

VOLUME 5, NUMBER 11 • FALL 2019

THE SWEDISH COLONIAL SOCIETY JOURNAL

PRESERVING THE LEGACY OF THE NEW SWEDEN COLONY IN AMERICA



BRIT APPELL

Members of the Swedish Colonial Society in front of the newly reconstructed Farmstead cabin at Printz Park, on the day of its dedication: June 1st, 2019.

New Sweden Colonial Farmstead Museum

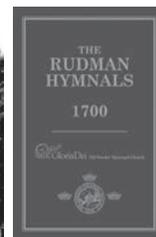
RE-CONSTRUCTION
UNDERWAY AT GOVERNOR
PRINTZ PARK, TINICUM
TOWNSHIP

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THE SWEDISH COLONIAL SOCIETY

916 SOUTH SWANSON STREET, PHILADELPHIA, PENNSYLVANIA 19147

110TH BIRTHDAY OF THE SWEDISH COLONIAL SOCIETY

The Swedish Colonial Society is 110 years old and we shared our birthday celebration with the New Sweden History Conference attendees. We offered a big birthday cake with sun yellow and sky blue icing—nicely

Swedish! On the cake was the image of the log cabin we and the New Sweden Company recently reconstructed at Tinicum's Printz Park.

The new cabin is an educational asset featuring visits by appointment, such as class visits, with an interactive exhibit of artifacts, period costumes and visual aids depicting how the colonists brought their culture to America and interacted peacefully with the local Lenape tribe. We'll be using the cabin the Saturday after Thanksgiving for an afternoon harvest festival, and we'll be decorating it for Christmas at our Julmiddag luncheon on Saturday, December 21 at the Corinthian Yacht Club.

EMILY TEPE



Birthday Cake

Joe Mathews, Chair of the New Sweden Company, and John Tepe, Governor of The Swedish Colonial Society, serving cake at the 19th New Sweden History Conference to celebrate the 110th birthday of SCS and the completion by NSC and SCS of the log cabin in Tinicum's Printz Park, as depicted on the cake.

The Swedish Colonial Society was founded as an academic endeavor, responsible for carrying out a mission to preserve the legacy of the New Sweden Colony in America. The New Sweden Historical Conference is an ideal manifestation of that mission.

Still along scholarly lines, the Society has endowed the Amandus Johnson Prize, a travel grant to study in Sweden for a student who excels in language studies at the University of Pennsylvania.

One thing hasn't changed in 110 years and that is our founding principle that membership is open to anyone with an interest in New Sweden. While we honor as Forefather Members those who have proven descent from the original colonists, we welcome anyone who wants to join in the study and celebration of New Sweden.

John B. Tepe, Jr., Governor, The Swedish Colonial Society

19TH NEW SWEDEN CONFERENCE • NOVEMBER 2, 2019

Celebrating Holy Trinity ‘Old Swedes’ Church’s 320th Anniversary

The 19th New Sweden History Conference, “Celebrating Holy Trinity ‘Old Swedes’ Church’s 320th Anniversary,” took place at the Lazaretto Ballroom, Essington, PA and included an afternoon visit to Holy Trinity in Wilmington, DE. Speakers discussed the construction and changes made in the English-styled church, the music performed, church furniture, and the “graffiti” images found on the church’s surfaces and the graveyard.

Architectural historian Kathleen

Abplanalp noted that the church was built in 1697-99, when Erik Björk served as pastor. This makes it one of the oldest buildings in the region. It was built with local single-piece timbers and a barrel-vault ceiling. Eventually, English-style porches were added as buttresses, as well as a brick bell tower, the former to carry the weight of the ceiling, the latter to attract worshipers, according to Abplanalp. Abandoned at one time in the 19th century, the structure survived, she asserted, because of dedicated “stewardship”—people determined to preserve Holy Trinity in the middle of a changing Wilmington.

Pastor and New Sweden historian Kim-Eric Williams focused on the labors of Pastor Andreas Rudman, who led a team of clergy sent by the Church of Sweden in 1696-97 to provide religious services in the Delaware Valley (story on page 11). To carry out this mission, Rudman brought copies of the 1695 service book and a spinet with him. To enliven religious services at the congregation he established in Philadelphia and in keeping with Lutheran tradition, Rudman wrote several hymns and published the first hymnal in the colonies in 1700, using Swedish and German melodies. Williams had with him a leather-bound copy of the service book and led the audience in singing several of the hymns, with musical notation by Paul Fejko. Now we know what the service sounded like.

Early American furniture expert

Phillip Zimmerman speculated on the provenance of “Early Swedish American Church Furniture” in his talk, admitting the difficulty identifying craftsmen and their work (please see “Early Swedish American Furniture from the Delaware Valley: A Detective Story” page 16). The pews at Holy Trinity, for example, had been replaced several times. He did mention a number of traits that may point to Swedish craftsmanship, especially chair-back designs. He featured the image of an eighteenth-century “peasant-made” wooden chair to support his arguments.

Historical preservationist Michael J. Emmons, Jr., explored church inscriptions and the “liminality of text”—the messages found on Holy Trinity’s walls, wooden doors, and gravestones that represented threshold-like lines of

transition from one dimension to another, present and future, life and death, perdition and salvation. Even Pastor Björk ordered the placement of bright red-colored metal lettering on the exterior walls of the church. The stone masons carved their initials on stones place at heights and ordinary people, presumably congregants, carved the initials into wood to mark their presence. Pithy texts on gravestones marked final passages. Leaving such messages and images was a common form of expression, assertions of personhood and place in Early Republic America.

The sponsors and partners of the Conference, including the Swedish Council of America and the American-Scandinavian Foundation, as well as the American Swedish Historical Museum and the Swedish Colonial Society, certainly should be pleased with this conference. The presentations produced real insights into the lives of the people of the “Swedish Nation,” as New Sweden was known after the Dutch and English takeovers, and the “Swedish Nation” was becoming the multi-ethnic, multi-cultural “Pennsylvania.”

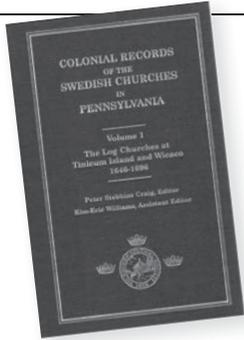
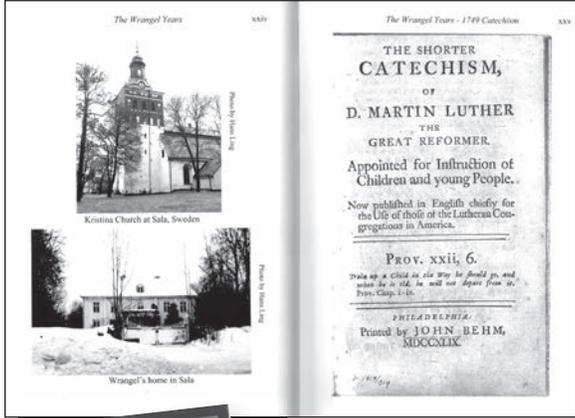
This participant went away from the Conference thankful and with a real sense of the place and people of that distant time—spaces of worship, sounds of singing, tooling of furniture, and scratching of messages in stone and wood. What more could one ask for?

—Lawrence Backlund



CHRISTINA LAWSEN

Dr. Zimmerman discussing furnishings at Wilmington’s Holy Trinity Church, November 2, 2019.



Colonial Records of Swedish Churches

A HANDSOME CLOTH BOUND SIX VOLUME SET

This series, sponsored by the Swedish Colonial Society, completes a modern history of Swedish religious culture and settlement in the Delaware Valley from the 17th through the 18th century. This work began in 1890 with the published translation of the records of Holy Trinity Church in Wilmington, and continued in 1938 with the published translation of the Swedish church records from Raccoon Creek (today's Penns Neck and Swedesboro).

Covering the years 1646 through 1766, Colonial Records of Swedish Churches feature colonial era Pennsylvania, New Jersey, and Delaware Swedish church records including, "minutes of vestry meetings and appointments, details on church and parsonage improvements, disciplinary actions, marriage, baptism and burial records." This information is richly supplemented by civil records, Swedish sources for historical church documents, and other colonial era documents and sources.

To order, please go to <http://www.old-swedes.com/bookshop.rhtml>

These books are \$20 for volume, plus \$5 postage and handling per book.

The Annual Meeting of The Swedish Colonial Society

was called to order by its Governor, John B. Tepe, Jr. As required by the bylaws, a quorum of at least ten active members was present.

The Governor stated that the following slate of officers had been elected unanimously for the ensuing year by the Society's Council at its March 21, 2019 meeting: Governor John Tepe, Deputy Governor-Administration Jill D'Andrea, Deputy Governor-Membership Ed Root, Recording Secretary Kristina Antoniades, Treasurer Linda Alexy, Registrar Theresa Brasko.

The Governor then proposed for election the following Councillors nominated by the Council for a five year term ending in 2024: Lawrence Backlund, Al Capotosto, Ellen Rye, Richard Steadham and Beverly Walker.

There being no nominations from the floor, the above Councillors were elected unanimously for the term indicated.

The following Resolution was proposed by the Governor, awarding Fellow status to Jill D'Andrea, and was adopted unanimously:

RESOLUTION

Whereas, **Jill D'Andrea** has been a Councillor of The Swedish Colonial Society since 2010; and

Whereas, she has served as its Deputy Governor,

Administration since 2014, including, among other things, implementing publicity and fundraising campaigns, acknowledging special gifts for tax purposes, and organizing Council meetings and cultural events such as the Julmiddag and the Forefather Luncheon; and

Whereas, as Chair of the Finance Committee she has considered all aspects of the financial affairs of the Society including improving the investment of its funds resulting in greater income for the Society; and

Whereas, as Co-Chair of the Publications Committee she early on recognized the importance of social media, especially in attracting new members, and has devoted a great deal of time to upgrading our Website and our Facebook page, and to keeping the information on each timely, current and interesting;

NOW, THEREFORE, The Swedish Colonial Society gratefully awards Jill D'Andrea status as a Fellow of the Society together with a certificate and medal to that effect.

Adopted this 6th day of April, 2019



EMILY TEPE

Jill D'Andrea and SCS Governor John B. Tepe

New Sweden Colonial Farmstead Museum

Reconstruction of a unique open-air museum, the colonial farmstead, preserves, promotes and protects the Scandinavian heritage of the Delaware Valley.

A BRIEF HISTORY OF THE FARMSTEAD

As chairman of the New Sweden Company, I have been asked to write a brief history of the New Sweden Colonial Farmstead Museum—or, in shorthand, the Farmstead—which used to stand in Bridgeton City Park in southern New Jersey. The Farmstead was intended to replicate what a Swedish settler family would build over time after clearing the land for crops and pasturage. Such log buildings would reflect local building styles in the home country.

The replica Farmstead in Bridgeton was built over the course of a year in preparation for a grand opening in 1988 which year was the 350th anniversary of the 1638 founding of the colony of New Sweden. The original colony was initiated by a trading company called the New Sweden Company whose name was adopted in 1983 by the nonprofit that would build the Farmstead. That organization engaged the services of the log cabin expert, Gunnar Zetterqvist of Dalarna County in Sweden, who led the effort to construct the seven replica cabins. According to his plan, each cabin serves a different

function: a bathhouse, a stable for horses, a barn for cows or goats, a threshing barn, a smithy, a storage shed, and a residence. King Carl XVI Gustaf and Queen Silvia opened the Farmstead to a joyous reception on April 14, 1988. With hundreds of historical artifacts sent from Sweden, several farm animals, and many volunteers, it was a living history museum that remained a popular tourist destination for years. In time, however, due to inactivity it eventually closed. By the time I arrived on the scene in 2013, it had been closed for years and the New Sweden Company (NSC) itself was much smaller. With support from Wade Sjogren of the Bridgeton sand company, Whibco, the NSC was contemplating trying to restore and reopen it in Bridgeton or in some other location like Fort Christina in Wilmington.

Then, in 2016, we heard from then Governor Michael D'Andrea of the Swedish Colonial Society that Tinicum Township was interested in including the Farmstead in its improvement plan for Governor Printz Park

continued on next page



ABOUT THE AUTHOR

Joe Mathews is the Chairman of the Board of Directors of the New Sweden Company (NSCo), formed in 1983 to build and maintain the New Sweden Colonial Farmstead and all artifacts associated with it. He is also a part-time employee of the Lummis Library of Cumberland County Historical Society (CCHS) in Greenwich NJ.



Two replica Swedish cabins a few years before their removal from their original location in Bridgeton, NJ. (Photographer unknown.)

even though we would be arriving relatively late to the process. As it turns out, Printz Park is probably the best of all possible sites for the Farmstead as it was the very place where in 1643 the newly arrived and ambitious Governor located his headquarters in his mansion, the so-called Printzhof. Already in place in the Park was the handsome statue of Printz himself and the New Sweden History Walk with signage informing the visitor of the history of the colony.

The township agreed to build the foundation for the first cabin at its expense provided the NSC would pay to build it at its own expense. Thus, it was a major step forward when in 2017 the Swedish Colonial Society (SCS) under the leadership of the new Governor, John Tepe, pledged \$25,000 toward the reconstruction of the largest cabin, the so-called Main Residence. The SCS also conducted a Buy-a-Log fundraising campaign which would ultimately bring in thousands more. Actual work would have begun in 2018, but for negotiations around workers and insurance. Finally, in April 2019, after Highline Construction—an Amish company located in Atglen PA—agreed to be the general contractor, the work began, progressed rapidly, and was completed by the day of the grand opening of the park, June 1, 2019.

Highline's performance throughout the construction phase was most satisfactory, as the company owner Eli Stoltzfus assured me it would be. Most days there were just two workers on site: David Fisher and Josh Forren. They worked rapidly yet deliberately. For example, because the cabin had been diagrammed and each log had been labeled to show its location in the building, they were able to fit the cabin together like a puzzle. Only two of the logs were rotted enough to need replacement. After the building was up, the logs were sprayed with an anti-fungal treatment and a preservative.

David and Josh maximized their time, effort, and available materials. They used cinder block as the foundation and then



JOSEPH MATTHEWS

Dismantling the threshing barn, June 2017.

cemented fieldstone to the cinder block. The cabin appears to rest on the stone, much of which we had already purchased locally. The rest they bought at their own source.

They used the cabin's old floorboards on the roof and then arranged the boards on the east side to extend about six inches beyond the roofline, thus protecting the building against the preponderant eastward flow of the weather.

Since the public would be entering the building, it had to be structurally sound. Therefore, long, structural, high-strength log screws were used to tie the logs together and chinking applied to conceal the screws that were still visible in occasional spaces between logs. The screws also saved time which helped to bring us in under budget.

Interestingly, when this September I visited Skansen, the Swedish open-air museum in Stockholm (*see www.skansen.se*), I spoke with its architectural conservator, Staffan Hansing about how we handled such issues. Mr. Hansing acknowledged our need to satisfy safety standards, but questioned our use of the screws and the chinking. We intend to consult with such experts as we continue our work.

It now remains to the SCS and the NSC to raise funds to reconstruct the other six cabins and to create educational programs that will use the Farmstead to teach the history of the Delaware Valley's first permanent European settlement, New Sweden. With the achievement of the Main Residence behind us as encouragement, we are ready to move forward.

—Joe Matthews

FARMSTEAD—THE FUTURE

We are involved in reconstructing a set of seven log buildings representing a farmstead in New Sweden, the Swedish colony founded in Wilmington in 1638. The main log residence has already been installed by the New Sweden Company under the sponsorship of The Swedish Colonial Society and many of its individual members. But we need help funding the completion of the other six buildings: a stable, a barn, a threshing barn, a granary, a smokehouse/sauna and a forge. We have the logs already cut by Swedish craftsmen to a design modeled on Skansen, the ‘Swedish Williamsburg,’ so to speak, in Djurgården, Stockholm. However, we need help with the considerable additional expenses such as transporting the logs, laying stone foundations, erecting the logs, chinking them, and installing doors, windows and roofs.

Governor Printz moved the capital of New Sweden to Tinicum Island in 1643, and as part of its 375th anniversary celebration, the Tinicum Township has developed that site as a historical park on the Delaware River waterfront. The Farmstead would be the *pièce de résistance* of the park’s design which already includes 15 colorful historical markers prepared by The Swedish Colonial Society, a teaching sidewalk engraved with excerpts from colonial diaries, a playground with a colonial ship and a colonial fort, a refreshing water spray, a band shell, gazebos, a soccer field, bocci courts, horseshoe pits, the headquarters of the Tinicum Township Historical Society—and of course a handsome statue of Governor Printz. With the Farmstead installed, the result will be a venue where citizens can celebrate their heritage while enjoying the outdoors.

We and the historical society plan to outfit the farmstead for visits by appointment, such as class visits, with an interactive exhibit of artifacts, period costumes and visual aids depicting how the colonists brought their culture to America and interacted peacefully with the local Lenape tribe.



ABOUT THE AUTHOR

John B. Tepe, Jr., Esq. serves as Governor of the The Swedish Colonial Society. He is also a member of The Mayflower Society, the Society of Colonial Wars and the Delaware Historical Society. John is a retired attorney, and is one of our Forefather Members as an 11th generation descendent of Peter Larsson Cock.

I Reconstruction of the Main Residence begins at the site in Governor Printz Park.



JOHN B. TEPE, JR.

*The Farmstead will be the *pièce de résistance* of Governor Printz Park’s design which already includes 15 colorful historical markers prepared by The Swedish Colonial Society, a teaching sidewalk engraved with excerpts from colonial diaries, a playground with a colonial ship and a colonial fort, and outdoor activities such as a water spray, band shell, gazebos, a soccer field, bocci courts and horseshoe pits.*



2 Walls underway and foundation before covering with fieldstone

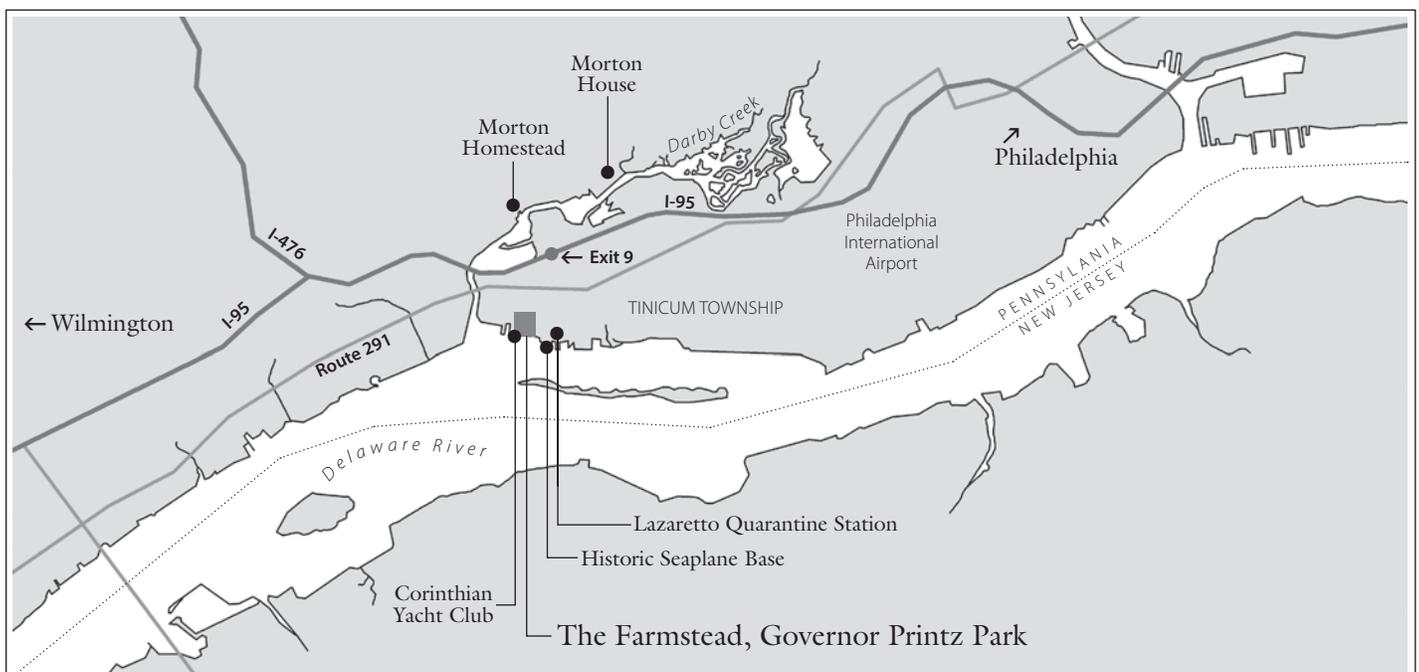
This ambitious project will not only preserve and share part of Philadelphia's diverse colonial history, but will enrich a beautiful community asset along the Delaware River waterfront.

Our intention is to reconstruct and install the rest of the Farmstead, another six structures, at Printz Park. This ambitious project will not only preserve and share for a long time part of Philadelphia's diverse colonial history, but will enrich a beautiful community asset along the Delaware River waterfront.

Tinicum was the first permanent settlement in present-day Pennsylvania, founded in 1643 by Colonel Johan Printz, governor of New Sweden. It was seized by the Dutch in 1655 and by the English in 1664. Of course, the Lenni-Lenape were already well established when the first Europeans arrived. New Sweden settlers enjoyed mutually beneficial relationships with Native Americans in agriculture and commerce. The oldest surviving quarantine station in the western hemisphere, the "Lazaretto," and one of the first two seaplane bases in the U.S. are also being restored in Tinicum, which presently has a population of about 4000 people. Being near the Philadelphia International Airport, it is a temporary residence for many travelers. To visit Tinicum use Exit 9 on Interstate 95 about 12 miles from center city Philadelphia.

Printz Park is above the flood plain, yet has access to and sweeping views of the Delaware River. The adjacent Corinthian Yacht Club is an excellent venue for events. There are docks and another restaurant near the Lazaretto on the north side of the park. The site is about one mile from the Essington exit of I-95, the major north-south highway which carries tens of millions of vehicles, and potential visitors, each year.

Changing demographics led to fewer visitors at the Farmstead while it was in Bridgeton, New Jersey, and the buildings—unused and unappreciated—fell into disrepair. Therefore, the New Sweden



Company adopted as its mission the acquisition and restoration of the Farmstead's buildings and their use as a living museum at a better location, namely Tincum, Pennsylvania, the capital of New Sweden starting in 1643. It and its partners, the Tincum Historical Society and The Swedish Colonial Society, share a vision that, in the tradition of Skansen in Stockholm, the Farmstead will serve as a multidisciplinary open-air museum and living history center to facilitate interpretation of the colonial American experience of the Delaware Valley in all its cultural and ethnic diversity and complexity. It will be an expression of the bond between America and Sweden, and a physical memorial to the historic struggle to survive that unites all peoples of the native and settler communities of the American colonial period.

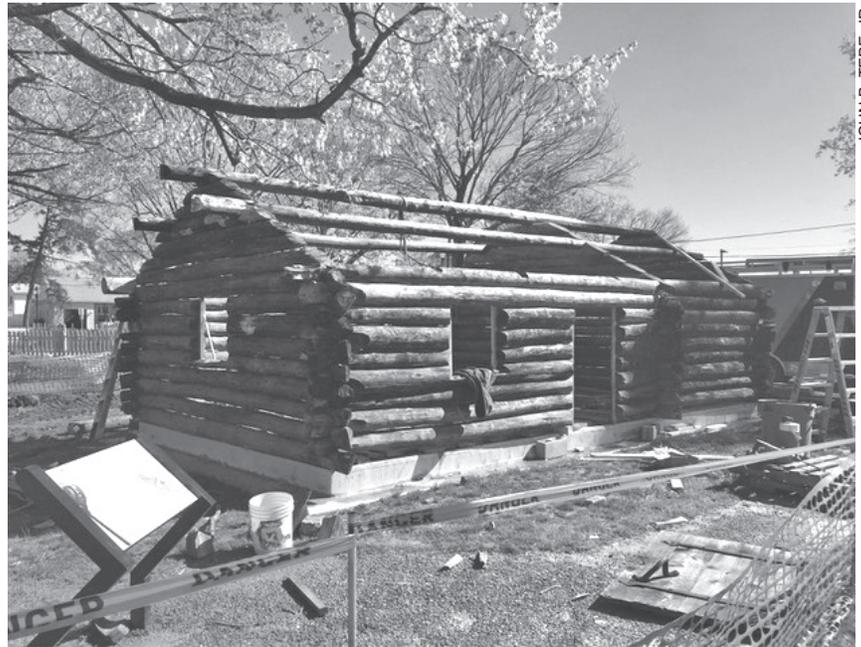
Educational programs about the Swedish colonial era need to be researched and developed. Interpretive signage has already been installed by Tincum with the assistance of The Swedish Colonial Society.

The Farmstead was dismantled and removed from Bridgeton, thanks to a grant from Wade Sjogren of Whibco Inc., and reconstruction has begun in Tincum, thanks to a grant from The Swedish Colonial Society. A large collection of period artifacts is stored in the archives of the New Sweden Company. Funds will be needed to set up the educational infrastructure now that reconstruction of the main log cabin was completed and dedicated on June 1, 2019. Thereafter, the Farmstead-in-Printz-Park will carry on as a living museum.

The moving of the Swedish Farmstead to Tincum, on the Delaware riverfront just west of Philadelphia's airport, will put it closer to other Swedish tourist attractions: The American Swedish Historical Museum, Gloria Dei (Old Swedes) Church, the Morton House, the Morton Homestead, the Lower Swedish Cabin and Independence Hall, where local Finnish-American John Morton signed the Declaration of Independence. For both students and tourists, the Farmstead will no longer be off the beaten path, and our educational programs will be a prominent promotion of Swedish history and culture.

For example, the main log cabin could depict a trading post with the Lenape tribe. There were several trading posts at or near Tincum at the foot of the Minquas Path (today's Baltimore Avenue), such as those of Peter Larsson Cock and Jonas Nilsson along the Schuylkill River,

3 Roof logs set into place.



JOHN B. TEPE, JR.

4 The cabin nearly finished with decorative stone work added to the outside of the cement pad. Also visible are the old floorboards used for the roof and the overhang that were added for protection from the elements.



JOSEPH MATHEWS

near the Delaware River. We could display costumes and goods in our possession, and dramatize the trading by using a script in English and Lenape also in our possession. The Tincum Township Historical Society has agreed to host guided visits to the Farmstead.

For Christmas, imagine the main residence decorated with greens and images of traditional farmstead *tomten* (protective elves) that are in our possession. This can play a part in a nearby annual Swedish Julmiddag luncheon.

The Delaware County Historical Society is anxious to use the Swedish Colonial Farmstead for its Passport to History program. The local grade school (Tincum School grades 1 through 8) will also be interested in making the Farmstead a destination for field trips. Learning by experience at a living museum is a great teaching tool.

—John B. Tepe, Jr., Governor, *The Swedish Colonial Society*

Learning by experience at a living museum is a great teaching tool...

The Farmstead will serve as a multidisciplinary open-air museum and living history center to facilitate interpretation of the colonial American experience of the Delaware Valley in all its cultural and ethnic diversity and complexity.

WE NEED YOUR SUPPORT

These buildings are yet to be constructed, and each needs a sponsor:

- Smokehouse/Sauna
- Stable
- Barn
- Threshing Barn
- Granary
- Forge

The Swedish Colonial Society and Whibco are sponsors of the Main Residence, but there is room for another sponsor for this building. If you are interested in sponsoring one or more of the other buildings that await construction, please contact Linda Alexy, Treasurer of The Swedish Colonial Society at:

The Swedish Colonial Society
916 Swanson Street
Philadelphia PA 19147



You can BUY-A-LOG for \$100. Your name or organization's name will be added to a plaque. Any contribution is greatly appreciated. For more information, please visit <https://colonialswedes.net/>

BUY-A-WALL DONORS

Ronald S. Beatty for *Mans Rambo (b. 1684)*
The Rev. Dr. Cynthia Forde-Beatty for *Gertrude Rambo Bengtsson (b. 1650)*
The Swedish Colonial Society
John & Emily Tepe for *Peter Larsson Cock (1610-1687)*

BUY-A-LOG DONORS

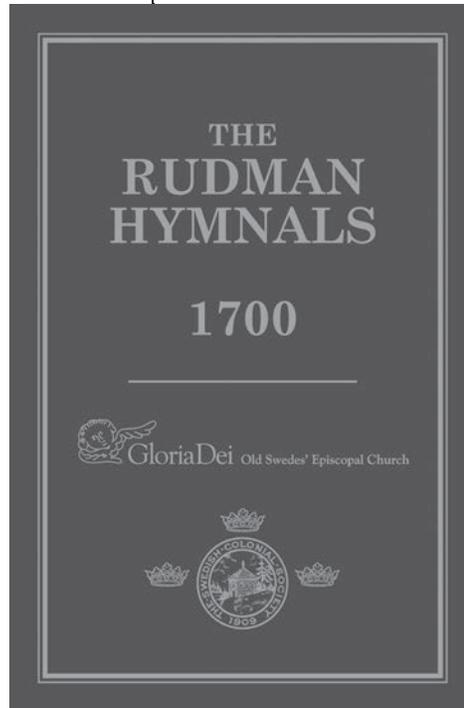
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by John E. Peterson



Dr. Kim-Eric Williams, who is certainly familiar to regular readers of this publication,

has written a detailed article giving attention to the ministry of music in the Colonial Swedish Lutheran congregations in the Delaware Valley, and featuring the two hymn collections published by Pastor Andreas Rudman in the year 1700. This article, entitled: “America’s First Hymnals by Andreas Rudman, Pastor, Gloria Dei (old Swedes’) Church, Philadelphia, Pennsylvania, 1697-1702” appears in *The Swedish American Historical Quarterly*, Volume 69, No. 3 (July, 2018).



THE RUDMAN HYMNALS

Andreas Rudman

(1668-1708) was one of a number of pastors sent from the Church of Sweden to minister to the Colonial New Sweden community on the Delaware River, which had been slowly developing since the first Swedish settlers arrived in March of 1638. Rudman did not have a long tenure in this field, in contrast to several others--only between five and six years (1697-1702).

But in that brief period, he (along with his associates, Björk and Auren) accomplished a great deal. Two new church buildings were completed, dedicated and placed in service. Both are still in use today—one in present day Wilmington, DE (Holy Trinity, 1698) and the other in present day Philadelphia, PA (Gloria Dei, 1700). Contacts with William Penn resulted in land grants and eventual settlements, where additional Swedish congregations were organized (Saint Gabriel’s, Amity Township; and Christ, Upper Merion). A third congregation in Kingsessing, West Philadelphia (Saint James), was eventually added. Further, in New Jersey, at Raccoon/Swedeseboro, another congregation (Trinity) was also organized. Rudman and his associates had two congregations in their parish—their successors had six for several years.

Rudman intended to return to Sweden after the two new church buildings were completed, but ministry still called him here.

When his successor, Andreas Sandel, arrived in 1702, he was preparing to depart for the Old Country when the Dutch Lutherans in New York City, Albany, NY and Hackensack, NJ prevailed on him to serve them for a year and revive their ministry---they had been without a pastor for eleven years. He apparently was able to handle the Dutch language and he agreed to help them, and had some success although the extensive travel took its toll. Just as important as the ministry he provided them, he also found a successor to continue serving them—Justus Falckner—a theological candidate who could be ordained. Consequently, Rudman, along with Björk and Sandel, officiated at the first Lutheran ordination in America on 24 November, 1703, in Gloria Dei Church in Philadelphia, Rudman was given the title Superintendent, in charge of the Swedish Mission in America, the only Swedish pastor in America to be given such a title.

Rudman remained in Philadelphia—which pleased his wife who was not enthused about moving to Sweden—and did what is today known as “supply preaching” and also served “Interim Pastorates”, mainly in

continued on next page



The *Quarterly*’s editor, **Kevin M. Proescholdt** notes that his publication has “not published an abundance of articles about Colonial New Sweden through the decades, and Kim-Eric’s well-done piece helps

take a step in correcting that situation”: The *Quarterly*, based in Chicago, apparently focuses on the extensive and important 19th Century Swedish immigration to America. It is encouraging that Colonial New Sweden is now being rediscovered by several organizations working on the impact of Swedish immigration to America. One historian, Conrad Bergendoff, observed that the Colonial Swedes and the 19th Century Swedes in America “missed each other by about a dozen years”. It is good that historians today are beginning to make connections between these traditions.

THE HYMNS

- 1 **“All that we now in this world have discovered...”**
Words by Andreas Rudman, 1700. Ten stanzas. Svensk folkmelodi used with the text “Sorgen och glädjen (1695), from Den Svenska Psalmboken, 1986, No. 269.
- 2 **“When will you turn to the Lord with your life and your living?”**
Words by Andreas Rudman, 1700. Five stanzas. Tune: “Lobe den Herren”, Stralsund (1665), from Den Svenska Psalmboken, 1986, No 2.
- 3 **“Why have you Jesus, your face turned away from my sighing...?”**
Rudman reports that he translated it to Swedish from a German original but no author of the text is given. Eleven stanzas. Tune: Lobe den Herren”, Stralsund (1665), from Den Svenska Psalmboken, 1986, No. 2. The text is a dialogue between Jesus and the believer (the soul), and can be sung in an alternation style by stanza.
- 4 **“O Jesus Christ, my Savior true...”**
An “Improved” translation by Rudman from a German original—the writer is not given. Nine stanzas. Tune: Johannes Rhau, 1589. Used for a text entitled: “En blomma ut i öknens stöd” in Den Svenska Psalmboken, 1986, No. 347.
- 5 **“Jesus, Joy and gladness...”**
A fresh translation by Rudman of the well known German hymn, “Jesu Meine Freude”, by Johann Franck, 1653. Six stanzas. Tune: “Jesu Meine Freude”, by Johann Cruger, 1653, from Den Svenska Psalmboken, 1986, No. 354.
- 6 **“To God alone on Heaven’s throne...”**
An improved translation by Rudman from the German by Nicolaus Decius, perhaps 1522. Four stanzas. Tune: Gammalkyrklig, (“Allein Gott in der Hoh/ Allena Gud”) by Nicolaus Decius, 1539, from Den Svenska Psalmboken, 1986, No 18. This is a versification of the Gloria in Excelsis from the Divine Service, and was, and continues in some places to be used in that manner. It is easier for congregations to sing and, depending on the time period, the music is much more interesting.
- 7 **“How can I then my Jesus find...?”**
Words by Andreas Rudman, 1700. Eleven stanzas. It is called: A penitent soul’s shepherd song. Tune: Troligen svensk, 1694/95 (used for a text entitled: “Vanligt over jorden glänser” from Den Svenska Psalmboken, 1986, No. 34 (the tune also used for numbers 348 and 378).
- 8 **“JESUS, I will never leave...”**
Original German words by Christian Keimann, 1658. Six stanzas. It is called: Delighted contentment in the rediscovered JESUS. Tune: “Meinem Jesus lass ih nicht”, by Johann Ulrich, 1674, from Den Svenska Psalmboken, 1986, No. 472. The use of upper case letters for JESUS signifies that the text emphasizes a personal relationship of the believer with the Lord, reflecting the priorities of pietism.

English congregations—Trinity, Oxford Township; and Christ Church, Old City, Philadelphia. While at Christ Church, he died in September, 1708 and was buried in front of the altar at Gloria Dei. The Swedes, Germans, English and Dutch were all grateful for his ministry. He “accomplished a life time of work” in his relatively short time on earth—39 years.

But there was something else as well—and the major focus of this article and review—Rudman’s contribution to the revival of musical life in these congregations—and the printing and distribution of two hymn collections for the congregations.

Upon his arrival, Rudman rapidly discovered that the majority of the congregation did not know any hymns, and there were not nearly enough hymnals available to meet the needs. In Sweden, parishioners brought their own hymnals to church. But here, the few people who had them would not bring them, fearing loss or damage. The Swedish Lutherans also seemed to be the only ones who wanted to sing hymns regularly. “The English sing but little, the Quakers not at all.” The Reformed sang only old Testament Psalms in versified forms. The German Lutherans were a good number of years away from making a significant musical impact. Years later, hymnals began to arrive from Sweden to help solve the problem, but Rudman wanted hymn singing to be revived immediately. Therefore, he made a small beginning, with two hymn publications. One of them had six hymns and the other two hymns—a total of eight hymns—published in 1700.

The historical significance of these two small publications is that they are “the first Swedish imprints in the Western Hemisphere and the first personally authored hymnals in any language published in the colonies”.

In the article, all eight hymns from the two collections have been translated in to English and printed for the first time. It appears that Rudman wrote the texts for three of them. There is no indication regarding the tunes Rudman may have used for the hymns. Therefore, Dr. Williams has assigned tunes that were

known and used at the time and which meet the requirements for meter and reflect the content and mood of the text. Some music assignments were obvious, based on the required meter or the content and function of the text. The previous page lists the hymns and assigned music. The first six are from the initial publication and the last two from the second publication. Dr. Williams assigned the name “Gloria Dei Hymnal” to the first publication with six hymns, and the “New Year’s Hymnal” to the second publication with two hymns (it was a New Year’s gift to the congregation).

Music—the melody line—is included in the article so the translated hymns can be easily sung. All the music is found in the 1986 Church of Sweden hymnal. It should be noted that the printers of the article made an error in numbering the music connected with the texts of the hymns. Hymn numbers two and three use the same tune. Consequently, the numbering for the hymns following number two is one number lower than it should be. This needs to be recognized in order to match the tunes with the texts properly. The tune numbers from the hymnal are shown with the music and are included in the introductory detail for each hymn text. However, there is an error in the information for hymn number one—the tune number from the hymnal is 269, not 26.

It is also interesting to note that the tunes selected for hymns numbered 2, 3, 5 and 6 continue to appear in recent and current Lutheran and other hymnals in America and will thus be familiar to many of our readers. We have been singing these tunes for well over three centuries—some things do have lasting value.

Dr. Williams provides an abundance of commentary on the music program and developments in the Colonial Swedish congregations over more than three centuries. We will mention just a few examples.

It is noted that the Gloria Dei congregation sang quite well in the very early period under Swedish pastors, but for several years, a German pastor, Jacob Fabritius, served the congregation and also preached in Dutch—and singing faded away. Rudman wanted to revive hymn singing. He had musical ability—he brought with him a small instrument called a “spinet” to help accompany the singing. Church organs only appeared some years later. He also had poetic ability—evident in the hymn texts he wrote himself, and in the translations he made and improved. These talents facilitated his enhancement of music in the congregation.

Bishop Jesper Svedberg was asked by the King to produce the first national hymnal for the Church of Sweden, and it was published in 1691. It had 482 hymns plus the church year epistles and gospels, Luther’s Small Catechism, and extracts from the orders for Divine Service. The hymnal proved to be controversial as some of the pietist oriented material was objectionable to the older pastors who were educated in the orthodox tradition (dominant in the first half of the 17th century). Consequently, the hymnal was confiscated and all copies stored at a naval base in Stockholm. However, Bishop Svedberg arranged with a “private person” to provide Rudman and his associates with 600 copies of the confiscated hymnal,

which consequently was used in the New Sweden congregations in America but never used in Sweden. The hymnal was revised enough to satisfy the orthodox pastors and published again in 1695—and used in Sweden for the next 124 years. In Finland, it was used for 202 years. In America, Lutheran hymnals did not last that long. One German hymnal had a run of just over 90 years but there were frequent revisions when a new edition was needed. Most hymnals have lasted only 20 to 40 years—and some of those were revised along the way.

Printing Rudman’s two hymn collections was a bit complicated in that the lithographer, Reinier Jansen, was Dutch and did not understand Swedish. Therefore, he had to do the best he could with Rudman’s hand written manuscripts. There are also no vowel markings in the hymn texts. Roman type, rather than Gothic Fraktur is also used, suggesting that most of Jansen’s printing business was in English.

In this period, many hymns had ten or more stanzas, as is the case with several in these collections. I have seen hymns in various hymnals with 15 and even 18 stanzas. (The favorite hymn of the Methodists, “Oh, for a Thousand Tongues to Sing”, has had over 50 stanzas written for it.) The Swedes recognized that congregations could not deal with such large numbers of stanzas at one time. They also realized that these extensive stanzas do not often fully relate to each other. Therefore, not all of the stanzas were used at a given service. Interestingly, hymn boards in Swedish churches had a place to list the “starting stanza” of the hymn, adjacent to the hymn number. The stopping point occurred when the organ ceased playing, or the song leader ceased leading.

The two Rudman hymn collections from the year 1700 certainly carry historical significance in Colonial America, but just as important, they helped facilitate the revival of music and hymn singing in these congregations, which is a distinguishing mark of the Lutheran tradition. Our thanks to Dr. Williams for his extensive and interesting article. At the New Sweden History Conference in November, he will do a presentation on Rudman—and yes, there will be an opportunity to sing some of these hymns—the first hymns published in America.

—John E. Peterson



EDITOR’S NOTE: Dr. Williams has published an excellent history of the Church of Sweden’s mission in Colonial America and their mutual cooperation with the Church of England at this time, titled “Roses Among The Thorns: Colonial Swedes and Anglicans on the Delaware,” in *Anglican and Episcopal History* (Historical Society of the Episcopal Church, Vol. 74, No. 1, Anglican-Lutheran Conference Papers II, March 2005), pp. 3-22.

Rudman Immigration Certificate Now Restored

As promised in our last issue, the Rudman Immigration Certificate has been restored by the renowned Conservation Center for Art & Historic Artifacts. The cost was \$4895, which is par for the course, and we would welcome contributions.

If searching catalogs online for manuscript sales, you will find very few original documents of this vintage, 1701. This is not a certified copy made later. Its medium is brown manuscript ink, which is supported by parchment, which is skin of sheep, goats and other animals prepared and polished with pumice stone, usually locally made. The signature of William Penn thereon has been authenticated. It is on the fold of parchment above the seal so it could be adjacent to the ribbon attaching the seal to the folded, and thus reinforced, parchment where two pinholes remain.

Governor William Penn, of course, was a writer, early Quaker and founder of the English colony of Pennsylvania. His second and final period of residence in Philadelphia was 1699 to 1701, the time of this certificate and the naturalization issues behind it. In 2018 we celebrated the 300th anniversary of Penn's death.

Rev. Andreas Rudman was the founder of Gloria Dei Church and Suffragen Bishop of the Lutheran Church in America. He is buried before the altar at Gloria Dei. We have a descendant of Rev. Rudman among our active forefather members—who has contributed to this project—Katherine A. E. Campbell of Malvern, Pennsylvania.

Rudman and Penn had a special relationship. According to Ericus Bjork in his 19 November 1700 letter to Carl Leijoncrona, “the governor [Wm. Penn] himself is quite favorable and courteous, especially since Magister Rudman lives close to him so that he had free access to him, and the governor himself often walks to his house, and we are regarded here not only as teachers for these congregations but also as representing the religion as well as customs of our fatherland....” [*Colonial Records of the Swedish Churches in Pennsylvania*, Vol. 2, p. 106]

On the subject of naturalization, Bjork describes a proposal in the legislature that “the Swedes and many others who were not born in any part of the English realm should pay about 32 shillings to become naturalized Englishmen, of which 20 shillings would belong to the Governor for the certificate [like ours] they would receive, which would bring in a large sum of money, but through the providence of God the Governor let Magister Rudman, who has a little land of his own, know about it, and we immediately asked how far this would apply, I going to the Governor as well as the Assembly in the errand. They finally stipulated that it should be understood to apply only to those [like Rudman] who have come here since the government came in [the hands of] the English....”

In October of 1701 Penn at the request of Rudman set aside ten thousand acres up the Schuylkill River near Manatawny



Creek for members of Gloria Dei in recompense for losing so much land for the settlement of Philadelphia....Rudman himself owned two grants here of five hundred acres each, which he could now legally own, since Penn had naturalized him as a British citizen of the Pennsylvania Colony,” per Kim-Eric Williams, *The Swedish American Historical Quarterly* published by the Swedish-American Historical Society, July 2018, Volume 69, Number 3, p. 194.

Can you spot the restoration changes in the before and after photos? Here are the problems and solutions according to the reports of the Conservation Center for Art & Historic Artifacts:

The parchment was previously folded twice vertically and once horizontally. 1.5" of the bottom edge is folded upward along the full width. There are three 1/8th" holes in the center of the folded edge through which a textile ribbon is laced. The purple-brown textile is slightly discolored and is fraying at the edges. The seal was likely have been attached here but is now kept separately from the document. In the upper left corner on the verso there is a paper seal adhered to the parchment with wax or dough. The seal has been pinned through the parchment with a 1" metal nail.

Problem (P): There is heavy surface dirt, possibly soot, mostly around the edges and the upper right corner. There is black grime on the bottom edge. Below the center of the verso there is a circle of black grime, likely to be the impression of the metal seal case. There is yellow and brown discoloration of the parchment overall. The brown discoloration along the bottom edge is likely to have be caused by a liquid spill.

Solution (S): Surface dirt and grime was reduced from the parchment document with a soft brush, vulcanized rubber sponges and additive-free, polyurethane sponges. Areas with media [writing] were avoided.

P: There is writing in brown manuscript ink on the recto (which is cracked and partly lost) and in the center of the folded edge and on the verso in the center and in the upper left corner. The ink on the recto was examined under magnification and it was



found that media is insecurely attached. The media on the verso is stable.

S: The friable [easily crumbled] media on the verso was consolidated with diluted gelatin applied with a brush under magnification.

P: In the lower left corner of the verso [back] there is insect debris.

S: Insect debris on the verso was removed mechanically.

P: There is planar distortion around the edges, mostly on the right. The corners warp backwards and there is slight tenting in areas where the parchment was once folded.

S: The parchment document was humidified overall and flattened.

P: The seal has embossed decorations on both sides. On the front there is a child with three circles. The shield is surrounded by decorative borders and illegible writing. There is embedded surface dirt, mostly on the front. One inch of the lower half of the seal is broken in multiple areas. The seal was previously mended, presumably with melted red wax. There are multiple small parts broken off, some of which are kept with the object.

S: Embedded surface dirt on the 4" beeswax or resin red seal was reduced with the controlled application of deionized water and a soft dry brush. Fragments of the seal were attached with Lascaux acrylic adhesive. Two 1/4" fragments could not be relocated and were placed in a polyester sleeve and returned to the client. The seal was not reattached to the parchment document.

P: In the center top of the seal there is a 1" textile ribbon. The ribbon is purple brown, and was presumably used to attach the seal to the folded edge of the parchment document. The ribbon is fraying and threads continue to detach.

S: The ribbon was consolidated with dilute hydroxypropylcellulose in ethanol. Loose fragments that could

not be reattached were placed in a polyester sleeve and returned to the client.

P: The disks on either side of the seal are the two halves of a metal seal case, likely to be of lead. The surface has oxidized and there are multiple dark discolorations overall. A gray paint layer on the outside has partly flaked off and is unstable. At the top of both halves there is an opening in the side to allow entrance of the ribbon. Due to a slight distortion of the two halves the case cannot fully close.

S: Nothing could be done for the seal case and it remains as is (that was a trick question).

After restoration, the parchment was attached into an 8-ply alkaline 100% ragboard deep sink window mat with perimeter hinges made from mulberry paper [which is known for being translucent, strong, lightweight and flexible; it is the support for antique Japanese ukeo-e prints] and a concentrated gelatin solution. A sealed package was constructed consisting of ultraviolet-filtering acrylic glazing, the matted work, an alkaline backing, and Marvelseal (a nylon, foil, and polyethylene laminate) on the back. The Marvelseal was sealed to the glazing with Scotch Brand 415 tape and heat. The sealed package will protect the artifact from particulate matter and environmental extremes.

The seal, with the coat of arms facing up, was placed in a deep sink window and secured with polyethylene strips. The seal case and lid were placed on either side of the seal in a deep sink window and secured with polyethylene strips. A sealed package was constructed consisting of an ultraviolet filtering acrylic glazing, the mounted seal and case, an alkaline backing, and Marvelseal (a nylon, foil, polyethylene laminar) on the reverse. The Marvelseal was sealed to the glazing with Scotch Brand tape #415 and heat. The sealed package will protect the artifact from particulate matter and will help mitigate against environmental changes. The sealed package must be supported by a frame for exhibition.

The client's original frame provided was altered to accommodate the sealed packages. The size of the rabbets for both frame openings was increased using a route. Each sealed package was fastened into the two frame openings in the client's altered frame.

The certificate is displayed under proper archival conditions at our Augustana Museum at the Lutheran Seminary in Germantown, PA, on loan from Gloria Dei Church, with proper recognition of The Swedish Colonial Society's funding of its conservation.

—John B. Tepe, Jr.,
Governor of The Swedish Colonial Society

For those of you having value for preserving original historical documents, you might consider contributing to our Conservation Fund. Donors of \$100 will be specially recognized. Make checks out to The Swedish Colonial Society, indicating Rudman certificate, and mail them to our Treasurer, Linda K. Alexy at 438 Regina Street, Philadelphia, PA 19116-2405

Early Swedish American Furniture from the Delaware Valley: *A Detective Story*

PRESENTED AT THE NEW SWEDEN
CONFERENCE, NOVEMBER 2,
2019 HELD IN THE LAZARETTO
BALLROOM, TINICUM, PA

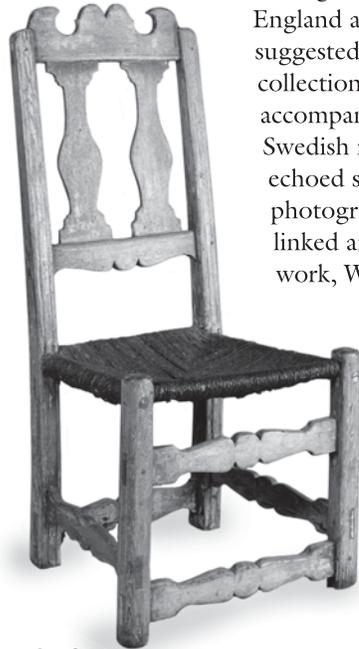


ABOUT THE AUTHOR

Philip D. Zimmerman, PhD, is a museum and decorative arts consultant living in Lancaster, PA. He has published widely and often on a range of early American furniture and related topics. He welcomes learning about other early American (pre-1800) furniture that may have been made by Swedish immigrants.

Early American furniture historians have been at work for more than 100 years. They have spotlighted American furniture made by many large immigrant groups—English, Irish, Scotch-Irish, Scottish, German, Dutch, French, and recently enslaved African-Americans—but not Swedes. To my knowledge, there are no published studies, no exhibitions, and no acknowledged body of furniture made by early Swedish immigrants. The first real effort to fill this void occurred with the posthumous publication in 1988 of Benno Forman's *American Seating Furniture, 1630-1730*, an interpretive catalogue of the Winterthur Museum collection.¹ He raised the question of possible Swedish-American furniture—and then looked for examples of what might best fit his criteria.

Among the dozens of early 18th century chair entries for the New England and the Mid-Atlantic Regions that Forman published, he suggested that three Philadelphia-area chairs from the Winterthur collection might represent Swedish work.² The chairs in question had no accompanying histories of ownership or other evidence tying them to Swedish makers or communities; they simply looked different to him and echoed some features of Swedish rural furniture published as photographs in a 2-volume work in 1925.³ In short, Forman tentatively linked an unrepresented group of people to orphan objects. Since his work, Winterthur acquired a chair with a history of ownership by the Rev. John Eneberg (born 1689), who was pastor of Holy Trinity Church, now called Old Swedes (at right). On the basis of this oral and unsubstantiated history, Winterthur dates the chair from 1732 to 1742, the term of his pastorate. The chair is made of sassafras, a wood that does not grow in Europe but is native to Delaware and elsewhere in the Mid-Atlantic Region. It is likely a product of an early Swedish-American immigrant, but its specific history needs further support in the historical record.



**Chair made of
sassafras wood**
dating from 1732 to 1742.
Winterthur Collection.
PHOTO BY LASZLO BODO.

My review of the literature has persuaded me that neither Swedish furniture historians nor others working elsewhere in Northern Europe have adequately identified the middling levels of furniture-making in their respective regions to allow us here in America to distinguish between Swedish and Dutch rural designs and construction. The problem is one of inadequate historical evidence tied to objects. Most European furniture historians have pursued the furniture of the nobility, the merchants, and others for whom written records exist. As for the kinds of furniture with which early Swedish immigrants were familiar, we are left only with “informed speculation,” which is probably better than nothing, but it is not a firm foundation on which to build. This essay continues the search for Swedish-American furniture and perhaps identifies a building block or two that helps establish a firmer foundation. Along the way I will offer my reasons for why this furniture has not been identified to date, as well as argue that identification of three-dimensional material gives us tangible and fruitful access to understanding people and culture from the past.



Old Swedes Church, Wilmington, DE. Edward M. Rosenfeld, "Southwest view of Old Swedes Church," photograph, April 20, 1934, American Memory, Courtesy of the Library of Congress <http://memory.loc.gov/pnp/habshaer/de/de0100/de0161/photos/311899pv.jpg>

A 1713 church record for Holy Trinity Church, which built and worshipped in Old Swedes, states,

resolved that the church money shall be deposited in the chest given to the church by Christian Joransson for that purpose, which should always stand in the church, the Churchwardens keeping the key of the same, so that whenever any of the members of the congregation want to make change in payment, it can be made to them by the Churchwardens in the church, and thus all mistakes and misunderstandings be obviated.⁵

In late 2018, Trinity Episcopal Church in Wilmington, formerly called Holy Trinity, asked me to evaluate their early furniture holdings. That church also owns Old Swedes Church, erected in 1699 and where they worshiped for the next 130 years. As a graduate student in the mid 1970s, I visited Old Swedes and remembered the architectural features of the interior more than the furnishings. I never stepped inside Trinity Episcopal, an 1890 Gothic Revival building. I was so taken with what I encountered last year that I completed my contracted task, then went on to publish my findings, which will appear in the Chipstone Foundation's *American Furniture 2019*, available in late spring of 2020.⁴ Three pieces of early 18th century American-made furniture survive among the various church furnishings. I will introduce you to them, but the arcane details in which furniture historians revel and argue about must wait for the article to appear.

The first object, and the most substantial building block in the foundation, is a six-board chest, often called a blanket chest to distinguish it from a chest of drawers or other form. It can be found in the nave of Old Swedes Church, where it seems to have been for the last 300 years. It is made of American black walnut, an indigenous wood—but also a wood with commercial value that was shipped to England and likely was available elsewhere in Europe—and tulip poplar, used in the back and bottom boards. Tulip poplar was not commercially viable for trans-Atlantic shipment and sale, so its presence is firm evidence of American origin.



Blanket Chest, nave of Old Swedes Church, Wilmington, DE.
PHOTO BY DR. PHILIP D. ZIMMERMAN.

Is this the same chest? Physical characteristics and circumstances argue yes. Style, materials, and construction are appropriate to the time and place of manufacture. More specifically, installation of two locks on the front and iron banding on the corners argues with reasonable certainty that this chest was intended for church use rather than domestic use. The need for two-key access was common in post-Reformation congregations (whether Swedish, English, or other). Often, the pastor held one key and a warden (or deacon) or other lay leader held the other, or two wardens held the two keys, so that no solo individual could access the tangible church property contained in these chests. The additional iron banding, which is held in place by nails through the bands and wood and clinched in place on the inside, assured the structural integrity of this large and secure box. Remember, at this time in history there were no banks or obvious ways to protect specie, objects made of precious metals given in lieu of hard currency, and valuable

papers, including real estate deeds and rental agreements, which represented an important source of income for the church. These and other church assets are listed on a 1753 inventory of the church chest that survives among church records. An accounting from July 9, 1715, reported a loss of seven shillings that should have been in the chest. More troubling:

"The chest had been for the whole year without a lock, and the church on various occasions had stood open . . . And to prevent any further loss . . . the church wardens were ordered to procure a lock for the chest, they to remain hereafter responsible for all loss which may happen on account of the chest standing open in case they do not procure a lock."⁶

We don't know much about Joransson, the maker of this chest. He pledged £1.10 in 1697 in support of the new church building and appeared in the accounting of those who contributed time, having worked 33-1/2 days on the roof and other carpentry tasks. He was named the carpenter on the priest's house built in 1701, which attests to his woodworking

skills. Examination of the chest makes those skills, which include dovetails and rudimentary turning, tangible. Joransson died in 1716 at age 52.

These skeletal facts—those of Joransson’s life as well as the physical evidence of the chest—are comparatively more substantial than almost anywhere else in the world of early furniture in the Philadelphia region. That they relate to Swedish circumstances is all the more remarkable. It doesn’t generate an extensive historical narrative, but it is a solid start.

Given the presence of the chest, an armchair in use at Trinity Episcopal invites serious consideration.

Like the chest, this chair is made of walnut and has a tulip poplar seat. Stylistically, it belongs in the early 18th century, probably between 1710 and 1730. It is commonly called a wainscot chair, referencing its paneled back. Examination of this armchair shows that: 1) panels once filled in the spaces below the arms and below the seat on the sides; 2) the hinged writing board on the sitter’s right side was installed over that panel evidence, indicating that the writing board was later and may have been a reason the panels were removed; and 3) fills on the insides of the legs indicate the one-time presence of wood bars that allowed a drawer to slide in and out from under the seat. An armchair at the Philadelphia Museum of Art (acc. no. 1926-24-3) also has paneled sides although it has a fixed panel in front, rather than a drawer. Despite the changes, the Trinity armchair is in extraordinarily good condition. The seat is original and everything else is intact, but what is it?

The armchair does not look like dozens of others from the Philadelphia-area. Key differences include: the lack of turned parts, a different style of back panel, different crest rail, different scale of parts (front stiles are literally 2 x 4’s), and arms that curve horizontally rather than vertically. It is simply a very different chair from the same part of the world. The uncommon arched panel in the back appears in the back of a settle in a Swedish rural house photographed in 1925, and it resembles an armchair in the Rijksmuseum in Amsterdam.⁷ Is the Trinity armchair Swedish?, Dutch?, or something else? The third piece of furniture holds additional clues.

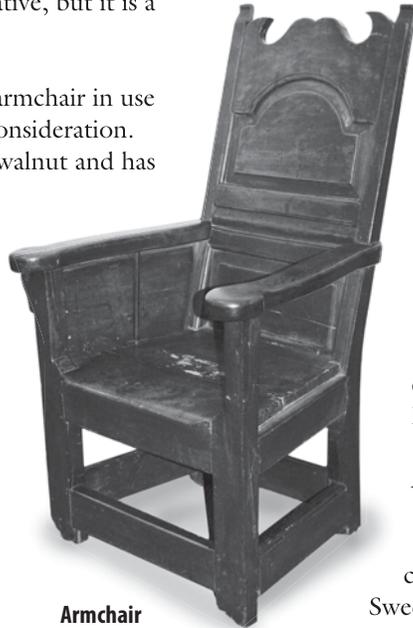
The desk on frame, as it is usually called, was made occasionally throughout the American Colonies. This example is walnut with tulip poplar secondary wood, a familiar combination. The interior has pigeonholes with a small drawer in the center. Modern nails securing two small moldings on top and the mid molding on the lid confirm they were added in the late 19th

century or later, but the lower molding is original. It is a book stop. Several American scholars have noted the display of bibles in Dutch New York contexts, among them Esther Singleton, who wrote in 1909: “in many houses the great Bible . . . rested on a reading-desk . . . from which the head of the family read morning and evening.”⁸ Perhaps coincidentally, Trinity Church received its share of “4 new church Bibles, Royal folio”

(describing the large size) and “40 Bibles octavo printed in Amsterdam” and sent by Swedish King Charles XII in support of the several Swedish congregations in America.⁹ Reading desks of Swedish origin are well documented.¹⁰

Swedish or Dutch or other? The three pieces of furniture seem to have been owned by Trinity Church since the 18th century. Extraordinary documentation exists for one. No evidence exists to argue that the others were made anywhere other than the Wilmington area and probably for the church. Integral to my argument, especially regarding the Swedish or Dutch question, is characterization of early Swedish settlements in the Delaware Valley. When the Swedes arrived, beginning in 1638, they intended a permanent settlement of families. Accordingly, they formed a church in 1640. Ten more vessels arrived before 1655, bringing a total of some 600 passengers, who spread out forming other churches and communities. By the time of a 1693 census, almost 1,000

Swedes lived in the Delaware Valley. During this time, the Swedish government’s 1642 “Instructions” for the governor of New Sweden, Johan Printz, specified that settlers “gradually occupy as much land as they like”; “hold good friendship and neighborhood with the aforesaid Hollanders”; “treat the wild nations [namely Indians] with all humanity and respect, and see that no violence or wrong be done to them”; and, of course, cultivate tobacco for sale to Sweden, engage in the fur trade for benefit of Sweden, grow wild grapes, search for metals, minerals, and wood, etc., etc. The Dutch, in contrast, were far fewer in numbers, almost entirely male, and focused on trading with the Indians for quick profit. Those that did settle permanently, as had the Swedes, found themselves with no religious alternative but to worship in Swedish churches, thus acculturating themselves accordingly.



Armchair
(still in use) at Trinity Episcopal Church, dated 1710 and 1730.
PHOTO BY DR. PHILIP D. ZIMMERMAN.



Reading Desk, on Frame.
PHOTO BY GAVIN ASHWORTH.

Historians, certainly those interested in early architecture and furnishings, followed the path of governance, rather than close study of material culture history. They interpreted early settlements as essentially Dutch, given Peter Stuyvesant's military control of the region beginning in the late 1640s, and more firmly after 1655. Dutch control was ceded to the English in 1664, and all the while these historians considered the Swedes mere farmers and pawns in a European-centered Game of Thrones. Indeed, when the English began to arrive in great numbers in the 1680s under William Penn's aegis, the Swedes acculturated accordingly. Swedish visitor and naturalist Peter Kalm observed in 1749 that "Before the English settled here, the colonists of New Sweden followed the customs of Old Sweden; but after the English had been in the country for some time, the Swedes began gradually to follow theirs."¹¹ In 1773, Trinity Parish records shifted to English, completing acculturation into Anglican life.



The Dutch House, Newcastle, DE. PHOTO COURTESY OF NEW CASTLE HISTORICAL SOCIETY.

Swedish or Dutch? The objects tell a different history than that of politics, war, and governance. In 2004, while preparing an article on the furniture of the New Castle Historical Society, I investigated one of the historical society's properties. This late 17th century house, called "the Dutch House," stands near the site of Stuyvesant's Fort Casimir, built in the early 1650s on a barrier island now underwater. The Dutch House was restored in the 1930s and furnished by Louise du Pont Crowninshield with Dutch-styled furniture from the Hudson River Valley. I asked architectural historian Bernie Herman, then of the University of Delaware, to look at the house itself. He replied in

an email: "Is it Dutch? I would say no. Is it German? Absolutely not. Is it English? Not in any recognizable way." Neither he nor I considered Swedish—and if we had, we likely would have not been able to compare the Dutch House to Swedish counterparts because that research seems not to have been done.

This story parallels that of the furniture. The house, however, has the advantage that it doesn't move around. When we look at other architecture of the lower Delaware River Valley, two c. 1700 buildings stand out: Old Swedes Church and Gloria Dei, the Old Swedes Church in South Philadelphia. Where are the early Dutch buildings, or the English ones for that matter? These buildings are tangible evidence of the Swedes. Similarly, the furniture I have presented here are tangible products that I think are best understood as Swedish-American. By recognizing them in this way, they tell fuller stories of a group of early settlers that otherwise had an inadequate historical voice. This furniture tells us that the early Swedes were not mere farmers and historical pawns but included talented woodworkers and other craftsmen who actively engaged in creating enduring lifestyles, communities, and culture.

ENDNOTES

1. Benno M. Forman, *American Seating Furniture, 1630-1730: An Interpretive Catalogue* (New York: W. W. Norton, 1988).
2. Cat. nos. 32, 73, 74.
3. Sigurd Erixon, *Möbler och Heminredning i Svenska Bygder*, 2 vols. (Stockholm: Nordiska Museets Forlag, 1925).
4. Amazon.com sells the journal.
5. *The Records of Holy Trinity (Old Swedes) Church, Wilmington, Del., from 1697 to 1773*, trans. Horace Burr (Wilmington, Del.: Historical Society of Delaware, 1890), p. 182, entry dated June 24, 1713.
6. "The Church Book, a Record of Trinity Church commonly called Old Swedes Church, Wilmington, Delaware. Translated from the original Swedish Record by John Gustaf Lindgren and transcribed by Henry H, J. Naff. 1857," Old Swedes Church archives, pp. 62, 200.
7. Erixon, *Möbler*, fig. 212. For the Rijksmuseum chair, see Forman, *American Seating*, p. 136, fig. 60.
8. "The Church Book, a Record of Trinity Church commonly called Old Swedes Church, Wilmington, Delaware. Translated from the original Swedish Record by John Gustaf Lindgren and transcribed by Henry H, J. Naff. 1857," Old Swedes Church archives, pp. 62, 200.
9. Burr, *Records of Holy Trinity*, p. 118.
10. Erixon, *Möbler*, figs. 557, 1004-1007, 1009.
11. *Peter Kalm's Travels in North America: The English Version of 1770*, 2 vols., ed. Adolph B. Benson (1937; reprint ed., New York: Dover Publications, 1966), vol. I, p. 273, entry dated March 27, 1749.



Portrait of an unnamed Royal Academy of Turku professor, probably by Johann Georg Geitel, 1764. The person is commonly assumed to be Pehr Kalm (1716–1779).



W Müller n.d. Nat.

Mentha piperita L.

PEHR KALM

and Alternative Medicine

Can the work of Pehr Kalm, an 18th century Swedish Finn, have a positive effect on students of botany, alternative medicine, and medicinal plants today?

To answer that question, I recently spoke with Dr. Mangwang Liu, professor of plant science at Delaware Valley University, in Doylestown, Pennsylvania. He is teaching a course on medicinal plants and, although he is an expert on Chinese traditional medicine, he knows the work of Kalm, who had been sent to the New World by Carl von Linnaeus to collect plant samples. Kalm visited the Delaware Valley region in 1748-51 and subsequently published several volumes based upon the journals he kept on his travels.

The intrepid Swedish Finn and his assistant Lars Jungström, making their way from Cape May, New Jersey, to Québec, Canada, collected several hundred samples and learned of the medicinal qualities of some plants from people like John Bartram and even the descendants of the New Sweden colonists, who themselves had learned of “cures” from the Lenape Indians.

Dr. Liu opined that Kalm had been an “excellent botanist” carefully collecting and preserving his samples. This opinion was shared by Linnaeus, who thought of Kalm as one of his best students.

Kalm significantly contributed to botanical science and especially knowledge of native plant species of the U.S. Mid-Atlantic region.

Some of the plants Kalm sampled treated an array of ailments, including the common cold, which responded to the mint plant [*menthapiperita*]. The roots of the tulip tree [*Liriodendron tulipifera*] in the form of a balm rubbed on the head treated malaria and headaches, according to Kalm's informants. Rheumatism responded to a poultice of arborvitae. And, more recently, another plant Kalm mentioned, the black cohosh or bagbane [*Cimicifuga racemose*] is being studied as a “selective estrogen receptor” useful in dealing with menopausal symptoms.

With an infectious smile on his face, Dr. Liu declared that Kalm's achievement continues to benefit students and practitioners of non-traditional/alternative medicine.

My question had been answered with a resounding “ja!”

—Lawrence Backlund, PhD and SCS Councilor

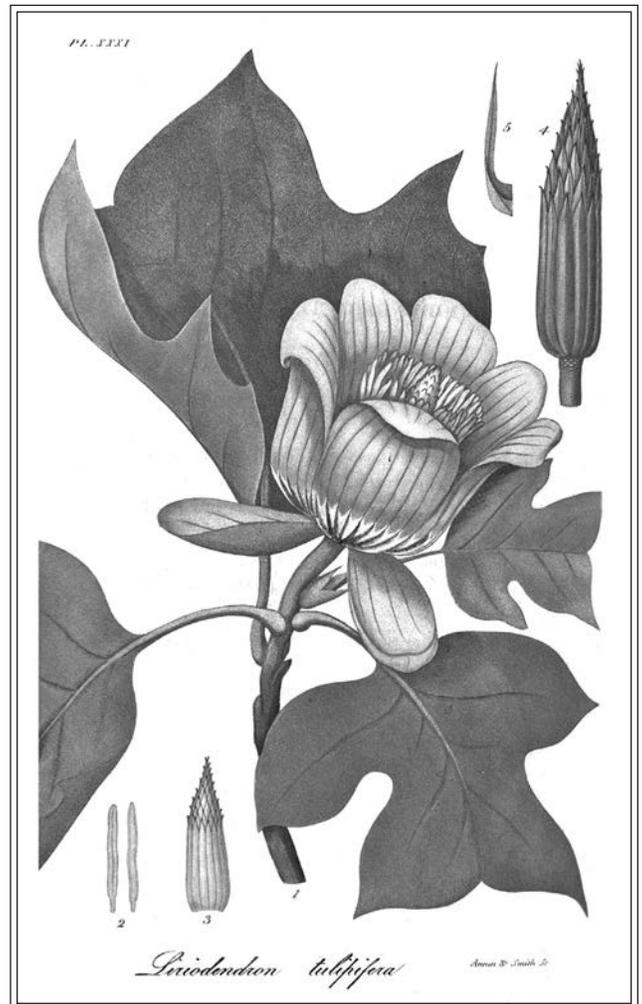


Plate illustration from: Jacob Bigelow. American medical botany: being a collection of the native medicinal plants of the United States. Boston: Cummings and Hilliard, 1817-1820.

For more information on Dr. Liu's course on medicinal plants, contact Delaware Valley University at 800-233-5825.

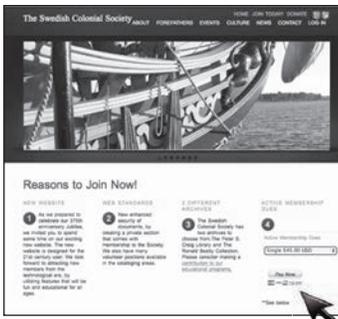
Publication Award: Richard Steadham

SCS Councillor, Richard Steadham, editor of *The Timen Stiddem Society Newsletter* (TSS), was named the winner of the 2019 National Genealogical Society Family Association Newsletter of the year on May 8 at the opening session of the Family History Conference in St. Charles, Missouri. This marks the 7th time that the TSS has won this award.

Mr. Steadham, has been a Forefather Member since 1997, a Councillor since 1999, a Lifetime Member since 2002, and has managed the SCS E-Communique since its inception in 2010. As a co-founder, past president and continuing editor of the Timen Stiddem Society, he has insured its ongoing organizational membership in the SCS since 2000.



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Please consider including The Swedish Colonial Society in your will or living trust, by sharing this sample bequest language with your estate planning attorney:

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Thanks goes to the SCS Governor John B. Tepe, Jr., Esq. for his input.

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Articles or letters to the editor may be sent to ljf7777@earthlink.net

Swedish website: ColonialSwedes.se, hosted by Leif Lundquist, Webmaster

Contributors (photos as credited):

Lawrence Backlund, Laurie Fitzpatrick, Joe Mathews, Kevin Proescholdt, John Tepe, Kim-Eric Williams, Dr. Phillip Zimmerman.

NEW FOREFATHER MEMBERS

Active members of The Swedish Colonial Society may apply for recognition as "Forefather Members" if they can prove descent from Swedish colonists arriving in the United States prior to the Treaty of Paris, marking the close of the Revolutionary War, in 1783. Application forms may be obtained from the SCS website www.ColonialSwedes.net.

Lloyd W Enoch is designated a forefather member, having proven his descent from Forefather, Garret Enochson and wife, Gertrude Supplee Enochson through their son Johan Enoch and his wife Brigitta Gastenberg Enoch. The line continues through grandson, Henry and his wife Elizabeth Ross Enoch.

Donna Jean Wright Martin is designated a forefather member, having proven her descent from Forefather Claes Johansson through son Jan and his wife Karen Clausson. The line continues through grandson Claus Johnson and wife Walborg Bengtsson Johnson.

Mary Jill Power Bergstrom has qualified to become a Forefather member by proving her ancestry to Charles Springer and his wife Maria Hendricksdotter. Her line continues through daughter Anna Elizabeth Springer Hall who married Samuel Hall, and through granddaughter, Maria Springer Hall Clenny, wife of William Clenny.

Howell Dean Clements who has proven his lineage to Forefather Clement Joransson and his wife Cherstin through their son Anders Clementsson and his wife Ingeborg Mansdotter Clementsson. The line continues through grandson Gabriel Clements and his wife Sarah Brown Clements.

NEW MEMBERS WELCOME!

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Theresa Brasko, The Swedish Colonial Society, 916 S. Swanson St. Philadelphia, PA 19147 or visit us online at: www.ColonialSwedes.net.

The annual membership fee for an individual is \$45. An annual family membership, which includes two adults and minor children, is \$52.50.

Our Mission is to preserve and promote the history, genealogy and culture of the New Sweden Colony in America

Our Purposes are:

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2. To make colonial genealogical records broadly available
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5. To celebrate historic and cultural events and accomplishments relating to the colonial Swedes and Finns in America



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