Midwest Open Air Museums Magazine

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The Mark Twain Boyhood Home, Hanibal, Missouri

In This Issue:

Midwest Open Air Museums Coordinating Council
Midwest Region of ALHFAM

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MOMCC Magazine
P.O. Box 114
Charleston, IL 61920
(217) 549-1845
tsevance@mchsi.com

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FEATURE ARTICLES

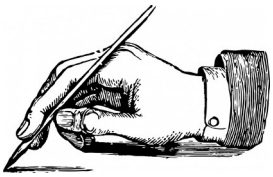
DEPARTMENTS

Cover Photo - Mark Twain's Boyhood Home in Hannibal Missouri. To the left of the home is the WPA building and behind is the WPA wall, both of which were constructed in 1937. To the right of the home is Tom Sawyer's fence. (Photo credit: Mark Twain Boyhood Home)

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

Editor's Notebook

By Tom Vance



I would like to welcome Norm Walzer to the editorial staff. Norm brings an extensive literary and historical background and will be a welcome addition. You can read more about his background on page 23. And, as always, I would like to express my appreciation to the other editors – Melinda Carriker, Cheryl Hawker, Jim Patton, and Debra Reid.

In late February, my wife Susan and I traveled to Hawaii to celebrate our 50th wedding anniversary. Of course, visiting historical sites was primary on our agenda. At Pearl Harbor we saw the battleship Missouri where the Japanese surrendered at end of World War II in the Pacific and also the Aviation Museum of the Pacific. At the Aviation Museum, of particular interest was an SBD-3 Dauntless, the plane that won the Battle of Midway, and a B-25 bomber, the type of plane used in Jimmy Doolittle's raid.

The next day, we visited the Hawaiian Mission Houses and saw our ALHFAM friend Mike Smola. MOMCC member Tom Woods was the director at the Mission Houses for a number of years before retiring to Wisconsin. The early Hawaiian missionaries turned the native Hawaiian language into a written language, and then translated the bible into Hawaiian. It was an impressive site and very well done.

We had only been home a week when we headed to Springfield, Illinois for the spring MOMCC conference. Having worked for the Illinois historic sites for 28 years, I had spent a lot of time in Springfield, but had not been there much in the last 20 years since I retired. It was particularly great to see the Lincoln sites including the Abraham Lincoln Presidential Museum again. I had forgotten what a world-class museum the Presidential Museum is with its Disney-quality exhibits and technology.

Then in April we traveled to Hannibal, Missouri to see James Lundgren's site, the Mark Twain Boyhood Home. It is also an impressive site and well done. We didn't have time to explore the downtown other than having lunch at a quaint coffee shop so will have to make a return trip. You'll enjoy the article on the Boyhood Home in this issue.

I'm headed out to Tacoma, Washington in June for the ALHFAM conference hosted by Fort Nisqually. It will be great to see all the ALHFAM folks again after a three year hiatus. The 2023 ALHFAM conference will be held here in the Midwest at Sauder Village.

This fall, we will return to the Osthoff Resort in Elkhart Lake, Wisconsin. The Osthoff was one of the "grand hotels," popular during the late Victorian and Edwardian periods. The theme of "Celebration, Parties, and Milestones" sounds like it will be a grand time, so mark November 10-12 on your calendar. ❑

The Hawaiian Mission Houses *date as early as the 1820s. The frame house on the left traveled to Hawaii by ship from New England and was then assembled there.*

The Spring Conference in Springfield IL
March 17-19, 2022

Tour of the Dana Thomas House.

Paper marbling workshop with John Bielik.

"Walking In Their Footsteps" workshop conducted by Brian "Fox" Ellis.

Dr. Karl Luthin gave a session on equine re-enactments in Hollywood movies.

Keynote speaker Kathryn Harris portrays Harriet Tubman..

Leadership & Supervision resource group.

The Irish band, Wild Columbine, entertained both Thursday and Friday evenings.

Lincoln author Guy Fraker spoke on Lincoln and the Eighth Circuit.

John Bielik shows off his marbled paper.

Auctioneer Kyle Bagnall got everyone involved in the auction.

Letha Misener with her pressed cookie molds.

President's Perspective

By Gail Richardson

SPRING is finally here – the birds are chippering, and the honeybees are very active. Historical sites are all open and buzzing with school kids.

I want to thank our board members, individual members, and institutional members who participated in the online survey. Your replies have given us a lot of fuel for thought as we journey into the future with MOMCC. Please look forward to the new survey that the board will be sending out in the near future. We value everyone's input. Thank you.

The 2022 in-person Spring Conference in Springfield, Illinois was outstanding. It was good to see the members and board again in person. We missed those who were not able to attend. I want to express my appreciation to Becky Crabb, Tracie Evans, and Jim Patton for all their hard work in getting this conference put together.

I'm looking forward to the in-person 2022 Fall Conference, November 10-12, at the Historic Osthoff Resort in Elkhart Lake, Wisconsin.

I will be attending the ALHFAM Conference in Tacoma, Washington in June. This will be my first ALHFAM conference. I believe it will be a tremendous learning experience, not only in my current role, but also as part of the planning committee for the 2023 ALFHAM conference that will be held at Sauder Village.

Until then,

Gail Richardson
Educational Specialist/SV Beekeeper
Sauder Village

MOMCC Fellowship Application

2022 MOMCC Fall Annual Meeting & Conference

Osthoff Resort, Elkhart Lake Wisconsin

November 10-12, 2022

For each conference, MOMCC gives out a limited number of fellowships to help offset conference costs. Fellowships cover conference registration in addition to funds for lodging at the conference site.

All applications must be received by October 1, 2022

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

including necessary qualifications and selection criteria.

The Osthoff Resort is a beautiful luxury resort hotel built in 1886 during the "Guilded Age" of the late 19th century and early 20th century. Check out all it has to offer at Osthoff.com.

2022 Fall Conference

Call for Papers & Sessions

November 10-12, 2022

At the beautiful, historic Osthoff Resort, Elkhart Lake, Wisconsin

Celebration, Parties, Milestones

How do historic sites and open air museums celebrate and commemorate events, historic and current, personal and community-related, and of local, state, national, and even international significance?

Session proposals should be submitted as soon as possible.

Submit to: Monique Inglot, Program Chair, 1111 Schaumburg Rd. Schaumburg, IL 60194

Email: moinglot@gmail.com ❖ Phone: 224-659-2764

Details will be posted on the MOMCC website: www.momcc.org/conferences

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
Media Resources

The Mark Twain Boyhood Home and America's Hometown

By James Lundgren, Mark Twain Boyhood Home

THE Mark Twain Boyhood Home opened to the public in 1912, making it one of the earlier preserved historic homes in the country. Originally operated by the City of Hannibal, in 1989 the Mark Twain Home Foundation, a private non-profit corporation, assumed management duties under a lease agreement with the city. The home is on the National Register of Historic Places and is designated as a National Historic Landmark. The birth of the museum began with the death of an icon – a passing that Mark Twain himself not only predicted but wanted to have happen.

> "I came in with Halley's Comet in 1835. It is coming again next year (1910), and I expect to go out with it. It will be the greatest disappointment of my life if I don't go out with Halley's Comet. The Almighty has said, no doubt: 'Now here are these two unaccountable freaks; they came in together, they must go out together.'" – *Mark Twain, a Biography*

Mark Twain did indeed go out with the return of Halley's Comet. Newspapers world-wide spread the word. In Hannibal, the town he lived in during his youth, there was considerable coverage of their favorite son. A small house on Hill Street that had been the family's home for several years, was already well known as Mark Twain's Boyhood Home.

The house had fallen into disrepair. There was a plan to demolish the house and several other buildings to make way for new construction. The Hannibal Commercial Club, forerunner of the Chamber of Commerce, began raising funds to save the home. Then local philanthropists Mr. and Mrs. George A. Mahan stepped up and provided the funds to purchase the home which was then fixed up and presented to the people of Hannibal on May 15, 1912.

> "Mr. Mayor, I take pleasure in presenting the boyhood home of Mark Twain to the city and the people of Hannibal with the hope and in full belief that it will be so maintained and used, as to be an inspiration to them, to the people of Missouri, and to the world as well." - George A. Mahan.

The Boyhood Home was managed by a city commission known as the Mark Twain Home Board. When the formal nonprofit of the Mark Twain Home Foundation was created in 1974, they took over daily management under a lease with the City and the Home Board now meets only to manage specific items related to the lease and artifacts and property still owned by the City of Hannibal.

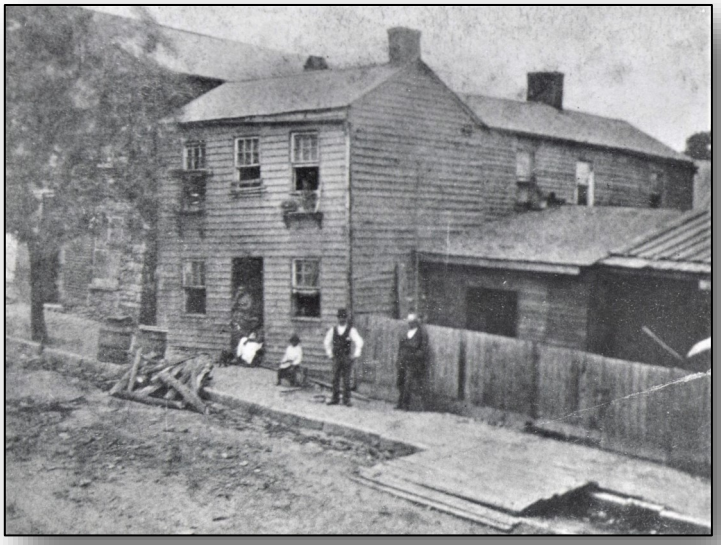
***Samuel Clemens** at the age of 15 in 1850. (Photo credit: Mark Twain Project, the Bancroft Library, University of California, Berkeley)*

The Boyhood Home

The exact year the house was built is not known for sure. John Marshall Clemens, father of Mark Twain, brought the family to Hannibal in 1839 from Florida, Missouri. He purchased land which was later subdivided and sold. John's cousin, James Clemens Jr., bought part of the land and later the family lived in a house on it on Hill Street. At some point the house was expanded. Twain wrote in his autobiography:

> "In 1849, when I was fourteen years old, we were still living in Hannibal, on the banks of the Mississippi, in the new "frame" house built by my father five years before (1844). That is, some of us lived in the new part, the rest in the old part back of it and attached to it."

This renovation was confirmed in the summer of 1978 when restoration work was being done on the house. Siding was removed revealing that the front of the house was constructed differently from the rear. As Twain made several



***Earliest known photograph** of Sam Clemen's home in 1885, showing what it may have looked like when he lived there. (Photo credit: Mark Twain Boyhood Home)*

errors with dates in his autobiography, and historians have been unable to confirm who built the house using other sources, the current interpretation is that the house was built sometime around 1843-44 by either John Marshall Clemens or James Clemens Jr. The parlor was initially the only room for public viewing since the rest of the house was a caretaker's residence.

The home was fully restored and stabilized between 1990-1991, including rebuilding two rooms at the back of the house that had been removed around 1885. The house is furnished as it would have been when the Clemens family lived there. A life-size figure of Mark Twain in his later years is featured in each room along with a large interpretive sign.

Tom & Huck Statue

There is a statue of Tom Sawyer and Huckleberry Finn at the end of Main Street. George Mahan conceived the statue and commissioned Frederick Hibbard to sculpt it. The statue was dedicated on May 27, 1926, and it remains a popular spot for photographs by visitors and locals alike.

The WPA Museum

As the centennial anniversary of Mark Twain's birth approached, a local committee made plans for public exhibits. The entire first floor of the Hannibal Trust Company in downtown Hannibal was secured for use as a temporary museum. On April 25, 1935, the museum opened its doors and Clara Clemens Gabrilowitsch, Mark Twain's daughter, was the featured guest. She loaned many family items for the yearlong celebration. Among the more prized items was one of Twain's legendary white jackets and an exquisite hand-carved bed.

***Mark Twain's** last visit to Hannibal and his boyhood home in 1902. (Photo credit: Mark Twain Boyhood Home)*

***The Boyhood Home kitchen,** with a life-size figure of Mark Twain and an interpretive sign telling about the evolution in his thinking on slavery. (Remaining photos of the site taken by Tom Vance)*

Following a successful commemoration year, there was strong interest in creating a permanent museum dedicated to Mark Twain. The Hannibal Chamber of Commerce established a committee to solicit funds, and the property adjacent to the Boyhood Home was purchased. As part of the Federal Works Progress Administration, a new building, completed in 1937, was built to fill the need.

The WPA Museum was dedicated on Twain's birthday, November 30, 1937. Among the dignitaries attending were two actors from the David O. Selznick productions of *Adventures of Tom Sawyer*. Cora Sue Collins who played Amy Lawrence and Victor Lory who played Injun Joe.

> "As Mayor of the City of Hannibal, I dedicate this building to the boys and girls of all the world – the boys and girls of yesterday, today, and tomorrow, and to those grownups who have spent many an hour forgetting the cares of life and maturity while drifting with Mark Twain into the dreams of childhood. It is my hope that many of the boys and girls who visit this museum will find therein the inspiration that will lead them to a higher sense of endearment and of citizenship." – Mayor Arthur J. Mulvihill

The second floor was the new caretaker's residence. The first floor housed exhibits that included Mark Twain and Hannibal memorabilia. The exterior was designed to resemble a house that had stood on the site for many years. The new museum allowed the entire Boyhood Home to be open for public tours. The WPA building today provides access to the Boyhood Home and also houses the site's main gift shop.

The addition of the WPA museum was only the beginning. More buildings would be added to help tell the story behind Mark Twain's writings.

Stone Wall and Museum Garden

In addition to the museum, WPA workers constructed a large stone wall behind the Boyhood Home. At the time, there was a lumber yard and wooden buildings on the block behind the home, and there was a legitimate concern of a fire spreading to the Boyhood Home. The fire wall protected it for many years.

The WPA Wall has its own fascinating story. It was built so close to the lumber yard that there was no room to finish that side of the wall. The side facing the Boyhood Home was finished using multiple techniques. An examination of the wall and museum reveals key stone arches that are filled in; buttresses that are not needed for support; and several distinct styles of mortaring. Now that the lumberyard is gone, it is easy to see the lack of technique on the back side.

After the Mahan's son, Dulany D. Mahan, passed away, his wife, Sarah Marshall Mahan, cleared the buildings on the corner lot east of the home and prepared a garden area that was presented to the City of Hannibal in 1941 "to aid in perpetuating the name and fame of that world-beloved author [Mark Twain]; and shall be a memorial to my late husband Dulany D. Mahan." The garden has been changed many times over the years and is available for people to sit and enjoy the sights, sounds, and smells of Hannibal.

J. M. Clemens Justice of the Peace Office

In 1938, Warner Brothers was wrapping up the film, *The Adventures of Tom Sawyer* and film company representatives visited Hannibal as part of their film research. The warm welcome they received caused them to thank the town by purchasing a building that had once served as the J. M. Clemens Justice of the Peace office. It was given to the city on November 30, 1943.

The John Clemens Justice of the Peace office *is located on the tour between the Becky Thatcher House and the Grant drug store.*

The Pilaster House *– Dr. Orville Grant, first cousin of Ulysses S. Grant, and his family lived above his drug store in the Pilaster House. The Clemens family moved in with them in 1846.*

In 1955, the office was moved to its current location on Hill Street across the street from the Boyhood Home on land previously donated by Sarah Marshall Mahan. The Justice of the Peace Office was rehabilitated and dedicated on Law Day, May 1, 1959. This new location provided easier access for tours.

A major restoration of the building was completed in 2016, and ownership of the Justice of the Peace Office was transferred to the Foundation from the City of Hannibal in 2018. New exhibits in the office interpret how Twain incorporated his father's legal work into his books. One tale is about when Sam snuck in to spend the night instead of going home after he had stayed out late. He unknowingly ended up sharing the room with a corpse that was being kept there that night.

Grant's Drug Store/Pilaster House

The Pilaster House arrived in Hannibal on a riverboat in 1836. According to local folklore, the house was built in Cincinnati with each beam being marked and then the house disassembled for the trip to Missouri. Originally destined for Marion City, the next town upriver, it was instead left in Hannibal due to flooding in Marion City. James Brady, later first mayor of Hannibal, reassembled the structure.

The term "pilaster" refers to the flat columns on the outside. The Pilaster House served many purposes over the years. The second floor was home to Dr. Orville Grant, first cousin of Ulysses S. Grant, and his family in the 1840's and the first floor served as his drug store.

Hard times for the family in the 1840s forced John Clemens to sell most of his holdings including his slave Jennie who had been with the family for 20 years. In 1846,

due to further financial hardship, the Clemens family moved out of their home and in with the Grants. That winter, John Clemens contracted pneumonia and died in March of 1847. His widow, Jane, through hard work and determination, was able to return the family to their home across the street.

The Pilaster House was given to the City of Hannibal by Mrs. Sarah Marshall Mahan in 1955. It underwent extensive rehabilitation and was opened to the public in 1959. By 1985, the building was closed to the public for safety reasons until it was again restored in 2017 and then transferred from the city to the Mark Twain Home Foundation in 2018. The newly-restored building opened in early 2020 just before COVID began shutting things down.

The exhibits in the Pilaster House are split between the life of a doctor and his drug store and the plight of the Clemens family. On the second floor, visitors can eavesdrop on some of the conversations and see the crowded conditions where the two families shared quarters. Mark Twain includes the time living with the Grants in his autobiography and some of these stories are included in the interpretation of the building. On the first floor, exhibits feature the Grant Pharmacy and information on 19th century sickness including the cholera epidemic which has eerie similarities to the recent pandemic, providing visitors with a relevant connection to the past.

Museum Mall

The idea of closing the street in front of the Boyhood Home to vehicular traffic arose in the early 1960s. About 1967, some temporary barricades were used to close the area during the summer months on a trial basis. This met with minimal opposition, so about 1970, the mall area was bricked over, and fell under the oversight of the City's Mark Twain Home Board .

A stage was later constructed at the base of the hill and the mall is currently used for several festivals and events during the year, including the Music Under the Stars program. All summer long, free concerts, paid for by grants, sponsorships, and passing the hat, are offered to the people of Hannibal every Thursday evening as a thank you for their support.

An upcoming project will involve the removal and relaying of the brick street and construction of a more permanent stage. A roof over the stage will provide shade for performers on hot summer days.

Interpretative Center

In 1983, the property on the north side of the WPA wall that previously was a lumber yard and at that point contained a restaurant, was purchased, and the Mark Twain Museum Visitor Center opened to the public in September of that year.

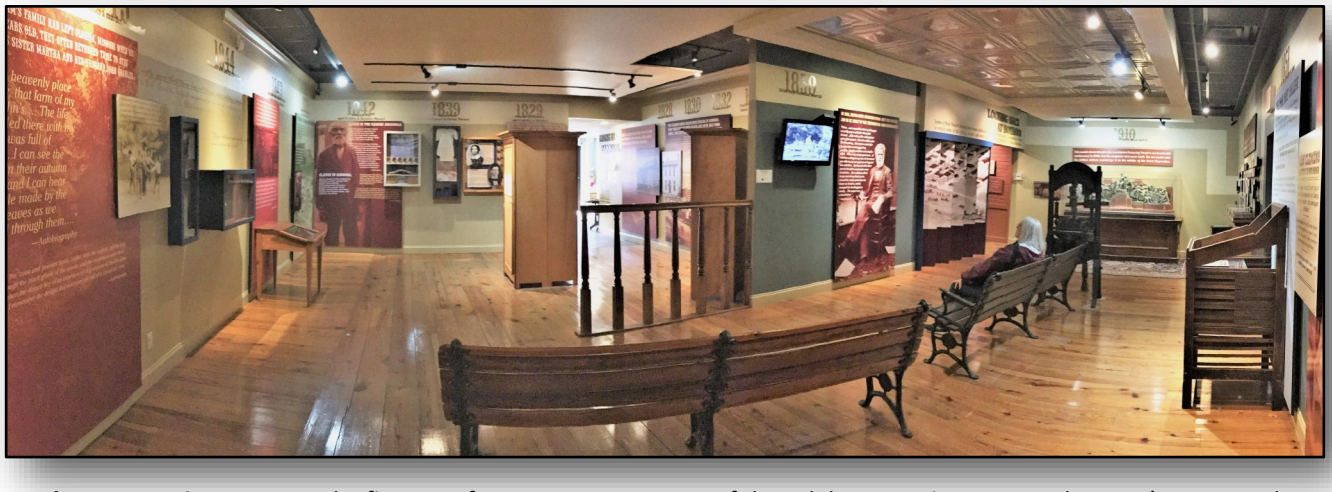
Now known as the Interpretative Center, it is where most visitors purchase tickets and group tours form. Exhibits tell the story of Samuel Clemens and his family in Hannibal – mostly in Mark Twain's own words as taken from his writings.

There is a long-range vision that this building will be replaced by a larger one that will house admissions, exhibits, a research library, and theater.

Mark Twain Museum

The building on the southeast corner of Main and Center Streets in downtown Hannibal, known as the Sonnenberg Building, came on the market during the Boyhood Home restoration. Herb Parham, long time museum board member and area philanthropist, purchased the building. He then donated an interest in the building each year while applying for matching funds from Monsanto until the Mark Twain Home Foundation obtained final ownership in 1996.

Stabilization work took place over several years. The front interior was readied, and a small portion of the building opened in 1995 with the second floor auditorium



The Interpretive Center *is the first stop for most visitors. Most of the exhibit narration is in Mark Twain's own words.*

The reconstructed Blankenship home *– Tom Blankenship was the inspiration for Huckleberry Finn.*

housing 15 Norman Rockwell paintings, some of the Dan Beard drawings and the six Eve's Diary drawings. Work continued over the next several years. The second floor exhibit space and mezzanine were ready in 1997.

The first floor hosted the Norman Rockwell Saturday Evening Post cover exhibit and other temporary displays in 1998. Major exhibits were designed and installed using NAP tax credit incentives to raise funds. An exhibit of a raft from *Huckleberry Finn* opened in April 1999, *Tom Sawyer* and *Roughing It* themed exhibits in 2001, and finally, the *Connecticut Yankee* and *Innocents Abroad* themed exhibits in 2002. Several temporary and traveling exhibits have been shown in the facility. The building is now known as the Mark Twain Museum.

Huckleberry Finn House

Sam Clemen's childhood friend, Tom Blankenship, provided the inspiration for Huckleberry Finn. From Twain's autobiography, chapter 14:

> "In *Huckleberry Finn*, I have drawn Tom Blankenship exactly as he was. He was ignorant, unwashed, insufficiently fed; but he had as good a heart as ever any boy had. His liberties were totally unrestricted. He was the only really independent person – boy or man – in the community…"

Local tradition places the Blankenship family in a house on North Street, on the opposite side of the block from where the Clemens family lived. The structure identified as the Blankenship's was demolished in 1911. The property came eventually under ownership of the Coons family who gave the land to the Mark Twain Home Foundation in 1998 with the provision that the house be reconstructed.

The original architect plans for reconstructing the Huckleberry Finn House called for a log cabin covered with siding. The plan was altered, however, following the discovery of a photograph of the Blankenship House taken circa 1909 which showed the house consisted of frame construction. The Huckleberry Finn House reconstruction was funded by the Parham Family and was completed with a dedication on May 26, 2007.

Becky Thatcher House

The Elijah Hawkins family occupied a house across the street from the Boyhood Home. His daughter, Laura Hawkins, was identified by Mark Twain as the model for Becky Thatcher.

> "A Missouri sweetheart of mine, the very first sweetheart I ever had. She figures in *Tom Sawyer* as Becky Thatcher."

Laura would remain in the Hannibal area for the rest of her life. One interesting part of the tour of the Becky Thatcher House is a reading of an interview with Laura speaking about her being the inspiration and a lifelong friend of Mark Twain.

In the late 1940s, the house was occupied by the Becky Thatcher Book Shop, and at another time it was a restaurant. The Becky Thatcher House was purchased by the Mark Twain Home Foundation in January 2001, and a full restoration of the building was completed in 2013.

New exhibits were installed in 2016 illustrating the lives of children in Twain's time. Visitors can pick one of four character cards: upper class Becky Thatcher, middle class Tom Sawyer, lower class Huck Finn, or household slave Jim. Exhibits compare and contrast the type of life each child would have lived.

Meeting the Mission

The mission of the Mark Twain Home Foundation is:

The Becky Thatcher Home *was the home of the Elijah Hawkins family. His daughter, Laura Hawkins was Sam Clemen's first sweetheart and the inspiration for Becky Thatcher in* Tom Sawyer.

"To promote awareness and appreciation of the life and works of Mark Twain and to demonstrate the relevance of his stories and ideas to the world." It is fulfilled through public self-guided tours of the buildings and exhibits, educational workshops, programs, and various events.

The Mark Twain Boyhood Home and museum properties are open daily except for four major holidays and weather-related closings. Currently, three riverboat companies operating on the Mississippi River are scheduled to make more than 50 dockings in 2022. Hannibal is also a popular stop for tour buses, and the site hosts many students on field trips.

Each summer, the Mark Twain Museum offers week-long teacher workshops to equip teachers with background knowledge, innovative strategies, and the personal experience of visiting the sites that inspired Mark Twain. More than 500 teachers from 25 states and Japan have attended these workshops and prepare lesson plans which are available at no charge on our web site. The Missouri Humanities Council has embraced the Teacher Workshops and provides grant funding which keeps the fees reasonable for teachers.

Storytellers and actors provide visitors with educational opportunities in the Museum Gallery. Jim Waddell, in costume as Mark Twain, performs "The Inspiration for Tom Sawyer" four afternoons each week from May through October.

The Hannibal Chamber of Commerce started the Tom & Becky Program in 1956. In 2015, the Mark Twain Museum assumed sponsorship of the program. Each year, five boys and five girls are selected to be good will ambassadors for the museum and Hannibal. They make upwards of 200 appearances a year.

The name given to the organization's newsletter is "The Fence Painter." It has been published quarterly since 1981 and always includes original research and writing about topics relating to Hannibal in the days of Mark Twain. All members and donors receive a subscription.

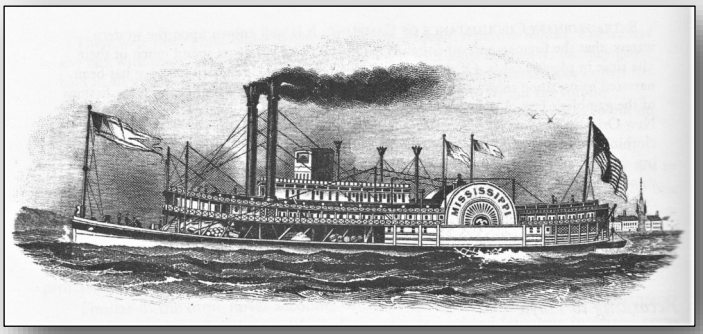
In August 2011, the Museum held its first scholarly conference, *Mark Twain's Hannibal: The Clemens Conference*. Some 44 scholars and Mark Twain fans from as far away as Japan met to discuss aspects of Mark Twain and Hannibal. It is now a quadrennial conference. The 2015 and 2019 conferences brought more than 150 scholars and interested people including overseas scholars from Japan and Dubai. The next Clemens Conference is scheduled for July 2024 with a one-year delay due to Covid as the conference alternates with the Mark Twain Quadrennial Conference held at Elmira College.

Mark Twain remains a revered author and humorist. People from all over the world visit Hannibal. Each building helps tell the story of Sam Clemen's youth. Many of the experiences that he and his friends had in Hannibal would become source material for his books and writings when he became Mark Twain. People are encouraged to walk in the footsteps of Mark Twain and see where the stories started in America's Hometown. ❑

About the author – James Lundgren is the CEO/Executive Director of the Mark Twain Home Foundation. He assumed the role in December of 2019 just as Covid was ramping up.

The Origin of Mark Twain

From the Mark Twain Museum



The 1850s river pilots did not have modern navigational aids. When entering shallow water, a man was sent to the front of the boat with a lead weight tied to a rope. He tossed the weight out in front and let it sink to measure how deep the water was.

A series of knots were tied in the rope at measured distances. A mark is the same as a fathom on the ocean, six feet. Twain means two. The knot at "mark twain" thus meant twelve feet.

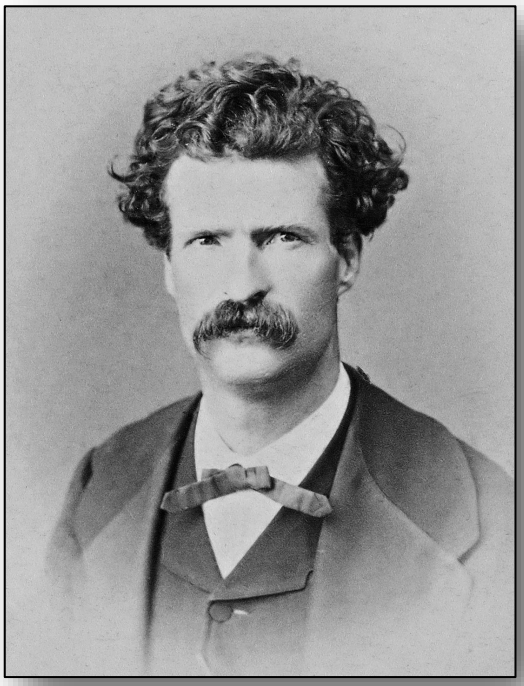
For the river boats, twelve feet was safe water. Years after leaving the river, Samuel Clemens remembered this river term which could be interpreted as "safe water ahead" and adopted the nom de plume of "Mark Twain."

Was Mark Twain an Outrageous Racist or Pioneer of Critical Race Theory?

By Brian "Fox" Ellis, Fox Tales International

WHEN someone makes outrageous comments about a complicated figure from the past, it is important to step back and review the bigger picture, look at the evidence, and decide for yourself, or as Mark Twain said, "It ain't what you don't know that gets you into trouble. It's what you know for sure that just ain't so."

A person who looks at a limited slice of Twain's life and work, or anyone else from history, could easily reach either conclusion – was he a racist or Critical Race Theorist? Rather than an argument of extremes, let's take a more nuanced view. This might elicit a quote from Twain's contemporary, transcendentalist poet Walt Whitman: "I contain multitudes."



Portrait of Mark Twain *taken by Abdullah Freres in 1867. (Photo credit: Library of Congress)*

Twain's father owned slaves. His father rented human beings to neighbors and pocketed the profits of their labor. He spent his summers on his Uncle John's farm in Central Missouri and his uncle owned a large plantation with many slaves. In one of his earliest books, *Roughing It*, Twain makes derogatory comments about almost EVERY race and culture he encounters on his first trip across the West. Yes, he did use the N-word 105 times in his novel *Huckleberry Finn*, – one of several reasons it was banned. He also married an abolitionist and made his future in-laws terribly uncomfortable when courting their daughter by sitting at their piano, playing and singing slave songs.

BUT, let us unpack some of this. Twain, like all of us, was a product of his times and his experience found its way into nuanced, complex writings. I loathe the argument that "being a product of your times" forgives a person for their horrific values or immoral behavior. Just stop it already! We are all a product of our times and yet many rise above them. John Brown and Harriet Beecher Stowe were products of the same times, and one gave his life to end slavery and the other dedicated her writing talent to ending this immoral abomination.

Twain grew up with slavery, which gave him insight into its inherent evil. He wrote about this in both public literature and private letters sharing his opinions in powerful ways.

Twain was a satirist. If you view *Roughing It* as sarcasm, sometimes caustic, then his derogatory remarks are simultaneously quoting his contemporaries and poking a stick at them, though I will admit that I was often uncomfortable reading some of the passages.

I, for one, would have loved to have been in the room when Twain began playing Southern spiritual slave songs for his future in-laws. My supposition is that like many white liberals who have fought to end slavery or Jim Crow Laws and truly believe in Civil Rights, they were made terribly uncomfortable because they did not want their daughter marrying one of those. Yes, we all need to check the line where our intolerance bubbles up.

Huckleberry Finn is a convoluted novel, but the most powerful point is often overlooked: a run-away slave, Jim, is the star of the story. He is not a supporting actor, but a co-star at the very least. It was the first time in American letters that a person of color was a main character in a best-selling novel. Jim is also the moral compass that helps young Huck discern right from wrong. He is also based on the enslaved overseer of his Uncle John's farm, a man young Sam Clemens held in great respect. Twain's use of the N-word was a political jab, inappropriate then and now, but it was used, fully understanding its power to make readers uncomfortable.

My favorite Mark Twain story to perform is called, "A True Story." The subtitle is, "Written Word for Word as I Heard It," in case you do not believe the title. It is an incredibly empathic oral history of his kitchen-maid, Rachel, who had her family sold down the river and an impossible but true miracle you must read to believe. It was written

after the Civil War when formerly enslaved people were coming north, looking for work. Like every post-war period, when the nation that geared up for making military equipment must retool, and soldiers are coming home looking for work, there was a recession with high unemployment. There were race riots in the streets and lynchings in both the North and South. Twain took some risk in publishing this story with the clear intention to build empathy, to speak out against the violence and racism by giving voice to those who are often left out of the history books.

Though Twain might chuckle when modern scholars Laura Skandera Trombley and Ann Ryan imply that he is a pioneer of critical race theory, he is clearly making the effort to see our world from another cultural and historical perspective, a core value of being critical thinkers trying to see our history from the perspective of another race. A major gift of Twain's genius was his ability to give voice to the other. Read "The War Prayer" to affirm this gift.

We should take Mark Twain at his word, all of his words, to see the complexity and wisdom of his literary genius. But if you also believe, as I do, that action speaks louder than words, then let's take a look at one important action. In 1885, Twain wrote to the Dean of Yale Law School as part of his effort to quietly fund the education of the first black law student at Yale.

"I do not believe I would very cheerfully help a white student who would ask a benevolence of a stranger, but I do not feel so about the other color. We have ground the manhood out of them, & the shame is ours, not theirs; & we should pay for it." This quote and quiet act of kindness highlight both Twain's anti-racist belief in the intelligence of this young man and an indictment against our country and cultural racism.

Though this story only recently came to light in a 1985 *New York Times* article, it embodies another famous quote, giving Twain the last word: "Kindness is a language which the deaf can hear and the blind can see." ❑

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About the Author – Brian "Fox" Ellis is a historian and author with a forthcoming book on riverboat history, told from the point of view of Twain's rival and Lincoln's friend, Steamboat Captain Henry Detweiller.

"History In Person" Provides A Dynamic Platform For First-Person interpreters

By Brian "Fox" Ellis, Fox Tales International

HISTORY IN PERSON is an engaging series of on-line master classes created with the goal of sharing concrete instructions to help interpreters research, write, and perform first-person monologues – "Stepping into Character." We are also launching a weekly video series with 8-10 minute first-person monologues, inviting the audience to submit a video of their favorite first-person program. There is a website, Facebook page, YouTube channel, PBS series, series of books, and eBooks that make the content available on any platform and device.

- Website: www.historyinperson.com
- YouTube: www.youtube.com/c/historyinperson
- Facebook: www.facebook.com/historyinperson

History In Person's Origin Story

One of the more positive repercussions of the pandemic was the rise of high-quality, on-line programs, bringing scholars together and giving access to resources unimaginable even a few years ago. Now more than ever, the world – past and present – is just a few clicks away. At the same time, nearly all would agree that in-person programs are so much more engaging and fulfilling than Zoom or video, but we all learned much about using technology to bring history to life.

The ideal on-line programs help do a better job with in-person programs and this is the goal of a new resource, "History in Person." The project is sponsored through a unique partnership with Colorado Humanities, Fox Tales International, ProVideo Systems, Colorado Schools, and a dozen professional Chautauqua Scholars. It has already filmed a wide array of characters from Walt Whitman to Rosa Parks, and Meriwether Lewis to Mother Bickerdyke.

As the pandemic continued, Colorado Humanities looked to build a stronger on-line training program for teachers and students to help them find ways to create first-person performances via their Young Chautauqua Program. Unknown to them, I was simultaneously working with a local videographer, several historical re-enactors, and our local PBS station to create educational content to support educators forced into remote teaching. When Colorado Humanities called, I was already a dozen steps down the same road. Within a few weeks, our collaboration created a first draft and began sharing the Alpha version with teachers and students for feedback. We are just beginning to edit portions for a formal launch this fall.

Readers are invited to engage with the material, use it to create a new character, and to train summer interns and full-time staff. Please give us feedback about what works because this is an organic project created in part by crowdsourcing the content.

The Content

Stepping Into Character is the title of a new book and the title of an article published in this magazine two years ago. On page ten of the Winter 2020 edition, there is a summary of the process:

https://www.momcc.org/resources/Documents/Magazine%202019%20WINTER%20Color.pdf

Each of the on-line modules expands on one of six steps with a simple **Watch**, **Read**, **Do** format. Each week, users will **Watch** the introductory video and a few sample performances. They will **Read** the accompanying material, a book, an article or two, or reread their own script, and then will **Do** something, like research, write, rewrite, or rehearse their story.

Week one explores the "Heart and Science of Choosing a Character." First, **Watch** the video to help you compare and assess possibilities: https://youtu.be/gQRaMBiLdjU. There are dozens of examples of both professional scholars and student performances to watch. Pick two from the list. **Read** the introduction and text from the first module. Before deciding, **Do** some preliminary research to help with your selection. There is a simple task sheet to document the selection process. Then, decide who you will become on this journey!

The second week involves "Dig Deep into Researching Your Character," with an emphasis on the idea that research is ongoing: https://youtu.be/gGAaoIja8_4. "Dr. Research," a retired history professor at Colorado State University, Dr. Ron Edgerton, shares a fun and useful perspective on research: https://youtu.be/NGcxfXcAGvw. Users are encouraged to watch two more video performances from the list, then read at least one biography and one autobiography or primary source document. It is also important to read both deeply and widely about your chosen character. Read what they wrote and read what is written about them. Every scholar has his or her own perspective. Then read about the context within which they lived. "Take Notes & Collect Quotes." Do collect dates and fill in the study sheet on "Dueling Timelines:" the left column is the character's life, and the right column is what is going on in the world. Tell stories to family and friends. Use "I" and "me" and other first-person pronouns as you begin to rehearse.

Weeks three and four focus on "Writing the Script." First, use your "Dueling Timelines" to create an outline for the program. Decide "what is your now?" What is the moment in their life from which you are speaking? As you are reading and doing research, also look for a tellable tale or two; begin collecting stories that exemplify the theme or explore pivotal moments in your character's life. The first video on "Writing the Script - Timelines and Stories:" is at: https://youtu.be/EE0O6T0gsz8. Continue to read about your character and their historical context. Re-read your favorite stories about your character that you have already discovered in your research.

Brian "Fox" Ellis *as steamboat Captain Henry Detweiler presenting his program, "Steamboatin' Down the Mississippi with Mark Twain." (Photo from the author)*

Now that you have an outline and a few good stories, week four focuses on "Shaping the Emotional Arc of the Story" which includes "Creating the Frame, A Strong Opening and Impactful Ending:" https://youtu.be/Ph3UkujUe6w. Throughout the process you are also encouraged to watch a few more videos of other performers, looking for positive examples. Re-read favorite stories about your character's life, the ones you plan to tell. Translate your outline into a viable script then re-read the first draft of your monologue. There are study sheets for every module to help organize your notes, or in this case, turning notes into a performance. Do continue to practice telling individual stories to family and friends.

Week five focuses on the more theatrical aspects of stepping on stage, acting skills, props, costume, and set design. There is also an introduction to using rehearsal as a potent tool in rewriting, rethinking, and reworking your script: https://www.youtu.be.com/watch?v=pwmmzWuKhFI&feature= youtube. Re-read the script looking for things to cut and ways to clarify ideas or to smooth transitions. Please re-read any historical text that might help add contextual history to your presentation or answer questions that arise in your rewriting. Begin to piece together your costume – sometimes it is the right hat or bonnet, glasses, or shoes that lend the sense of historical accuracy. Begin to practice with a small group of friends, family, or co-workers. You can also post a video to our Facebook page where we are building a supportive environment for positive, nurturing feedback.

Week six, the final module, focuses on "Rehearsal is Rewriting, and Preparing for the Q & A:" https://youtu.be/USSUavgWvok. Much can be learned by watching colleagues rehearse to see what you can learn from their performances. Re-read your script looking for ways to add action and emotion to engage the audience. Re-read any historical text that might help add color to your presentation or answer a question that may arise. Rehearse with a larger audience, take notes on improving the script immediately after every rehearsal. Write and rehearse a few practice questions on your own and with each audience who hears you rehearse. If not meeting in person, post a video of a rehearsal to the discussion and ask for feedback.

To augment each module, we have created mini-master classes based on zoom interviews with both professional and student Chautauqua performers. This series provides a variety of perspectives on the process from a diversity of voices. There are links to both scholarly essays and magazine articles on both process and pedagogy.

The book series currently has 12 biographies that are both ready resources for Young Chautauqua speakers and great examples to help them develop their own characters. (Everyone who purchases a complete set of books is also listed as a sponsor of the video series. If your gift shop is interested in wholesale orders, please let me know. foxtales@foxtalesint.com)

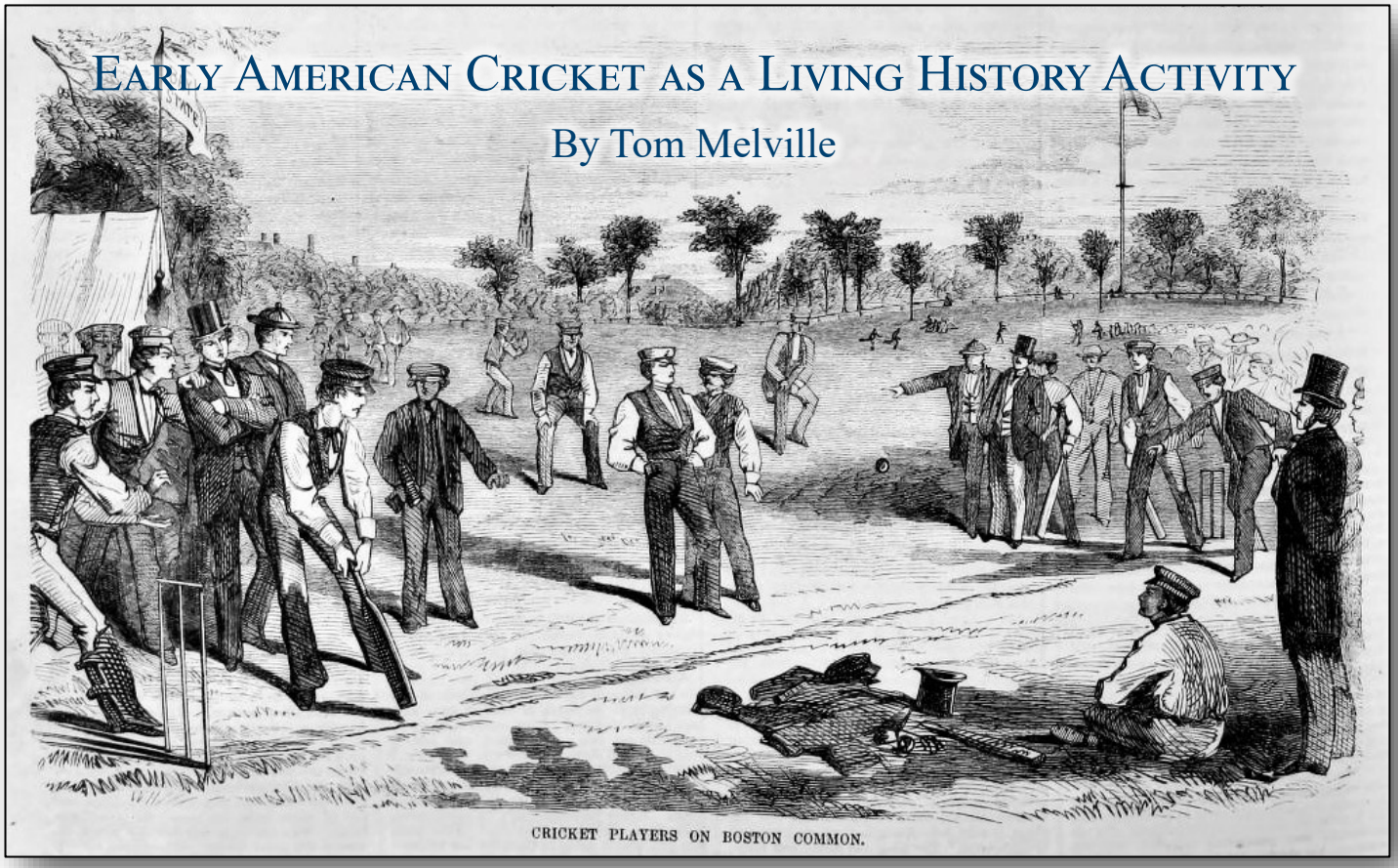
An Invitation

The long-term goal of this project, that has begun to be realized, is to create a community resource for first-person historical re-enactors and professional Chautauqua speakers to share ideas, share video segments of their work, learn new ideas, and network with potential performance opportunities.

You are invited to send a link to a five-10 minute performance of your first-person program, an audition of sorts, to be featured in our weekly video series, *History in Person*. And as already mentioned, we are also currently editing our six step modules for a formal launch and would appreciate any feedback positive and/or corrective. Please visit the website and YouTube channel, subscribe, and let us know how it has been useful and how we might better meet your needs as we all strive for better first-person historical interpretation. ❑

Early American Cricket as a Living History Activity

By Tom Melville



CRICKET PLAYERS ON BOSTON COMMON.

SOME years ago, Great America theme parks ran a TV ad in my area. Viewers first see a scene of a rather somber looking young girl pumping a butter churn, overlooked by a reenactor in a three-cornered hat. The camera then quickly cuts to a scene of screaming, yelling, riders on a roller coaster.

The intended message was clear: if you want fun and excitement, theme parks are the place you want to be, not living history museums.

Now the living history community has been through all this before. "We're educational institutions, not amusement parks! Our mission is to preserve and educate the public about the past, not to provide fun and excitement!"

No one would disagree with this, but living history museums, as with every other organization, have bills to pay and payrolls to meet. Like all other organizations that are interactive with the public, even those historical sites dedicated to upholding the most stringent standards of authenticity, can't entirely ignore the element of popular appeal.

As institutions dedicated to portraying the past "in flesh and blood," living history museums, unlike static exhibit museums, are certainly not without means to advantageously appeal to the public. One of the most obvious resources to this end has been incorporating historic games and sports in their repertoire of living history activities, something that satisfies the requirements of both education and entertainment.

My many years of working with living history sites and museums show, however, that few visitors fully appreciate the benefits of this facet of history, primarily because they have only limited knowledge about the history of sports in America. Consequently, the extent to which this aspect of American history has found itself represented in the offerings of living history sites and events has been largely confined to the traditional standbys of hoops, graces, and an occasional vintage baseball game.

Leaving aside the first two (which are, strictly speaking, "games," not "sports"), a word about the last needs to be mentioned. Most vintage baseball teams in the Midwest recreate the "New York" form of early baseball, forerunner of modern baseball that was developed just before the Civil

Above Illustration *– "Cricket Players on Boston Common," an engraving by Winslow Homer, published in Ballou's Pictorial Drawing Room Companion on June 4, 1859, page 360. From the accompanying article: "The manly game of cricket, we are pleased to see, is enjoying great favor, as it deserves, for it brings into play physical energy and activity, mental calculation, self-control, courage and activity." Cricket reached a peak in popularity just before the Civil War. This popularity, however, declined as baseball became popular in the Civil War camps.*

War. Consequently, this form of vintage baseball is historically inaccurate for sites or events portraying American history before that time. This leaves historic sites trying to portray the social/leisure life of America earlier than that in something of a quandary.

Fortunately, the living history community has a significant, though almost totally overlooked, sport at its disposal that is historically appropriate for the pre-baseball era – the game of cricket.

Rather than burden readers with a lengthy and tedious account of cricket's history in America, which is readily available on the internet (the Wikipedia article "History of United States Cricket" is a good place to start) or in several monographs on the topic, I'll just mention several salient points that should convey the extent and scope of this history.

Introduced by the millions of British immigrants to this country, cricket was played in the United States as early as 1709 and maintained a presence on the American sporting scene to the end of the 19th century. During this lengthy period, the game found its way into at least forty-seven states, hundreds of American towns, both large and small, colleges, schools, military units, and numerous social associations. Four cricket players are in the Baseball Hall of Fame (something of a shock to Americans) and all four figures on Mt. Rushmore, either directly or indirectly, were involved with the game.

With such an extensive presence through much of America's history, cricket, as a living history activity, is appropriate for nearly any event portraying the social/leisure life of Americans from the colonial to late Victorian eras. In many years of personal experience recreating historical cricket, I have successfully presented the activity at everything from French & Indian War, Revolutionary War, Federalist era, War of 1812, National era, Civil War, and late Victorian themed events.

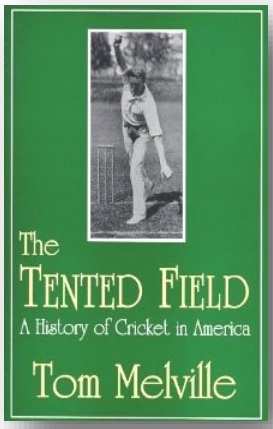
My response to those who might say "Yes, but this is nothing more than a minor, obscure part of American history," is: "You're right. This is certainly not *Hollywood History* – those high profile, glamorized, historical happenings such as Paul Revere's ride, the Gettysburg Address, Gunfight at the OK Corral, etc. seen endlessly on the Disney or History channels. This is *Authentic History,* the myriad of "little, less well known, aspects of life that Americans actually did if you went back in time."

Such being the case, this is an activity that appeals most strongly to those sites trying to portray (and feel they have a responsibility to portray) the full scope and sweep of American history – the not-so-well-known as well as the well-known.

As a living history activity itself, the historical cricket presented thoroughly emphasizes the "living" in living history. Unlike most vintage baseball games, which are typically demonstrations by outside teams, my historical cricket games are exclusively interactive. The visitors make up the teams and get an opportunity to actually play, among themselves, some short, informal, games – just as Americans played them in the 18th and 19th centuries. Being a leisurely, 100% non-contact, bat and ball sport requiring no more than an open grassy area and a little adventurousness to try something new, cricket is one of the few living history activities with appeal to individuals of all ages, abilities and aptitudes. Very few who participate in cricket, in my many years of experience, haven't gone away with an overwhelmingly positive impression of the activity.

History is infinitely rich in its appeal and depth of resources and can be a source of "fun" for those living history establishments that are imaginative, open-minded, and show a broad-minded vision of their purpose and mission. ❑

About the Author – Tom Melville is an American cricket player, historian, and educator who has been recreating historical cricket games for over twenty years. The author of numerous articles on the history of the game, as well as *The Tented Field: A History of Cricket in America* (Bowling Green University Press, 1998), he lives in Wisconsin and can be reached at tom_melville@hotmail.com or 262-375-6903.



The author, *Tom Melville, playing cricket.*

POCKETBOOKS IN THE 19TH CENTURY

By Norman Walzer

SOME type of bag or container to carry food, tools, or other necessities has been, and continues to be, an important part of people's wardrobe. These articles, however, have changed significantly as purposes and uses adjusted to changes in society and ways of paying for purchases. The result is that pocketbooks, wallets, or billfolds as we know them today, differ substantially both in style and construction methods from those in the mid-1800s and before. While they may seem commonplace and easily overlooked, they were important because they carried documents associated with trade as well as with personal issues.

***William Spangler's** 1836 wallet. (All photos by the author)*

This article describes various types of pocketbooks, mainly those used by men, with illustrations of date-documented examples from the 19th century. This information can help reenactors and interpreters better understand both how pocketbooks, and in some cases purses, were used, and then help them find the types complementing their historical wardrobes and trappings. Much more could be written, and should be, about wallets and pocketbooks as well as the roles they played in both fashion and practical use.

Of special interest is a pocketbook owned by William Spangler, (an early settler from Pennsylvania) who settled in Schuyler County, Illinois in 1832, and was involved in platting Huntsville, Illinois in 1836 before moving to Quincy in 1851.[1] This pocketbook has significance because it was signed and dated 1836, not long after Lincoln lived in New Salem. The design is a relatively simple three-fold with the middle panel containing two flaps that were probably intended to keep documents in place. This facilitated easy retrieval even if they were too large for a compartment. A lightweight strap, part of the leather body (not sewn on), extends through two loops in the back panel and the cover flap. On one side of the middle panel is written "*William Spangler's pocket book Seeder*[2] *Creek Schuyler County Illinois*." A white leather patch on the back of the front flap says, "*William Spangler 1836 Book*." This pocketbook is well-worn with signs where a pen may have leaked ink. It measures 6.5" wide, 8" long when extended, and 3" when folded.

Many types of pocketbooks were used depending on the owner's status in the community and/or occupation. Since constructing a hand-sewn pocketbook during the first half of the 1800s was relatively time-consuming, they probably were costly. Dated specimens, such as those in the author's collection, display many differences in construction methods, decoration, and size. People engaged in professional businesses were more likely to use a leather pocketbook of the types discussed to organize personal and business papers while those in other occupations may have used less elaborate types.

Background and Uses

Substantial research and documentation are available, especially for ladies' purses which became part of fashion designs, and more so than with men's pocketbooks or wallets. Women's purses are a topic suitable for another article due to the wide variety in both materials used and construction methods. Men's pocketbooks were simpler and mainly used to keep track of business or personal papers but changed in design with changing differences in payment methods.

According to Fitzsimmons, the first "wallets" came from early Greece where the term 'wallet' is a loose translation of *kibiskis*, a sack carried by the god Hermes. (The History of Wallets) Initially, wallets were sacks of some type, often made from soft leather, that carried essentials such as lunch, money, or other personal items for working persons. As commercialization increased with more necessities available for purchase or trade, the need for large bags shifted to smaller and more refined leather and or fab-

1. *Huntsville Township History, Schuyler County Illinois, accessed January 15, 2022* https://schuyler.illinoisgenweb.org/schuylernewhome/Towns/Huntsvilletwp.html

2. Presumably "Seeder Creek" was intended to mean Cedar Creek where he lived.

***Pocketbook** holding a short pencil dated 1812.*

ric packets. In fact, not carrying a large sack with daily essentials may have been a status symbol.

Large coins, as a method of payment, promoted the use of soft leather pouches, not unlike the draw-string bags often used to carry tobacco or similar products. They attached to the belt and were simple and inexpensive to make, so were readily available. Credit at a general store as an intermediary replaced trading produce or even services directly for items such as footwear or other goods. This credit, obtained from selling produce to a general store, was used as payment for goods or services from another vender. Commercial transactions required the use of more papers and other materials to support business transactions. Thus, for security, owners often wrote their names, dates, and even addresses in their pocketbooks, as shown in the Spangler example.

The increased use of paper money by the early 19th century expanded the preferences among certain groups for flat leather pocketbooks to store business documents, calling cards, and personal papers. However, currency was not readily available in rural areas in the early 19th century which created a need for documents to verify transactions. Flat leather wallets or bags came in various sizes and shapes depending on specific use and museums often have dated pouches used in the early 1800s. One interesting example, dated 1812, has a red leather cover whipped-stitched to two green inside compartments that expand to hold documents. It also has a slot with a short lead pencil. It measures 6" by 3.5" when folded. This was clearly intended to hold papers and could possibly suggest that the term "pocketbook" was a pocket-size book of documents.

Finding and Dating a Pocketbook

Nineteenth Century pocketbooks in usable condition are often available on trading platforms such as EBAY. Those with an owner's name and date, or with a maker's stamp, usually bring higher prices. Dating these items without such identifying features is more difficult because flat style wallets were used even into the early twentieth century. These pocketbooks replaced the highly decorated embroidered and woven wallets that had become fashion statement for men in the eighteenth century. (Lefever). It was not uncommon to weave or embroider an owner's name in the wallet.

Much more detailed information is available on ladies' purses and handbags, perhaps because of wide differences in styles and materials used in construction. Several publications (Aikins; Dooner; Higgins & Blaser) describe ladies' purses and handbags with some detail including price guides for collectors but as much information could not be found for men's pocketbooks using traditional sources. This may be because by the 19th century, they were less a part of fashion trends and had fewer patterns and styles.

Another dating approach involves the construction method, especially the sewing technique used. Sewing machines for lightweight leather were available in the mid-1850s and for heavy sole leather a decade later with the McKay Machine. Before then, wallets were hand-sewn. A common technique, based on the author's observations, was one needle with a "two-forward and one-back stitch," which is faster than the traditional two needle method common in the leather industry. While not a sure way to date items, a hand-sewn wallet likely means it was made prior to the 1850s.

While some wallets have a maker's stamp, it is likely, but not well-documented, that wallets were also sewn by contractors in their homes and then finished by the seller. This contracting out approach was common among shoemakers in this period and would seem to have been a useful arrangement for wallets. Mostly likely, the manufacturer used a press and dies to cut the pieces which were then given to the contractors to sew.

Pocketbooks typically have a decorative pattern stamped on the back and inside compartments which is likely to have been applied by a manufacturer before sending them to the contractor. A common width was eight

***Pocketbooks** dated 1824 & 1845.*

Inches and folded flat were four inches. Those with multiple compartments could expand to 15 inches. Pocketbooks with smaller compartments held securely with a wraparound strap and which would conveniently fit into a front trouser pocket are also found.

***Pouch pocketbook** dated 1856.*

Another common decorative design was two narrow parallel lines applied by a leather worker's tool known as a beeder. Both border lines and flat designs on wallets resemble those used in bookbinding. There are other examples where the pocketbook was handmade, and the shape is not symmetrical suggesting it was probably cut by hand rather than being stamped with a die. These may have been made in smaller shops, without a press and dies, and perhaps on a *bespoke* or as requested basis.

Construction Methods

By the mid-1800s, flat leather pocketbooks decorated with stamped designs and containing several compartments were made commercially by companies such as W. O. Hopkins in Sunapee, NH, Cobb and Johnson, Lancaster, Mass, and Jonathon Cosby, Holden, Mass. Many were probably used by soldiers in the Civil War.

Pocketbooks differed in style, construction methods, and probably price, based on the needs, preferences, and finances of purchasers. The most common type of closure was a thin leather strap sewn on the inner front flap, passing through a slot on the back panel, and then through a slot on the front flap. Metal snaps and fasteners were patented and used by the 1880s, but prior to that time, a leather strap was the simplest and most often used approach to close a pocketbook.

Wide differences exist in the complexity of the pocketbook designs. Some have multiple fold-out compartments while others have a single flap that often split, apparently to hold larger papers. Even more elaborate examples included as many as four separate compartments, each containing several slots. These provided a convenient way to sort bills, dollars, or other items representing an early portable filing system. Each compartment was hand-sewn to a leather insert which folded allowing it to expand. A four-fold pocketbook measures 12" long when extended, 7" wide, and 3.5" when folded. In some cases, each compartment had a cover in a different color (often white) folded over to conceal the contents. This style required substantially more stitching for the cover and expansion gussets.

A variety of leathers and finishes were used in making pocketbooks, but most often seen by the author is calfskin with the grain side finished in brown. However, in some instances, the inner linings are white lightweight leather, possibly goat or pigskin, and relatively stiff without a polished finish. A common treatment used in the leather industry in the mid-19th century included a mix of beeswax, cod oil, lanolin or tallow, and similar ingredients to protect and preserve the leather.

In working with dated period items, it is surprising how well the finish has held-up and often it is possible, with extreme care, to remove some surface dirt or soil without disturbing the finish and/or patina. Some are lined with linen, rather than leather, and the linen has usually since worn through. Presumably, these pocketbooks were less expensive.

***Pocketbooks** with multiple compartments*

***Pocketbook** from 1832 with Ornate Stamped Designs.*

Fashions and clothing construction may have partly determined the size of pocketbooks since rear pockets were not common in men's trousers in the early 1800s. Thus, in all probability, the items displayed here were carried by hand or in a coat or outer garment. The availability of rear pockets may have affected the size and shape of pocketbooks, but the sizes shown here were available throughout the 19th century.

Small business card pocketbook.

Some pocketbooks may have held mainly calling cards or other small items. With these, construction methods are similar with a strap holding it closed and, in some instances, they have multiple compartments. The only difference is in size – 4.5" wide, 7.5" long, and 3" folded. The one pictured above has three separate compartments.

Perhaps the latest phase in construction design came with increased use of credit cards. Billfolds in the early twentieth century had places for pictures, business cards, a driver's license, credit cards, and similar small items. These wallets have now given way to even simpler designs with slots to hold credit cards, licenses, and other documents. The wallets are made to fit conveniently in a rear pocket without as much bulk as previous designs.

Conclusions

Pocketbooks were an important part of a gentleman's attire and possessions in the 19th century just as they are now. In previous times, they carried business and personal documents that, today, might be kept on-line or on a phone. Reenactors interested in obtaining original, or suitable replicas of pocketbooks, depicting their period of time, should have relatively little difficulty finding one at a reasonable cost. Early pocketbooks in good condition can be carefully cleaned and used to add a significant authenticity to a wardrobe that depicts the lifestyle of the person being portrayed, especially those who were prosperous and/or engaged in commerce activities. ❑

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About the Author – Norman Walzer, Ph.D., has been an avid reenactor in historic shoemaking and leather goods for more than 40 years. He taught and was an administrator in Colleges of Business at several Illinois universities for 50 years. As part of his interest in historic leatherwork, he volunteered in the Lukins-Ferguson cobbler shop at Lincoln's New Salem State Historic Site, Trail of History, Bishop Hill, and many other events. He studied historic shoemaking at Colonial Williamsburg and Sturbridge Village, and has examined collections at several museums in the U.S. and Canada. During this time, he collected numerous pre-Civil War leather tools and two-dozen nineteenth century pocketbooks. He enjoys preserving them so they will continue to teach about the past.

***The author** sewing historical footwear.*

The Dinner Bell is Calling

From the Gallant Farm Blog

By Robin Mayes, Gallant Farm Educator

WHEN guests see the triangle-shaped iron "dinner bell" we have hanging on the porch of the farmhouse, they are often a bit intrigued. Moms can relate to how handy it might be to summon the kids home from playing with the neighborhood children, but the days of calling the family in from the fields has all but passed. Our dinner bell is similar to the musical triangle you may have seen played in a music class, but a heftier version. It is more like the ones in old westerns that were often attached to the chuckwagons. Many farms in the past also used a smaller version of a "church bell" to let workers know it was dinnertime. The bell might be atop a post in the yard or even in an actual belfry on top of the house.

The Dunnan family home *with the belfry containing the dinner bell on the roof next to the chimney. (Photo submitted by the author)*

At a time before everyone had a telephone, dinner bells were sometimes called upon to do more.

The farm on which my grandmother grew up had a large bell in a belfry on the house. The rope that was pulled to ring the bell passed through the roof and the ceiling inside the house and hung over the dining room table. On more than one occasion, that bell played a vital role in averting tragedy on the family farm.

Not only were those large bells used to draw workers in from the field to eat a meal, they were also invaluable in compelling the workers and even neighbors within hearing distance to respond when help was needed. The Dunnan family dinner bell was rung one day when the barn caught fire. Great Grandma Dunnan began ringing that bell incessantly until neighbors came running and the barn was saved!

Another time when Great Grandma was at the farm alone with her youngest children, one of the milk cows kicked her in the head rendering her unconscious. While the older children tended to their mother, they instructed tiny Martha to run in and ring the bell. She was so young and small that she had to use a chair and climb onto the dining room table. Martha then had to use all her weight and strength to get the big bell to toll. She did it though, and an adult neighbor came quickly and took charge of the situation.

When I was young, the bell was on a post in my grandma's backyard. She always said that bell had saved her mother's life. In fact, she had printed the story of how the bell had been used and had a sign made and attached to the post. It was such a thrill whenever she let us ring the bell! And we could imagine all the neighbors coming at a dead run! Of course, they didn't. By that time in history, a neighbor ringing a bell was nothing but an annoyance. If they needed anything, they would pick up the phone and use the party line to let everyone in that area know they needed help. Eventually, the bell ended up in the possession of one of my male cousins who was a Dunnan. Grandma thought that was appropriate since none of the rest of us carried the Dunnan name.

When I was a youngster, my older sister and I had made friends with the son of the caretaker of the cemetery near our home. We spent a lot of time in that graveyard playing whenever he accompanied his dad to mow and tend the graves. Prior to the Palm Sunday tornado of 1965, there was a small church in the yard there with a large bell in a tower. After the tornado came through, the only thing they found of the little chapel was that huge bell. It was returned to the cemetery and positioned atop a stone wall. It then became something that teenagers loved to sneak in and ring at odd hours, much to the chagrin of those who lived nearby! ❑

About the author – Robin Mayes is Farm Educator at Gallant Farm which is part of Preservation Parks of Delaware County, Ohio. She grew up on a farm a few miles from Gallant Farm. Before that, she was a guide at a local cave after spending many years as a journalist.

American Fraternalism

In the 19th and Early 20th Centuries

By Bill Kreuger, Iowa Masonic Library and Museums

Editor's Note: This article is based on a presentation that was given at the November 2012 MOMCC Fall Conference that was held in Cedar Rapids, Iowa.

THE late 19th and early 20th centuries in the United States has been called the "Golden Age of Fraternalism." How did this come about and why was the idea of joining a fraternal organization so popular? We will explore this question and examine the regalia used by many fraternal organizations in this period.

A modern definition of a fraternal society is a "club or other association, usually of men, having a limited membership and devoted to professional, religious, charitable, or social activities."[1] By the time of the American Revolution, fraternalism was nothing new. One of the oldest fraternal organizations, the Freemasons, started in 1717 as an outgrowth of the Stonemason's guilds in Scotland and England. It was brought to America by early colonists and by British military lodges in about the 1730s to places such as Boston and Philadelphia. The Odd Fellows began in the United States in the early 1800s and the Order of Redmen was founded in the United States in 1834. The Order of Redmen, the first "American-made" fraternal organization, supposedly goes back to the Sons of Liberty, which was a secret society during the Revolutionary War.[2]

Societies such as the Freemasons were very exclusive in the pre-Revolutionary period, in that they limited membership to men of similar social and economic status. Joining the lodge was an expensive and complex proposition. This was purposely done to ensure that men of a "benevolent mind entered the lodge."[3]

Some fraternal societies such as the Society of the Cincinnati were, and still are hereditary. This organization limits its membership to qualified male descendants of commissioned officers in the Continental Army or Navy, or of officers of the French royal forces who served in America during the Revolutionary War.[4]

Masonic and other fraternal groups may have grown out of the popularity of English clubs in the 17th and early 18th centuries. "Masonic activities often drew on the practices of other clubs. Both groups usually met in private rooms of taverns, denying entrance except to members. Newcomers were admitted only by general consent. Both groups closed with members 'clubbing' together to pay the bill."[5]

In the early 1830s, Frenchmen Alexis de Tocqueville and Gustave de Beaumont traveled to America to study the American prison system. They traveled by steamboat, stagecoach, horseback, and canoe from Michigan to Louisiana and places in between. During his travels, de Tocqueville observed American life and culture and wrote *Democracy in America* in 1835. Among his observations was the fact that Americans were joiners and formed all manner of associations. "Americans of all ages, all conditions, and all dispositions constantly form associations. They have not only commercial and manufacturing companies, in which all take part, but associations of a thousand other kinds, religious, moral, serious, futile, general, or restricted, enormous, or diminutive. The Americans make associations to

***Henry Robertson** of Ontario, Canada, shown in both photos, wearing two different versions of a Knights Templar uniform and regalia. (All photos courtesy of the Iowa Masonic Library and Museums)*

1. *Collins English Dictionary* 2005. Accessed February 28, 2022. https://www.collinsdictionary.com/us/dictionary/english/fraternal-society.
2. Alvin J. Schmidt, Fraternal Organizations (West Port, Conn: Greenwood Press, 1980), 287.
3. Steve C. Bullock, *Revolutionary Brotherhood: Freemasonry and the Transition of the American Social Order, 1730-1840* (Chapel Hill, NC: Univ. of North Carolina Press, 1996), 65-66.
4. *The Society of the Cincinnati, Membership Overview,* 2022. Accessed February 28, 2022. https://www.societyofthecincinnati.org/membership-overview.
5. Bullock, *Revolutionary Brotherhood*, 29.

give entertainments, to found seminaries, to build inns, to construct churches, to diffuse books, to send missionaries to the antipodes. Whenever at the head of some new undertaking you see the government in France, or a man of rank in England, in the United States you will be sure to find an association."[6]

At the same time that de Tocqueville and Beaumont were visiting here, the United States and Freemasonry were in the throes of an Anti-Masonic period starting in 1826, called the "Morgan Affair." The anti-Masonic uprising began when William Morgan, supposedly a Mason from upstate New York, published materials revealing the secrets of Freemasonry. During this period, the lessons and passwords of the Masonic fraternity were supposed to be passed from mouth to ear within a lodge. Morgan is said to have been kidnapped by Masons and killed. No proof of this has ever been found. However, the event gave rise to a politically motivated Anti-Masonic party in America and led to the shuttering of Masonic lodges in many places and a decrease in membership and activity in fraternal organizations. By the early 1850s, the remnants of the Morgan Affair and anti-Masonic sentiment had largely disappeared and fraternal organizations slowly re-organized and reemerged.

The Great Fraternal Movement

According to historian, Harriet McBride, what has been called "The Great Fraternal Movement" in America took place after the Civil War, beginning in 1866. This specific year saw the development of two important fraternal organizations in the United States – The Grand Army of the Republic, and the Knights of Pythias. Both were popular due to their use of regalia and uniforms, social amenities, structure, and stability.[7]

Masonic apron *used in a Royal Arch Masonic chapter. The Masonic apron is a reminder of the aprons used by Medieval operative masons – so is a link with the past. The flap indicates that there was a pocket in the apron, where operative masons would keep their working tools. This would have been a personal apron used by a member of a Royal Arch Masonic chapter in the early to mid-19th century and is decorated with printed symbols of that body. Freemasonry tells the story of the construction of Solomon's Temple, and in the center of the apron you can see the front porch of the Temple, the altar, and lights surrounding the altar. Surrounding the exterior of the porch are various symbols that are important to this Masonic degree, including the words on the flap "Holiness to the Lord." This is a leather apron, decorated with cotton fringe. (See the back cover)*

Left *– Five-pointed star emblem of the P.E.O. Sisterhood, a women's social and educational fraternal organization founded at Iowa Wesleyan College in 1870. It still exists to the present day.* ***Right*** *– An Order of the Eastern Star pin that was presented to Mrs. Sarah Sherman of Monticello, Iowa by Rob Morris. Morris wrote the first ritual of the Order of the Eastern Star in the mid-1850s while he was living and teaching in Kentucky.*

Fraternalism grew and became popular in the late 19th and early 20th centuries for a variety of reasons. Fraternalism provided a conviviality and a social and entertainment outlet. Masonic lodges, as well as other fraternal groups, became like amateur thespians. The rituals were sometimes performed in full costume and regalia, and theatrical backdrops and staging were used for the degree work. The degree activities presented in this fashion almost became a series of miniature "passion plays." The interior of fraternal lodge buildings often began to look like theatres, with rows of chairs, balconies, and various forms of lighting.

Fraternalism provided a sense of community betterment. For example, many of the early movers and shakers in Cedar Rapids, Iowa, participated in fraternal organizations, as well as various community betterment projects including the fire department, the Cedar River Bridge company, and Greene's Opera House.[8]

These societies provided a means to help those who were unable to help themselves. Many fraternal societies have a mandate to care for widows and orphans of members. For instance, the Pythian Home in Decatur, Illinois was established to care for aged members, and orphans of Pythian members.[9] Some fraternal organizations provided benefits such as life insurance to members. These were known as Fraternal Benefit Societies, and many exist today as life insurance companies.

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6. Alexis de Tocqueville, *Democracy in America* Volume 2 (New York: Alfred A. Knopf, 1945), 106.

7. Harriet W. McBride "The Golden Age of Fraternalism: 1870-1910," in *Heredom: the Transactions of the Scottish Rite Research Society*, no. 13, (2005): 126.

8. Roster, "The Steam Fire Engine Company, No.1," Vertical file collection, Iowa Masonic Library. *History of Linn County, Iowa* by Luther A. Brewer, and Barthinius L. Wick (Chicago: The Pioneer Publishing Co., 1911), 421.

9. Pythian Home postcard, accessed March 1, 2022, http://flickr.com/photos/sallyneely/2879240659.

Apron of the Order of Patrons of Husbandry, *late 19th century. The Patrons of Husbandry was founded by Oliver Kelley and six others in Minnesota as a fraternal society for farmers after the American Civil War. It was felt that farmers did not have a voice and that a fraternal organization might help to unify and organize them. The meeting places of the Order were called "Granges," and this name has been used as an alternative name for the Order. The Order of Patrons of Husbandry continues to exist to the present day.*

Fraternal organizations also gave immigrants a ready-made source of social and community networks which led to social integration within the community. For instance, Czech fraternal societies like ZCBJ and CSPS in Cedar Rapids and Iowa City became important community centers for these immigrant groups.

These organizations had fancy regalia like uniforms. In cities where the Knights Templar held their triennial meetings or conclaves, large parades were held with Templars in full regalia.

African Americans and others of color were often discriminated against in joining Caucasian fraternal groups so African Americans formed their own organizations. Perhaps the most well-known African American organization is Prince Hall Masonry. Named after a freed man, Prince Hall and 14 other free black men were initiated into Lodge No.441, Irish Constitution, attached to the 38th Regiment of Foot of the British Army garrisoned at Castle William in Boston Harbor on March 6, 1775.[10]

Women were usually also not allowed to join men's fraternal societies. They often formed their own organizations such as P.E.O. (Philanthropic Educational Organization), or were "adopted" by men's fraternal organizations, i.e., Order of the Eastern Star in Masonry, or the Heroines of Jericho.

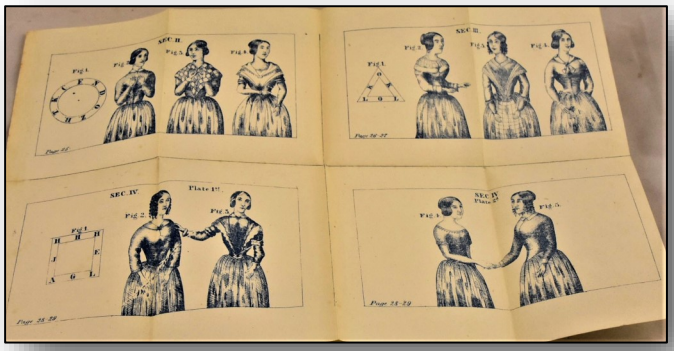
By the late 1890s, the membership of secret fraternal orders in the United States was at 5,400,000. "Taking the adult male population of the nation at that time to be nineteen million and allowing that some men belonged to more than one order, it can be seen that, broadly speaking, every fifth, or possibly every eighth, man you met was identified with some fraternal organization…"[11]

The growth of fraternal organizations led to the development of vendors that provided the clothing, regalia, and devices worn and used by fraternal groups. Some of them include the DeMoulin Brothers & Co. of Greenville, Illinois, M.C. Lilley and Co. of Columbus, Ohio, the C.E. Ward Co. of New London, Ohio, and Whitehead & Hoag Co, in New Jersey. The DeMoulin Brothers created an apparatus called the "lodge goat," that was used by some fraternal organizations as a hazing device when initiating new candidates.[12]

As noted above, by the turn of the 20th Century more than five million members in the United States were involved in one or several fraternal organizations. Unfortunately, this is not something one sees being interpreted today at open air living history museums. There are, however, at least two exceptions.

The first is the Oliver Kelley Farm in Elk River, Minnesota. Kelley was one of the founders and leaders of a fraternal organization known as the Order of the Patrons of Husbandry, also known as the Grange. This organization provided a means for farmers to organize and share information. The Oliver Kelley Farm teaches about the Grange and the role that Oliver Kelley and his family played in its development.

A group photograph of members of Masonic Lodge No.285, *Plumb Lodge, located in Siam, Iowa. Siam is in the southwestern section of the state, near the Missouri border. Members are dressed in their Masonic regalia, including aprons, sashes, and implements of their respective offices in the Lodge. The Deacons of the Lodge carry what look like spears (termed Rods); the Tyler in left front of the photograph carries a sword. The Worshipful Master (head of the Lodge) is seated in the right front, wearing a hat and a square medallion that hangs from his neck.*



***This chart** shows the hand movements for a woman's fraternal degree entitled The Holy Virgin. It is from a book in the collection of the Iowa Masonic Library entitled The Ladies Masonry: The Holy Virgin and the Heroine of Jericho. The Heroine of Jericho was a side degree of the Royal Arch degrees in Masonry, which allowed female relatives of Masons to join a fraternal organization. The book dates to 1851 and was published in Louisville, Kentucky.*

Second is an annual event called "The Day the War Stopped" in St. Francisville, Louisiana, in mid-June. It commemorates the day in June 1863 when Union sailors under a flag of truce came searching for fellow Masons in St. Francisville to bury their commanding officer with Masonic honors. Confederate Masons joined with Union Masons to bury Lt. Commander John E. Hart of the U.S. Navy in a local cemetery. Hart was commanding officer of the *U.S.S. Albatross*, a Civil War gunboat that was operating on the Mississippi River. During the special event, a small Masonic funeral is held, as well as various demonstrations by Civil War re-enactors. The event this year will be held on June 11, 2022.[13]

The Iowa Masonic Library and Museums in Cedar Rapids is one of the largest Masonic libraries in the United States and has information about Freemasonry and many other fraternal organizations. It also displays regalia used by Freemasons and other fraternal organizations in the museum exhibits. The library and museums are open by appointment, Monday through Friday 8 a.m. to noon and 1 to 5 p.m. Guided tours of the museum collections are available by appointment at 10 a.m. and 2 p.m. Please call 319-365-1438 or contact the librarian directly at the following email address, Librarian@gl-iowa.org. ❑

10. "The First Worshipful Master African Lodge No.459, Boston, Massachusetts," *Most Worshipful Union Grand Lodge of Florida, Sesquicentennial Historical Journal: 150 Years of Masonic Excellence, 1870-2020* [Jacksonville, Fla.]: M.W. Union Grand Lodge of Florida, 2020.

11. W.S. Harwood "Secret Societies in America," *The North American Review*, no. 164, (May 1897): 617.

12. John Goldsmith *Three Frenchmen and a Goat: DeMoulin Brothers Story* (n.p.: Tri-State Litho, 2004): 19.

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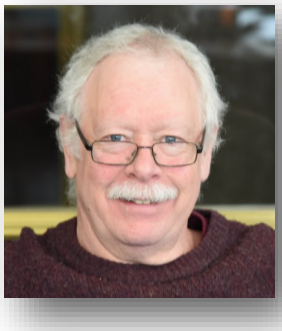


About the Author – Bill Kreuger has a B.A. in History from Millikin University, an M.S. in Library Science, and an M.A. in Historical Administration, both from Eastern Illinois University. He has worked in museums and historical societies in various parts of the Midwest such as Indiana, Wisconsin, Kentucky, and Iowa., and has served in various positions, including collections, historic site administrator, curator of education, and director. He currently serves as the Assistant Librarian and Curator of the Iowa Masonic Library and Museums in Cedar Rapids, a position he has held since 1997.

Fraternal Organization Badges

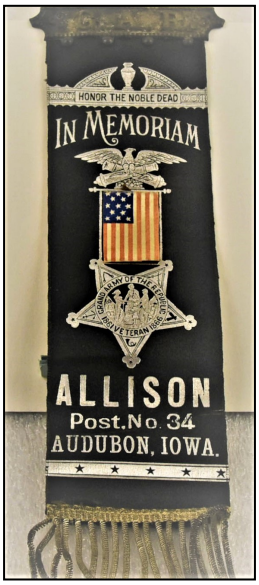
Left *– Fraternal member's badge for the Zapadni Cesko Batrska Judnota Czech Fraternal society. The name translates to Western Bohemia Fraternal Association, which is a fraternal benefit society that has its roots in the Czech immigrant communities throughout the United States. The name was changed to the Western Fraternal Life Association in 1971. The organization continues to the present day and recently merged with the National Mutual Benefit life insurance society. The ZCBJ/WFLA was headquartered in Cedar Rapids, Iowa for more than 100 years and is now located in Madison, Wisconsin. This is a badge for Lodge no. 180 in Iowa City, Iowa, late 19th century. (see the back cover)*

Right *– Department head badge for the United Spanish War Veterans. This veteran's fraternal organization was founded in 1904 and was composed of veterans from the Spanish-American War, Philippine-American War, and the China Relief Expedition (Boxer Rebellion). This fraternal society continued until 1992 when the last Spanish American War veteran died.*

Left *– Badge for the United Brotherhood of Carpenters and Joiners of America, Local Union No.308 of Cedar Rapids, Iowa in the late 19th to early 20th century. This is a comparison to show that many unions used badges like those used in fraternal organizations and to show a kinship between fraternal groups and union organizations.*

Right *– Convention badge of the administrator of the Pythian Home in Ohio, for the 1910 Knights of Pythias Convention held in Lima, Ohio. The top of the badge would be pinned to a uniform or coat, the middle section carries the convention information and Knights of Pythias shield, and the bottom section was used to hold a photograph of the individual. The photograph has been lost over time. The shield includes the letters "F.C.B.," which stand for "Friendship, Charity, and Benevolence." These ideals represent the important attributes of the Knights of Pythias. The KOP began in 1864 and is still active today.*

Left *– Odd Fellows badge that was provided to an official representative of the Grand Lodge of Missouri at their annual meeting held In St. Joseph, Missouri in May 1898. On the button, you can see the three links with the letters "F," "L," and "T" above the all-seeing eye. The letters stand for the three important attributes of Odd Fellowship: Friendship, Love, and Truth. Sometimes referred to as "the poor man's Masonry," Odd Fellows used regalia similar to that of the Freemasons.*



Right *– Grand Army of the Republic "Mourning" badge from Allison Post No.34 in Audubon, Iowa, late 19th century. The badge carries the symbol of the G.A.R., with the inscribed words, "Honor the Noble Dead," and "In Memoriam." This badge would have been worn by members of the Post as a tribute when a member had died. The Grand Army of the Republic was started in 1866 in Springfield, Illinois as a veteran's fraternal organization. It was composed of veterans of the Union Army, Navy, and Marine Corps who had served in the American Civil War. Posts were established in nearly every state and each post assigned a sequential number based upon its admission into the state's GAR Department.*

The Day We Celebrate

American Agriculturist, July, 1880

THE BOYS' "GLORIOUS FOURTH," AND WHAT IT BROUGHT FORTH.

If there is any day in the year upon which the average Young American does not have to be instructed as to the time of its coming, that day is Fourth of July. The very air we breathe from the day we are born fills us with the spirit of the Independence Day. The coming "Fourth" reminds me of one in which I took an active part some years ago, and one, though without any striking events, that my memory has not allowed me to entirely forget. We knew it was coming, and when I say we, three young farmer lads—no more and no less—are included. The almanac had been looked at more than once to see how time was progressing, and we fully agreed with it when it said all along through May and most of June that the days were getting longer. They seemed longer and longer even up to the very day of the celebration—and that opened early and closed late. What fun it is to get ready for any unusual "doings"; and when you add to it the happy thought that not a soul knows anything about it except the few companions of your choice, how full of zeal; solid, silent delight the little youthful heart must be. For this particular occasion we had come home early from school, and done extra work for weeks for the money we should get, or, to look beyond the cash, the sport that our toil would bring; all of us were glad to get an errand from any one who was "good pay"; and they all, as I look back now, understood the motives which led us to such an outward show of industry. It was not later than the middle of June that we formed ourselves into an investigating committee on fire-works, and visited the neighboring village in a body. How we did look at those store windows where fire-crackers of all sizes and colors

were displayed to catch the eye, and finally the pennies, of just such investigating committees as mentioned above. We bought our things at one time or another as the funds came in; but we were so patriotic that we all concluded to buy of Postmaster M. first, because he had been a soldier and had lost one leg, and secondly, his stock of goods appeared to be the best. Our pyrotechnics (a pretty big word for fire-works), as fast as purchased, were by common consent stored in the loft in the barn. It may be that we had an idea that nobody knew anything about what was going on, and we wished to "keep things hid." This storing of fire-works in the hay in the barn is just the wrong thing to do, and if any young reader is led to do the same thing through my experience, I shall wish I had forever kept still on this point. Whatever still easier to burn, and then the temptation is so great that some thoughtless boy may touch a match to that which will make a funny noise when it goes off. The artist has helped me to show my nieces and nephews, how things looked the day before the Fourth when the Celebrators were gathered for the last time to look at the purchases, see that they were all there and in good shape, and also to make plans for the morrow which had been so slow in coming. This was the joy of anticipation, but with it was mingled that stillness that the time and place demanded. Of course we went to bed in much that fevered state of mind and body that thousands of boys all over the land will do this year; and passed as long and sleepless a night as boys always do on July 3d. The morning of the "4th" was a fine one, 'and the sun rose without a cloud—the first sunrise we had seen for some time. The second scene lets the young readers into the activities of the early morning, but of course it can not show the noise that was being made, or express the utter surprise of the dog to see us out so early in such a peculiar and excited state. It was not our intention to make a quiet day of it, and we started out accordingly. We broke the silence of the morning, and our secret planning for weeks was exposed, with loud reports of small cannon and other fire arms. We had an audience at the window so soon as the exercises began. The firing was kept up until we concluded that the day had been well opened, and after taking a late and large breakfast we concluded to let matters rest until the heat of the day was over, and under the cover of darkness resume the exercises, as a better showing might then be made. Night came after we had had a day at fishing in thebrook by the woods, where we had more bites from mosquitoes than anything else. The third scene gives an idea of how we finished up the day, and by the looks it might be supposed that the Celebrators were pretty well used up too. The hand that fired the overloaded cannon had been lamed, and was withdrawn from active service. The eye that had too closely watched the spattering and treacherous fuse had been dimmed, and was cut off from the outside world by a bandage, wet in cold water. But so sure as there is a "Fourth" there is a fifth to follow, and in our case it came altogether too soon. The fourth scene shows to some extent how we felt at that moment when a near relative called at our room to see what had become of the young hands that were accustomed to help him till the field during the morning hour before school. We looked tired, and we felt worse. The boy with the sore head, and the one with the lame arm, were the last to rise and the slowest to acknowledge that, after all, the Fourth of July was the hardest days that they had seen for just a year. As I look back to that morning, tired, sleepy, stiff and sore, I have to wonder at the seeming absurd way we, as American lads, show our love of country. Why is it that the young mind can not associate a more quiet time with " the day that our land was made free: ' Whatever may be the truth of the case, the boys and girls will continue to celebrate the Fourth, and the dull, aching, Fifth will follow to remind them, as it did me, that the freedom the day allowed, leads into bondage, because I was bound with a towel. Uncle Hal.

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American Fraternalism Regalia – *Pictured are items used by fraternal organizations in America. On the top row are badges from the Czech Fraternal Society, the United Spanish War Veterans, the United Brotherhood of Carpenters and Joiners, a 1910 convention badge of the Knights of Pythias, an Odd Fellows badge, and a Grand Army of the Republic "mourning" badge. On the lower row is an early 19th century Masonic apron, an Apron of the Order of Patrons of Husbandry, also known as the Grange, a P.E.O. Sisterhood badge and an Order of the Eastern Star badge.*
(Photos credit: Iowa Masonic Library and Museums)