

THE  
JOURNAL

OF THE  
Lycoming County Historical Society

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VOLUME XXVI  
NUMBER TWO

WINTER  
1988

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*Winter sledding fun using Brandon Park walk as speedway. Photo from the D. Vincent Smith collection.*

JOURNAL  
of the  
LYCOMING COUNTY HISTORICAL SOCIETY

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## GREETINGS FROM THE PRESIDENT'S DESK

Dear Fellow Members:

As we approach the end of the Society's fiscal year, it is appropriate to reflect on progress of the past year and goals to be accomplished in the future. As you know, two of our primary concerns have been Society finances and increased membership. I am glad to say that our financial situation continues to improve. We are following up on the Endowment Fund Drive from last year, and we continue to receive pledges. Museum admissions are on the increase, thus adding to our revenues. We also plan to conduct an annual fund drive so that we may continue to improve the Museum collection and provide additional programs to our membership and the community. We expect to conduct the annual fund drive during the fall of 1988, and will be calling on the membership for assistance.

Our membership has not increased to the level of our expectation. To improve upon this situation, in the spring we plan to launch a membership campaign with a goal of at least doubling our present membership. Again, we will be calling on existing members to assist us in this endeavor. In the meantime, I urge all of you to promote the Museum and to continue to solicit new members for the Society. All of us associated with the Museum recognize its benefit to the community, and we need to do more to involve the general public in Museum activities.

I am proud to report that we have added an educator to the Museum staff. Julia H. Sprenkle began these duties on February 2, 1988. We are excited about this new position and believe it will add a new dimension to the Museum and our service to the community. We expect Julia's efforts to be evident in the near future with additional programs of interest to everyone. Please make an effort to stop by the Museum and welcome Julia to our staff.

If you haven't been in the Museum lately, you will notice a couple of changes. The Childrens Toy Exhibit has been completely remodeled with the assistance of Sandy Rife. Work is ongoing on the Greek Revival Room, and work will soon begin on a new street scene opposite the General Store Exhibit. We are proud of our collection, and those of you who have visited other museums realize that it compares more than favorably with museums in larger communities.

I want to make special note of the contribution of Stephanie Zebrowski to the Society. Stephanie is the wife of our Director, Joe, and serves as editor of the *JOURNAL*. She does this on a purely voluntary basis. Editing the *JOURNAL* involves countless hours in collecting materials, writing, and proofreading. Our *JOURNALS* have been informative and interesting, and we are grateful to Stephanie for the fine job she is doing as Editor.

In closing, we believe that we are building on past accomplishments at the Museum, and we expect this trend to continue in the future. We invite all of you to participate in Museum activities and in the growth of the Museum and Historical Society.

John E. Person III  
*President*

## LETTER FROM THE EDITOR

There are so many changes going on at the Museum these days that I am sure that if you haven't recently visited, really taken a tour that is, you will not recognize many of the exhibits.

To begin with, a history museum is only as good as the story it can tell. New labels, as required by the American Association of Museums, and written by Director Joseph Zebrowski and professional exhibit builder Sandy Rife, now illuminate that story more clearly, making the Museum a more interesting and informative place for visitors.

With the building of new exhibits under construction in the Indian Gallery and a street vignette to accompany the Ralston General Store exhibit, that story is coming to life. A Greek Revival period room exhibit currently under construction will help to tell the story of the effects of the canal on our region. The weaving exhibit is undergoing refurbishing and there is a new toy exhibit and a new exhibit completed in the Indian Gallery. Even if you have visited the Museum as recently as one year ago, you will enjoy numerous new sights.

In this issue of the *JOURNAL*, Part II of "Understanding Our Historical Museum" explains the development of an exhibit, the whys and hows. I hope that armed with the information provided you will enjoy those new exhibits even more. I have included a story by pioneer Philip Tome, a story about desperate men, a factual account of the events leading up to the last hanging in Lycoming County, and Indian tattooing.

Much to the credit of the Board of Governors who voted to release the necessary funds, upon the recommendation of Director Zebrowski, the Ross portraits have been restored by conservators. Before and after photos in this issue of the *JOURNAL* help to tell the story. Both portraits are currently on exhibit.

I hope that our introduction of Julia Sprenkle will bring more of our members into the Museum to enjoy the new family-oriented programs. Programming has doubled. Meeting Julia for the first time was rather like meeting an old friend after years of separation. I was immediately comfortable, as if we'd known each other for years. She brings that same warmth to her programs. She is a credit to our Museum.

There are so many new things going on at the Museum these days. New permanent exhibits being built, new labels throughout the Museum, new and more programs especially for the family membership. The Board of Governors and Director Zebrowski are looking forward to the upcoming reaccrediting review. We are in a stronger position this time around. All of this means that you as members have a beautiful Museum, which is a credit to both its membership and the community in which it resides. As President John Person has urged each of you, I too urge you all to come to your Museum, bring a friend, help our membership grow. Without a strong base of support the Board of Governors cannot continue to afford to upgrade, renew and maintain our Museum. L. E. Wurster, M.D., former Society President, wrote in the first issue of the *JOURNAL* published in March 1955 that:

"Although the backbone of any historical society is usually the older members, it is very important that an effort be made to interest young people in the organization or it is apt to become a purely antiquarian organization. And if it does, it will die out with the passing of the pioneers. It is desirable to draw people of all types including newcomers to America . . . into the local society. They must be made to understand that they are a part of the community and that their own lives are being influenced by its past."

It is as true now as it was in 1955. We are in the unique position within our communities, our region, to keep the past alive, to bring knowledge and understanding to the children of our generations.

As Editor I am in the privileged position to know what will be published in each issue of the *JOURNAL*. I would like to thank President John Person for his kind remarks. It is true that it takes a good deal of time to put each issue together and I hope that as you read this issue of the *JOURNAL* you will find the humorous and the not-so-humorous to your liking. It is hard to think of the area where we reside as the "west," but it was once just that. The more I read about the history of this region, the more fascinated I become. I hope that the *JOURNAL* reflects my enjoyment and pleasure in a manner that you can share.

Stephanie Zebrowski  
*Editor*

## LETTER TO THE EDITOR

Dear Stephanie,

I wanted to tell you that you are doing a smashing job on the *JOURNAL*. It's so much improved.

Best wishes,  
Pat Lockspeiser



## UNDERSTANDING OUR HISTORICAL MUSEUM

### PART II: EXHIBIT BUILDING IN OUR HISTORICAL MUSEUM

What would a museum be without exhibits? When one thinks of a museum, one thinks of the exhibition of objects of interest, in our case of historical interest.

A historical museum, in order to function effectively, must use the objects in its collection to illustrate the history, to tell the story of the history of the region it represents. An exhibit utilizes three-dimensional objects in an interpretive manner. What are these objects but the conventional measures of civilization and progress. An exhibit must be an accurate, educational, illustrative telling of the history, or at least a part of the history of the region.

Does that sound dull and boring? Not all museum visitors are looking for an educational experience. Many are happy to find entertainment, a nice way to spend an afternoon. It is for some "a spoonful of sugar" to aid the digestive juices of the mind. Director Joe Zebrowski believes that each exhibit any museum offers needs to be enlightening, needs to be stimulating for all visitors. Once, most museum visitors were museum people, people who understood technical terminology. Things have changed and so have exhibit techniques. Any museum exhibit must reach the ordinary visitor, too. That ordinary visitor makes up the majority of museum visitors touring museums throughout the country. All exhibits in a historical museum must tell as complete a story as possible and must also relate how that story is pertinent to the museum itself.

An exhibit starts with thorough research. In the retelling of a historical event as factually as possible, as much knowledge as possible must be gathered both about that particular event and about the available objects necessary for the exhibit. Once an event has been fully researched and a story outline written for the factual retelling of that event, the objects, or touchstones of the past, must be collected. The museum staff and the exhibit builder must bring together only objects related by association, i.e., an object representative of the same time period and geographic region as well as objects directly related to that event based on study and careful research. The objects or artifacts are, after all, the physical evidence that an event has occurred. They are the proof. It is now up to the exhibit builder and the museum staff, using the physical evidence available, to bring academic research to life in the form of an exhibit which will result in a thought-provoking and informative experience for all museum visitors.

Once the particular subject matter has been determined and thoroughly researched, the next step is to appraise the site of the exhibit. That sounds much more simple than it is in actual practice, especially since the professional museum adheres to standards set by the American Association of Museums.

But, not only the size of an area must be considered. The exhibit builder must consider the objects and whether or not they are subject to deterioration as a result of airborne impurities, is there a need for airtight cases, do textiles or prints need protection from direct sunlight or fluorescent light, will temperature fluctuation affect objects. The exhibit builder must further consider security measures necessary to protect collection objects used for exhibit purposes. As you can see, there is a continuing theme throughout this series of articles—the protection of the collection. Without a collection, is there any purpose for a museum's existence? L. B. Wurster, M.D., former president of the Lycoming Historical Society, wrote in the first issue of our *JOURNAL* in 1955 that,

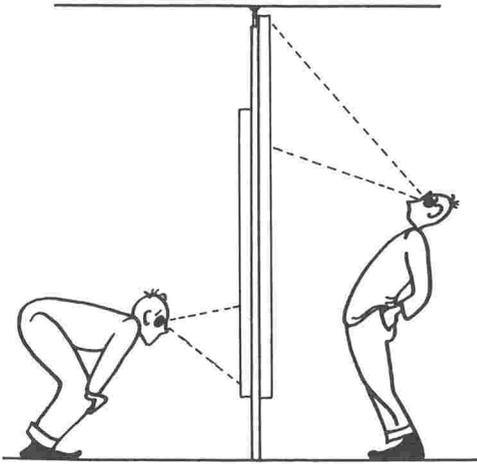
"(museum) holding(s) personify and bring to life the objectives of the pioneers who settled this wide continent. They reflect an earlier struggle for the very liberties for which we have gone to war. Like our liberties, our archives and other records of the past are beyond price. We cannot value them in dollars and cents. Once they are gone, they cannot be replaced. They are unique, and so there is no substitute for them."

The objects in any museum collection are the very reason for its existence. The exhibit of objects requires more than department store window treatment.

And, so does the museum visitor. The physical layout of any exhibit area must be planned in order to yield a flowing traffic pattern which will lead the visitor sequentially through the exhibit area and will avoid confusion to that visitor.

Most of what we have discussed would seem to be common sense concerns for any museum staff, so why would a museum like ours want to employ the services of a professional exhibit builder? Let me answer by asking you a few questions. Did you know that the field of vision for the majority of museum visitors falls between two feet and five and a half feet from the floor? Are you aware of the fact that a major proportion

of museum visitors are "senior citizens" wearing bifocals? Try reading small typewritten labels or labels placed more than a foot above eye level for even a little while, or try viewing artifacts placed above or below that comfortable field of vision, or viewing small photographs or a jumble of objects with those small labels or no labels at all. The result, unless you are an extraordinary person, will be what has been labeled by the profession, "museum fatigue." Statistics, according to Armita Neal of the Denver Museum of Natural History in an article written for the American Association of Museums, place the average American male museum visitor as five feet, nine and one-quarter inches tall with an eye level of five feet, four and three-quarters inches, while the average for the female museum visitor is



*Difficulties encountered in viewing exhibit details more than three feet below or one foot above eye level result in "museum fatigue."*

"about" five feet, three and one-quarter inches tall and has an eye level of four feet, eleven and three-quarters inches high. That translates into the "field of vision" mentioned before, an adult visitor observes an area only a little over one foot above his own eye level to three feet below it at an average distance of 24 to 48 inches.

What does all of this mean? It means that exhibit building requires technological knowledge of the field to make exhibits work. It means that the exhibit builder must consider the museum visitor. An exhibit must be easy to see. Labels must fall within the two and a half foot limit in order for the visitor to feel comfortable while reading. It also means that objects for viewing must fall within that same field of vision or that viewing space must be provided so that the visitor may back up far enough to "see" what he is looking at. That takes planning every bit as professional as any city planner might employ.

Keeping "museum fatigue" in mind, a museum can only be an interesting place for the visitor if he is not bored to death by row after row of monotonous crowded exhibit cases. The exhibit designer must build with this in mind. By stimulating the visitor with flowing, "moving" lines, he will be directed from one exhibit case or area to another. Further, each exhibit must have a continuing relationship from one to the next. Would it have been appropriate to place the Ralston General Store exhibit within the area of the museum reserved for earlier Indian civilization and archaeological

exhibits? No more than it would have been appropriate to place it next to the Victorian drawing room. There must be flow, continuity. The history, the story of our region happened in a particular sequence. It should be retold in the same sequential pattern. The Lumber Gallery representing the lumber industry is appropriately placed nearby the Victorian drawing room exhibit, as the one industry resulted in the accumulation of wealth which provided the lifestyle represented by the Victorian room. It was only natural then to place the new toy exhibit directly adjacent to the same exhibit area, since the toys were products of the same age and a result of the same industry.



*The new toy exhibit was placed directly adjacent to the Lumber Gallery and the Victorian drawing room exhibit since the toys were products of the same age and a result of the same industry.*

The next step in avoiding "museum fatigue" must be to insure that the visitor is comprehending what he is seeing. Therefore, each exhibit case must have a focal point. By making the most important specimen a key attraction and by using one or a combination of design factors the visitors' attention will be attracted and led forward to the supporting specimens in the exhibit case.

The design factors an exhibit designer must employ seem obvious. It is the use of emphasis (size and placement), blank spaces, color, line, shape, texture and light that bring comprehension of the objects themselves. This is achieved, in the planning stage, by using mock-ups. An exhibit designer will set up each case by first experimenting, rather like arranging and rearranging the living room furniture. Keep in mind though, that the planning must employ the limitations placed upon each exhibit design by that "field of vision," by the considerations necessary to protect and preserve the collection objects to be used. With the careful selection of available objects, their proper and artful arrangement and lighting, the visitors' attention can be focused and his interest captured.

Where are the labels? What is a label for; why is it so important? A label is a sign meant to inform and explain, and sometimes to direct the visitor. A gallery, as we noted above, should be arranged in sequence with each exhibit further illuminating yet another part of a continuing story, the history of our region. Each exhibit case or panel exhibit should have a "head-line" label followed by a "secondary label" (sub-heading), and finally "specimen labels." For instance, the Lumber Gallery labels read

as follows: "History of Lumbering in the West Branch Valley" is the head-line label explaining the purpose, the story of the exhibit area; "Rafting the Timber," the secondary label is the story of one aspect of the lumbering industry of the West Branch; and specimen labels for each object exhibited.

Each label is yet another component of a whole exhibit relating a story. When labels are arranged like newspaper headlines and stories, most visitors will read them. Though some will only read the headlines and others the headlines and sub-heads, there are those who will read it all. Labels must be designed for all, must be written in such a manner that the headline reader will gain a "narrative account of the total story" told by an exhibit gallery.

## The Susquehanna Boom

The Susquehanna River and two man-made engineering marvels made Williamsport the center of the world's lumbering industry for at least two decades. The systems were the West Branch Canal and the Susquehanna Boom. The boom enabled the sawmill owners to retain their logs during the winter months until they could be taken to the mills and the canal provided the means of transporting the sawn lumber, in the form of board rafts, to market.

The brainchild of two men from Maine, Major James H. Perkins and John Leighton, the boom was constructed in 1851 at a cost of over one million dollars. The largest boom anywhere, it extended a distance of about 7 miles, from an area west of present day Arch Street to west of Linden. It contained 400 cribs connected by a necklace of logs fastened to them. Built in such a way that the river's natural currents carried logs into the boom, it could hold more than 300 million board feet of lumber at one time.

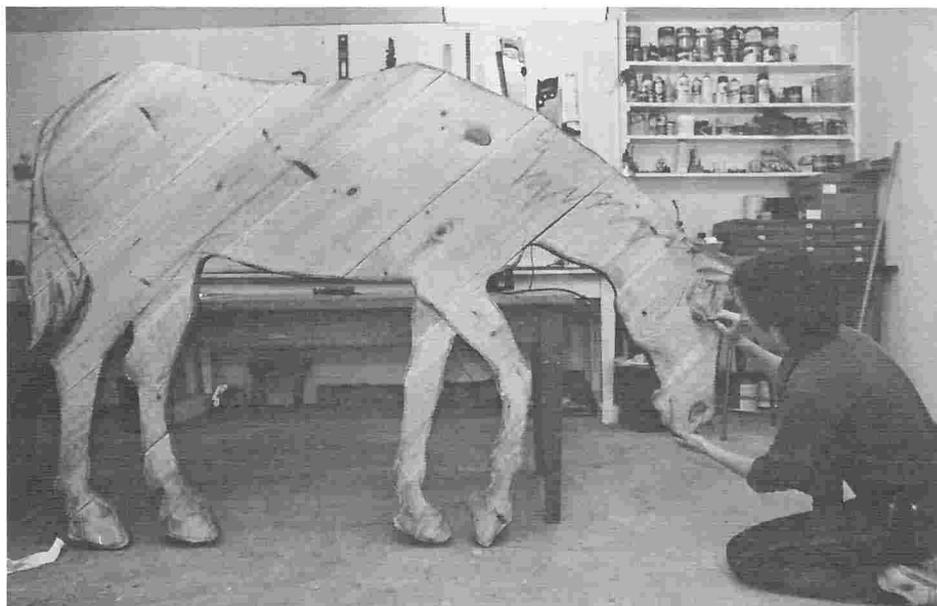


Susquehanna Boom at Linden.



*Labels must be written in a manner that the headline reader will gain a "narrative account of the total story."*

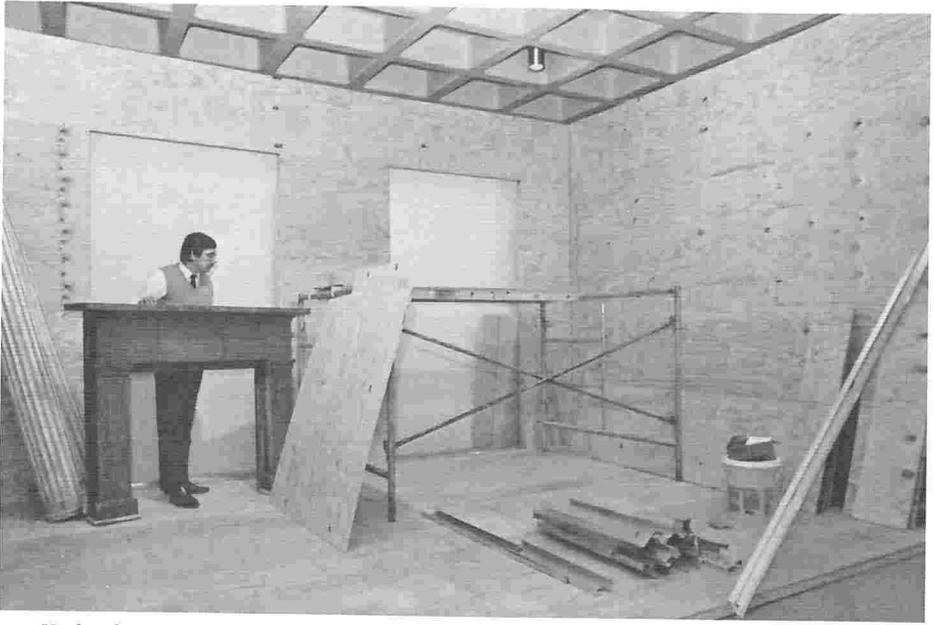
Once in a while a museum will find a golden opportunity at its door. In our case the Ralston General Store was slated to be torn down. As you know, Director Zebrowski secured the store for a museum exhibit. It was disassembled, moved and reassembled as a beautiful museum exhibit. That in turn, has led to the building of a vignette scene, a street scene replete with horse and wagon. By bringing together objects from the collection and with thorough research, Director Joe Zebrowski has set exhibit builder Sandy Rife (designer and builder of the recently refurbished Lumber Gallery) to work to build a street scene. With the use of a low-wheeled grain wagon of late 19th Century vintage, a water trough and pump, Mrs. Rife has designed a mural, a horse, a dog and other props necessary to bring to life a 1916 valley street with a farm wagon loading in front of the General Store.



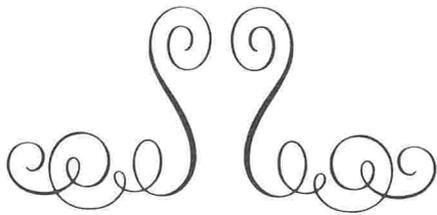
*Exhibit builder Sandy Rife is currently working on a street vignette to accompany the Ralston General Store exhibit.*

But, that is only one of a number of new exhibits currently under construction in the Museum. Using all of the basic "rules" of exhibit building, a room of the Greek Revival period is being reconstructed. The interior woodwork is from the home of Robert Crane, a Jersey Shore merchant. The house, built about 1840, is representative of the wealth and opulence which began to come to the West Branch Valley with the building of the canal. The canal meant the end of the frontier. Keeping in mind the rules of proper exhibit building and placement, this new exhibit is being constructed next to the frontier exhibits illustrating the sequential development of the history of the West Branch Valley.

As you can see then, an exhibit, in order to be museum quality, must incorporate much more than, say, a department store window display or country fair exhibition. There has to be a story relevant to the entire historical museum, thoroughly researched for accuracy. Necessary available objects (artifacts) must be gathered to further illuminate the story. They, too, must be researched for accuracy. If photos are to be used, as in the Lumber Gallery, reproductions must be made so that originals may be carefully preserved within the museum archives. Artifacts requiring special treatment, such as the Woodward Guards Flag, must be prepared. The exhibit site must be sized up for both the protection of the collection and for the enjoyment of the visitor. The exhibit may then be "laid out" on the "planning table," so to speak. Is there a focal point within each case, is the story clear to the visitor? Will the arrangement of cases and / or free-standing exhibits allow for the free flow of traffic in the proper progression; will traffic flow move with the story? Are labels clear, illuminating, informative? Will the visitor be informed, enlightened, stimulated, or will he leave confused and suffering from "museum fatigue"? If all of the right components are in the right places, each exhibit gallery will tell its story, a complete chapter within the framework of the museum, the history of the Lyscoming County region.



*Under the supervision of Director Zebrowski, a Greek revival period room is being constructed to illustrate the effects the building of the canal had in our region.*



## WHAT'S NEW



The Lycoming County Historical Museum has recently expanded its professional staff to include a full-time Museum Educator. Julia Sprenkle, a native of York, Pennsylvania, joined the staff in February.

A master's degree candidate at Penn State, Ms. Sprenkle also completed her undergraduate work at that university. Her interest in museum education led her to the College of William and Mary, where she successfully completed a year of graduate studies.

Ms. Sprenkle gained Museum experience during an internship at the State Museum in Harrisburg. She has also held positions at the Jamestown Glasshouse in Jamestown, Virginia and at the Historical Society of York County in York, Pennsylvania.

Her professional interest lies in creating educational programs which satisfy the demands of the diverse audiences which visit the museum. She is committed to enhancing the cultural and historical awareness of the visitors and will be implementing programs to achieve those goals.

A few of the projects on which Ms. Sprenkle is currently working include adult and family education programs, the establishing of a corps of volunteer tour guides, and expanded school tour programs.

Look forward to many exciting educational programs which will be available at the Museum, and to meeting Julia.



The recently completed archaeological exhibit based on the Canfield Island Excavation is one of the several new exhibits in the Indian Gallery of the Museum.



# STORIES OF WEST BRANCH VALLEY

by Katharine W. Bennet

## “THE WALKERS”

*Katharine Bennet was a librarian with the James V. Brown Library from 1911 until 1960. Her series, “Little Stories of the West Branch Valley,” were published in the Sun-Gazette, the first on January 9, 1928. Her work has also appeared in the West Branch Magazine, as well as in our own Journal.*

Though the Indians gave up possession to the territory between Lycoming and Pine Creeks, they never ceased coming to this favorite hunting ground until the last Indian was gone. This was especially true of the Senecas from the Genesee country. Each season they left their villages on the Genesee to hunt along Pine Creek and frequently stayed overnight in the settlers' houses, sleeping on the floor before the fire which burned in the chimney places.

During the summer of 1790, two Indians, one middle-aged, the other quite young, came to the Pine Creek settlement on a hunting expedition. One day they were at the tavern of a man named Stephenson, located where the highway crosses the creek near its mouth. The Indians became intoxicated on the landlord's rum and performed drunken antics for the amusement of the spectators.

In the audience were the three Walker brothers, Benjamin, Joseph and Henry, who lived on a farm not far from the mouth of the creek. They were the sons of John Walker, the aged pioneer who had been cruelly massacred along with the Lee family at their home near the present site of Winfield.

While the Indians were in the midst of their grotesque exhibition, the older Indian threw himself on the ground before the Walkers, and with horrid grimaces mockingly enacted the death struggles of a man having the scalp torn from his head, saying, “This is the way your father acted when I killed and scalped him.”

This shocking and tantalizing boast of the drunken Indian so enraged the brothers that they threatened to kill him. He would have suffered violence at the time if friends had not held them back. They swore vengeance on the savage and he was advised by some of the settlers to leave the country.

The brothers told their story to a bold frontiersman, Samuel Doyle, and persuaded him to accompany them to the Indian camp and avenge the death of their father by murdering the two Indians. They walked boldly into the Indian camp and told the red men of their intentions and gave them a chance to defend themselves. There is a tradition that the younger Indian begged piteously for his life, declaring that he was not concerned with the death of the elder Walker. But the four frontiersmen had now gone berserk. They were beyond reason and demanded the lives of the red men in reparation for the atrocities of their race. The younger Indian was quickly dispatched. The older one fought desperately for his life, wounding two of the Walkers before he was killed by a bullet through the head.

When the Indians suddenly disappeared from their camp, some of the settlers thought they had acted on their advice and returned to their lodges on the Genesee. Others suspected the Walkers, but since the majority of the settlers on the former Fair Play lands had suffered from the atrocities of the red man, they held their peace.

When the floods came in the creek, the mutilated bodies of the two Indians were washed on a gravel bar, not far from their camp. Then there could be no doubt as to what had happened. At the time other Senecas from the Genesee were in the Pine

To His Excellency Thomas Mifflin Esquire President  
 And His Supreme Executive Council of the State of  
 Pennsylvania.

The Humble Petition of the subscribers inhabitants  
 of the west ward part of the County of Northumberland. Sheweth  
 fully sheweth

That your Pet<sup>rs</sup> failing in their Attempts to apprehend &  
 secure the Bodies of Benjamin Honey & Joseph Walker  
 & Samuel Doyle the Persons who lately killed the two Indians  
 at Pine Creek & they having fled from this County Cite it out  
 of our power to do any thing farther thereon & the Settlement  
 at and near Pine Creek is likely to be evacuated on account of the  
 Dangers they suppose themselves liable to by the Indians haunting  
 on the head waters of Pine Creek — the Settlers for Seventeen  
 Miles is now moving & they doubtless will be followed by others  
 which will ruin this New Settlement who is only beginning  
 to recover the Damages they sustained by the late war unless  
 speedily stopped.

We therefore humbly Pray your Excellency &  
 Councils to take some speedy & effectual method for  
 securing the Settlers on the frontiers by treaty or other wise &  
 at the same time to adopt some speedy method for our aid  
 & support in case the Indians should make a descent upon our  
 Settlement & your Pet<sup>rs</sup> will ever pray &c.

Pine Creek 14th July 1790

Robt Crawford  
 J<sup>r</sup> Challen  
 Wm Durrant  
 Geo<sup>r</sup> Porter  
 Sam<sup>l</sup> Quinn  
 Tho<sup>s</sup> Kitchin  
 Johnson Anderson  
 James Eggen  
 James Field  
 Charles Stewart  
 Wm Andrew Parsons

Wm<sup>m</sup> Johnson  
 Tho<sup>s</sup> Foster  
 William Bell  
 Geo<sup>r</sup> Long  
 Jacob Lusk  
 Wm Duggan  
 Victor Jackson  
 Rob<sup>t</sup> King  
 Rich Salton  
 Henry Greenwood  
 Geo<sup>r</sup> Luff

Some of the leading men of the community petitioned the governor . . . This petition made to Governor Mifflin by the settlers along Pine Creek is currently on exhibit at the museum.

Creek region, and they suddenly disappeared. Then the settlers were afraid they had gone back to their villages to report the fate of their tribesmen. Soon the rumor of an Indian uprising was noised about and the settlers within a radius of seventeen miles began to hurriedly leave the country.

Then some of the leading men of the community petitioned the governor to make a treaty with the Indians and try to avert hostilities. When Governor Mifflin received this petition he was greatly excited, for he did not want trouble with the Indians on the frontier. He brought the matter before the Executive Council and they issued a proclamation offering \$800 for the arrest of the Walkers and Doyle or \$200 for any one of them. They also took steps to hold a treaty with the Indians at Tioga.

After the proclamation, the Walkers and Doyle had to leave the country. Their former neighbors did not deliver them into the hands of the authorities, but helped them to make their escape. Strange as it may seem, they sought refuge in New York State, not far from the Seneca lands.

The express from the authorities to the Senecas, to arrange for the treaty, arrived just in time. Already a war party was making ready to descend Pine Creek to avenge the deaths of the two Indians. They would have been already on their way had they not been restrained by their great chief Cornplanter.

A conference was held at Tioga [Point] on the 16th of November between Colonel Pickering, [Cornplanter and Red Jacket] and after Colonel Pickering assured the Indians that everything would be done to bring the offenders to justice, they departed in peace.



## WILLIAMSPORT FOUNDER AND WIFE RETURN HOME

*by Stephanie Zebrowski*

The Ross portraits have returned to the Museum after receiving the intensive care only an art conservator could apply to restore and stabilize them.

The Michael Ross portrait was painted in Lancaster probably by Jacob Maentel, an itinerant limner/painter. The portrait was dirty, torn, and discolored. It also had mold growth which needed to be eliminated.



*Before: Painted in Lancaster, the Michael Ross portrait was dirty, torn, discolored and molding.*



*After: The portrait was returned clean and bright, though it had deteriorated in some areas beyond repair.*

Conservators cleaned the delicate surface of the portrait, front and back, with crumpled gum eraser. As much inactive mold growth was removed as possible. Next, the conservator removed adhesive and tape which had been used to secure the painting in its frame. After testing for color stability the painting was washed in a series of calcinated deionized water to reduce acidity and discoloration. As many cosmetic repairs were made as was feasible.

In an effort to prevent further damage and to slow deterioration due to time, the painting was properly mounted on an acid-free backing material. The painting was sealed under UF-3 plexiglass for protection from ultra-violet light and to seal out environmental pollutants.

The portrait of Ann Corson Ross is an oil painting on a wood panel. The artist is unknown. Its condition was poor and it was unstable. The paint was cracked, flaking, and peeling off the wood panel, which was also warped. The portrait has a wooden oval mat which had split in three places. The portrait had been varnished with a natural resin varnish. It had become "quite yellowed and dirty."

The conservator's report says that, "There are many areas of insecure paint that will be lost if consolidation is not carried out." It was nearly too late! Using a synthetic resin material the paint was stabilized. The varnish layers, where possible, were removed. Another layer of synthetic resin was applied. Pigmented microcrystalline wax was used to fill in losses to the paint level. The conservator next used pigmented synthetic resins to fill in paint losses.

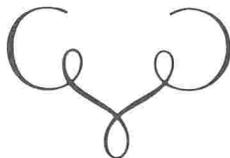


*Before: An oil on wood panel, the Ann Corson Ross portrait was in poor condition with a peeling, cracked surface especially in the area around her neck.*

*After: With paint stabilized and losses restored with synthetic resins, the portrait returned looking radiant.*

It was a dramatic recovery in both instances. The Michael Ross portrait was a dirty, torn, fading picture while the Ann Corson Ross portrait was really peeling with a totally cracked surface. When they were returned to the Museum the difference was dramatic. The Michael Ross portrait was clean, bright, though it had deteriorated in some areas beyond repair. The Ann Ross portrait returned clean. The best word the untrained eye can use to describe it is radiant. It was remarkable and well worth the expense, especially when the remarks of the conservator who worked on the Ann Corson Ross portrait are again considered. "There are many areas of insecure paint that will be lost if consolidation is not carried out."

We think our history, the history of the West Branch Valley, is colorful and entertaining and had an impact on the history of the rest of the country. It is worth preserving.



# THE LAST HANGING IN LYCOMING COUNTY

by Everett Rubendall

When a home at Canal and State streets in Williamsport was torn down for a parking lot in the fall of 1987, it recalled a murder that occurred there which led to the last hanging in Lycoming County.

John Erble, 29, a steelworker, was hanged in the Lycoming County Prison Yard on February 3, 1914, after having been convicted of murdering his girlfriend of many months, Grace A. Stidfole of Williamsport.

News accounts said the couple quarreled when she refused to accompany him to live in another city in Ohio where he could find employment. According to the newspaper accounts of the trial, Miss Stidfole had spent the night of November 7, 1912, at a bawdy house on Academy Street with John Erble. After leaving the house on Academy Street, the couple proceeded to "Mame Irvin's Resort on the Canal," at East Canal Street, where she had been living as an inmate. The couple was quarreling and were "overheard by some workmen." The couple tried to enter the house on Canal Street from the rear, but since it was only about 8:30 a.m., the inmates at the house were still in bed. Upon returning to the front of the house:

*Erble drew his revolver and fired. Miss Stidfole ran into the kitchen of Mrs. Annie Klump, who occupies a part of the house, and Erble followed. The girl first tried to hide and then begged the homicidal man to spare her life, but the giant Erble fired again at the prostrate body . . . deaf to her appeals for mercy . . .*

GRIT

November 10, 1912

The victim was then taken into the kitchen of a nearby home where neighbors summoned help. Erble had fled the scene.

John Erble was later apprehended in the "patch" at the foot of Rose Street, several miles from the scene of the crime, by city patrolman William Berry. Berry reported that when he first came upon him, Erble was lying behind a clump of bushes with his gun drawn and pointed toward him (Berry). The officer then walked away and later was able to return to surprise Erble that same day.

In prison Erble declared that he could not recall the shooting as he had been drinking. "Deeply infatuated" with the Stidfole woman, he said he deeply regretted the shooting and wished it hadn't happened. Taken to the hospital a day later, he was assured by Miss Stidfole that she would recover and that he had nothing to worry about.

After the shooting, police raided the Mame Irvin Resort and the inmates were placed under arrest. Mame Irvin denied ownership saying that she lived in New Jersey and had nothing to do with the management of the place. However, in an earlier arrest during the Civic League raids in Williamsport, police records revealed that she was one of the principals caught in the dragnet and that she later served a jail sentence for violating a promise to "mend her ways."

After several months of hospitalization following the shooting, Miss Stidfole asked to be moved to her mother's home in Newberry where her condition continued to deteriorate until her death on March 20, 1913. District Attorney Hoagland and Coroner Dr. Hardt were notified and formal charges were filed before Alderman James I. Paul. The cause of death was a bullet wound of the chest.

John Erble, described as six feet two inches tall, slender, muscular, with broad

shoulders, "a man of great muscular strength," had been employed as a foreman in a rolling mill in Williamsport and had worked in similar plants in Lebanon and in Syracuse, New York where his wife and children lived. His fellow workers described him as an excellent workman, sober and industrious.

The murder trial began on June 4, 1913 and lasted four days. With N. M. Edwards assisting District Attorney Archibald M. Hoagland for the Commonwealth, William H. Spencer represented Erble. The prosecution showed that Grace Stidfole had been shot by Erble three times on the morning of November 8, 1912. The evidence presented showed that Erble, who had been intimate with Grace Stidfole for some time, had abused her, beaten her, and at times accepted money from her. Defense Attorney Spencer admitted the killing, but argued that the verdict should be second degree murder since Erble had been so infatuated with Miss Stidfole. Spencer also contended that since Erble had been so under the influence of liquor on the morning of November 8, he did not realize the character of his acts when he fired the fatal shots. Erble, later testifying on his own behalf, said that he did not realize that he had fired the shots until told so later. He also admitted that he tried to commit suicide, but the revolver refused to fire.

Near midnight on the fourth day of the trial, the jury returned a verdict. John Erble was found guilty of murder in the first degree.

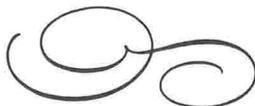
Two appeals were filed urging commutation of the death sentence of John Erble, the last one on January 21, 1914. The Board of Pardons refused both appeals. It was reported by fellow prisoners that Erble took the news with his "usual reserve." John Erble was sentenced to be hanged by Governor John K. Tener. The hanging took place in the county prison yard on February 3, 1914, with Sheriff Tomlinson springing the trap.

*Erble met his death with manly firmness. About twenty-five persons saw the execution. The gallows was set between the jail and the east wall surrounding the jail yard. Spectators who gathered on the roofs of nearby buildings in the hope of seeing something of the proceedings were denied a view of the execution.*

GAZETTE BULLETIN  
February 4, 1914

Writing about "Hangings in Lycoming County" (JOURNAL of Summer 1961), Judge Charles F. Greevy noted that "Under the Act of June 19, 1913, all persons convicted of murder in the first degree in Pennsylvania were sentenced to be electrocuted at Rockview Penitentiary." However, Erble's crime was committed before the law was passed, so he was still subject to hanging. After this hanging the County Commissioners ordered Sheriff Tomlinson to remove the gallows from the jail yard and to burn it lest any souvenir seekers try to carry off any parts of the gruesome machine.

The first hanging in the Lycoming County Prison Yard occurred on May 14, 1836, when John Earls of Muncy Creek Township, convicted of poisoning his wife, was executed. Is it one of the ironies of life that the first and last people to be executed in Lycoming County shared common initials — J. E.? Who knows!



## TATTOOING: WAS IT ART OR MORE?

by Ricki L. Maietta

*Reprinted with minor revisions from Newsletter Number 10, April 1982, Society of Pennsylvania Archaeology, North Central Chapter Number 8 and Indian-Artifact Magazine, Volume 3, Number 3, June/July 1984. Heckewelder and Loskiel, frequently mentioned in the text, were Moravian Missionaries.*



“In the year 1742, a veteran warrior of the Lenape nation and Monsey tribe, renowned among his own people for his bravery and prowess, and equally dreaded by their enemies, joined the Christian Indians who then resided at this place (Bethlehem). This man, who was then at an advanced age, had a most striking appearance, and could not be viewed without astonishment. Besides that his body was full of scars, where he had been struck and pierced by the arrows of the

enemy, there was not a spot to be seen, on that part of it which was exposed to view, but what was tattooed over with some drawing relative to his achievements, so that the whole together struck the beholder with amazement and terror. On his face, neck, shoulders, arms, thighs and legs, as well as on his breast and back, were represented scenes of the various actions and engagements he had been in; in short, the whole of his history was there deposited, which was well known to those of his nation . . .”

The above quote is from Heckewelder's "History, Manners, and Customs of the Indian Nations Who Once Inhabited Pennsylvania and The Neighbouring States." This particular fellow, Michael, seems to have been tattooed to record his accomplishments. But no one reading Loskiel's description of the deceased Michael lying in his coffin can doubt the tattooing was also artistic: “. . . upon the right cheek and temple, a large snake; from the under lip a pole passed over the nose, and between the eyes and the top of the forehead, ornamented at every quarter of an inch with round marks, representing scalps; upon the upper cheek, two lances crossing each other, and upon the lower jaw, the head of a wild boar.”

And so just why did the Indians tattoo themselves? We've often read that the Indians in the Northeast weren't as artistic as the potters, weavers and basketmakers of the Southwest. Perhaps the Indians of our region merely had a more perishable art. Each design on Michael depicted a deed in his illustrious life. Some designs seemed to have been realistic. Loskiel recognized wild boars and snakes as what they were. However, the pole on his nose with marks representing scalps seems to indicate a simplified stylistic symbol. Primitive people seem to take geometric forms and symbolism to the furthest degree.



In some of the Northwest tribes tattooing began at puberty. The Coeur d'Alene Indians tattooed their young people with symbols taken from their visions and dreams, or perhaps a guardian spirit. With the Thompson Indians of British Columbia tattooing was a pretty casual event. No artistic specialist here; everyone tattooed each other. Husbands and wives tattooed each other with symbols of fidelity. The sick were tattooed on various parts of their bodies to ward off illness. A prisoner of war was sometimes tattooed and sent back to his tribe to tell of the slaughter of his fellow warriors.

The Omaha and Osage Indians went to the other extreme. Tattooing was done with great ceremony. If a warrior/hunter accomplished 100 great deeds he could become a member of a Society of Chieftainship. He could be tattooed himself, but he also won the right to have this Society's symbol tattooed on a woman, usually his wife or daughter. The reason being that the Indians believed "day" was male and "night" was female. By their great deeds, these men won the protection of "night" by putting this series of symbols on a female. Imagine a young girl lying on white buffalo robes in a smoke-filled room. As the first symbol is tattooed at her neck, a hush falls over the crowd. Then the designated singers chant while the artist prepares for the next symbol. I might point out here that there was no such thing as Women's Lib. There was no way a woman could earn the "Mark of Honor" for herself.

It's difficult to research tattooing without running into constant references to body painting. Painting seems to have been more for the sake of fashion than religion. There was mention in every area I read about, of painting of the face and body in preparation for dances or ceremonies. Red and black appear to be the favorite colors, probably because they were easiest to make; black being from charcoal and red from ochre or a plant called "bloodroot" (*sanguinaria Canadensis*). Heckewelder tells us that Delaware women preferred only small red circles on each cheek, and both sexes reddened the central part of the hair from forehead to crown. Women were also careful not to overdo their face and body painting. Just as is the case today, "there is a mode of painting which is left entirely to loose women and prostitutes."

Body painting is self-explanatory. Tattooing was done by pricking the skin, then rubbing powdered charcoal into the skin. Heckewelder says poplar bark was the charcoal used. The process of tattooing was described by Joseph-Francois Lafitau in the early 1700s. According to him the artist first sketched his design on the skin, then used bone needles to stick or cut the design. Lafitau notes that the artists worked so quickly and adeptly there was hardly time for feeling pain. However, once the charcoal ("or such other color one wishes to apply") was rubbed in, the skin was irritated and swelled. Sometimes the person had a raging fever for days, with some danger of loss of life.

In the Northwest, the Indians coated thread with soot or powdered charcoal and actually sewed the design into the skin. The thread passing through the skin would leave behind its black residue.

A third, and evidently much used, method of body decorating was scarification. This was actually done by cutting or slashing the skin, then rubbing in powdered charcoal. When the wound healed, the black coloration would be visible under the surface of the skin. The Coeur d'Alene Indians of the West also scarified themselves by burning. However, this wasn't only for ornamentation, since it was usually done to young males. An ember was placed on the arm and the young fellow was to learn not to show pain or panic at the sight of his own blood — something he would surely have to deal with someday in battle.

The Indians in Pennsylvania plucked out their hair before painting or tattooing. They considered tattooing on a hairy body to be disgusting. If one wanted to change his name, all he had to do was have the symbol of his new name tattooed on him. Like Twakachshawsu, the water lizard, who became Water Lizard after he had the



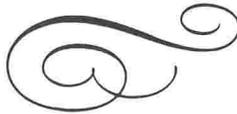
likeness of one tattooed on his chin.

The Mohawks were “walking galleries” of tattoos. They favored geometric designs and clan crests on their faces, shoulders and chests. After the 18th century, they painted their faces with three red lines on each cheek, one for each of the Six Nations. Black was used only for war or mourning.

On August 13, 1706 the Dutch trader Evert Wendell, made an unusual entry into his account book. He traded blankets, stockings and shirts for “fisher and otter” with Seneca Indian Tan na Eedsies. Mr. Wendell drew the symbols tattooed on the Indian in his book as a way of identification.

These stories could go on and on. I could also go into the specifics of which tribes favored which kinds of designs on

what parts of the body. However, the books I used to research this article are only a select few that were handy for me to use, with the exception of the one by Lafitau. (Not only did it take nearly a year to get a copy of one page, but it was in 18th century French!) These books by no means give the entire story. For instance, I came across a passing reference to tattooing in California by rank and importance in the tribe. Or North Carolina Algonquians with marks on their backs to show their independence from a tribe. This subject could probably be expanded into a book. But I hope I've at least given you the idea that there were some interesting forms of expression in the Indian way of life. The next time you read about the drab, unartistic Indians of the Northeast, just think back to Heckewelder and Loskiel's Michael — snakes and wild boars!



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## CHAPTER X ELK-HUNTING — CONTINUED

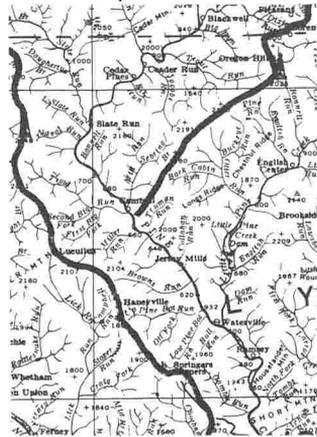
Reprinted from the book *Pioneer Life; or, Thirty Years a Hunter. Being Scenes and Adventures in the Life of Philip Tome, fifteen years interpreter for Cornplanter and Gov. Blacksnake, Chiefs on the Allegany River.*, published in 1854.

In 1800, a party of four, my brother Jacob, George Wilson, Joshua Knapp, and myself proceeded on an elk-hunt. Expecting the campaign would last about six weeks, we took an abundant supply of provisions, consisting of flour, potatoes, sugar, chocolate, corn, and a quantity of salt with which to cure our meat. We were also provided with half a dozen empty barrels for the meat, an iron pot holding about six gallons, a camp kettle, four axes, a broad axe, a chalk line, a canoe howel (an instrument for scooping out canoes), a drawing knife, two augurs, six tomahawks, and several pounds of powder and lead. Each of us took, besides, a rifle, two knives, a quart cup, four shirts and two blankets, not forgetting a supply of soap. Thus equipped, and accompanied by four dogs, we set out, placing our effects in a canoe, which two of the party pushed up the stream, while the others hunted along the shore. We left on the 12th of October, starting for the Big Meadows. The second day we saw seven elk in the river eating moss. As Knapp said he had never killed an elk, I told him to take two of the dogs and go. As the dogs started for the elk, two does turned, advanced toward them, but as they met, the does left the water, ran down the stream about half a mile and went into the creek where Wilson and my brother happened to be with the canoe. The does stopped in the water, where it was three feet deep, and they shot them, dragged them out of the water and cut their throats. I then sent my dogs after an elk, which ran into the stream from the east bank, near where they were pulling the canoe over some rapids. The elk approached within thirty feet of them before they were observed, but they were so much excited that they did not take good aim, and both missed. The elk ran down the stream, about half a mile, when the dogs stopped them, and Knapp shot one of them. Two of us skinned and dressed the elk, while the other two made a pine trough holding about four barrels, in which to salt the meat. When the meat was cut from the bone and nicely salted down in the trough, we put it under a bank in a cool place, and covered it over with large, flat stones, over which we placed larger ones, and then rolled on two large logs which we fastened down with withes. We then broke the bones and extracted the marrow, of which, and the fat, we secured forty-five pounds from the three elk. The next day, leaving the meat there, but taking the tallow and skins, we proceeded up the creek, and the second day killed two large, fat does, which we dressed and quartered, and laid the meat in the canoe. We arrived at the place of rendezvous about two o'clock, and proceeded to erect a log house. When this was completed, we tried the tallow, salted our meat, and in two days set out with provisions sufficient for a couple of weeks. Jacob and Wilson ascended the creek to the Big Elk Lick. When they arrived there they counted forty-seven elk in the vicinity



*Reproduced from the Original Edition.*

They tied up their dogs in blankets so that they could not see, hear, or make any noise and shot eight elk, singling out the largest and fattest. When the first ones fell, the whole herd commenced squealing, creating such a noise as to make the ground tremble. The men had but about a bushel of salt with them, and drove away the rest of the elk, not wishing to destroy wantonly more than they could save. Wilson was inexperienced in elk-hunting, and was alarmed. He said that the elk would strike the wounded one, run their horns against the trees, and jump to a great height, some of them touching branches fifteen feet high. On the day they started for the licks, Knapp and myself went up the Marsh Fork about five miles, and came upon the track of seven elk, which we followed into the marsh and there encamped. The marsh contained about two thousand acres and was surrounded by bluff hills. In high water it was overflowed, but was dry in summer. In the morning I ascended one of the bluffs, where I could see



the whole of the marsh, and discovered the elk about half a mile off. After observing them awhile, I descended, ate breakfast and we started out after the elk. I went forward, telling Knapp to keep his dog back. As we approached the elk, they sprang to their feet and ran off. We let the dogs loose, each taking after different elk. He followed his dog and I followed mine. In a short time I heard the report of his gun, but followed on after my elk for about seven miles, when I returned to the place where I had left my companion. I asked him where was the elk that I had heard him shoot. He replied that as he fired the elk fell, and he supposed him dead. Laying down his gun and bag of flour, he approached the elk, placed his foot upon his antlers, and attempted to cut his throat, but as soon as the knife touched his neck, the

elk sprang up, and seeing the bag of flour, he rushed at it, struck his antlers through it and ran off with the flour above his head. We started in pursuit, and followed the track to a dry, stony ridge, where we could no longer distinguished it, and we struck across to our camp, arriving there a little after dark. As we had bread enough for only two days, we concluded to go down to the block-house and recruit. The others had been there before us, and left word upon a shingle that they had killed eight elk, and there was still a chance to kill more. They desired us to come up with the canoe after the meat, which Knapp wished to do; but I resolved not to join the others and incur their ridicule until I had met with better success. Knapp said he should take the canoe and meet the others, even if he was compelled to go alone. I accordingly put up a supply of provisions and prepared to hunt alone. Just before I started, however, Knapp's courage failed, and he concluded to accompany me. We proceeded up Big Pine Creek, in the direction the others had taken. When we had gone about three miles, we discovered five elk in the creek eating moss. I asked Knapp for his gun, so that I could fire twice without loading. He handed it to me, and remained behind, holding back his dog, while I crept along within sixty yards of them, with my dog behind me. As one of them raised his head, I fired, and the elk fell. The others gathered around it, and I snatched up Knapp's gun and shot another. The three others then left the water and started up the hill. I let my dog go, and he singled out a large buck, which he stopped about a mile and a half ahead. I tried to drive him back to the creek by throwing clubs, but he would not go. I shot him low in the breast, so as to wound without killing him. This started him toward the water, and when he reached it, Knapp shot him. We then brought up our canoes, which were two and a half miles below, skinned the elk, put them into the canoe, and proceeded with them to the block-house. Expecting the other party down the next day, we left word on a shingle that we had killed ten elk, and then left the camp to hunt in the vicinity. We went

down the creek and returned about three o'clock. The others were there, and as we approached the cabin, we heard them say they wished they had killed a few more, so as to have at least one more than we. On going into the cabin they asked us where our other seven elk were, as they saw but three. We replied that we left them at the



Big Marsh. They said it would be a difficult job to bring them down, in which opinion we fully concurred in our own minds, especially as the principal part of the difficulty consisted

in killing them. They sat in silence until we told them that the elk we left at the Big Marsh were still alive and at liberty, which piece of intelligence raised their spirits greatly. When I informed them of Knapp's adventure, they nearly went wild with merriment, lying on the floor and rolling in an ecstasy of mirth. When their merriment had subsided, it was judged that Knapp should be randeled, inasmuch as he had transgressed an important rule of the chase. The rule was that when a gun was discharged it should instantly be reloaded, so that the hunter would be prepared for any exigency; but Knapp had lain down his gun empty, instead of reloading it, and thus lost the game. The operation of randeling was the usual punishment among hunters for any neglect of duty, and consisted in seating the offender upon a stool, while others, in turn went up and pulled his hair, sometimes plucking out a few. The odor of this adventure never left Knapp.

The following morning we took the canoe and all our tools, and ascended to the Lick, where we intended to make another canoe. No elk had been there since Jacob and Wilson had made such havoc among them. The next day we concluded to start out, each one in a different direction, and to meet again at night. Jacob tossed up with Wilson, and Knapp with me, to decide which should take the west side of the creek, that side being preferable. It fell on Wilson and me to take the west side. I went down the creek to where a branch came in and found there some old elk tracks, which I followed until it was so late that I could not return to the camp that night. I encamped on the elk-track, and spent the most dismal night that I ever experienced. The wolves flocked around me in droves, and their



unearthly howling, mingled with the dismal screeching of the owls overhead made a concert of sounds that banished sleep from my eyes the greater part of the night. I sat in my shanty, with my gun in one hand, a tomahawk in the other, and a knife by my side. When the wolves became unusually uproarous, I would send the dog out to drive them away, and if they drove him in, I would fire in among them. At length, toward morning, I fell asleep from sheer exhaustion, and slept until daylight, when I arose, ate my breakfast, and started again on the elk-track. About four miles from where I had slept I arrived at a creek running southwest and emptying into Pine Creek at a point about five miles below the Lick. The elk had ascended the creek, and thinking it would not be best to follow, I descended the stream to its junction with Pine Creek. When I arrived at the mouth, I found the others there making a canoe, and the sight of a human countenance was a welcome one to me, with the horrors of the previous night still fresh in my mind. As I approached them, I concealed myself and imitated the howl of a wolf. After the lessons of the previous night, I made a very successful imitation, and thought I would try my powers by imitating the cry of a panther. I repeated the cry twice, when they all stood listening in considerable consternation, and one of them cried out, "It is a panther!" My brother's practiced ear, however, detected the fraud, and he replied that he thought it was a two-legged one, and would soon make his appearance. As I came up, they asked what luck, expecting I had killed something. I marked three, and they asked, why I had killed three elk up



*Pine Creek Valley, taken at Harrison Fork, from the D. Vincent Smith collection.*

manner we frequently killed three or four deer in a day. In five days we killed fifteen handsome animals, one being driven in by a wolf. We secured their skins, tallow, and meat and as the water was so low that we could not get over the rapids with our canoe, we continued to hunt. In three days we killed five more, when a rain caused a rise in the water, which enabled us to start down with our canoes, loaded with our tools and game. In five days we arrived at my father's residence, where we divided our skins, venison, and tallow, giving to Wilson and Knapp a few more than an even proportion of the skins, as they had furnished a greater share of the supplies. They also took the two large canoes, and we the small one, and a rifle worth thirty dollars.

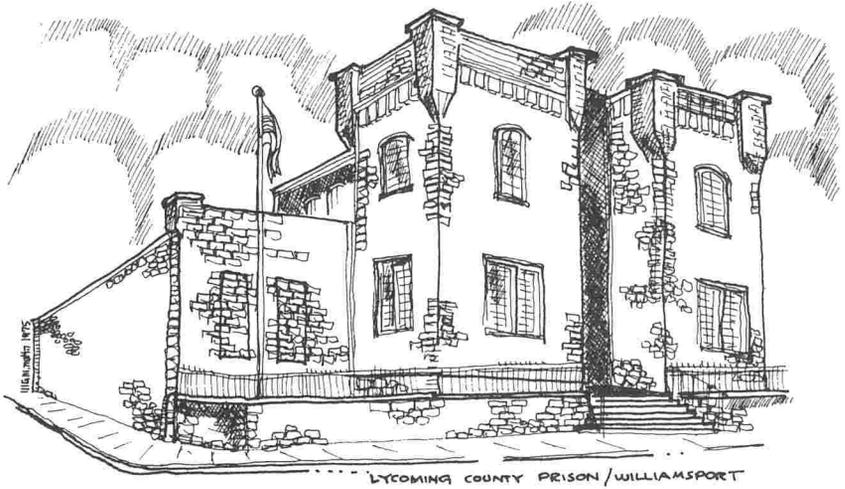
After our return that winter, we were very successful in hunting, my brother and myself killing forty-seven deer, fifteen bears and two elk.



Did you know that there is a Cougar (Panther) Hotline for Pennsylvania? The status of the Pennsylvania cougar, or panther as it was once known, is undetermined at present. However, there were 58 sightings in 1987 in Pennsylvania. Was there conclusive evidence, you want to know? Well, no . . . but it could be true. Just in case it is, here is the number: (301) 254-2517.

Editor

## *...a spot in Lycoming County*



The first jail in Lycoming County was located on the corner of 3rd & William in the year 1800, however it burned and was torn down in 1867. The foundation was left and plans were drawn by the architect, Edward Haviland, using the existing foundation. The building was designed combining strength and beauty; resembling a European fortress. The present jail was finished in 1868 at a cost of \$139,000 and contained 50 cells for 100 persons.

*Sketch & Information by Mike Maietta*

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