

Fall

2018



The Time Traveler's Gazette

A Journal of Discovery

A
Member
Benefit



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Purpose & Ideals

We, the Coalition of Historical Trekkers, are living historians dedicated to the preservation and study of the pre-1860 frontier people in America. We see ourselves as experimental archaeologists, involved in one or more eras of the historical time- frame from 1600 to the year 1860.

As is the purpose of an archaeologist, to establish facts about a historical people or time period, we research life ways of the pre-1860 frontier people who lived in, fought for and founded this country. Our research is accompanied by experimentation in historical situations, using foods, tools, clothing, weapons and methods authentic to those used by the early frontier people here in America. Believing that the best way to preserve history is to share it, we communicate this research and the results of our experimentation with others through educational events and publications dedicated to pre-1860 America.

We pledge to keep alive the awareness of those brave people who lived and died while carving out a place in the wilderness. We recognize that it was these brave men and women who made it possible for us, and generations to come, to live here in the land of the free-America!

Cover: Surveying compass, yellow-painted, circa 1795, marked in center "Newell & Son Maker's East End of Faneuil Hall, Boston"

The CoHT Quarterly is published four times a year as the official organ of the Coalition of Historical Trekkers, Inc. It is one of the included benefits of membership in the CoHT, and it's costs are paid in part from the annual membership dues.

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For information about our website or in reference to other issues regarding communications, email: Zach_W@abemidca.net

Visit our website at <http://www.coht.org> to join in the fellowship and information sharing!

The President's Message



Greetings!

Summer is waning and the nights, and days, are getting cooler sooner than I would like. We have had a bit more rain this late summer and therefore the lawns still require regular mowing at a time when they are usually turning brown. Yet it is an exciting time of year for those of us that are preparing for the fall hunting seasons. This is something I miss. Due to so many years of working shifts, now that I have the time, it seems difficult to get back out in the field.

Julup, Billy and I are making plans for a Labor Day weekend canoe trek. We have been able to locate a nice piece of the Little Sioux River, in northwestern Iowa. It looks like we will be doing roughly 45 "river" miles, with several places to stop along the way. It appears that it is going to be a nice ride with good scenery. It is too bad that more members are not able to take advantage of this good time to be spent together. Ben will be posting photos etc after we have completed our adventure.

It seems that E-Board efforts to improve our system of communication and information is working pretty well. Thank you to Zach, Jim, Tammy and Mac for working diligently on tracking the coming and going of members in order to get a good accounting of new and old members. Please take advantage of the new website and facebook sites. It is a super way to stay connected.

It is so important that all members keep informed. Each of us needs to be a good representative of our organization. It is a lot harder to convince someone to join the CoHT when you don't know what's going on. Participate in the CoHT. Be present. Vote. Voice your opinion. Support it. This is what it means to be a part of something. Be a "member", not just a name on a roster.

It is still a ways off, but there seems to be a pretty good NG shaping up in the spring. New seminars and presenters are volunteering and being scheduled. Please make plans to attend. It is time well spent!

Keep an eye out for ballot issues that will be coming out this fall. I hope to see you on a trail somewhere soon!

Y'r Humbl Serv't

Tod

Twisted Thistle

18th Century Copperware

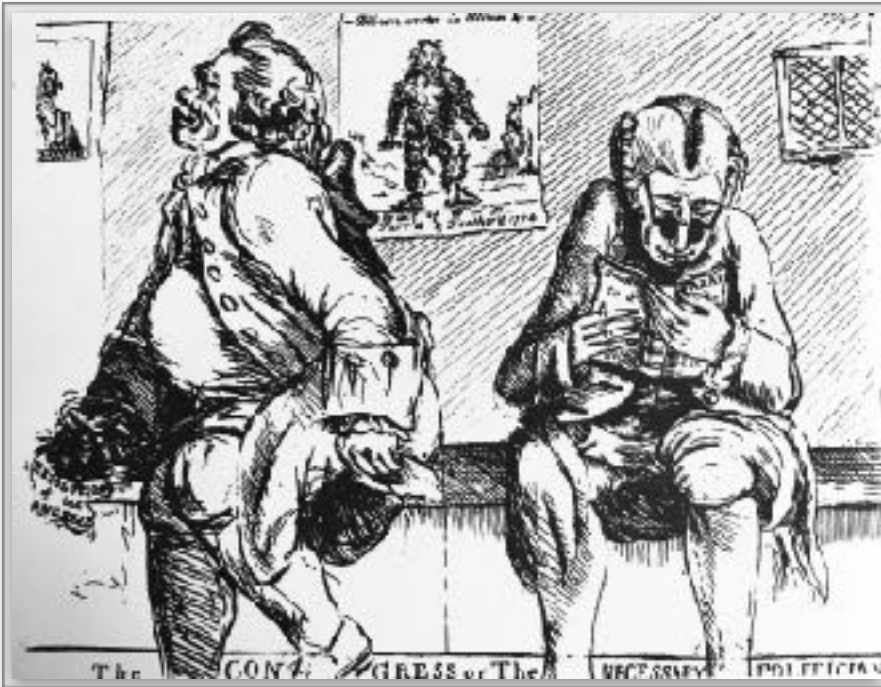
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The Congress of the Necessary Politicians

Submitted by Jim Pecott




In the years leading up to and during the revolution, newspapers were an important battlefield where satire and severe caricature were the weapons used in political cartoons. While I could, although not always, understand the main thrust of them, I would many times miss some of the details presented. Let's take a look at one republished in the book "The Cartoon History of the American Revolution" by Michael Wynn Jones, 1975.

"The Congress of the Necessary Politicians"

Anon (an abbreviation for anonymous as it was extremely rare for the author to use his name in England).


These two gentlemen are seated in a necessary house (called an outhouse today). Note the image of a tar and feathered William Penn (W— P—) on the back wall, and dated 1774. They are government supporters and the gentleman on the right is reading a pamphlet entitled "An Answer to Taxation No Tyranny" which was the opposition's reply to a government sponsored pamphlet justifying the ministry's fiscal policy. The gentleman on the left is displaying his contempt (that was nicely worded) to the 'Resolutions of the Congress', that makes reference to the "Declaration and Resolves of the First Continental Congress" that was adopted on October 14, 1774 in response to the Intolerable Acts.



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Mandolin in Colonial America

By Barry Trott

I met the author at Colonial Williamsburg after attending a musical program at the museum. Originally published in Mandolin Quarterly Winter 1997, and republished here by permission of the author. Editor

"From every house a constant tuning may be listened to upon one instrument or another." So Landon Carter noted in his journal on a visit to Williamsburg, Virginia in 1771. Throughout English North America, music played an important part in the lives of the colonists. Musical instruments and music books are regularly listed in wills and inventories. Merchants frequently advertised instruments, music, and strings for sale. Tavern keepers often kept instruments on hand for their patrons to use. Dances and concerts took place in all the major cities -- Charleston, Williamsburg, Annapolis, Philadelphia, New York, and Boston. Much musical activity took place at home as well, with family and friends gathering to play through popular pieces. For the most part, the popular music of the colonies reflected the current tastes in England. Prior to the Revolutionary War, the colonists looked to England as the model for fashion. This hearkening to English tastes had the unfortunate consequence of limiting interest in the mandolin in the colonies, for, as Paul



Sparks notes, "the mandolin never attained the popularity in Britain that it enjoyed in many other parts of Europe" (Tyler and Sparks 1989, 97).

Despite this lack of popularity, concert programs and advertisements from eighteenth century America do, on occasion, mention mandolins. As well, some information has survived about the careers of two mandolinists in the colonies.

The earliest reference to mandolin in the English colonies comes in 1769, when an advertisement appeared in the Pennsylvania newspapers that John Gualdo had a shop where he sold musical instruments, "adapted and composed music for every kind of instrument," kept a servant who would copy music to order, and would teach ladies and gentlemen to play violin, German flute, guitar, and mandolin (Sonneck 1949, 70). Gualdo had come to Philadelphia in 1767 as a "Wine Merchant from Italy, but late from London," and advertised that he had opened a store in Walnut Street.

Apparently his venture was not as successful as he had hoped, for in October of 1769 Gualdo advertised his intent to leave the colonies for Europe, "to transact some particular and advantageous business for himself and other gentlemen of this town." The same advertisement requests that those owing Gualdo money "make a speedy payment" to enable him to discharge his own debts prior to leaving. However, for unknown reasons, Gualdo did not leave Philadelphia. Rather, the Pennsylvania Journal of November 9, 1769 carried an advertisement for a "Grand Concert of Vocal and Instrumental Musick; with solos on different instruments: The concert to be directed by Mr. Gualdo." to place on November 16. The concert was in two acts, and included a number of pieces composed by Gualdo, including a violin trio; a German flute concert[o]; "a new Symphony after the present taste;" and a violin concerto, as well as "a solo upon the mandolin by Mr. Gualdo." Oscar Sonneck describes this performance as "the first composer's concert given [in English North America]."

This concert was followed by a series of subscription concerts put on by Gualdo, advertised in the Pennsylvania Gazette to begin on November 30 1769. The first of these concerts featured instrumental music by Geminiani, Barbella, Campioni, and [J.C.] Bach, as well as Gualdo's own compositions. The programs for the rest of the 1769 series have been lost, but the Pennsylvania Chronicle for October 1-8, 1770 contains an advertisement by Gualdo for an October 12 concert, which included among the pieces, a "Solo on the Mandolin," in addition to music for violin, French horn, harpsichord, and clarinet. A concert with a similar program to be held "two days after Christmas" was advertised in

the Pennsylvania Journal on November 8. This concert would be followed by a dance for which Gualdo had composed six new minuets.

The December concert was followed by another, advertised to be held on February 8, 1771. The next advertisement for a concert directed by Gualdo appears on August 22, 1771, the concert to be held in October. However, prior to this concert, Gualdo suffered some misfortune, for Francis Hopkinson, prominent Philadelphia musician and composer, wrote to a friend on October 17 that "Sigr. Gualdo lies in Chains in one of the Cells of the Pennsylv. Hospital" (Sonneck 1949, 74). It is assumed that he died there not long after.

Despite a short career, Gualdo certainly had some influence in shaping the musical tastes in Philadelphia. Unfortunately, few of his compositions have survived. At the British Museum there is a copy of "Six Sonatas for Two German Flutes" by Giov. Gualdo da Vandero (Sonneck 1949, 73). The Rowe Music Library at Kings College, Cambridge has a copy of Gualdo's "Six Easy Evening Entertainments for Two Mandolins or Two Violins" (Tyler and Sparks 1989, 156). A manuscript copy of this work can be found at the Library of Congress.

About the same time that John Gualdo was establishing himself in Philadelphia, another mandolinist was giving performances in Annapolis, Maryland. In 1769, a concert was advertised that would feature Mr. Thomas Wall, performing on the mandolin and seven-stringed guitar (Hildebrand 1992, 345).

Thomas Wall, like John Gualdo, came to the colonies from London. In October of 1765, Wall arrived in Charleston, South Carolina to join David Douglas's acting troupe, the American Company (Rankin 1965, 104). While the theater was being readied for the winter season, Wall advertised in various South Carolina newspapers that he would give guitar lessons. As the American Company prepared to leave for the northern colonies in the spring of 1766, Wall advertised his intention to remain in Charleston as a guitar teacher, but evidently was dissuaded, for he continued to appear in the cast lists of the American Company during the 1766 and 1767 seasons in New York and Philadelphia. A handbill from Albany, New York from the late 1760s announced that Wall would teach "Ladies and Gentlemen to play on the Guitar." In addition to teaching, Wall also performed a variety of comic lectures including "a Critical Dissertation upon Noses" (New York Gazette 30 December 1768).

In the late 1760s and early 1770s, the American Company toured a circuit that included New York, Philadelphia, Annapolis, Williamsburg, and Fredricksburg, Virginia. As mentioned above, Wall performed on the mandolin and seven-stringed guitar in Annapolis in 1769, and in 1770, a Llewellyn Wall gave a concert in Annapolis on the same two instruments (Hildebrand 1992, 345). The combination of unusual instrumentation and shared surname, as well as the fact that the American Company was in Annapolis in 1770, would indicate that Thomas and Llewellyn Wall are one and the same.

In 1772, an advertisement appeared in the Maryland Gazette that "MR. WALL, COMEDIAN, Engages to teach Ladies and Gentlemen to play on the Guittar and Mandolin" (Heintze 1969, 41). The following year found Wall back in New York, where he advertised in the April 12 New York Mercury that he would teach both mandolin and guitar. It seems that Wall left the American Company after the 1773 season, for his name no longer appeared in the cast lists.

Wall next appeared in Williamsburg just prior to the Revolutionary War. The January 5 1775 Virginia Gazette noted that Mr. Thomas Wall would give a lecture on electricity "with demonstrations' at a local tavern.

Wall's whereabouts during the war are unknown, but it is likely that he spent the late 1770s in Maryland. In 1781, Thomas Wall co-founded the first theater company to be established in the U.S. following the war. He initially acted as manager, then later as performer with the Baltimore Company of Comedians. The group toured the new United States from 1782 to 1785, before folding. Wall continued to perform on the mandolin at this time. An Annapolis playbill from September 14, 1781 notes "Singing by Miss Wall (a Child of Seven years) [Thomas Wall's daughter] accompanied on mandolin" (Hildebrand 1992, 345). During 1784, the Baltimore Company performed in Richmond, Virginia, and Wall posted an advertisement that he would instruct ladies and gentlemen on "The Guitar and Mandolino." As well, Wall "also instructs Gentlemen in the use of the small sword (Richmond Gazette and Weekly Advertiser 27 November 1784)."

Wall apparently left the Baltimore Company following the 1784 season, and his fate is unknown.

Possibly he returned to the theater in the 1790s, for playbills from the 1797 season of the Douglas Company note a Mr. Wall as a member of the cast. On July 20, 1797, a performance in Edenton, North Carolina included "music on guitar, a Critical Dissertation on Noses, to conclude with Shakespeare's Seven Ages or All the World's a Stage, pronounced by Mr. Wall."

There are a number of other fleeting references to mandolins in colonial America. In the *Pennsylvania Journal* of June 15, 1774, a "Grand Concert and Ball" was announced, to be held for the benefit of Signior Sodi (Sonneck 1949, 76). The program included "a duetto on the mandolin, accompanied by violin." This was to be performed by Mr. Vidal, "who has been a musician to the King of Portugal." Vidal also contributed a sonetta and a capriccio on the guitar, as well as composing two marches for the performance. It is possible that Vidal is the B. Vidal who was a composer and guitarist working in Paris in the 1780s (Eitner 1905, v.10, 80-81).

Signior Sodi, the promoter of the concert, also has some connection with the mandolin. Pietro Sodi was a dancer and dancing master who came from Europe to the colonies. He performed and taught in New York, Charleston and Philadelphia. According to Konrad Wolki, Sodi composed a "Divertissement des Mandolines" for his brother Carlo Sodi, who performed on violin and mandolin with the Paris-based *Comedie-Italienne* (Wolki 1984, 11).

Another performance on the mandolin took place on May 17, 1774 in New York, where a Mr. Caze put on "An extraordinary instrumental and vocal Concert in two acts, consisting of different solos, upon various instruments, unknown in this country, to be executed by gentlemen of the Harmonic Society" (Sonneck 1949, 174). The second act of this extravaganza included "A French Ariette accompany'd with Mandolin and Violin" and "A Duo on the Mandoline and Violin." Unfortunately, the names of the performers are unknown.

Several composers whose music was quite popular in the colonies wrote pieces for the mandolin, but no record has been found of their mandolin pieces being performed here. The music of the Italian composer Nicolo Piccinni was frequently performed in concert here. Piccinni is known to have written at least one overture for mandolin (Tyler and Sparks 1989, 192). Barbella also wrote several works for mandolin, and his music was quite popular in the colonies. Their works remain a possible source for early mandolin performances in America.

Although not as popular as the German flute or violin, the mandolin was certainly known throughout the colonies of English North America. It seems to have been most popular just prior to the Revolutionary War. The majority of references to mandolins are in relation to concert performances. The music that people played in their homes and in the taverns for their own amusement is invariably poorly documented. Further research in this area may uncover more examples of mandolins and mandolinists in colonial America.

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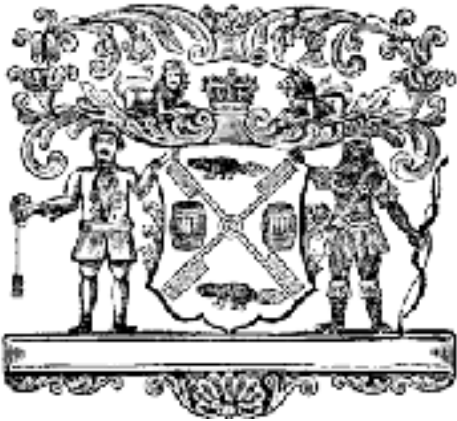
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The Trek of “Sauvage”

By Jim Pecott

Most of us prize primary documents when doing our historical research. But language changes over time. So one must be cautious when reviewing primary documentation. Translations from Spanish or French into English may not leave the reader with the impression that the original author intended. In addition, these can be a Eurocentric perceptions and 18th century definitions can be significantly different from their modern-day counterparts. As an example, let's look at the French word “Sauvage”.



From Thomas Peace

“Appendix: *Salvaging Savage and Sauvage*”

The main stumbling point for these seventeenth-century words is their link to the modern English *savage*. Franks has shown that at the most fundamental level these words were not synonyms, and he chastised those historians who have replaced *sauvage* with *savage* in English translations of French documents. To make his argument, Franks went back to the root of the word, *salvaticus*, or *silvaticus* in classical Latin, meaning from a tree, woodland, or wild.[15] From this root, Franks suggested, “the French word *sauvage* designates something not cultivated by human intervention, from outside of civilized society, or wild as in wild flowers, or deep woods.”[16] With similar issues in mind Allan Greer, in his recent anthology of the *Jesuit Relations*, has noted: “The most problematic term proved

to be *sauvage*, which the Thwaites team rendered as ‘savage.’ I decided that the English term *Indian* gives a better sense of the connotations of *sauvage*, except in a few cases where the Jesuits wanted to emphasize savagery.”[17] Again, these types of observations and decisions reinforce the folkloric roots of the word *sauvage*, and suggest that the early European arrivals to North America employed the word for lack of a better descriptor.”. When Europeans staked their claim to the east coast of North America they had little idea of the developed and complex cultures of the people they were about to encounter.

As mentioned before, language changes over time. In a 1768 Royal English and French Dictionary by Mr A. Boyer, printed in London, and a 1797 Dictionnaire Portatif des Langues Francoise et Angloise by Thomas Nugget printed in Paris provides both wild and savage as suitable translations for *sauvage*. By 1901, McLaughlin’s A New Pronouncing Dictionary had added fierce, barbarous, untaught, rude, unsociable, and others to the 18th century short list. What a trek this word has been on - from a botanical term to one of illiteracy and barbarity.



18th century pocket sun dial and compass, circa 1720

2018 COHT President and Treasurer Election



2018 Coalition of Historical Trekkers Election Ballot for the Offices of President and Treasurer

President Candidate: (Incumbent) Tod Wells (SD)

Treasure Candidate: (Incumbent) Scott Carlson (NE)

Write In Candidate & office:

Please mark and return this ballot to:

**CoHT Elections
C/O McLain Stewart
1211 N 153rd Street
Omaha, NE 68154**

Or email your vote to: mclain.stewart@boysville.org



The compass used by Meriwether Lewis during the exploration of the NW region of North America - maker, Thomas Whitney. Philadelphia

Fort Yargo Building Update

By Tom Ciffell



Darrell Maxwell - Pictures by Tom Cissell

Today, 8/11/2018, was a good day to work on the cook house building at Fort Yargo State Park in Winder, GA. The building is of post and beam construction. We completed setting the sill logs today and started with mortice joinery.

The Fort Yargo Living History Society (FYLHS) was formed by the GA CoHT members. The intent is to preserve the 1793 log cabin that was part of Fort Yargo and to rebuild the Fort as best we can. To date we have raised the money to get the log cabin moved to a central location in the park and to build a smoke house and a blacksmith shop. The cook house replaces a temporary structure that out lived it's usefulness.

The FYLHS raises funds by volunteering at the park, and through our annual Colonial Market Faire. We also help with other events including "Dinner in Time," and Halloween. We interpret the Fort the second weekend of each month and work on ongoing projects such as the cook house.

We plan to open the building of the cook house to other living historians including the members of the CoHT. I will keep everyone informed when dates are set and invitations made for y'all to come help. The information will be posted on our facebook page as the quickest way to get the news out as well as other means.

If you have an interest in doing or learning post and beam construction, this is your opportunity. The park has primitive camping, modern camping, cabins, and yurts for lodging. There is room to camp around the log cabin and a very few people might even stay in the cabin. There are also several motels in town for the less hearty of us.



Dan Lambert

Historical Mufings

By Scott Carlfon

I have a few excerpts from *The Art of English Shooting* by George Edie (London, 1777). Mr. Edie's stated purpose of this small booklet is to instruct young sportsmen when out and returning home. Here are some portions of his writing that struck me—"The internal goodness of a Piece can only be known by trial, without which no new one should be purchased.

"For the purpose of trying a gun, the following hints may suffice: tack a large sheet of brown paper, with a card in the middle, on a clean barn-door, so some such place, that the degree of scattering may be better observed; stand at about the distance of seventy yards, and try at first the common charge of a pipe of powder and a pipe and half of shot; and, to do the gun justice, be as steady as possible in your aim; if you find you have thrown any at this distance into the card, you may safely conclude the Piece is a good one; or if you have missed the card, perhaps through unsteadiness, and thrown a tolerable sprinkling into the sheet, you may have the same good opinion of the gun; but if you find none in the sheet, and are sensible of having shot steady, then try an equal quantity of powder and shot (which some barrels carry best) at the same distance; and if you then miss giving the sheet a tolerable sprinkling, refuse the Piece, as being but an indifferent one, if you are determined to have one of the best sort, which certainly is most advisable: and this trial may be reckoned altogether sufficient for a gun that is recommended by any gunsmith as a first- rate one.

"For the second, or more indifferent sort, let fifty-five or sixty yards be the distance of trial, and a judgement formed according to the above rule; but it must be observed as some Pieces carry a larger quantity of powder and shot than others, so it will be advisable to try three or four different quantities; but never to exceed a pipe and a half of powder, and the proportionable quantity of shot, as above mentioned.



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"When a person is a master of a good Piece, the keeping it in proper order is a main article to the doing execution with it: it is necessary the inside of the barrel, the touch-hole, and the lock be kept clean; and the springs and moving parts of the lock properly oiled.

"The barrel should be washed at least after every eighteen or twenty fires, where the best sort of powder is used; but if the gunpowder is an inferior sort, then the barrel will require the oftener washing.

"The best method of washing a barrel is, by taking out the britch-pin; but as this can seldom be conveniently done, take the barrel out of the stock, and put the britch-end into a pail of warm water, leaving the touch-hole open; then, with an iron rod, with tow or a

bit of linnen rag at the end, draw up and down in the syringe manner, till it is quite clean; changing the water, and rinsing the inside, as the foulness requires; when the barrel is perfectly clean, its inside must be dried by tow, or linnen rags; and when this is done, it will be proper to put it in a red-hot iron, of six or eight inches in length (which any blacksmith will furnish) and move it up and down to dry any remaining damp: the outside of the barrel should be well dried, and a little oil rubbed over every time of cleaning.”

Have any of you ever read or heard of Mr. Edie’s “red-hot iron rod” used for drying moisture after cleaning? I’m assuming it is heated and placed inside the barrel to dry the interior? I wonder as to its configuration: is it attached to the end of another long rod to allow enough length to reach the bottom of the barrel? Perhaps a 1/8” or 1/4” rod with a larger 1/2” or so end roughly 6- or 8-in at the end to be heated and inserted into the barrel? I don’t recall ever reading mention of such a tool. If you have a reference, please drop me a line as I am quite curious. I doubt it’s a good practice, but a rarity. Under the third chapter of Mr. Edie’s book, he goes on to note miscellaneous items required for shooting-

“The necessary appendages in the Fowling-piece are, an iron rod, with a screw or worm at one end, and a scrape (to clear rust or caked powder) at the other, which rod is to be used for the washing and dry-cleaning the inside of the barrel, and a turn-screw should be kept for the use of the lock.

“A flask, or horn, for the carriage of the powder... it will be proper to have the measure of the charge to hold the exact quantity the gun is found to carry.

“A leather pouch, or small canvas bag, to carry the shot; with a tin, or other measure, that will hold the exact charge of the gun; this article of the exact measure for the powder and shot should be particularly observed; as it not only saves trouble, but is charging with more certainty and exactness.”

Mr. Edies then gives a short description of his choices of powder, shot and flints-

“The best sort of Powder is small-grained, hard to crumble between the finger and thumb, and of a bluish cast; which should be the only sort used, by rights, for the Fowling-piece.

“The shot should be round and solid; and the more it has these properties the better it is: the size must be according to the shooting that it is intended for; there is from No 1 to 6, and the smaller, which is called mustard-seed, or dust-shot; but No. 5 is small enough for any shooting whatsoever; the No. 1 maybe used for wild-geese; the No. 2 for ducks, widgeons and other water-fowl; the No. 3 for pheasants (partridges after the first month) and all the fen-fowl; the No. 4 for partridges, woodcocks, &c, and the No. 5 for snipes, and all the smaller birds.”

Notice his first comment on shot: round and solid – not shoddily made tear-drop shape.

“As to choice of flints, the clear ones are best; but whether the dark or light sort, is immaterial, as there are good of both kinds; the size should be suited to the lock of the gun, and neither too large and thick, nor too small and slight; the first will not give fire freely, and the other will be very apt to break.”

Mr. Edie goes on to give his opinions as to the shooting of various game birds and waterfowl over dogs for the majority of this booklet. His final chapter called “*Necessary Observations for the Young Sportsman*” continues to give tips for working with dogs along with some other instructions-

“The sportsman should make it a general rule to turn out with or before the fun; the morning is the best time for all sorts of shooting: he should be provided with a spare flint or two, and a strong pocketknife that will serve, on occasion, the purpose of a turn-screw; he should take out the best powder that can be got, and that sized shot which suits the sport he pursues...”

“Observe after a fire never blow through the barrel, but charge again immediately, which the inside of the barrel is hot and dry; by this method of immediate charging, a gun seldom hangs fire, and carries much

smarter and better; there is no occasion to wipe either pan or flint while out (if the flint is good, which, by the bye, it always should be); but on returning home, wipe it clean with tow, or linen rags, both out and inside the barrel, and also the lock from the soil of the powder; when it is thus cleaned, hang it up, and it if can be so ordered, where a constant winter fire is kept, hanging it at a moderate distance from the fire: the powder flask should also be kept in the same degree of warmth in winter time; if the gun has received any rain or wet, let it be wiped thoroughly dry, and stand some time near a fire, to dry any remaining damp, and have little oil rubbed over it before hanging up.

“Lastly, it may be observed, if a gun is brought home loaded, if it is not very foul, it may remain four or five days fit for use, but never should longer, as it will be apt to hang fire; and even if it remains but one night loaded, the touch-hole should be cleared with a pin, and fresh primed: but it is a good custom with many never to suffer a gun to be hung up charged, but on returning home to draw shot and fire off the powder, by which, they not only prevent some degree of hanging fire, but also clear of any accident happening, by unwary or ignorant meddler, of which we have had many fatal instances.”

...I'll be quoting from “Teggs’s Handbook for Emigrants; Containing Useful Information & Practical Directions on Domestic, Mechanical, Surgical, Medical, and other Subjects Calculated to Increase the Comforts, and Add to the Connivances of the Colonist” by Thomas Tegg (1839, London).

“Burns and scalds ...turpentine liniment is at once made and put on, much, if not all of the pain and inconvenience attendant upon these injuries will be avoided. Only three days since I was called to attend a lady, who had thrown an urn full of boiling water over her leg; one application of this liniment was in this case, as I have found it in many others, quite sufficient; there was not the slightest collection of serum, and she is now quite well.

The best way of making turpentine liniment is, to melt some yellow Basilicon ointment, and bring it to the consistence of cream, which spirits of turpentine, stirred into it while hot. Spread this upon strips of linen or lint, and apply it to the parts affected, so that they may overlap each other; press them down closely upon the part, so as to exclude the atmospheric air as completely as possible, and bind them on. Let this dressing remain eight or nine hours, and then, if necessary, apply a fresh one, but in doing so, have your plaster ready spread, so that the parts may not be exposed longer than necessary. This second dressing may contain a smaller proportion of turpentine, and subsequent applications still less. The object is not only to apply the stimulus of the turpentine, but to exclude the atmospheric air, so that you must be very particular that your dressings fit to the injured part.

“When, however, from the impossibility of attending to them at the time, from neglect, or from improper treatment, an accumulation of serum has taken place, I generally find it the best plan to draw a needle full of course cotton through the blister, and let it remain; through this the serum filters, and the tension is taken off, without exposing the true skin to the air before it has lost some portion of its sensibility.

“When burns and scalds have degenerated into open wounds, you will find it best to use the most simple dressings, such as bread & butter poultices, spermaceti ointment, &c., and should be proud-flesh spring up, which it is very likely to do in these cases, either sprinkle a little red precipitate over it, or apply a piece of dry lint. Should the injured surface be very extensive, and the discharge copious, it may be necessary to support the strength with bark, sulphate of quinine, and porter and wine, combined with a very nutritive diet.

“Wrapping the parts up in raw cotton, or in a poultice of tallow or yellow soap, have been found efficacious, and next to the turpentine liniment are, perhaps, the best applications you can use, particularly the last. Scraped potato, linseed oil, lime-water, and cold water, have their advocates, and in the absence of other remedies may be adopted.”

While you may laugh at his instructions now, I know in this area of Nebraska folks were using turpentine on cuts and abrasions well into the 1950s.

CoHT State Reps

NorthEast CT, DE, MA, MD, ME, NH, NJ, NY, PA, VT - Contact Vice President

**SouthEast AL, KY, MS, NC, SC, TN, VA, WV - Contact SE Governor
FLORIDA Matthew Danison, 8710 Jasmine Court, Cape Canaveral, FL 32920
GEORGIA Veronica Wiese 133 Buck Lane Box Springs, GA 31801**

**Great Lakes IL,IN,OH,MN,WI - Contact the Great Lakes Governor
MICHIGAN Mike Molnar, West 5256 Willow Road, Menominee, MI 4985**

**North Central ND, IA - Contact vice president
NEBRASKA Scott Carlson, 1502 Valli Hi Road, Norfolk, NE 68701-2335.
SOUTH DAKOTA Zach Weisenburge 415 28th Street NW, Watertown, SD 57201**

**SouthCentral LA, MO, OK, TX - Contact SC Governor
ARKANSAS Billy Ferguson, 203 Lacy Street, Siloam Springs, AR 72761
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UTAH Susy Epperson, 920 South 3600 East, Heber City, UT 84032**

**The Coalition of Historical Trekkers
Membership Application**

\$25.00 Adult ~ \$35.00 Family ~ \$15.00 Youth
(Family includes children up to 18yrs old)

Mail this completed form along with your check or money order made payable in US funds to CoHT & please mail to:

**McLain Stewart
1211 North 153rd Street, Omaha, NE 68154**

Please allow 4 to 6 weeks for delivery

- Youth Adult Family Renewal
- Renewal Change of Address

(Type or Print Clearly)
 Name: _____
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 City, State, _____
 Zip: _____
 Phone: _____
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 Family Memberships: Spouse _____
 Name: _____
 Number of Children: _____
 Brief description of Persona (region, time period, etc.): _____

I would prefer to receive the TTG via: E-mail or USPS paper

Referred By: _____

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