Inventory of Agricultural Equipment – Part 2

Includes:
Final Report

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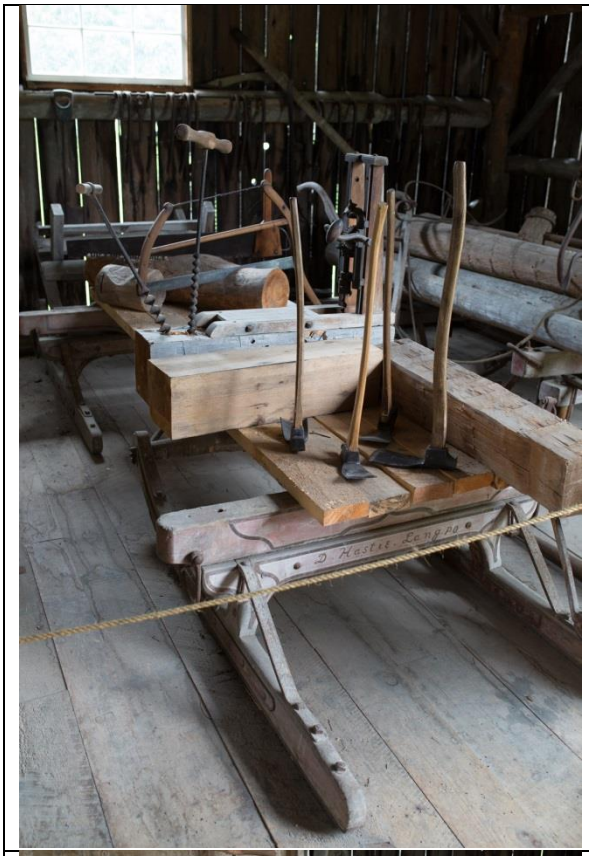
LAURA SCHINDEL'S ADDITIONS

AUGER AND TOOLS



FAST FACTS

Implement: Auger and Tools
Year of manufacture:
Manufacturer*:*

***Purpose**:* bore holes in wood
Period of Use:
Owner/Farm Location:

BACKGROUND & SIGNIFICANCE

Usage
By turning the drill end and applying pressure to the other, the auger bore holes in wood. The various tools also included in this entry would have been used for other aspects of large-scale wood working, for example barn construction. Pictured in the photos above, are a few adzes, these would have been used to make large faces of wood as flat and smooth as possible.

Lineage
Tools of this type have been around almost as long as humans have been making things. There is proof of Ancient Egyptians using auger-type tools in some of there construction. Today augers of this type have been replaced by modern automated drills, and adzes by more advanced plane tools.

Social Relations
Every farm would have had a need for tools like these. Everyone would have had wooden buildings and needed wood construction. As a side-effect most trees in the farm area would have been clear-cut for construction of the farmstead.

Patent / Political Economy
Augers, drills, and other tools like these were extremely common, every farm would have owned some.

Manufacture
Various materials, mainly iron and wood

SOURCES:

Canada Science and Technology Museums Corporation. 1972.1287.001. Group: Industrial Technology, Category: Tools-Hand, Subcategory: Tools. Auger.

Collectors Weekly: Antique Drills. Accessed Online: <http://www.collectorsweekly.com/tools-and-hardware/drills>

CORN CHOPPER

FAST FACTS

Implement: Corn Chopper
Year of manufacture: approximately 1900
Manufacturer*:* Peter Hamilton
Purpose*:* chopping of corn into smaller pieces for feeding of cattle, mainly in the winter
Period of Use: early 20th century onward
Owner/Farm Location:

BACKGROUND & SIGNIFICANCE

Usage
Continuous cutting of feed, corn, to break it up into smaller pieces for feeding of cattle and other livestock. Corn stalks would feed in through the trough and the rotating scythe-type knife would cut the stalks. Multiple gears make turning and cutting easier and thus this arduous task becomes quicker and accessible to more people.

Lineage
Cutting feed for cattle is "probably as old as their domestication" (Ardrey). Humans have been cutting feed since the Ancient Greeks and Romans. There is brief mention of a feed cutter in agricultural record over a hundred years ago in Saxony. Before machines of this type, feed cutting would have been done by hand. With this spinning element it became faster and more efficient.

Social Relations
Cannot find anything of note.

Patent / Political Economy
This device would have been patented around 1900. A feed chopper like this was but one implement in the array produced locally by Peter Hamilton, but also was commonly manufactured by any number of other Ontario and American companies. However, because of its simple purpose and design, anyone with ready access to a blacksmith would be able to make a machine with the same purpose for themselves.

Manufacture
Mix of wood and steel

SOURCES:

Wendel, C.H. 2004. *Encyclopedia of American Farm Implements and Antiques*. KP Krause.

Canada Science and Technology Museums Corporation. 1988.0089.001. Group: Agriculture, Category: Crop Processing, Subcategory: Feed Processing. Forage Cutter.

Ardrey, R.L. 1894 *American Agricultural Implements: A Review of Invention and Development in the Agricultural Implement Industry of the United States*. Published by the author.

EARLY SIDE HILL PLOUGH

FAST FACTS

Implement: Early Side Hill Plough
Year of manufacture:
Manufacturer*:*
Purpose*:* Used for initial cultivation of the soil, by turning over the top layer of soil in order to bury weeds and old crop and bring new nutrients up. The process creates the distinctive furrows.
Period of Use: late 19th – early 20th century
Owner/Farm Location:

BACKGROUND & SIGNIFICANCE

Usage
This type of plough is an earlier and less advanced version. It only turns the soil over in one direction and so cultivation takes twice the time. The use of the plough is to turn the top level of soil over to expose newer and fresher soil with more nutrients for new crops to grow in. Many farmers wrote letters claiming the usefulness of this side-hill plough as it is more powerful and versatile than the more cumbersome earlier models. This model however is prone to falling over and takes much more attention and strength to guide through the field.

Lineage
Ploughs are among the oldest agricultural implements in existence, in use for hundreds of years, with continuous improvements made to their design. They began with simple walking ploughs (without wheels), pulled by a single horse, and developed into gang ploughs with wheels, pulled by a team of horses. Contemporary ploughs are mechanized, many times larger than this piece, and pulled by a tractor.

Social Relations
This plough being harder to guide and taking twice the time to cultivate the field would only have been used by men.

Patent / Political Economy
Every farm would have had a plough, at this point around the turn of the century, as ploughs were a highly useful and in demand tool. They drastically improved the efficiency of cultivating larger fields. The researcher could not find a patent for this model, only reviews. One farmer in Philadelphia said a man from Worcester Massachusetts named "Mr. Nourse" manufactured them without a patent.

Manufacture
Cast iron (?) and wood

SOURCES:

The Farmer's Cabinet; devoted to Agriculture, Horticulture, and Rural Economy. *Vol. II.* --- *August 1837 to July 1838*. No editors. Philadelphia: John Libby, 1838. Pg. 119

Various public officers and institutions. *Public Documents of Massachusetts: being the Annual Reports of Various Public Officers and Institutions for the Year 1882.* No editors. Boston: The Secretary of the Commonwealth, 1882. Pg. 262

Wendel, C.H. 2004. *Encyclopedia of American Farm Implements and Antiques*. KP Krause.

GARDEN HAND SEEDER

FAST FACTS

Implement: Garden Hand Seeder
Year of manufacture: 1890 - 1920
Manufacturer*:*
Purpose*:* implement used to plant corn, beans, peas in garden or to fill in missing planted seeds in larger field.
Period of Use: late 19th – early twentieth century

Owner/Farm Location:

BACKGROUND & SIGNIFICANCE

Usage
This was a smaller handheld planting implement that planted seeds in a garden. *This implement both makes the whole and drops the seed into it in order to seed a full garden. One would walk along, press the tip into the ground, then push on the handle to release the seed from the holder above. It plants each seed individually.*

Lineage
Before this tool the holes and seeding would have had to be done manually which would have involved getting down on one's hands and knees and individually seed he entire garden. This mechanized and improved the process. It could also be referred to as a corn planter. This seeder is representative of most seeders across the country. However, wheeled implements and earlier models like this one were replaced in the 1920s by small mechanized garden tractors.

Social Relations
In the late 19th century continuing into the early twentieth century Canadians experienced a "social awakening" linked to personal salvation and nature or gardening. Smaller scale crop cultivation was now encouraged on the individual level.

Patent / Political Economy
Over the years, garden tools have been manufactured by probably thousands of different companies. Garden hand tools – hoes, cultivators, and other implements – were available almost everywhere and remain so today. Many tools were made by specialty companies but many also by some major manufacturers.

Manufacture
Wood, metal (aluminum?)

SOURCES:

Wendel, C.H. 2004. *Encyclopedia of American Farm Implements and Antiques*. KP Krause.

Martin, Carol. 1998. *Cultivating Canadian Gardens: The History of Gardening in Canada.* National Library of Canada.

Canada Science and Technology Museums Corporation. 1996.0665.001. Group: Agriculture, Category: Cultivation, Subcategory: Planting. Seeder.

HONEY EXTRACTOR

FAST FACTS

Implement: Honey Extractor
Year of manufacture: circa 1920
Manufacturer*:*
Purpose*:* remove honey from combs
Period of Use: early 29th century
Owner/Farm Location:

BACKGROUND & SIGNIFICANCE

Usage
The combs are hung in wire mesh baskets inside the drum of the extractor. A rotating mechanism inside the drum removes the honey from the combs. The wax is retained and the honey pools in the bottom of the drum which can then be drained through the tap at the bottom of the extractor. The combs could then be reused but this was not necessary.

Lineage
Before the use of extractors honey would be removed by gravity, letting it drip out of the comb on its own. Then it could also be removed by hand with a knife but this also would have been slower and more arduous than the mechanized extractor.

Social Relations
Many bee colonies were brought over from Europe because of the popularity of honey. Then during The First World War there was a sugar shortage and honey became more in demand. When honey was extracted it became more shippable and easier to get a hold of.

Patent / Political Economy
The researcher could not find any patents for this model, however one very similar in design was patented in 1924.

Manufacture
Wood, and metal (cast iron?)

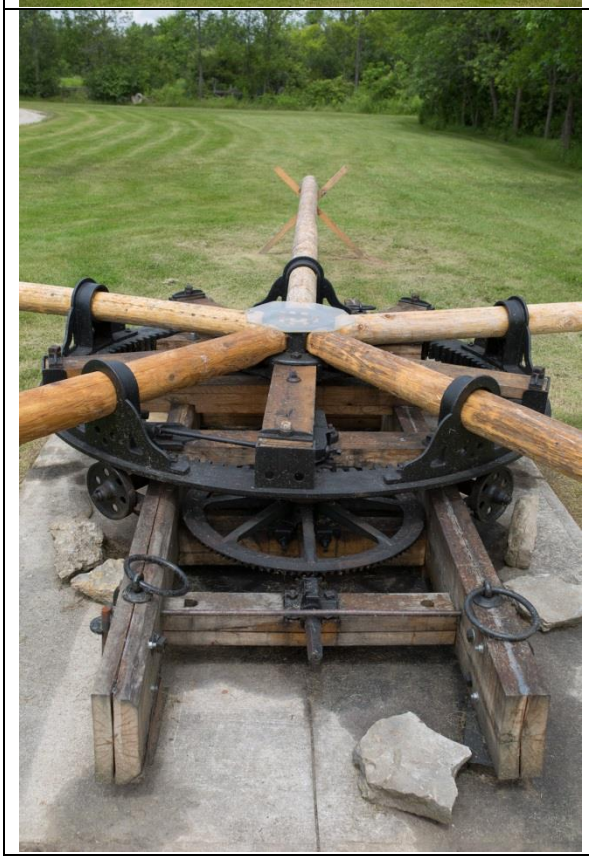
SOURCES:

Canada Science and Technology Museums Corporation. 1981.0637.001. Group: Apiculture, Category: Apiculture. Honey Extractor.

Abbé Warré, *Beekeeping for All*. Accessed Online: <https://wayback.archive.org/web/20090306043454/http://www.mygarden.ws/beekeeping_for_all.pdf>

History of Beekeeping in the United States. Accessed Online: <https://beesource.com/resources/usda/history-of-beekeeping-in-the-united-states/>

HORSE POWER



FAST FACTS

Implement: Horse Power
Year of manufacture: approximately 1890
Manufacturer*:*
Purpose*:* turn horse power into motive power to power and use other stationary agricultural equipment
Period of Use: mid 19th to the early 20th century
Owner/Farm Location:

BACKGROUND & SIGNIFICANCE

Usage
Apparatus which utilizes motion of horses to power stationary agricultural equipment, translating horsepower into motive power. This machine utilised livestock and working animals to move larger and heavier machines like a power drag saw. Horses would be strapped to each arm of the power and walk in a circle to turn the mechanism and pull on or power a different machine. This model is stationary and could move a different non-stationary object.

Lineage
The researcher could not find any information relating to this category.

Social Relations
Referred to as a "modern hero" (Wendel, 211) in some catalogues, this revolutionized farming because it made larger and more cumbersome pieces of equipment more accessible. Using horse power instead of human power made usage much easier and accessible to weaker people.

Patent / Political Economy
Horse powers of this type were manufactured all across the country by many different manufacturers. They were such a practical and useful machine that many working farms would have one.

Manufacture
Wood, cast iron

SOURCES:

Canada Science and Technology Museums Corporation. 1979.0372.001. Group: Agriculture, Category: Power Sources, Subcategory: Animal. Sweep.

Wendel, C.H. 2004. *Encyclopedia of American Farm Implements and Antiques*. KP Krause.

YASAMAN AHANIN'S ADDITIONS

SHEEP SHEARS

FAST FACTS

Implement: Sheep Shears
Year of manufacture: Early-Mid 19th century
Manufacturer:
Purpose: To remove the sheep's woollen fleece
Period of Use: Late 1880s and onward
Owner/Farm Location:

BACKGROUND & SIGNIFICANCE

Usage
This machine was used to remove the sheep's woollen fleece. Machine shears (hand pieces) operate in a similar manner to human hair clippers in that a power-driven toothed blade, known as a cutter, as it is driven back and forth over the surface of a comb and the wool is cut from the animal. It is powered by a fixed hand-crank linked to the hand piece by a shaft with only two main joints, which affords a very limited range of motion. Being crucial to the wool trading economic industry, this machine was a valuable asset for farmers to own in the selling and buying of wool products.

Lineage
Prior to the invention of sheep shearing hand pieces, farmers used blade shears which consisted of two blades arranged similarly to scissors. The cutting edges passed each other as the shearer squeezed them together and sheared the wool close to the animal's skin, but still left some wool on the sheep which rendered the process of attaining a cleaner shaven sheep more tedious and time consuming.

Social Relations
Although sheep owners were slow to accept the shift from blade shears to machine shears, they became converts when they saw the extra pound (0.45 kilogram) of wool harvested from each sheep shorn with a machine rather than blades. Being a fairly easy machine to operate, it renders sheep shearing less time consuming with its labour-saving capacity and generates higher profits from the wool trade with its capability of maximum wool extraction. Farmers have to regularly sterilize this machine to avoid livestock diseases that could emerge from bacteria build up.

Patent/Political Economy
Australia and New Zealand had to discard the old methods of wool harvesting and evolve more efficient systems to cope with the huge numbers of sheep involved. Shearing was revolutionized by the invention of an Australian sheep grower named Frederick York Wolseley. His machines made in Birmingham, England by his business The Wolseley Sheep Shearing Machine Company were introduced after 1888 and reduced second cuts as well as shearing time. By 1915 most large sheep station sheds in Australia had installed machines that were powered by steam engines as well as combustion engines.

Manufacture
Made from cast iron and steel. Traded and sold throughout Canada (especially Quebec, Ontario, and Alberta) by Ontario company Canadian Co-operative Wool Growers Limited. This Canadian company has been serving sheep producers since 1918 with more modernized and mechanical versions of sheep shearers. Sheep shearers are also internationally traded and sold by UK company Lister.

SOURCES:

Chessa, Bernardo et al. "Revealing the History of Sheep Domestication Using Retrovirus Integrations." *Science* Vol. 324, no. 5926 (2009): 532-536.

Gilbert, Lionel. 1977. *New England Readings*. Armidale College of Advanced Education: Armidale.

Partridge, Michael 1973. *Farm Tools Through the Ages*. Reading, Berkshire: Osprey Publishing.

"Shearing-From blades to shearing machines." *The Encyclopedia of New Zealand*. July 13, 2012. Accessed online: <*http://www.TeAra.govt.nz/en/shearing/page-2*>.

Wendel, C.H. 1981. *150 Years of International Harvester*. Crestline Publishing.

Westcott, Harry. "Farm Implement & Machinery Review." *The Implement and Machinery Review* Vol. 4 (1878). 1595-1670.

SCUFFLER

FAST FACTS

Implement: Scuffler
Year of manufacture: Early 1900s
Manufacturer: Comet
Purpose: Removes weeds that have sprung up between the rows of turnips/stirs the soil
Period of Use: *Early* 1900s - Late 1960s
Owner/Farm Location:

BACKGROUND & SIGNIFICANCE

Usage
This implement required four horses and was used in the process of manual labour after hoeing and cleansing turnip crops from particular weeds (burdock, hemlock, purple fox-glove, nettle) which infested them. It was employed to remove the weeds that may have sprung up between the rows of turnips, and to stir the soil, for the purpose of loosening it for the roots of the plants. This was prior to the creation of herbicides which some farmers use today.

Lineage
It was once a prevalent practice to pare the soil from both sides of each turnip-drill with the paring or small plough, as it was assumed that strong land could not be pulverized between the drills without such an operation. This process was extremely tedious and required heavy manual labour.

Social Relations
Some weeds that would infest turnip crops were poisonous, so the Scuffler is an essential implement for farmers to own in order to cleanse these crops and the ground of surface-weeds, putting a finish on the turnip culture. With its creation and use, the better practice became to pulverize the land well before the crop was sown. This technical shift covered the same amount of ground space, but required less labour and cheapened various processes such as hoeing and cleansing the soil. It is a farming tool famously used in England due to their higher growth rates of poisonous water sapt-wort weeds, which grow in damp environments.

Patent/Political Economy
The Scuffler was first created and patented in England in 1923 by former King A. R. Firkins of Great Britain. Its invention applied as an over-balanced cam lifting device (a cam is a rotating piece in a machine that transforms rotary motion into linear motion or vice versa.) This differed in its method of control from devices such as ploughs and harrows which were used prior to its invention.

Manufacture
An implement built with a mix of cast iron and steel, the device was controlled in two alternative positions by a spring controlled lever and bolt, the bolt being adapted to maintain the cam lifting device in one of its two alternative positions. In the one position, the point of the scuffler is in contact with the soil, and in the other position the implement is raised clear of the soil. Despite being originally patented in the UK, it was manufactured and traded widely throughout Canada by Ontario companies Massey-Harris and Peter Hamilton during the early onset of the nineteenth century.

SOURCES:

Bacon, Richard Noverre. 1849. *The History of the Agriculture of Norfolk*. London: Ridgway.

Firkins, A. R. 1923. Automatic Drag Cleaner. England. Patent 1,475,376 filed May 20, 1922, and issued November 27 1923.

Hoskyns, Chandos Wren. 1849. *A Short Inquiry Into the History of Agriculture: In Ancient, Medieval, and Modern Times*. London: Bradbury and Evans.

Illustrated Catalogue of Harvesting Machinery, Peter Hamilton Manufacturing Company. 1899.

Lester, William. 1811. *A History of British Implements and Machinery Applicable to Agriculture; with Observations on their Improvement*. London: Longman, Hurst, Rees, Orme, and Browne.

Partridge, Michael 1973. *Farm Tools Through the Ages*. Reading, Berkshire: Osprey Publishing.

Stephens, Henry. 1844. *The Book of the Farm*. Edinburgh and London: Batsford.

PUMP AUGER

FAST FACTS

Implement: Pump Auger
Year of manufacture: Early to mid-eighteenth century
Manufacturer:
Purpose: Moves water from an area of low to higher lying ground, typically for irrigation
Period of Use: 1820 to 1930
Owner/Farm Location:

BACKGROUND & SIGNIFICANCE

Usage
A Pump Auger (also referred as an Archimedes screw) is a tool that was used to transfer water from a low-lying body of water into irrigation ditches, and was also used for draining water out of mines or other areas of low-lying water. It was often also used to transfer mass quantities of grains from grain bins into containers. The machine consists of a screw inside a hollow pipe, which is turned by a windmill or by manual labour. As the shaft turns, the bottom end takes in a large volume of water. The water is then pushed up the tube by the rotating helicoid (the spiralling component in the middle of the pipe) until it finally pours out from the top of the tube.

Lineage
Prior to its invention, farmers had to manually transfer water and grains with buckets or similar tools which rendered the process it took to transfer these large quantities lengthy. With the invention of the Pump Auger, farmers were able to move the same quantity of water, if not larger, in a significantly reduced amount of time and required less manual labour.

Social Relations
This tool was predominantly used at fish hatcheries, where it was desirable to minimize the physical handling of fish, due to its capability to cope well with varying rates of flow and suspended solids. Sewage treatment systems today also use this machine to drain containers of sewage and transport them into treatment tanks and have even been used to safely transfer fish between tanks. This was a machine that older children and younger adults operated due to its easier function in comparison to other agricultural implements.

Patent/Political Economy
Older versions of this machine date all the way back to ancient Greece over two thousand years ago by Archimedes who invented the tool for ancient Greek farmers, yet we are still using the design today but in a different form. The design of the windmill drive on the pump shaft originated in Holland before 1600. Andrew Oliver, who founded the Oliver Salt Company, designed this version of the wind-driven Pump Auger, but the implement has also been presented as a mechanically simple method used for more than a century in North American bay areas from about 1820 to 1930.

Manufacture
The Pump Auger was originally composed of wood, but gradually the wood was replaced by metal. These machines are now exclusively made of metal and many of the manufacturers of this tool are based either within the U.S. or the Netherlands, often selling and trading throughout Canada as well as globally with a variety of international companies.

SOURCES:

Partridge, Michael 1973. *Farm Tools Through the Ages*. Reading, Berkshire: Osprey Publishing.

Rorres C. "The turn of the Screw: Optimum design of an Archimedes Screw." *ASCE Journal of Hydraulic Engineering*. Volume 126, no. 1 (2000): 72–80.

White, Jr., Lynn. 1962. *Medieval Technology and Social Change*. Oxford: The Clarendon Press.

POTATO DIGGER

FAST FACTS

Implement: Potato Digger
Year of manufacture: Early 1900s (Before 1920)
Manufacturer: Aspinwall
Purpose: Designed to lift (dig) potatoes out of the ground
Period of Use: Mid 1860s to 1940
Owner/Farm Location:

BACKGROUND & SIGNIFICANCE

Usage
The Potato Digger was used in the harvesting process of potatoes by lifting the potatoes up and pushing the clay and potatoes out to the side. The potatoes were then gathered by hand, placed into containers, and transported from the field for further packaging. Drawn with horsepower, the one- and two-row elevator digger lifts the potato crop with a wide running under the ridge. The crop is conveyed on a rod link or web-type elevator to the rear where it falls to the ground for hand picking.

Lineage
Prior to its invention, potatoes had to be rigged out with a fork by hand which was a lengthy and physically exhausting process. It not only took farmers more time to harvest less potatoes, but it was also a task that physically drained the labourer from being able to complete any other task that required extensive physical attention as well.

Social Relations
Many potato farmers found this tool revolutionary with its ability to reduce significant hours of harsh physical labour that it took to harvest potatoes, yet the horse drawn Potato Digger is becoming more obsolete due to the fact that modern potato harvesting equipment eliminates manual gathering of potatoes

and leaves fewer potatoes in the soil. The biggest problem was that the potatoes had to be picked up by hand and in some areas the children had time off school to harvest the potato crop in the autumn. Later models of the machine dug potatoes up and lifted them to a sorting table and then to a bagging chute to allow the removal of bad ones. Farmers nowadays use modern self-propelled potato harvesters which are often adapted to be pulled by a tractor drawbar when farms obtain a tractor.

Patent/Political Economy

The Potato digger was originally invented by Canadian farmer Alexander Anderson in 1856, but a mechanical version of the implement was first created by American farmer Isaac Hoover in 1884. Foreseeing the potential of his tweaked invention and shortly after its creation, Hoover submitted a patent on the machine in 1885. In 1886, Isaac Hoover and his brother-in-law, Albert Prout, created the Hoover & Prout Co. to manufacture and promote the digger and in 1886, the partnership introduced Hoover's invention to the world at the 1893 Chicago World's fair.

Specialized equipment for planting and harvesting the potato crop came onto the market in the 1860s; by 1910, there were more than 50 different companies making various kinds of potato ploughs or potato digging machines. The majority of potato diggers manufactured were traded and sold throughout North America by large American companies such as Aspinwall, which was the leading company in sales of this implement. By 1900, Aspinwall had the most complete line of potato machinery anywhere in the world and augmented its line with other items from sprayers to barrel churns to lawn swings, but potato machinery was the specialty of the company.

Manufacture

Made mostly from cast iron, its front depth wheels were often combined with trash discs and is powered by a land wheel connected by a gear box to the spinner mechanism. Drawn by horsepower, this implement works by a flat piece of metal that runs horizontal to the ground which has blade like bars attached. These bars lift the potatoes up to the reel (a large wheel with spokes) which pushes the clay and potatoes out on the side onto the elevating rod. The potatoes then fall from the rod to the ground where they are readily available for manual collection.

SOURCES:

Ardrey, R. L. 1894. *American Agricultural Implements: A Review of Invention and Development in the Agricultural Industry of the United States*. Chicago: R.L Ardrey.

Hoover, Isaac. 1885. Harvesting Machine for Onions. Ohio. Patent 318,254, filed March 16, 1885, and issued May 19, 1885.

Partridge, Michael 1973. *Farm Tools Through the Ages*. Reading, Berkshire: Osprey Publishing.

Westcott, Harry. "Farm Implement & Machinery Review." *The Implement and Machinery Review* Vol. 4 (1878). 1595-1670.

Wendel, C.H. 1981. *150 Years of International Harvester*. Crestline Publishing.

Wendel, C.H. 2004. *Encyclopedia of American Farm Implements and Antiques*. KP Krause.

MAPLE SYRUP POTASH POTS

FAST FACTS

Implement: Maple Syrup Potash Pots
Year of manufacture: Late 1880s
Manufacturer: Leader Evaporator Co.
Purpose: Boils the contents of maple syrup/maple sugar
Period of Use: 1858 to early 1900s
Owner/Farm Location:

BACKGROUND & SIGNIFICANCE

Usage
Maple Syrup Potash Pots (also known as Potash Kettles) were used during the process of making maple syrup and maple sugar by boiling the syrup's contents through an evaporation and thickening process. The sap when collected from the tree was 98% water and the pots were used to boil and transform the sap into a sweet brown syrup.

Lineage
Before the arrival of Europeans, the First Nations communities made maple syrup using two different processes: They either concentrated the maple sap by dropping hot cooking stones into buckets and left them exposed to the cold temperatures overnight, later disposing of the layer of ice that formed on top, or used clay pots. The pots would boil maple sap over simple fires protected only by a roof of tree branches (this was the first version of the sugar shack). The first white settlers and fur traders introduced iron and copper pots upon their arrival.

Social Relations
The making of maple syrup is an iconic part of Canadian heritage, especially in Ontario history, and the use of Potash Pots were of great importance in the traditional method of making the syrup**.** Indigenous people living in the northeastern part of North America were the first groups known to have produced maple syrup and maple sugar. From the First Nations peoples, the early Canadian settlers learned how to make maple syrup and maple sugar. In the early days, they cut a notch in the tree, inserted a crude wood spike and collected the sap in a small hollowed log or birch-bark pail before boiling it in potash kettles. Today, maple syrup is an important part of the local economy and North Americans use the latest in piping systems and evaporators to collect and boil the sap. It is possible but not at all common to make as good syrup with common iron pans as with patent evaporators; but Potash Pots completed the same evaporation task in a much quicker and easier way for pioneers who utilized them within predominant maple sugar North American counties and villages during the settlement period of the mid eighteenth century to early nineteenth century.

Patent/Political Economy
Virtually all syrup makers in the past were self sufficient dairy farmers who made syrup and sugar during the off season of the farm for their own use and for extra income. The first evaporator used to heat and concentrate sap was patented in 1858 by Ohio man D. M. Cook, and in approximately 1864, a Canadian borrowed design ideas from molasses evaporators and put a series of baffles in the flat pans to channel the boiling sap which increased the heated surface area of the pan and significantly decreased the boiling time of the sap. In 1888, Leader Evaporator Co. was founded in Vermont and became the dominating maple-equipment supplier, selling cast-iron Potash Pots all across North America.

Manufacture
This tool was a thick-walled pot typically made from iron.

SOURCES:

Ardrey, R. L. 1894. *American Agricultural Implements: A Review of Invention and Development in the Agricultural Industry of the United States*. Chicago: R.L Ardrey.

Ebbs, John C. 1999. *A History of Drummond Township*. Burnstown, Canada: General Store Publishing House.

University of Vermont Libraries and the Agriculture Network Information Center. Accessed online: < http://library.uvm.edu/maple/history/timeline.php >.

Wendel, C.H. 2004. *Encyclopedia of American Farm Implements and Antiques*. KP Krause.

Westfield Heritage Village Festival Historical Information Page. Accessed online: <http:// westfieldheritage.ca/maple-syrup-festival/>.

Wheelers Maple Heritage Museum. Accessed online: < http://www.wheelersmaple.com/museum/>.

Woodward, Luman. "The Sugar Bush." *The Ohio Practical Farmer* Vol. 81 (1892): 302-305.

INCUBATOR

FAST FACTS

Implement: Incubator
Year of manufacture: Early 1880s
Manufacturer: Geo. Ertel & Co.
Purpose: Stimulates avian incubation by keeping eggs warm/potentially hatching them
Period of Use: 1880 to early 1930s
Owner/Farm Location:

BACKGROUND & SIGNIFICANCE

Usage
This device was used to stimulate avian incubation by keeping chicken, duck, and geese eggs warm and in the correct humidity, and if needed, turning as well as hatching them. It is an apparatus that was typically used for environmental conditions that required to be controlled, such as temperature and humidity, and was often used for growing bacterial cultures, hatching eggs artificially, or providing suitable conditions for a chemical or biological reaction. It allows the fetus inside of the egg to grow without the mother needing to be present to provide the warmth while also eliminating external threats that could possibly harm the egg.

Lineage
Prior to its manufacturing, hens had to sit on their eggs to provide the proper temperature and humidity for the eggs to hatch, which was time consuming and took away more potential time that the hens could have used to lay more eggs.

Social Relations
A hatchery manager's goal was to produce large numbers of uniform, robust day-old chicks which rendered the use of this device typically geared towards farmhouses, such as large chicken raising

facilities, or they can be found in a common classroom for students to observe the egg inside and when it hatches. Some industrial incubators are large enough to hold up to 124 eggs, while some older styles are not capable of holding nearly as many eggs. By the early 1900s, commercial hatcheries were becoming well established and many farm families preferred buying their baby chicks from one of these firms, since it eliminated additional duties for the farm family. Especially with rural life being a busy life, farm families managed their time more effectively between tasks in being presented with the opportunity to purchase their baby chicks from firms that hatched their eggs using incubators. Women typically cared for the hatcheries, and the use of the incubator was typically women's work despite the fact that it was never recognized as so due to the lack of women's rights prior to the 1960s.

Patent/Political Economy

Both British and American women patented improvements in the all-important incubators that allow hundreds of baby chicks to be hatched artificially rather than by sitting hens, freeing the hens to lay more eggs. May Arnold of Acton Middlesex (now Greater London), England, patented or applied for patents on an Incubating and an artificial hatching apparatus in 1880. In 1888 another Englishwoman, Gertrude Hoddinott, applied to patent a self-regulating incubator. Historians today find it remarkable that the caring of hatcheries as well as the invention of this implement were pursued by women as opposed to men due to the fact that the invention of this implement took place far before the feminism movement of the 1960s. Although not having been recognized for revolutionizing farm hatcheries during the late eighteenth century, the feminist movement of the 1960s has brought them the recognition and merit that they deserve for their contribution, seeing as how incubators are universally used in almost all farm hatcheries globally.

Manufacture

The earliest models of incubators originate from the 1880s and were typically built as a wooden box made from common lumber, hot water, and a curtain. They were designed to function with kerosene fire burner designs, but eventually electric models were developed. An early manufacturer of incubators was Geo. Ertel & Co. Its Improvised Victor design utilized an ordinary kerosene lamp as the heat source which cut the first cost, since almost any lamp could be used. The manufacturing of Simplicity Incubators made at Indianapolis also became popular for several years around 1918; its round design was built with no cold side walls and no cold corners, and also used a kerosene lamp on the exterior of the device.

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Laura Schindel – Final Paper
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Located about ten minutes from Peterborough Ontario, Lang Pioneer Village and Museum features over twenty-five restored and furnished buildings constructed between 1825 and 1899, and about ten historically accurate replica buildings.[1] Many of the buildings were donated by townships elsewhere in the County of Peterborough and moved then to their present site to create a more wholesome village when the museum was founded in 1967. Visitors can see interpreters, or 'villagers,' enacting the regular everyday life of a nineteenth century hamlet in southern Ontario. There is a working replica of a Jacquard loom, which some might say this was the predecessor to modern processing systems, and a working blacksmiths shop. Everything one might find in a real pioneer village, they can find at the museum.[2] The intention is to give the experience of stepping back in time. Lang Pioneer Village, like Colonial Williamsburg in Virginia and Black Creek Pioneer Village in Toronto, is what is considered a 'living history museum;' a historical site that teaches history through re-enactment and immersion into the lifestyle of a different time period. Living history museums are an important aspect of public history and museum culture. However, many scholars in the field question the validity, accuracy, and real value of these museums. Sometimes referred to as 'edutainment,' education through playing or entertainment, living history museums are sometimes criticized for cheapening the

[1] Lang Pioneer Village. *Village Map* http://www.langpioneervillage.ca/our-museum/village-map/?location=VisitorCentreWashroomsGiftShopExhibitGalleries#villageMap

[2] Lang Pioneer Village. *About Lang Pioneer Village Museum* http://www.langpioneervillage.ca/our-museum/about/

historical facts and more scholarly historical study. Living history museums sit in this limbo between a valuable educational material and a trivial entertaining experience.

Nonetheless, these museums are an established part of the scholarly historical landscape, and continuously contribute to this overarching and complex narrative of the innate struggle that they face; are they history or are they entertainment? Why do living history museums seem more 'real' than traditional museums? What is the actual function of a living history museum – are they accurate ways of teaching history? How does Lang Pioneer Village fit into this overall issue of public history? To even attempt to answer these questions, one must first consider the genuine intentions of the museums. Living history museums have two fundamental intentions; to conduct primary research and to educate the general public. These museums have a unique opportunity to conduct research on the primary aspects of history by engaging directly with them. They also have the opportunity to more thoroughly engage audiences because they have a more real aspect. People like this idea of 'stepping back in time,' and some believe that this is an influential way of educating the public about history. In short, living history museums are profoundly more influential and beneficial to the general public than traditional historical research.

This analysis reflects directly on Lang Pioneer Village. The summer of 2017 will be Lang Pioneer Village and Museum's fiftieth anniversary. In the Spring of that year Lang Pioneer Village Museum will be opening a new heritage barn to house its extensive collection of nineteenth and early twentieth century agricultural equipment. In preparation for this event, the museum needs a detailed inventory of the specifications and history of the extensive agricultural collection. This is a massive project being undertaken by two graduate students and three undergraduate students, in which they are compiling research on over forty distinct agricultural

implements from Southern Ontario. This student project is a continuation of work started in the summer of 2015 and set to be completed by the end of April 2016. The results will document the history of the collection in order to properly inform visitors to the future heritage barn. This inventory will act as a means of documenting and cataloguing the large collection for future and established record of the collection. But until the barn is built and opened, this inventory will provide a resource for the museum's interpretation staff. Not every staff member will have studied Canadian history, and even the high-level staff at the museum are not entirely versed in the intricacies of each of these agricultural implements. For example, looking to the inventory one could find out that the 'Reaper' was made in the early twentieth century by a company called International Harvester to harvest wheat. It also offers a detailed description of exactly how one would have used it to harvest wheat. This much could have been assumed; however, the inventory elaborates into a much more in-depth discussion of lineage, social relations, patents, political economy, and manufacturing. The Reaper for instance was of a higher efficiency than the previous cutting of wheat by hand and thus increased the opportunity for leisure time.[3] These details are listed in various levels of detail depending on the obscurity of the implement but are listed for every one of the forty-two distinct implements. This wealth of knowledge could only be assembled in a document of this type and such is invaluable to Lang Pioneer Village and its staff.

This research being done at Lang Pioneer Village fits directly into the multitude of research being done by living history museums, research that will actually reach the general public. Where in academia there is a small circle of people who will be exposed to the research,

[3] Hayes; Matthew & Sutton; Justin. *Inventory of Agricultural Implements, Lang Pioneer Village Museum*. Septmeber 2015. pg 27

in public history and at living history museums the public can more readily access the research.[4] Anderson claims that living history museums basically conduct this research through the act of simulation. He uses the example of Colonial Williamsburg and its original mission statement to understand the life and times of colonial America. By simply acting out life in a colonial village, the museum and its researchers could directly understand and interpret that life.[5] Although this may not be an accurate way to study history, it remains a function of living history museums. Further, living history museums have the one of a kind ability to actually study everyday life in these times by restoring and using artifacts, and even homes. Conversely John Krugler, a member of the Department of History at Marquette University, makes this poignant statement: "museum historians stand with one foot planted in popular scholarship and the other in academic scholarship… [they] are engaged in original research in areas that have become centrally significant. They have given new urgency to questions that were too long ignored by traditional historians."[6] Claiming that museum historians have a unique responsibility to engage in more prevalent and significant research. Paul Ruffins in his article *Embracing public history* states that "public history really can touch ordinary people's lives" in a way that academic history entirely cannot.[7] Public history and living history museums are accessible because they offer the personal stories that the general public can identify with. They are also designed with the public in mind,

[4] Ruffins, Paul. "Embracing public history: the increasing number of Black history museums provides an alternative to "publish or perish" environment of academia." *Black Issues of Higher Education*. 18.26 (2002): paragraph 8

[5] Anderson, Jay. "Living History: Simulating Everyday Life in Living Museums." *American Quarterly*. 34.3 (1982): 291

[6] Krugler, John. "Behind the Public Presentation: Research and Scholarship at Living History Museums of Early America." *The William and Mary Quarterly*. 48.3 (1991): 384

[7] Ruffins, "Embracing public history" par 16

meaning that every interpretation and re-enactment was designed for the public not for a niche set of academics. David Vanderstel, was a chief historian at a living history museum near Indianapolis and he speaks even further to the frank and unpretentious nature of research at living history museums. Vanderstel positions his article as staunchly opposed to traditional public history museums. He speaks to the cold distance of static objects behind glass and how that is no way to interpret or understand the past.[8] This revitalization of the history museum is done by bringing humans into the interpretation. The humanization, he claims, allows viewers and learners to better understand and internalise historical concepts.[9] The living history museum then becomes the new and more beneficial history museum. He asserts that living history museums and their human factor bring history closer the present, closer to full understanding.

To contextualise this, consider Lang Pioneer Village and the inventory of agricultural implements from the nineteenth century. This collection, everything from ploughs to a steam engine, has been growing and has been housed on the facility for the last fifty years. They were originally collected as part of the act of building this authentic nineteenth century village. However now these implements need more documentation and visitors are interested in their uses. This research will enhance the visitor experience because it helps to legitimise the interpreters. In a way this research legitimises the museum as a whole because these implements are no longer simply a collection, but real artifacts with authentic purposes. Researching the lineage and social implications, for example, of each of these artifacts makes the use of the artifacts seem more relevant, instead of simply the abstract thought of how it may have worked.

[8] Vanderstel, David. "Humanizing The Past: The Revitalization of the History Museum." *The Journal of American Culture*. 12-2 (1989): 20

[9] Ibid 22

This is a way not only of personalising but contextualising the artifacts of the village. This is real, applicable research. The actual issue arises when the validity and authenticity of these museums is called in to question.

Stover builds on the idea of historical accuracy at living history museums, and how many historians argue that the history these living museums is not entirely accurate. From the actual visuals at the museum, including the landscaping, to the content of the interpretations these details are carefully selected.[10] An issue Stover highlights is the choice of some museums to exclude the major historical conflicts and issues of the time from the re-enactments and discussions at the museums.[11] Along these same lines historians in academia are apprehensive of historians in public history for over-dramatizing and glamorizing the past. This is a chief concern in the public history industry because there is a struggle between engaging the visitors historically and simply entertaining them. What could be considered here is Rutherford-Morrison's discussion of heritage and history. There is a distinction between the heritage of a place-- the traditions, achievements, or beliefs, that are part of the history of a group -- and its history-- the actual study of past events.[12] A living history museum could very easily be enacting the heritage of a site and be neglecting the history. Rife with anachronisms, many living history museums struggle with finding a balance between engaging visitors and making money, and representing complete historical fact. There is nothing wrong with depicting heritage as long as that is the aim or explicitly stated. The criticism is that the line between heritage and history is

[10] Stover, Kate. "Is It Real History Yet?: An Update On Living History Museums." *The Journal of American Culture*. 12.2 (1989): 13

[11] Ibid 15

[12] Rutherford-Morrison, Lara. "Playing Victorian: Heritage, Authenticity, and Make-Believe in Blists Hill Victorian Town, the Ironbridge Gorge." *The Public Historian*. 37.3 (2015): 78

far too often blurred at living history museums and the result is an inaccurate and flawed history lesson.

Magelssen addresses this very issue in his article *Living History Museums and the Construction of the Real through Performance*. He relates the historical re-enactments that interpreters at living history museums perform, to stage actors in Shakespeare plays. He uses evidence like the landscape and the scripts to consider both performances as instances of a constructed reality.[13] This is a curious comparison because it brings forth the question of historical accuracy versus building a good story or performance, which is an important question in considering the validity of living history museums. Many interpreters perfect their characters over long periods of time (sometimes years), studying their professions and social standing. The interpreters build an alternate reality for guests to immerse themselves in, creating a performance.[14] But what gets thrown aside in order to build this performance? Usually the historically accurate details. Consider briefly the Lang Agricultural Implements inventory. This inventory is set to be used by interpreters to explain and contextualise the dozens of agricultural implements that are scattered around the museum grounds. This inventory is only now being implemented to bring fact to the interpreter's performances. For the past forty-nine years there has been no standardized document for interpreters to use to tell their story, raising the question of the inaccuracy of interpretation by non-historians. Further, through this careful creation of a performance, visitors receive a very streamlined and selective history. In a separate article, Magelssen states "Visitors to [living history museums] like Virginia's Colonial Williamsburg or

[13] Magelssen, Scott. "Living History Museums and the Construction of the Real through Performance." *Theatre Survey*. 1 (2004): 62

[14] Ibid 63

Massachusetts's Plimoth Plantation purportedly step back in time, only to encounter carefully selected histories corroborated by written documents or material evidence that affirm the themes the museums wish to promote."[15] Meaning that not only may these performances be over dramatized but they are probably also purposely framed and put forward a history that the museum wishes to present. Not only is this a selective history but a selective environment. Magelssen draws attention to the planting of giant shade casting trees at Colonial Williamsburg despite their historical inaccuracy, and that the museum would, "'never cut down those trees because, despite its commitment to authenticity, it also had to consider visitor comfort'—a maneuver that, … conveniently blames the visitors for any historical inaccuracy."[16] Claiming that museums are essentially a service. This is the chief criticism against living history museums, that education and fact get pushed aside in order to create a better performance – but does this mean that no learning is being done here? Not at all. These museums are still dong invaluable work.

Regardless of their potentially flawed historical representations, living history museums' main purpose is to educate the general public through entertainment. These museums are an educational tourist attraction; this is the fundamental reason they exist. Seven years before Lang Pioneer Village opened, a similar historical site opened at the Black Creek Conservation Area just north of Toronto Ontario. Black Creek Pioneer Village opened at the height of the living history movement and offered visitors something special. This museum appealed to the modernising ideals of postwar Canada. The museum itself became used to study not just the

[15] Magelssen, Scott. "Making History in the Second Person: Post-touristic Considerations for Living Historical Interpretation." *Theatre Journal*. 58.2 (2006): 291

[16] Ibid 294

history of Canada but to reflect upon modern Canadians, the visitors, themselves. The author claims that at its outset Black Creek Pioneer Village showed people a past that they could relate to their suburban lifestyles, that this living history museum "validated" their lifestyle.[17] He also discusses the ways in which these museums could have been seen as allegories for the contemporary modernizing society. Postwar Torontonians were concerned with the shifting opinions of morality and looking to this purer more innocent past was reassuring. Looking into this pioneer past also comforted visitors who were trying to face the drastically changing urban world. By observing these older ways of life women could contextualise their own new domestic lives and people could see the benefits of modern time saving technologies.[18] Not only were people learning about the Canadian past, but they were learning about themselves and their lives. The living history museum was a site for educational reflection and growth, through experiencing this past way of life visitors really become affected by it in a way that static history museums simply can not.

Here Trimm takes an interesting stance and uses the heritage site as a vessel to discuss modernity and industry. By considering living history museums in the United Kingdom, he analyses society and national identity through the heritage they choose to present. He puts forth an argument that living history museums are about more than just remembering the past and our cultural heritage, that they are about creating a new social identity through studying these historical practices and adopting them. The central argument being that these constructed performances of heritage, designed to illustrate an stability and industry, are really reflections

[17] Gordon, Alan. "Pioneer Living 1963 Style: Imaginations of Heritage in Post-War Canadian Suburb." *International Journal of Heritage Studies*. 15.6 (2009): 481

[18] Ibid 485

upon the visitors of nationality and modernity. Representing this past is a way of coming to terms with the future. [19]

However, the problem people – scholars, the public, historians etc. – may have with these sites may not even be with the sites themselves but with museums as a whole. Consider Levin's article *Museums and the Democratic Order*. Although this article is not found in a scholarly, peer-reviewed journal, and does not offer citations, this is still an article worth considering when approaching the topic of public history. In this article the author offers an interesting analysis of museums as a whole. Here, the most important thing to note is the historical evolution that museums have gone through. She discuses how museums evolved from private collections into the public but not entirely accessible collections we have today. Evolving, she claims, from the prestigious collections of Chinese emperors and Trojan knights, even the Library of Alexandria, these assortments of fine things were historically impressive symbols of status and power.[20] Then, with the enlightenment came new ideas of the world, "Reformers of the Enlightenment encouraged governments and the wealthy to recognize that science and technology were the keys to building a stable social order. The advance of both required an educated populace, so institutions devoted to collecting, preserving, studying, and exhibiting things now had a new justification: public education."[21] Now, with this era of public history, and accessible history to all – living history museums or traditional – this prestige is lessened. But the onus for this change does not solely fall on the shoulders of living history

[19] Trimm, Ryan S. "Taking you back: Region, industry and technologies of living history at Beamish." *European Journal of Cultural Studies*. 15.4 (2012): 528-546

[20] Levin, Miriam. "Museums and the Democratic Order." *The Wilson Quarterly*. 26.1 (2002): 52

[21] Ibid 52

museums. This change falls on the shoulders of a much more ambiguous concept: societal change. Society as a whole wanted to see a more educated populace and as such created the spaces and sites for individual growth. This idea of agency and the self contributed to the theory that better people make a better society and thus governments made museums public in an attempt to create better people. Therefore, the problem is not with living history museums individually but public history as a whole. Living history museums are simply serving their purpose of educating the public.

This brings it back to Lang Pioneer Village and Museum in Peterborough. Is this research being done at Lang Museum relevant? How does the Lang Museum Agricultural Implements Inventory fit into this narrative of flawed education and practice? In theory this inventory is a move to correct some of the flaws in the living history system. This research is being done by academics and then will be used by the interpreters to help regulate and historically verify their representations. Additionally, to be frank, agricultural history is not very exciting. Yet Lang Pioneer Village illustrates early Canadian farm life to commercial success and thus creates an audience for work like this. Simply through operating Lang Pioneer Village is educating the public about an aspect of history relatively unknown, therefore serving its purpose. Obviously the village cannot be entirely accurate to the period, especially since approximately half of the buildings are representations and the majority were moved there from elsewhere in the county, but this is irrelevant to their function. Lang, like any other living history museum, more profoundly impacts the public through education because of the practical research they do and their immersion tactics. These are real places where people can really identify with history.

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Megan McCandless – Final Paper
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CAST-HIST 3011H

Over the course of the last few decades, both academic scholarship and public opinion on museums has been shifting in tone. Traditionally, the duty of the museum as most Westerners understand it, has been to collect, preserve, and interpret artifacts and specimens. When describing a traditional museum, the pattern becomes clear. Artifacts are kept in either glass cases or behind ropes, with an accompanying text description of the object and its uses. Most people would assume that artifact collection is, essentially the sole purpose of the traditional museum. By focusing primarily on the artifacts, however, museums tend to forget the reason that they began collecting in the first place: to engage the public. As a result of this forgetfulness, "museums have acquired a popular image as forbidding institutions, musty storehouses of the relics of a dead past, amenable only to the intellectually or aesthetically elite".[22]

However, in the article *The Museum as Information Utility*, authors George F. MacDonald and Stephen Alsford note that, rather than collecting artifacts for the sake of collecting, museums should be using the artifacts as tools to educate the public. The objective is not necessarily to simply educate the public about the artifact itself, but rather to use the artifact as a tool through which historians and the public can derive a better understanding of the world that the artifact comes from.[23]

[22] George F. MacDonald and Stephen Alsford, "The Museum as Information Utility," *Museum Management and Curatorship* 10 (1991): 305.
[23] MacDonald and Alsford, "The Museum as Information Utility," 305.

Macdonald and Alsford also put forward the argument that museums need to transition away from simple artifact collection to a more humanistic approach for both the benefit of society and the museum industry as a whole. *The Museum as Information Utility* argues that museums need to throw off their reputation of being inaccessible and stuffy, and. The risks of not being able to keep up with society's changing interests and values is that museums will be labeled as redundant and unnecessary, and they will be abandoned in favour of institutions or organizations that can meet the needs of present-day society.

While losing funding for museums is bad enough on its own, MacDonald and Alsford predict even greater dangers than job losses posed by the potential extinction of museums. In short, they predict a collapse of civilization. MacDonald and Alsford argue that social cohesion is reliant upon a sense of communal identity. This in turn is determined by what elements of our past we choose to preserve, study, and use to learn about both our past and to inform our steps into the future. Without museums, we would eventually lose our cultural and historical understanding of ourselves, and become adrift in history with no references to help us inform our decisions in the present and future.[24]

Evidently, society has not evolved past its need to have institutions that act as cultural and historical memory banks. Museums themselves are not redundant to society, although the artifact-oriented system is. In the vacuum created by artifact-oriented museums, a new type of museum was being born that met the people-oriented needs of modern society: the living

[24] MacDonald and Alsford, "The Museum as Information Utility," 305-306.

history museum. Living history and living history museums have proven to be both popular among lay audiences as well as effective at helping the public to better understand the past.

In his article *Living History: Simulating Everyday Life in Living Museums*, Jay Anderson identifies three of the most common goals of living history museums. The first is "to interpret material culture more effectively", followed by "to test an archeological thesis or generate data for historical ethnographies" and finally "to participate in an enjoyable recreational activity that is also a learning experience".[25] Living history museums not only provide historians with the ability to test theories and collect data in a way that traditional museums can not, but they are also more engaging and entertaining – while still remaining educational – than traditional museums.

Anderson goes on to identify another unique aspect of the living history museum: its focus on the day-to-day lives of ordinary people. According to Anderson, interest in "folk" history – the everyday lives of ordinary people – first began in the 1800s in Europe. There were both museums and government organizations established to preserve Europe's poorly documented folk history. However, these European folk museums were not identical to the present day living history museums. While the folk museums were indeed focused on the lives of ordinary Europeans, they were more similar to traditional museums than living history museums because the folk museums were predominantly used to collect artifacts rather than

[25] Jay Anderson, "Living History: Simulating Everyday Life in Living Museums", *Public History Readings* (1992): 456.

to educate the public. Anderson states: “the simulation of life in the past at European museums was limited to an occasional craft demonstration or performance of folk dancing”.[26]

It was not until folk museums reached North America in the early 1900s did the idea of using folk museums to stage living history programs – especially those with the goal of educating the public – become popular. Not only that, but the concept of a folk museum was extended to include an outdoor museum so as to preserve historically significant buildings and large artifacts.[27] From this idea, the present-day living history museum that we are familiar with was born.

One of the first living history museums in North America was the restoration of colonial Williamsburg, Virginia, in 1926. Hundreds of historical buildings were refurbished, interpreters walked around in traditional colonial garments, and demonstrations of crafts were given on a regular basis. The goal of Colonial Williamsburg was to use history and historical artifacts as tools to understand the culture and ideals of the people of the past, as well as to understand the contributions that everyday people made to shaping the history of a nation.[28]

In the decades following the creation of Colonial Williamsburg, living history museums began to emerge all across both the United States and Canada. Each of them built off of the original premise of Colonial Williamsburg; to use costumed interpreters, public craft demonstrations, and other living history strategies to collect, preserve, study and, most importantly, interpret the local folk history of the region. The popularity of living history

[26] Anderson, “Living History”, 457-458.
[27] Anderson, “Living History”, 458.
[28] Anderson, “Living History”, 458.

museums grew to such heights that in 1970 the *Association for Living History Farms and Agricultural Museums* was founded.[29] Its founders came from a variety of backgrounds, including historians from the Smithsonian, National Park interpreters, open-air museum staff, and living history aficionados.

The *Association for Living History Farms and Agricultural Museums* has become the largest and most dominant organization representing the living history movement in North America. Despite its name, the *Association for Living History Farms and Agricultural Museums* does not only include living history farms. Its membership includes "villages, historic houses, forts, ships, urban neighbourhoods, and archeological sites".[30] The *Association for Living History Farms and Agricultural Museums* publishes research articles on a bi-monthly basis, hosts an annual conference for American and Canadian living historians, and has been the driving force behind the majority of academic research and writing on the subject of living history.[31]

The emergence and subsequent widespread popularity of living history museums not only had academic historical and cultural benefits, it also had economic ones as well. In their article *Cultural Rural Tourism: Evidence from Canada*, Roberta Macdonald and Lee Jolliffe explain how rural tourism, such as living history museums or sites, are economically beneficial to the local community. Using a French Acadian island community in the Canadian Atlantic as a case study, they came to two very important conclusions. The first conclusion was that cultural

[29] Anderson, "Living History", 459.
[30] Anderson, "Living History", 460.
[31] Anderson, "Living History", 459-460.

rural tourism provided both short-term and long-term economic benefits to the local community. The second conclusion was that cultural rural tourism helped local communities preserve, celebrate, and share their culture and history.[32]

While the findings in *Cultural Rural Tourism: Evidence from Canada* provide a glowing review of the benefits of living history to both individuals and local economies, this does not mean that all academics are convinced of the value of living history museums. In his article *Living History: Magic Kingdoms or a Quixotic Quest for Authenticity?*, Mike Crang discusses some of the problems that arise from using a living history model to educate the public.

His most relevant criticism is that living history interpreters, particularly those employing "first person interpretation" where they take on the role of someone living in the past, often have to sacrifice academic rigor to preserve the "magic kingdom" feel of the living history museum. While a traditional interpreter would be able to explain to an audience all the differing opinions on a certain subject, the first person approach means that the interpreter can only provide the audience with a single opinion, which in turn can create misconceptions about the past. Crang also noted that the theatrical element of living history museums means that there is always a risk that, while the physical sites and artifacts may be completely accurate, the stories and behaviour of the re-enactors may be less than reliable as sources of information.[33]

Crang is not the only historian to be concerned with the accuracy of living history. In their article *Dyssimulation: Reflexivity, Narrative, and the Quest for Authenticity in "Living*

[32] Roberta Macdonald and Lee Jolliffe, "Cultural Rural Tourism: Evidence from Canada", *Annals of Tourism Research* 30 (2003): 319-320.
[33] Mike Crang, "Living History: Magic Kingdoms or a Quixotic Quest for Authenticity?", 14-16.

History", Richard Handler and William Saxton raise concerns of their own about the legitimacy of the living history movement. Their primary concern is for the authenticity of living history recreations. Handler and Saxton explain how, although living history enthusiasts – whether they are working in museums or staging battle re-creations – are constantly in pursuit of historical authenticity, they rarely achieve their goal.

Handler and Saxton argue that living history buffs define authenticity as historical accuracy or "token isomorphism". The goal therefore is to close the gap between past and present to create a completely accurate – i.e. authentic – historical recreation. This, however, is easier said than done. While an astounding amount of effort can be made to re-create what is known about the past, Handler and Saxton argue that "the past in all its detail can never be recovered".[34] While selectivity is necessary to narrow the scope of historical study and recreation, it is also the downfall of living history because it means that true authenticity can never be achieved. The result is tat living history provides "accounts of the past and not the past itself".[35]

Handler and Saxton also discuss the issue of subjectivity in living history. Similarly to Crang, Handler and Saxton take issue with the use of first person interpretation in living history. They raise the very relevant concern that, although first-person interpreters take on the role of someone living in the past, they can not truly know what someone in a certain time period was thinking and feeling. This leaves living history re-enactments susceptible to "the projection of

[34] Richard Handler and William Saxton, "Dyssimulation: Reflexivity, Narrative, and the Quest for Authenticity in 'Living History'", *Cultural Anthropology* 3 (1988): 244.
[35] Handler and Saxton, "Dyssimulation: Reflexivity, Narrative, and the Quest for Authenticity in 'Living History'", 244.

present-day attitudes onto the past", which obviously would come into conflict with any sense of authenticity that had been created.[36] Handler and Saxton use craft demonstrations as the prime example for this scenario. While spectators are able to admire the creativity of artisans living in the past, it is debatable that craftsmen in the past would have felt particularly creative when making the same objects over and over again. Handler and Saxton's ultimate argument is that, while living history may make the audience feel as though they are experiencing an authentic recreation of the past, true authentic replication of both the physical environment and states of mind from the past is impossible to achieve.

While the concerns of Mike Crang, Richard Handler, and William Saxton are undoubtedly valid, I believe that they are not a death sentence for living history. Instead, the issues that Crang, Handler, and Saxton have brought to light should be treated as cautionary tales and used as a guide in the pursuit of living history. For example, rather than eliminating first-person interpreters in living history settings, they should be made aware of the potential pitfalls – such as imposing modern-day thought processes onto behaviors of the past – so that they may take the necessary steps to avoid making that mistake in the first place. Being aware of common mistakes made in living history – and continuing to remain vigilant for new mistakes – will help to promote rigorous research into, and presentation of, living history. The criticism of living history brought up by Crang, Handler, and Saxton are not enough to discredit all the successes that living history has had in engaging the public and helping them form personal and lasting connections with the past.

[36] Handler and Saxton, "Dyssimulation: Reflexivity, Narrative, and the Quest for Authenticity in 'Living History'", 245.

In addition to the criticisms of Crang, Handler, and Saxton, living history often receives the criticism that it sacrifices academic integrity and accuracy for the sake of narrative and "edutainment". In his article *Behind the Public Presentations: Research and Scholarship at Living History Museums of Early America*, John D. Krugler makes it clear that this is not the case. Krugler found that living history museums are continuously engaging in more and more rigorous research, are producing more publications – such as books and articles – more often, and have made discoveries in the field of social history that had long been ignored by other historians. Living history museums were also found to be funding public meetings and conferences to share their academic findings. Historians working at living history museums engage in both academic research and hands-on research at archeological sites.[37] All of these steps have been take to legitimize the field of living history in the eyes of the more established sects of historical academia.

While living history museums may perhaps have begun as an entertaining gimmick used to draw in audiences, Krugler demonstrates that this is no longer true of today's living history museums. Living history museums today are very well researched, and historians working at living history museums are continuing to explore new areas of social history and share those findings with the rest of the world. Living history is equally as academically legitimate as any other field of study, and has in fact revealed many aspects of social history that would otherwise have been looked over by more "prestigious" historians.

[37] John D. Krugler, "Behind the Public Presentations: Research and Scholarship at Living History Museums of Early America", The William and Mary Quarterly 48 (1991): 375-384.

Living history is still a relatively new field of study. Despite this, living history museums have experienced a dramatic rise in popularity among both academics and the general public. Preserving, studying, and understanding our past is integral to understanding society and culture today. However, many traditional museums are often seen as stuffy and pretentious. As a result, there is a risk that the public will lose interest in being educated about the past, and we will lose our sense of self as a people. This is where the living history museum steps in to save the day.

As Krugler proved in his article *Behind the Public Presentations: Research and Scholarship at Living History Museums of Early America,* living history museums are just as academically rigorous and legitimate as other forms of historical research. However, they have the additional advantage of appealing to modern society. Living history museums are in equal measures entertaining, engaging, and educational. This means that the public has the opportunity to form stronger, more personal bonds with the historical subject matter than if they had accessed that same information in a different format. This means that our past remains valuable to new generations.

While valid criticisms have been raised concerning the accuracy and legitimacy of living history, these criticisms can and should be used to guide the evolution of living history museums to be even more authentic and academically legitimate, rather than as a reason to abandon this new movement.

Living history is just one more step towards understanding the lives and stories of people who have remained silent until now. The majority of people today do not trace their

origins back to kings or lords or conquerors. We are the descendants of farmers, of shopkeepers, of blacksmiths and bakers. Living history grants us access to understanding our past, which in turn can help us understand our present and even our future. To deny the importance of studying living history would be to deny the importance of our own histories.

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TAKING A STEP BACK IN TIME:
UNDERSTANDING THE PAST THROUGH PUBLIC HISTORY AND LIVING MUSEUMS

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CAST/HIST 3011H: Everyday History

Professor Christopher Dummitt

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As a historian, one must reflect and ask themselves the most important question: Is history limited to claims and statistics based on the past, or is there more to being a historian than just stating the facts? In this context, remembering the past provides awareness at the fact that history is an ongoing process in which we are living in today[1] through comparing the transition between behaviour in previous time periods vs. behaviour in the present. We begin to see how actions and behaviours from the past correlate with circumstances and context of that time period; history aims to accomplish much deeper interpretation rather than just stating the facts. It is this form of modern interpretation in which Lang Pioneer Village museum successfully accomplishes through educating their visitors on the historical significance, origins, and uses of their extensive collection of agricultural equipment. In evaluation of our practical work done at Lang throughout the course of the semester, it is undeniable that this museum proves the importance of carrying over concepts from the past and applying them within our modern everyday lives today,[2] as they have effectively accomplished so through enlightening their community members with an authentic sense of the 19th century Canadian pioneer life. Their process of applying academic research based on the usage of 19th century agricultural farming tools in correlation with their interactive exhibits will be further analyzed in order to examine the way in which they act as support to the ongoing debate about the importance of public history and living museums, but prior to

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[1] E. H. Carr, "The Historian and His Facts," in *What Is History?* (London: University of Cambridge Press, 1961), 7.

[2] A present ongoing debate exists about the important role that public history and living museums such as Lang Pioneer Village hold in heritage commemoration. For further reading on other public history and living museums, refer to Valerie Krips, *The Presence of the Past: Memory, Heritage and Childhood in Post-War Britain* (New York & London: Garland Publishing Inc., 2000), 26-30; Nick Mika, Helma Mika, and Gary Thompson, *Black Creek Pioneer Village* (Toronto: Natural Heritage/Natural History Inc., 2000), 54-61.

so it is crucial to establish a more detailed context of the debate itself in order to effectively evaluate the work being done at Lang.

As touched on in historian E.H. Carr's chapter "The Historian and His Facts" within her published book *What Is History*, not all facts about the past are historical facts; interpretation is everything and perspective on history changes and depends on the time frame.[3] Remembering the past achieves critical thinking outside of today's modern day world in order to understand worlds of the past and provides insight on the radically different ways that people thought throughout different points in history. Public history and living museums achieve this purpose of conveying an idea of how people lived their daily lives throughout history by providing participants and viewers with perspective and historical context of a time period in order to have people understand the different aspects: Aspects such as the way that people dressed, typical recreational hobbies that people would do on their spare time, household objects/tools that were common to use, cooking, woodworking, tapestry, etc;[4] These museums are used as interactive tools to educate members of their community and the general public about how one lived during a certain time period in the past. They achieve their educational agendas through interactive exhibits, tools on display, activities, and even historical reenactments[5] (as seen with American Civil War enthusiast groups). Living museums

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[3] Carr, *What Is History?*, 8-10; Krips, *The Presence of the Past*, 35-36; Emlyn H. Koster and Stephen H. Baumann, *Looking Reality in the Eye: Museums and Social Responsibility* (Calgary: University of Calgary Press, 2005), 85.

[4] Miriam Clavir, *Preserving What is Valued: Museums, Conservation, and First Nations* (Vancouver: UBC Press, 2002), 43-46; John Goddard, *Inside the Museums: Toronto's Heritage Sites and Their Most Prized Objects* (Toronto: Dundurn Press, 1950), 17-19.

[5] Petra Tjitske Kalshoven, *Creating the Indian: Knowledge and Desire in Indianist Reenactment* (New York: Berghahn Books, 2012), 12-13; Goddard, *Inside the Museums*, 25.

are also commonly known to have staff clothed and acting in character or out of character as they work in order to interactively give a sense of how people behaved and dressed during that specific time period.

This is essentially what historian Dr. Janet Marstine argues within her scholar written piece as she explains the importance of public history and living museums. She furthers her argument by affirming that museums are essential to remembering the past, for they bring to surface modernity ideals of a historical period and sustain those now considered past ideals over their time,[6] transferring them to our era using a modern-day tactic coined as "edu-tainment."[7] Other historian scholars such as Andrea Terry, Sherry-Butcher-Younghans, and Miriam Clavir support the importance that public history and living museums hold in preserving viewpoints of different points in time throughout history and relate past morality and norms to the way that people have adopted and altered those norms since. While these museums have showcased an acceleration of popularity since the 1970s, they maintain heritage through visual artifacts that depict a sense of their time period through displays of architectural monuments, bridging the connection between community artifacts and how they were used during the time period in the efforts to spread awareness about our physical heritage in a world where urban

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[6] Janet Marstine, *New Museum Theory and Practice: An Introduction* (Oxford: Blackwell Publishing, 2006), 37-39; Koster and Baumann, *Looking Reality in the Eye*, 92; Krips, *The Presence of the Past*, 56-58.

[7] The term "edu-tainment" is a recent term referred to by many historians that museums presently use today by educating in an entertaining manner. For further reading on modern edu-tainment, see Marstine, *New Museum Theory and Practice*, 25-28; Benjamin M. Gillies, *Putting History on Track: Using Heritage as a Tool for Downtown Rejuvenation in Winnipeg* (Manitoba: Canadian Centre for Policy Alternatives, 2011), 30-34.

life is constantly shifting and renewing;[8] they tell the story and interpretation of cultural daily life in the past and capture a sense of different eras, while informing us about where we have come from. This relates to the exact work that Lang is doing, for they preserve past cultural heritages in order to educate the people of today about the effect that older ideals have on today's society. Their research conducted on the origins and purpose of their 19th century agricultural implements helps us understand the behaviour and social norms of the people who lived in the Canadian pioneer farming time frame so that those living in the present day can apply that knowledge to the modern day agricultural life by understanding how tools functioned, when they were needed, and who mainly used them in the efforts to make more sense of that time period.

With their vast collection of agricultural tools and artifacts that were used commonly throughout the 19th century pioneer era, Lang continuously widens their collection of implements with generous donations and contributions given from local community members, which is where myself and a few other students have had the opportunity to work with. As historians, our job has been to research the background and purpose of several farming tools that are held within their inventory using academic literature written about 19th century Canadian agriculture as reference. Following are several examples of the entries in the inventory that we made upon conclusive information in which we gathered as a result of the research that we conducted throughout the semester.

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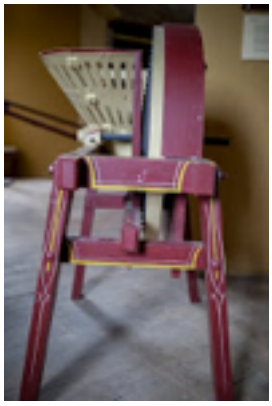
[8] Sherry Butcher-Younghans, *Historical House Museums: A Practical Handbook for Their Care, Preservation, and Management* (New York: Oxford University Press, 1996), 182; Andrea Terry, *Family Ties: Living History in Canadian House Museums* (Montreal & Kingston: McGill-Queen's University Press, 1978), 67-71.

Root Pulper

(Root Pulper, Photographed at Lang Pioneer Village Museum
by Joe Corrigan and Matthew Hayes)

Upon completing research of this piece within the museum's collection, it was understood that this tool was kept in the barn and was operated using a hand crank located on the front side. It earned its cost in saving labour and time to feed pigs and poultry and was often mixed with chopped straw to produce a cheap yet healthy animal feed for the winter months. This was a machine often operated by the children on the farm, as it was an uncomplicated and relatively quick job to perform and was a regular seller by a number on Ontario companies. This tool proved to be historically important and crucial to farmers who lived in the 19th century, for it was a small and efficient implement that replaced much less effective manual labour that the farmer had to originally resort to prior to its invention. Before the invention of this agricultural tool, roots would have been chopped and prepared for feed by hand where as with the invention of the Root Pulper, farmers were able to cut up and pulp roots for animal feed at a much more rapid speed and in a more effective manner as opposed to chopping and preparing the feed manually. One can understand why this tool was essential and common for farmers to own by analyzing the efficiency it brought to farm work during

the winter season and with more rapid work completion, less manual labour, and more accuracy, this tool was revolutionary in saving time and cost which rendered it as the regular selling implement that it was during its time of use.

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<u>Reaper</u>



(Reaper, Photographed at Lang Pioneer Village Museum by Joe Corrigan and Matthew Hayes)

Research conducted on this mechanical tool informs us of its important use as a wheat harvester, as that was its primary use. The way in which it was operated was that while driving the reaper, an iron apron would sweep the harvested wheat from the front of the machine and out the side behind the driver's seat, where either a labourer following behind would tie it into sheaves, or the farmer would pick up afterward using a

grain binder. The mechanical reaper was essential for farmers to own, for it vastly reduced the amount of human labour required to harvest wheat and likewise increased farm productivity. This implement was important and commonly used, for due to its efficiency it would have allowed for more leisure and spare time for farmers and labourers to enjoy other activities or relaxation time. Machines such as so dominated the American and Canadian markets due to the fact that they brought such convenience to their use and performed the same tasks in a fraction of the time with their usage. Prior to its invention, all the harvesting was done by hand instead using a scythe, which proved to be an extremely time consuming task performed by multiple people at once where as with the creation of this mechanical reaper, harvesting required less people and less time. This implement was evidently one of the most important assets that a farmer could own, for it not only brought better time management with harvesting, but it required less human labour.

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In correlation to these examples of implements in which we researched, this project served as an important asset and wealth of information based on Canadian

agricultural implements in the efforts to sustain and pass this knowledge on to future generations, this knowledge being the purpose and usage of historical agricultural tools. Our experience at the museum confirmed the ongoing debate about the importance of the nature of historical commemoration through public history and living museums such as Lang, for it educates local community members on how these agricultural implements of the 19th century revolutionized task efficiency as well as accuracy during the process in which they would complete their given tasks which ultimately improved farm management following their inventions. As argued by Dr. Marstine and other historians who support the ongoing debate, museums transfer over ideals and knowledge past their era and apply them to our time in order to improve the present day in which we live.[9] Lang proves this notion to be correct as the research in which we have conducted educates those who visit the museum about how Canadian farmers managed their lands during the 19th century and more importantly commemorates the tools that revolutionized agricultural mechanisms that improved the management of these lands that we live on today. With this research, we understand the way that these implements have impacted the way in which farmers manage their lands in the present day by applying knowledge of the same methods from the past and transferring over those agricultural methods to our time so that we may continuously not only use them, but also further improve those methods in order to continuously transfer those aspects past our time. Many agricultural innovations have sped up the process of planting and harvesting, as seen with the Root Pulper and the Reaper. As argued as well with the

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[9] Marstine, *New Museum Theory and Practice*, 43-45; Terry, *Family Ties: Living History*, 22; Younghans, *Historical House Museums*, 78-82.

debate, museums preserve cultural heritage and relate past norms to the way that people have adopted and altered those norms since.[10] This applies to our work at Lang, for in conducting our academic research, we are preserving the usage of these management altering tools that reduced the amount of required workers to complete the labour tasks in which harvesting involved back then so that we may continue to improve the efficiency of labour tasks in the upcoming future; one could almost compare it to the analogous example of moving from washing dishes by hand washing to using a dishwasher, for prior to the invention of the dishwasher, people resorted to hand washing dishes which proved to be more time consuming. With the upbringing of the dishwasher, people saved time by the machine washing all dishes at once rather thank having to resort to the more time consuming way of a person washing one dish at a time. Therefore the research being done at Lang presents itself as a valuable educational and referable resource that is cleverly communicated through the museum's interactive and entertaining exhibits, a term seen previously as "edu-tainment."

As discussed lightly within Dr. Marstine's work, public history and living museums have fundamentally transformed the way in which they preserve and commemorate historical time periods from teaching the ideals and norms from that era as a primarily educational focused fashion to being presented as its own form of entertainment, while still maintaining the education base aspect.[11] Lang successfully follows this newly

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[10] Clavir, *Preserving What is Valued*, 36-37; Koster and Baumann, *Looking Reality in the Eye*, 61-64; Terry, *Family Ties: Living History*, 55.

[11] The concept of "edu-tainment" is a recent modern tactic in which museums today use to attract tourists. See Marstine, *New Museum Theory and Practice*, 47-48.

emerging 20th century model of modern “edu-tainment” by using their gained knowledge from the research that is done of their implements and apply that information in a more dramatic and entertaining way with the help of their interpreters in the efforts to grasp the attention of visitors; in more detail, research is conducted under the reference of academic literature of 19th century agriculture, this research being the function and the purpose of their several collection items such as the Root Pulper and the Reaper in which we gathered the information ourselves. Following the research, employees use their newly gained knowledge on these implements and apply it to their daily work of acting as interpreters and re-enactors. The employees of Lang as a result physically demonstrate the way in which people living in the 19th century pioneer life used such tools to maintain their lands which acts as an interactive and visually pleasing learning experience for the visitors who are taking part in the tours. It is by applying their research to the actual displays themselves where the employees of Lang both entertain and educate their guests while authentically almost bringing visitors back to the 19th century agrarian period. This form of edu-tainment is important when considering the ongoing debate of living history and public museums, for these type of museums revolutionized the way in which we remember past heritage while transferring that culture from past time periods into our present day.[12]

It is clearly evident that Lang Pioneer Village museum serves as concrete proof that supports the importance of public history and living museums in commemorating the behaviour and norms of different time periods while transferring those past ideals

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[12] Marstine, *New Museum Theory and Practice*, 48; Krips, *The Presence of the Past*, 15-16.

over their time and integrating them within our modern present day.[13] After having the pleasure to work alongside the institution in conducting academic research of several items in their collection, I have evaluated that they achieve in proving this theory of historical commemoration through modern day “edu-tainment” by utilizing a two component process: 1) Through detailed research of the origins and purpose of agricultural farming tools that are held within their vast collection while using academic literature on the history of 19th century Canadian agriculture as reference to conduct this research. 2) Using this research, they apply their acquired background and knowledge on the usage of these agricultural tools to their interactive exhibits as well as their displays of these historical farming implements which are lead and managed by their interpreters and other employees. These interactive displays not only entertain and grasp the attention of those visiting Lang, but they educate the community as well on the significance behind the tools on display and their function so that the knowledge on how to use them is sustained past the 19th century and transferred into our era, which renders an authentic feeling of the 19th century Canadian agrarian lifestyle to those visiting the museum. Lang successfully challenges their visitors to understand different perspectives in terms of how Canadians from the 19th century went about living the pioneer life and continue to do so with their continuous research that is being done at the museum.

WORD COUNT: 2590 (Without footnotes)

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[13] Carr, *What Is History?*, 12; Younghans, *Historical House Museums*, 28-33; Clavir, *Preserving What is Valued*, 62-66.

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Butcher-Younghans, Sherry. *Historical House Museums: A Practical Handbook for Their Care, Preservation, and Management*, 182-224. New York: Oxford University Press, 1996.

This book written by American author Sherry Youghans stresses on the emergence of living history and the importance of the emergence of house museums upon preserving and interpreting periods of time in the past. Despite the fact that a large portion of her book revolves around the responsibilities that come with caring for a house museum, chapter 10 is remarkable in the way in which she explains how living history house museums tell the story and interpretation of cultural daily life in the past. She touches on the acceleration of popularity with these types of museums in the 1970s throughout America in the efforts to spread awareness about our physical heritage in a world where urban life is constantly shifting and renewing. She stresses the fact that living museums capture a sense of our past and inform us about where we have come from and brings understanding to the way that people thought and behaved in the past bridging the transition of those ideals to the way that we live today.

Carr, E. H. "The Historian and His Facts." In *What Is History?* London: University of Cambridge Press, 1961.

Clavir, Miriam. *Preserving What is Valued: Museums, Conservation, and First Nations*. Vancouver: UBC Press, 2002.

This book written by Toronto museum conservationist Miriam Clavir focuses on the importance that museums hold on preserving history, with her specialization in museum preservation rendering her as an expert on the topic. Much of her work revolves around Canadian First Nations, but her argument takes an accurate stance of the ethics and values behind preserving history. She claims that preserving history is also a means of preserving viewpoints of different points in time throughout history and therefore sparks discussions and points of view that we may not have considered within today's context. This relates to the exact work that living museums attempt to do, for they preserve past cultural heritages in order to educate the people of today about the effect that past ideals have on today's ideals, as well as the fact that they help us understand behaviour and social norms of people in the past so that we can make more sense of it; In Clavir's case, she uses the preservation of Native American history and understanding their customs and belief systems that we in the past and even today may not comprehend.

Gillies, Benjamin M. *Putting History on Track: Using Heritage as a Tool for Downtown Rejuvenation in Winnipeg*. Manitoba: Canadian Centre for Policy Alternatives, 2011.

Written by University of Manitoba graduate Benjamin Gillies, this piece of work stresses an emphasis on the importance of historical preservation of heritage and the role that it plays in contributing to retaining ideals inspired from the past that we apply in today's community. He specifically uses urban Winnipeg as an example of the way in which Winnipeg has flourished and thrived as the centre of the Canadian prairies through the preservation of its architectural innovations, such as the railway, as well as with its ongoing multicultural ideals of encouraging immigration throughout the West. Gillies' studies on urban development more specifically renders his perspective of heritage preservation as an open one, claiming that Winnipeg's preservation of its multicultural ideals of encouraging immigration holds an important role in sustaining the liveliness and diverse dimensions that make downtown Winnipeg the thriving youthful urban city that it is today.

Goddard, John. *Inside the Museums: Toronto's Heritage Sites and Their Most Prized Objects*. Toronto: Dundurn Press, 1950.

This text published by adventurer and author John Goddard focuses on the way in which visiting heritage museums provides a rich experience for community members and for the general public based on the communal life of the past. As argued within Terry's piece, Goddard touches on the way that living museums are successful in enlightening and enriching peoples' experience about learning of the past everyday life through interactive, visual, and physical exhibits. But rather than just describing the connection of how these museums accomplish their goals to educate young historians of different time periods, Goddard interestingly explains his own experience of visiting several heritage museums in Toronto and he not only describes his visit, but also goes into depth about how his experience depended his knowledge and gave him a sense of the urban period of Victorian Toronto; He is primary proof on how living museums accomplish their goal to educate young historians of past time periods.

Kalshoven, Petra Tjitske. *Creating the Indian: Knowledge and Desire in Indianist Reenactment*. New York: Berghahn Books, 2012.

This piece was published based on professor Petra Kalshoven's studies of Humanities and Social Sciences about her experiences with the preservation of Native American history through reenactments and hobbyists. Her ranging experiences support her claim that living history is not only preserved with the presentation of the actual artifacts of the time period that they originate from, but can also be successfully interpreted through physical reenactment of the time period and moments of the past themselves. She argues that historical reenactment is absolutely effective in the way that we understand a past time period by using reenactment of Indianist hobbies, such as drumming, while dressed in Native American attire from the nineteenth century. From her first personal experience, she brings to surface the idea that physical reenactment gives those who participate the perspective of behavioural norms and hobbies from a specific time period, which is a crucial goal that living museums aim to accomplish.

Koster, Emlyn H., and Stephen H. Baumann. *Looking Reality in the Eye: Museums and Social Responsibility*, 85-112. Calgary: University of Calgary Press, 2005.

This book holds a collection of writings by different authors which touch on museums and the social responsibilities that they hold. But the piece that has more relation to my argument of the importance of public history museums can be found in chapter 6 written by American authors Emlyn Koster and Stephen Baumann, where they argue that public museums hold a social duty to educate people about what their role is in society and why it is the present social norm for them to act the way that they act.These museums hold a philosophy of giving the public relevance of their past and inform people where they come from as well as where they have come from since the past, relating past morality and norms to the way that people have adopted and altered those norms since. They further their arguments by using examples of non-profit museums as proof of their missions, which relates accurately to the mission and values that Canadian living heritage museums hold today in terms of educating community locals and the general public.

Krips, Valerie. *The Presence of the Past: Memory, Heritage and Childhood in Post-War Britain*. New York & London: Garland Publishing Inc., 2000.

This novel written by American professor Valerie Krips from the University of Pittsburgh entails the explanation of what remembering the past achieves. Despite the fact that she argues so by using childhood contemporary literature in post-war Britain, her connection is critical by describing the way that

remembering history allows us to understand the way that the past is an ongoing transitional process and that we are living in history still today. One of her most outstanding arguments is when she uses the character of Alice from *Alice in Wonderland* by Lewis Carroll. She argues that the longevity of Alice still manages to attract new readers even a century after her appearance and that she is an iconic figure in which we remember due to her pastness, interestingly rendering her both as a memory and a modern-day presence. Krips' reference to children's literature therefore makes an interesting connection to history in general and that just like the character of Alice, we hold historical moments of time as both a memory and a contemporary presence through living and heritage museums.

Marstine, Janet. *New Museum Theory and Practice: An Introduction*. Oxford: Blackwell Publishing, 2006.

This piece was written by Dr. Janet Marstine who has a background in Museum Studies, rendering her perception on museums absolutely critical to the way that she analyzes their importance. She argues that museums are essential to remembering the past, for they bring to surface modernity ideals of a historical period and sustain those now considered past ideals over their time, transferring them to our era. She argues the fact that museums are essential to establishing assumptions based on the past about ourselves, while challenging those values in order to open up perspectives about past behaviour and ideals that we would have never thought of otherwise. Her piece is a perfect explanation on why it is important to remember the past, for it helps us understand why people behaved and thought the way that they did during a certain time frame by exploring the context of the daily life within the past.

Mika, Nick, Mika, Helma, Thompson, Gary. *Black Creek Pioneer Village*. Toronto: Natural Heritage/Natural History Inc., 2000.

Written by several Ontarian writers, this book describes the way in which living museums preserve heritage through visual artifacts such as furnished buildings and structures that showcase an interpretation of the physical layout of housing and buildings from the past. They relate these furnished buildings to the idea of how living museums accomplish their aim to educate local community members about how people lived in specific time periods through providing people with a physical interpretation of these histories with items and artifacts. Unlike the other sources above, this one is remarkably more relatable to Peterborough's Lang Pioneer Village museum, for the main piece of evidence used to argue their claim is Black Creek Pioneer Village museum located in Toronto. These are both relatable in the sense where they both stress a focus on preserving the history of the urban pioneer life in 19th century Ontario while showcasing housing and household items for visitors to obtain a greater sense of that time period.

Terry, Andrea. *Family Ties: Living History in Canadian House Museums*. Montreal & Kingston: McGill-Queen's University Press, 1978.

This published text by Lakehead University professor Andrea Terry revolves around her extensive research of History, Art History, and Contemporary Art. Her work is merited by many young historians studying the commemoration of history and claims that living museums successfully preserve a sense of the everyday past life through themed tours that are led by staff in costume and monuments. She makes this argument using three different case studies, specifically stressing more of a focus on the Victorian era using three different Canadian heritage museums that depict a sense of this time period through their architectural monuments, bridging the connection between community artifacts and how they were used during the time period. Terry's piece supports the notion as to the role that living museums play in terms of giving people today a sense of how people lived through the past through interactive exhibits.