

Der Maibaum

Deutschheim Verein Journal

Vol. I, No. 2

Viewpoint Ein Augenblick

August 1993

This will be the last issue for non-subscribers. We wish that we could continue to send the Journal out free, but that simply isn't possible. To continue receiving *Der Maibaum* four times a year, sign up now. There will be many more dandy 19th Century household and barnyard hints, interesting articles, illustrations available nowhere else, and updates on German happenings of years gone by.

We have received letters requesting information and suggesting topics for future articles, for which we thank you. Keep those letters coming. You may not see your question answered in the very next issue—we may have to do some research first—but we'll get to it. This is your journal. We really do want to hear from you, and to learn from you.

Speaking of research, it might interest you to know that all the material featured in *Der Maibaum* is from original sources or carefully documented German and American works. This isn't fiction, and we don't make it up, no matter how amazing. If anyone is interested in the sources used, write and ask.

Help *Der Maibaum* and the museum grow. We want to thank those of you who have already subscribed—we know if you're enjoying it, so will others. Encourage relatives and friends to become members of the Deutschheim Association and share in the fun. Please be as generous as possible when you join. A subscription also makes a nice gift for anyone interested in the German American Good Old Days. All proceeds go to help the museum's programs.

What are we planning for future issues? More heartfelt applause for generous supporters. Invitations to special events and happenings at the museum. More recipes and hints from that 1855 handwritten notebook. The completion of the series on clothing. A discussion of Pelze Nickel and other forms of Santa Claus. Serfs, slaves, peasants, and burghers. Ancient household and barnyard magic. Folk art. Missouri Germans and the Civil War. The Biedermeier style in household furnishings. German architecture right here in the Midwest. And more folk sayings in Plattdeutsch, to keep you amused.

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In this issue you'll find a photograph of the Berlin Work (needlepoint) piece mentioned last time. The photograph does not begin to do it justice. It is a handsome, colorful, genuine Victorian era design, which will become the property of some proud owner in November. A certificate of authenticity will accompany this one of a kind piece. It isn't often, folks, that you get a chance to own such quality and benefit a worthy institution at the same time. Here is something which positively no one else will have. There are no copies. This is your opportunity to win a 19th Century German design for pennies. It really is a deal. And all proceeds will benefit and help expand Deutschheim's exhibits.

Coming Events *Kommend Ereignisse* **Deutschheim to Host Garden Party Aug. 14th.**

It's Garden Party time again! Mark your calendars for August 14th and come enjoy the special pleasure of a party in the Deutschheim gardens. The reception will be held at the Pommer-Gentner House from 2:30-4:30 p.m. We will have a special guest with us this year: the great-grandson of George Husmann, one of Missouri's most notable 19th Century Germans. George Husmann was a nationally recognized author, nurseryman and viculturist, and first professor of horticulture at the University of Missouri-Columbia. In his long and productive life Husmann operated an impressive line-up of nurseries and wineries, the first few of which were in Missouri.



A summer's evening at the Pommer House last August.

Gardens *Die Gärten*

Summer Gardens at Deutschheim

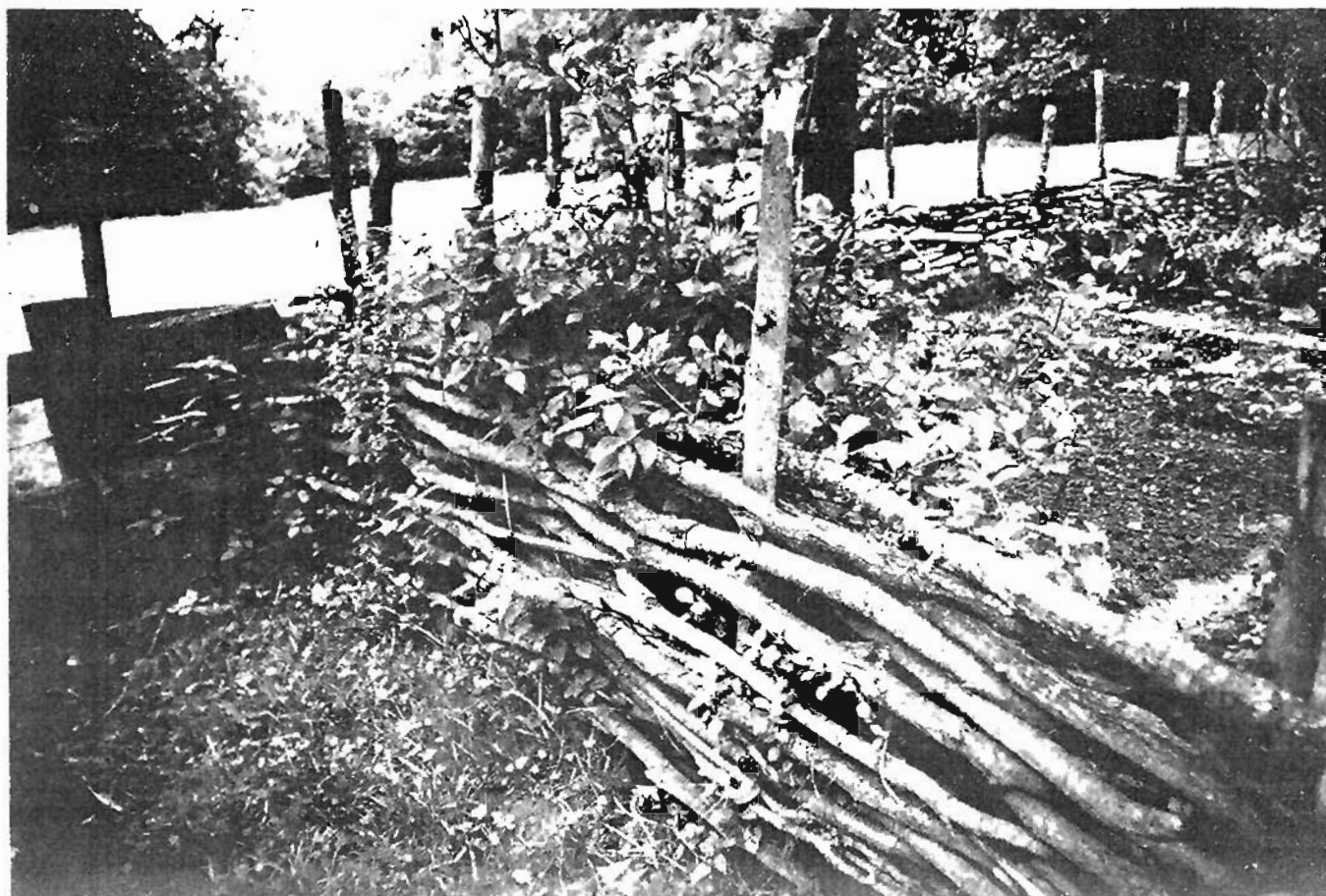
Old Roses and Vegetables

The old roses planted last year came into profuse bloom this year, and were a delight to anyone lucky enough to see them. The collection includes nine different varieties, three of which will have a second bloom in the fall. (Most old roses only bloom in May and June.) The climbing rose *Gloire de Dijon* was spectacular; some of the others were almost flattened by the weight of their blossoms.

The old vegetables and flowers introduced last year are flourishing in the Pommer-Gentner 1830s garden. The orachs, *Güter Heinrich* (grandfather of spinach), and the strange old variety of marigolds self-seeded; no shortage there! The oddly furry antique red runner beans are also doing well, as are many other Nineteenth Century varieties no longer commonly grown.

Strehly Wine Grapes

John Held, the manager of Stone Hill Winery, and Linda Stevens, a viticulture historian, came to examine the old cultivars planted in the Strehly back yard. They have identified most of the vines as the wine grape Norton's Virginia Seedling, a variety Held says manages to survive neglect and Missouri's weather vagaries for long periods of time, including the fourteen years of Prohibition (1920-1934) during which it was illegal to make any kind of alcoholic beverage in the U.S. Stevens observed that the layering once used to propagate Norton (notoriously difficult to get started) can still be seen between many of the vines. Norton, developed on the East Coast, was introduced into the Hermann area vineyards in the 1840s, shortly before Strehly and his partner Eduard Mühl decided to begin growing wine grapes themselves.



Meet The Staff *Das Personal*

Summer Gardens, continued...

Three plants, each different, have not yet been identified. Stevens was particularly pleased to see them, even though no one is yet sure what they are. Single plant introductions in a test plot was the favorite early 19th C. method for discovering whether a particular wine grape could or would flourish, before a vintner went to the expense of setting out hundreds of cuttings. The young wine industry of the 1840s and 1850s was extremely experimental, and Hermann viticulturists were in the forefront of the development. Naturally no farmer, grape or otherwise, wants to plant something which won't be worth the time, money, or effort. It takes three to five years for wine grapes to begin to produce, and the records hint that Strehly may have had a considerable failure among the first cultivars he planted on his 4 acre wine lot, and so decided to test possible replacements for what he'd already lost.

It may be that in that short row of wine grapes behind the Strehly House is an old variety, long thought gone forever, for Deutschheim to preserve and cherish to the benefit of all interested in wine history in the United States.

Ron Hostetter, Staff Member



Ron is a woodworker of great ability and talent. He has made a number of changes possible at Deutschheim by redesigning the information stands and other necessary museum furniture used in displays. He is adept at working from photographs. He built the skep (straw beehive) shelter, the woven fencing, and a wattle gate in the Pommer-Gentner garden from book illustrations in the Deutschheim research library. This spring he put up lattice screens to help beautify the Stark House garden through which visitors pass on their way to tour the Pommer-Gentner House; the screens have made a dramatic difference in the appearance of the museum's grounds.

Ron does woodcarving demonstrations during fests and for special occasions. He enjoys talking with the public and sharing what he knows. He has begun to turn out some handsome cookie molds using traditional designs. The Deutschheim museum shop cannot keep them in stock; they sell almost before he has completed them.

Working wood is his first love, but the neatness of the entire site is also Ron's work. He is an essential and much valued part of the team.

Our German Heritage *Unser deutsches Erbgut*

Early 19th Century Rura.

Last issue we described what peasant women's clothing was like at the time they arrived in the Midwest direct from the home land, between about 1820 and 1855. These new immigrants stood out in any Anglo American crowd. They and their men landed in the New World wearing their native costumes. While middle class clothing was much the same in Europe as in North America, country people had their own styles of dress and their own local clothing customs. We pointed out that although the basic dress was similar all across Germany, there were distinct regional differences.

Men's Clothing

Peasant men wore knee breeches, throughout the 19th Century, retaining these garments decades after the middle class and upper class had abandoned them. Knee breeches once high fashion, proved to be a utilitarian garment which also became an immediate class identifier in Germany as the 19th Century wore on. The knee breeches were split-fall: instead of a fly front they had a flap which dropped down, as Bavarian *Lederhosen* ---literally, "leather pants"---still do. Unlike the short *lederhosen* purchased by today's tourists, these breeches, whether leather, linen, wool, or a linen-wool blend, always

fastened below the knee.

How the split falls were designed varied from region to region, but generally the flap buttoned to the waist band, not below it as the English made theirs. The knee pants fitted somewhat loosely, especially in the seat, to provide a non-binding fit. They were held up with suspenders which had a cross piece at mid chest level to keep the straps from sliding off the wearer's shoulders, a pattern which has been retained to the present in Bavaria.

Though these men might put on underdrawers in the winter for additional warmth, they often did not bother. The shirt of the period had extremely long tails which extended halfway down a wearer's thighs. These long tails were tucked between the legs and did service as a shirt-underpants combination. The shirts could and often did double for nightwear too. The shirts, like the women's blouses, were constructed out of a series of rectangles and squares of linen. As with women's garments, three rows of smocking might be worked at the shoulder to gather in the fullness of the sleeves. The wristbands might be worked in cross stitch or chain stitch in geometric or floral patterns. Decorative stitches and close overcasting applied to the base of the short front opening reinforced it

against tearing. Like the women's version, these shirts were pulled on over the head. A full-length buttoning placket was still very much in the future for shirts or blouses.

Vests were an important part of any man's outfit, and

Museum für Deutsche
Volkskunde Berlin



Our German Heritage *Unser deutsches Erbgut*

German Immigrant Clothing

just as women's skirt styles and caps identified where their wearers were from, so a man's jacket identified his village by the number, size, pattern, and placement of his coin silver buttons, and whether the vest was single or double breasted.

Its color could also be an identifier. For example, in Bavaria some districts wore red jackets, some green. In the region around the city of Osnabrück on the Hannover/Westfalen border in northwest Germany the peasants wore a particular type of striped vest. But just as women's skirts tended to be constructed in the same way from region to region, so men's vests were basically similar in cut. They were cut high to the throat, usually without collars, and extended just below the hip bones. They were slightly fitted at the waist. They had side vents to facilitate free movement, and were made of a sturdy wool or wool/linen blend, fully lined with linen. As with women's bodices, the double thickness of fabric gave added warmth and wind resistance.

Farmers, shepherds, and drovers had an additional garment, the *Kittel*, similar to the English smock, which served the several purposes of shedding light rain, giving wind protection, and adding warmth. It also preserved the wearer's other clothes. The *kittel*, made of heavy canvas, extended to the knees or below. It had band reinforcements, like stitched-down epaulets, covering the shoulder seams, and the rather full body was gathered to a deep yoke with cartridge pleats.

Though German needleworkers never developed the complex smocking and overall decorative stitching found in 19th Century England, the *kittel's* shoulder bands were sometimes decorated with fanciful floral patterns or other traditional designs worked in chain stitch. Its oval neck opening was made large enough to slip over the head without need for a front placket, thus providing additional weather protection for the chest.

These men wore a rather wide array of headgear. Many of them opted for knitted woolen stocking caps to snug down over their heads. Others chose wide-brimmed tapering high-crowned felt hats or wide-brimmed somewhat lower straight-sided crowned felt hats. However high the crown, it was flat-topped. Still others wore the low cloth cap with a small brim which is today known as a Prince Henry (*Prinz Heinrich*) or as a Greek fisherman's cap. Then again, men often went bare headed, just as did the women.

The only difference between a woman's clothing and a girl's was size. The same was true for boys, whose clothes were miniatures of their fathers'.

(TO BE CONTINUED IN OUR NEXT ISSUE)



Recent Aquisitions *Kürliche Anschaffungen*

From our Generous Benefactors...

The museum was pleased to accept a number of gifts for its research library in the past few months. Mr. and Mrs. Otto Klein, Hermann, presented 22 years' worth of *Bibliothek der Unterhaltung und des Wissens*, a hardback illustrated periodical published every four weeks in Stuttgart—some years have thirteen issues. The small volumes contain a combination of informative scientific and geographical articles along with novels, short stories, and poetry: something for everyone. Thanks to the Kleins' generous gift, Deutschheim now holds a nearly complete run of the *Bibliothek* from 1891 to 1913.

Dr. Adolph Schroeder, Professor Emeritus of German at the University of Missouri-Columbia, a well-known speaker and the author of numerous works on Missouri's Germans, was instrumental in Deutschheim's becoming the permanent home of the exhibit "Where The Sun of Freedom Shines," which he produced in 1986 with a grant from the Missouri Humanities Council. It is filled with information and nifty pictures and makes an excellent introduction to the site. It is presently in the office, where visitors can enjoy it before or after tours.

He has also donated a copy of the film "The Dreamspinner," about the early German settlers along the Missouri River, and has given Deutschheim copies of several books and pamphlets, notably two volumes by the important German author Charles Sealsfield (Karl Postl), whose books were widely read on both sides of the Atlantic.

Mr. Wallace Klein of St. Louis has been most generous. A long-time teacher of German, he has donated over 150 books and an early German typewriter to the collection.

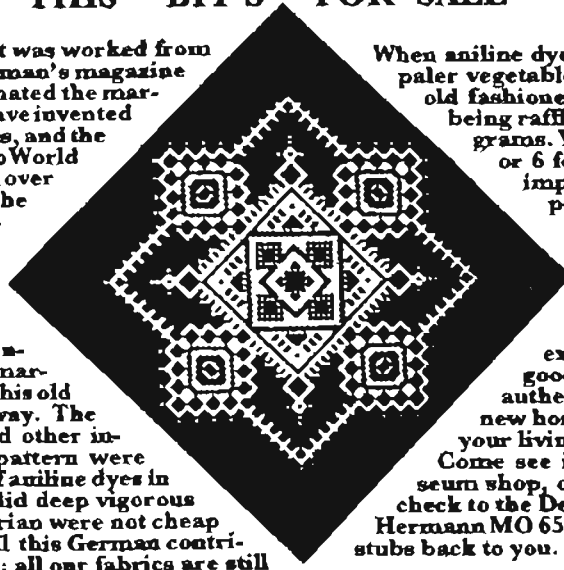
Among his gifts is an 1864 German world geography which featured five Missouri German towns noted for their wine industry before mentioning the rest of the state. He also donated the small handwritten notebook, begun in 1855, which contains the cures and household hints we have been featuring.

Note: Deutschheim has no acquisitions funds, and is therefore doubly pleased to accept these and other gifts and publicly thank the donors for filling some large gaps in the museum's collections.



THIS BIT'S FOR SALE

This exciting piece of needlepoint was worked from an 1880s pattern taken from a woman's magazine of that period. Berlin firms dominated the market (in a way, they can be said to have invented it) for the colored wools, the canvas, and the designs from about 1810 right up to World War I. The materials were sold all over Europe and North America. In the U.S. ads in the old magazines always call it Berlin Work. You could buy kits as early as the 1820s, though they didn't come in plastic bags! But the painted canvas and all the yarn needed to work the kit were included then just as now. Some marketing devices haven't changed. This old pattern is historic in another way. The bright red, yellows, greens, and other intense colors called for in this pattern were made possible by the invention of aniline dyes in Germany in 1859. All the splendid deep vigorous colors we think of as being Victorian were not cheap or readily available. That is, until this German contribution changed our lives forever; all our fabrics are still dyed chemically.



When aniline dyes came in, it wasn't long before the paler vegetable dyes were regarded as hopelessly old fashioned. This piece of German history is being raffled off to benefit Deutschheim's programs. You can buy a single chance for \$1.00, or 6 for \$5.00. Buy as many as you like—improve your chance to win this stunning period piece. It measures a bright, cheerful 15x15 inches, and is ready for framing or making into a pillow. This is the only one of its kind today. This is not a kit! Whoever is lucky enough to win it will have the only one of this pattern now in existence—this is a genuine honest-to-goodness One of a Kind. A certificate of authenticity will accompany the piece to its new home. It will make a splendid accent in your living room, or make a truly special gift. Come see it on display in Deutschheim's museum shop, or take a chance by mail. Just send a check to the Deutschheim Association, P.O. Box 16, Hermann MO 65041, and we will send your numbered stubs back to you.

The drawing will be held November 4th, just in time for Christmas giving.

Food History *Überlieferte Speisen*

Potatoes in German Cookery



Many of Missouri's settlers came from farms and villages in the northwest part of Germany, from Hanover, Oldenburg, Lippe-Detmold, Westphalia, and the Lower Rhine: in other words, the region which is known today as Lower Saxony.

They spoke Plattdütsch, Low German, the form which predominated all across northern Europe (from the Netherlands to Poland) in the 1400s. By 1800 Plattdütsch had been replaced in city and government circles by Hochdeutsch, High German. By that time Plattdütsch had so many variants that people from one rural area could barely understand people from a nearby country district. Hochdeutsch was the language taught in schools, but Plattdütsch speakers favored their native tongue and many third and fourth generation Missouri Germans have grown up speaking one or another form of Platt, transplanted with their forebears to the New World.

As recently as the 1950s a storekeeper in Taos, just outside Jefferson City, knew five forms of Plattdütsch in order to serve his customers. There are still people in many parts of the Midwest who grew up speaking this distinctive and distinct form of German.

At times Plattdütsch is far closer to English than it is to High German, though that may not be obvious from the recipe presented below. However, you can definitely see that Platt has little in common with Hochdeutsch.

The following recipe for potato pancakes is printed in three languages, with the ingredients listed in the same order in all three.

Potato Pancakes

Hochdeutsch (Reibekuchen)	Plattdütsch (Puffer, Pickert, or other variant name)	English Potato Pancakes
2 kg. Kartoffeln	2 kg. Katuffel	2.2 lbs potatoes
4 Eier	4 A'a	4 eggs
3 Esslöffel dicke sauern sahne	3 Aetliepel seuern smand	3 TBS thick sour cream
etwas Salz	Solt	some salt
1-2 Zwiebeln	1-2 Zippoln	1-2 onions
Bakfett	Olje	cooking oil

Scrub the potatoes, peel, and boil until done. Rice or mash and let cool to room temperature. Beat the eggs thoroughly, add and beat in the sour cream, and stir into the potatoes. Sprinkle with about 2 TBS flour; blend in thoroughly. Dice the onions and add to the potato mixture. Heat a small amount of fat in a cast-iron skillet until a drop of batter sizzles on contact, then fry dollops of the batter until brown and crispy. Serve with applesauce.

From a German's mid-19th C. Pocketbook Notes.

False Strawberries

Finely chopped tomatoes sprinkled with sugar and claret taste like strawberries.

For Curing Pain from Kidney Stones

Make a tea from dried corn silk. Cool. Drink a glass in the morning on an empty stomach, and again in the evening just before going to bed.

To Prevent Food Turning Black in New Iron Kettles

Roast coffee beans in the kettle instead of in a coffee roaster. Once or twice is enough.

Champagne Powder

30 grams sodium bicarbonate
20 grams chemically pure
cream of tartar
6 TBS very fine sugar (grind
chunks from a sugarloaf with a
pestle).

Mix these and add to one bottle of Moselle or Würzburger wine.

Remedy for Healing Bed- sores of Bedfast Patients

Skim off the foam formed when making chicken or meat broth, and apply this to the sores twice or three times a day. This should also be applied to body parts which are still healthy but which are in danger of becoming sore.

Cooking Dried Cod

A handful of well charred charcoal thrown into the kettle in which the fish is being cooked drives away the bad odor.

To Make Spoiled Wine Good Again

First draw it into a clean cask, then add two or three tablespoons of crushed charcoal for each litre and shake thoroughly. After the charcoal has settled along with the sediment, the wine can be bottled.

Against Seasickness

Take 10 to 12 drops of chloroform with water. Some people require a few more drops.

Goldcream

For A More Beautiful Skin.

1/2 ounce white wax

2 ounces almond oil

Set these close to the fire, till the wax has turned to oil. Then add 2 ounces of rosewater. The latter should be added slowly and gradually, while constantly stirring with a fork.

How To Clean Oil Paintings

Use a sponge dipped in a mixture of 1 part liquid ammonia and 12 parts water. This mixture can also be used to clean fly spots off picture frames.

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