving the native stock through selective breeding. An organization was formed in Ohio in 1834 for the importation of English cattle that resulted in wide-spread distribution of improved breeds of cattle.

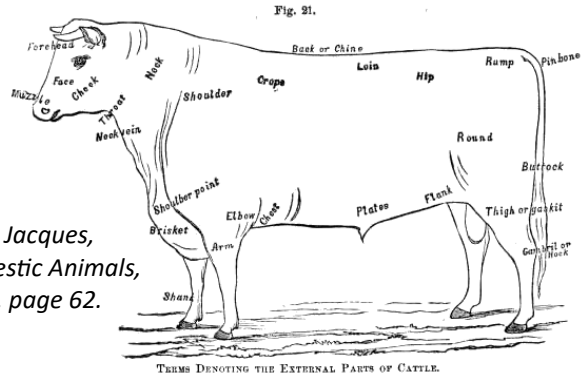
Although the improved breeds were known in the western states, most farmers were not interested until the Civil War. The efforts of cattle breeders during this period were mostly in building and improving their herds of English stock; the efforts at using them to improve native stock did not begin in earnest until the 1840s.[10]



Different Breeds of Cattle in the United States

## Descriptions of Cattle Breeds

Youatt, in his 1834 work, classified the breeds of cattle according to the length of their horns. These included Longhorns, Middle-horns, Shorthorns, and Polled, or hornless, cattle. Discussions of cattle in the literature mostly centers around their attributes or lack thereof. Charts of all the points on a cow are thoroughly discussed along with such traits as weight, size, quality of the hide, working qualities, aptitude to fatten, length of their useful life, and, for milch (milk) cows, the quantity and quality of their milk and butter. The quality of the meat was important for all cattle as even working oxen and milch cows were fattened up and sent to the butcher after an average of four to five years.



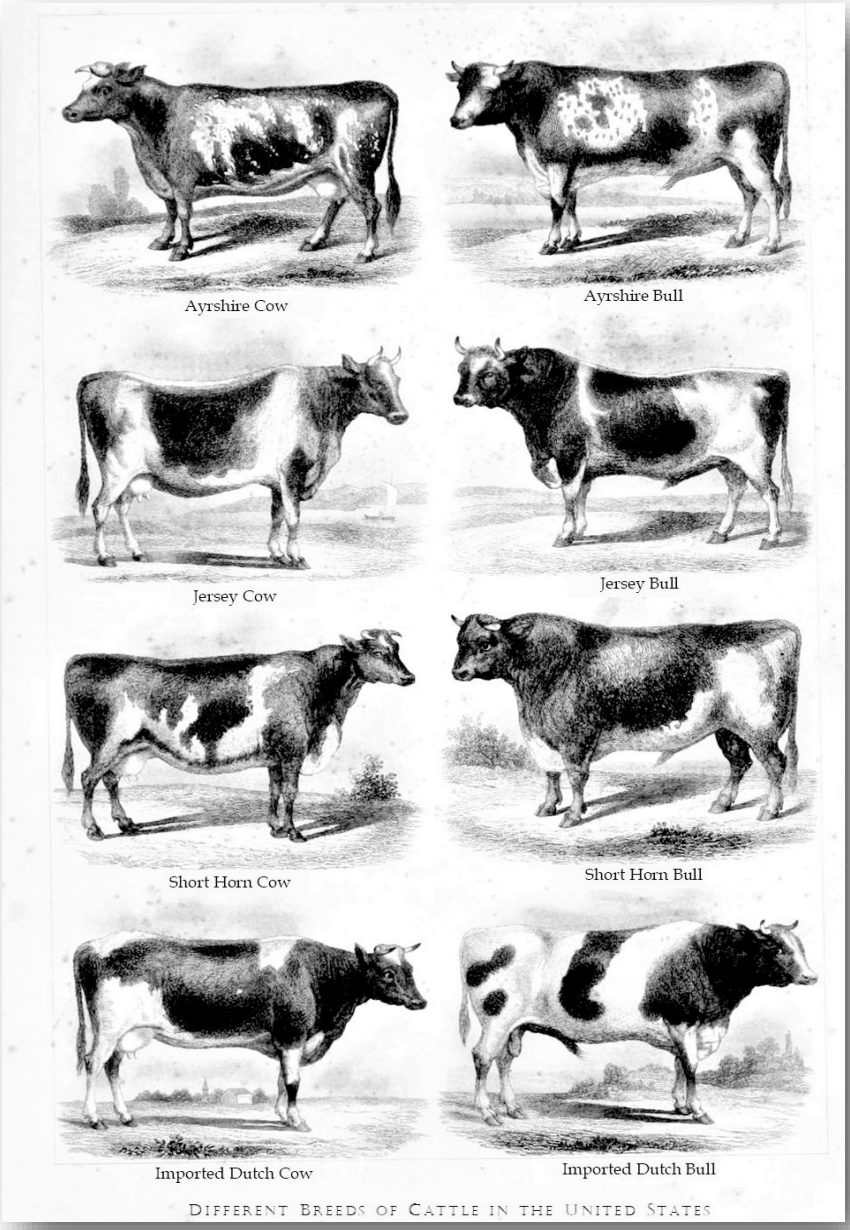
Terms Denoting the External Parts of Cattle.

*From Jacques, Domestic Animals, 1858, page 62.*

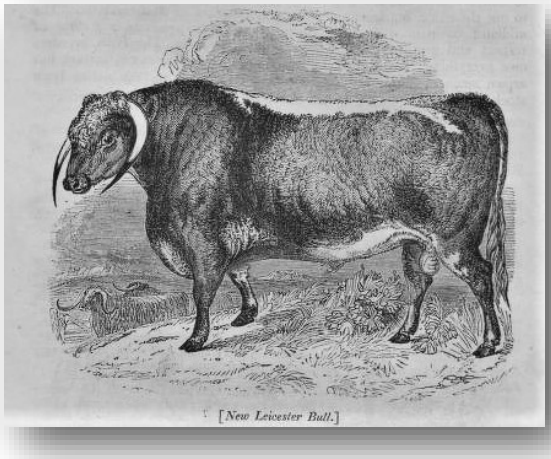
## Lineback Cattle

The term lineback designates both a specific breed of cattle and a genetic characteristic that can appear in various other breeds. In a number of breeds including the English Longhorns, Gloucester, and Moiled cattle of Ireland, the lineback pattern is their identifying characteristic. Other breeds, including Ayrshires, Friesians, Herefords, and Milking Shorthorns, are capable of throwing occasional linebacked offspring. The lineback pattern (a white line down the back), also called "finching," is dominant, so it can persist through generations of out-breeding.

The early Lineback breed involved two varieties: the Gloucester and the Witrick. It is reasonable to assume that Linebacks were among the cattle imported into the U.S. in the 17th and 18th centuries. The Dutch were bringing cattle into New York at a time when the Witrick was plentiful.




*From Solon Robinson,* Facts for Farmers*, 1867, opposite pages 31 & 44.*




***A New Leicester Longhorn Bull*** *– Note the lineback pattern and long downward-curving horns typical of the Long Horn breeds. (From Youatt, 1834, page 196)*

During the 19th century, progressive American farmers began to look again to Europe for improved stock, including Ayrshires, Friesians, Herefords, and Milking Shorthorns, all of which were capable of throwing occasional linebacked offspring. These breeds, plus the English Longhorn, probably contributed to the Lineback presence in the United States.[11]

## The Longhorns

The English Longhorns originated in the district of Craven, in Yorkshire County in northern England. Youatt lists 16 breeds under the heading of Longhorn including the Craven, Lancashire, Derbyshire, Cheshire, Nottinghamshire, Staffordshire, Oxfordshire, Wiltshire, etc. The Craven breed expanded down the west coast of England. The Irish Craven Longhorn cattle are similar, but the connection is not known for sure.[12]

In 1720, some breeders began making improvements to the Longhorns; this continued in the latter part of the 18th-century by Robert Bakewell, who developed the New Leicester Longhorn breed. An article in the *Genesee Farmer* in 1838 says,

"His breeds of these animals were well known, both in England and in this country, by the names of the Dishley or Leicestershire cattle from his residence at Dishley in Leicestershire."[13]

Bidwell says, "A few English cattle were brought to this country before 1800, probably of the Lancashire or Bakewell breed."[14] Lewis Allen documents Longhorns in Kentucky in 1817 and a herd in Ohio in 1821,[15] and Daniel Jacques in 1858 says, "The Long Horns or Craven cattle, although not numerous, are occasionally met with."[16]

## The Middle Horns

Youatt describes more than 50 breeds and varieties of Middle Horn cattle throughout England, Scotland, and Wales. Common breeds include the Devon, Hereford, Ayrshire, Sussex, and Highland cattle.

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10. Bidwell, 179-80.
11. Robert Gear, "History of the Lineback Cattle," 1986.
12. Youatt, 188-9
13. "Longhorns." *Genesee Monthly Farmer*, III, Aug. 1838, 116.
14. Bidwell, 223.
15. Allen, 83-4.
16. Daniel Jacques, *Domestic Animals*, 1858, 51.

**Devons** – The Devon, also called the North Devon, comes from Devonshire on the southwest peninsula of England. The breed is medium-sized, smaller than the Hereford but larger than the Ayrshire, and red in color.

"The Pilgrims brought Devon cattle with them to New England beginning in 1623. The hardiness and practicality of the breed, plus the availability of Devon cattle near the ports of departure, made Devons an obvious choice for early immigrants to the Americas. The breed became well established in New England during the 1600s and spread down the coast as far as Florida during the 1700s and 1800s. The cattle also went west, as Devon oxen were the draft animals of choice on the Oregon Trail."[17]

Solon Robinson in *Facts for Farmers,* published in 1867, says, "This beautiful race of cattle dates further back than any well-established breed among us. The North Devons are remarkable for hardihood, symmetry, and beauty, and are generally bred for work and for beef rather than for the dairy…their yield of milk is small, though of a rich quality."[18]

Today the Devons are divided into the Red Devons, developed for beef production, and the Milking Devons that are being preserved as descendants of the early multi-purpose North Devons.

**Herefords** - The Herefords come from the county of Herefordshire on the west side of England. Their general characteristics are a white face, sometimes mottled, and a white throat; the white generally extends back on the neck, and sometimes, though rarely, still further along on the back. The color of the rest of the body is red. In the 18th-century, Hereford cattle were mottled or roan all over, with the white face developing by 1800.

There are individual good milkers among the Herefords, but they are better noted for beef and working oxen. Herefords were part of the early importations into America. One of the earliest documented importations was by the noted statesman Henry Clay into Kentucky in 1817. Larger importations began by the 1840s.

**Ayrshires** – The Ayrshire was developed as a dairy breed in the mid-18th century when native black and black-and-white cattle were crossed with Flemish and Teeswater cattle and with cattle from the Channel Islands, according to the Livestock Conservancy. In color, the pure Ayrshires are generally red and white, spotted, or mottled – not roan, like many of the Shorthorns, but often presenting a bright contrast of colors.

Ayrshires were first imported to the United States beginning in 1831, according to Allen, with the majority of the imports coming after 1851. They became especially popular in New England; Daniel Webster was one of their early proponents.

**Channel Island Cattle** – These include Alderney, Jersey, and Guernsey cattle. The British Channel Islands, of the same names as the cattle, are located off the coast of Normandy, France. The breeds are especially noted for the quality of their milk and in particular their butter.

***Alderney Cow and Bull*** *– (From Youatt, 1834, pages 266-7)*

The *American Agriculturist* described the Alderney in 1858, "That the true breed Alderney is a little, inferior, funny-looking beast, when compared with the Shorthorn, or even the Devon, we know...Inferior and diminutive as she seems, the Alderney is a gem among cows. She is the pet of the English aristocracy, who prize her creamy milk and golden butter beyond that of any other British cow."[19]

The Alderney and Jersey were similar enough that authors beginning with Jacques in 1858 began calling them "the Jersey or Alderney," and the term Jersey came to represent both. Baker (1914), however, still writes about the Alderney. The last of the pure-breed Alderney cattle disappeared during WWII and were probably killed and eaten by the inhabiting German soldiers.

The Guernsey retained its own identity as larger, better built, and greater milk producer. All three breeds are documented in the literature to have been imported in the first half of the 19th-century.

**Dutch Cattle** – Holsteins or Holstein-Freisians are a striking black-and-white or occasionally red-and-white, high-production dairy breed. The history of the early Friesian cattle dates back as far as 2,000 years, coming from the North Holland and Friesland provinces in Holland and the Schleswig-Holstein province in Germany. The Dutch brought cattle into New York by 1614, the Holland Land Company imported Dutch Cattle in 1796, and a breeder in New York imported them in the 1820s. A breeder in Boston imported Dutch cattle in the 1850s and widespread importations began by the 1860s.

Allen, in 1868, says, "Within the last eight or ten years, large importations of Holstein, or as some now term them, Freisan cattle, have been made into the United

17. "Milking Devon," LivestockConservancy.org.
18. Solon Robinson, Facts for Farmers, 1867, 46-7.
19. "Alderney Cattle," *The American Agriculturist*, Jan & June 1858, 14, 172.
20. Allen, 172.
21. Merritt Harper, *Animal Husbandry for Schools*, 1913, 111.
22. Allen, 134

States, chiefly or altogether for milk production."[20] According to Harper in 1913, Holstein-Friesian is an American name, the Dutch Freisians and the Holsteins being brought to America separately.[21]

**Shorthorns or Durhams** – According to Lewis Allen in 1868, the Shorthorns "have received more public attention and acquired a wider popularity, both in England and America, than all the other races put together."[22]

Shorthorns originated in the counties of Durham and Yorkshire in Northeastern England, where they were known for their ability to fatten and milking qualities. Their reputation remained local, however, until Charles and Robert Colling began breeding them in 1780. In 1796, they produced a steer that exhibited such fine qualities that by age five, they named him the "Durham Ox," and in 1801 sold him to be taken around the country for exhibition. The ox and the Collings became famous; numerous portraits were produced of the Durham Ox.

Some pure-bred Shorthorns were imported to the United States by the end of the Revolutionary War, and they were brought into Kentucky by 1897. The first importations of Shorthorns on a grand scale was in 1834 by an association of cattle breeders of the Scioto Valley in Ohio.

According to Allen, the Shorthorns were prized for their milking and fleshing qualities but were too heavy-bodied to make good working oxen unless they were crossed with one of the lighter breeds.

Two breeds mentioned in some sources are Teeswater and Holderness. "Teeswater" comes from the Tees River that flows between Durham and York Counties; Holderness is a district in York County. Another interesting breed mentioned by Jacques in 1858 is the Cream Pot. This is a cross between a Shorthorn bull and high milk-producing native cow by a breeder in Massachusetts, resulting in a cow that gave high quantity and quality milk and cream.

**Galloways, Aberdeen-Angus** – These are a polled or hornless breed, originating in the lowlands of the Galloway District in southwestern Scotland. A number of Scottish breeders began improving the breed by 1786. The predominant color was black and they were primarily raised for beef. The quantity of their milk was not great, but it was high quality. The Galloways were generally very docile.

***The Durham Ox*** *– 1802 etching by John Boultbee (1753-1812). {{Public Domain-US-Expired}}*

Polled cattle came to America by the 18th century, but documented importations of Galloways began about 1850. By 1868, Allen indicates they were often referred to as Angus or Aberdeen Polled due to being bred and improved in Aberdeenshire and other counties in eastern Scotland. Biggle (1898) lists the Aberdeen-Angus and the Galloway separately. Galloway cattle were routinely sent south to Suffolk and Norfolk counties in England, where they evolved into the Suffolk and Norfolk polled cattle. Later, due to their red color, they became known as Red Polled.❑

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## 2021 Fall Conference

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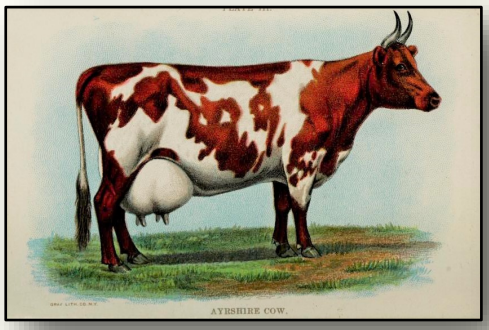
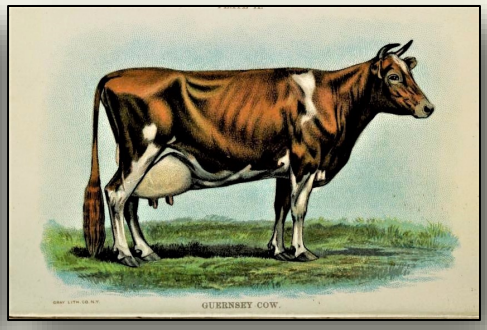
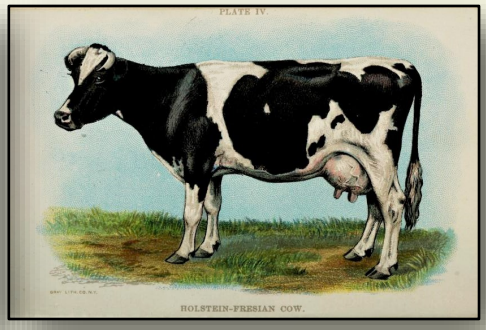
At Tillers International
Kalamazoo, Michigan




AYRSHIRE COW

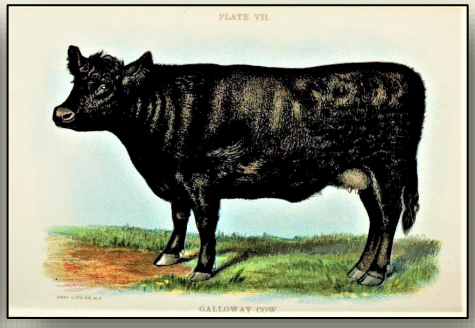



GUERNSEY COW

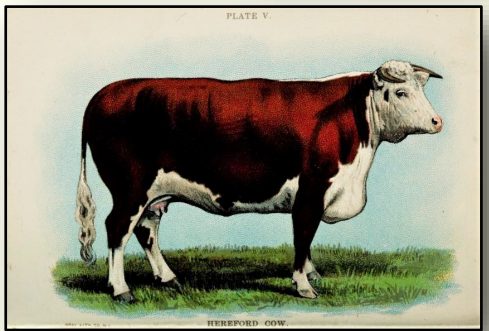



HOLSTEIN-FRESIAN COW

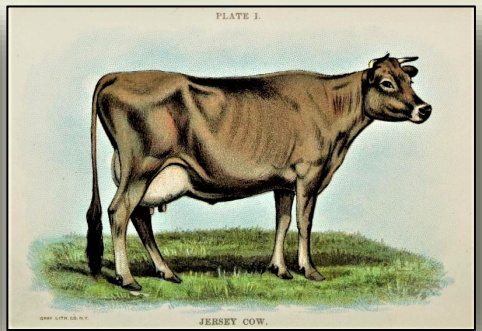

RED POLLED COW



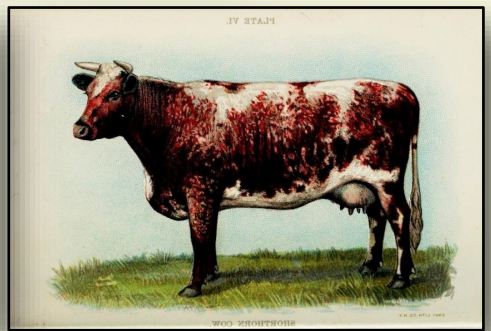

GALLOWAY COW




HEREFORD COW




JERSEY COW




SHORTHORN COW

**Historical cattle breeds –** Color plates from the *Biggle Cow Book* published in 1898.