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Shedding New Light on a Pennsylvania Painter: Finding "R. Fibich" and His Graveyard

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Abstract

The painting that would become known as the "York Springs Graveyard" (see cover illustration) was sold to Connecticut folk-art collectors Jean and Howard Lipman in about 1939 by Joe Kindig, an antiques dealer from York, PA. The 18" x 24" oil painting on canvas, of mid-nineteenth-century people and carriages at a cemetery, with cattle in the middle distance, is signed "R. Fibich." The New York State Historical Association, Cooperstown, NY, subsequently acquired the painting from the Lipmans. It was cleaned, documented, studied, and then exhibited at various venues including the Primitives Gallery of Harry Stone (1942); the Union College of Art Gallery, Schenectady (1951); the Museum of Fine Arts of Houston, Texas (1956); the M. Knoedler Gallery, NYC (1956); the Roberson Gallery, Binghamton NY (1966-67); the New York State Fair at Syracuse (1970); the DeCordova Museum, Lincoln, MA (1972); the Whitney Museum, NYC (1974), and Smith College Museum of Art Collection ((1975). In addition to inclusion in *The Flowering of American Folk Art: 1776-1976*, which was published in conjunction with the 1974 Whitney Bicentennial Exhibit, it also appeared in *American Primitive Painting* (Metropolitan Miniature Series, 1953) and in *Life* magazine, where readers were solicited for any information about the artist. *The Flowering of American Folk Art: 1776-1976* index of artists' biographies states "R. Fibich (active c. 1850). Known for a single oil landscape of a York Springs, Pa., graveyard." [*excerpt*]

Keywords

Adams County Historical Society, ACHS, Adams County, Pennsylvania History, York Springs Graveyard, Fibich, Folk Art

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by Judith S. Pyle

Background

The painting that would become known as the “York Springs Graveyard” (see cover illustration) was sold to Connecticut folk-art collectors Jean and Howard Lipman in about 1939 by Joe Kindig, an antiques dealer from York, PA. The 18” x 24” oil painting on canvas, of mid-nineteenth-century people and carriages at a cemetery, with cattle in the middle distance, is signed “R. Fibich.” The New York State Historical Association, Cooperstown, NY, subsequently acquired the painting from the Lipmans. It was cleaned, documented, studied, and then exhibited at various venues including the Primitives Gallery of Harry Stone (1942); the Union College of Art Gallery, Schenectady (1951); the Museum of Fine Arts of Houston, Texas (1956); the M. Knoedler Gallery, NYC (1956); the Roberson Gallery, Binghamton NY (1966-67); the New York State Fair at Syracuse (1970); the DeCordova Museum, Lincoln, MA (1972); the Whitney Museum, NYC (1974), and Smith College Museum of Art Collection ((1975). In addition to inclusion in *The Flowering of American Folk Art: 1776-1976*, which was published in conjunction with the 1974 Whitney Bicentennial Exhibit, it also appeared in *American Primitive Painting* (Metropolitan Miniature Series, 1953) and in *Life* magazine, where readers were solicited for any information about the artist. *The Flowering of American Folk Art: 1776-1976* index of artists’ biographies states “R. Fibich (active c. 1850). Known for a single oil landscape of a York Springs, Pa., graveyard.”

Researching the Artist

In the fall of 2007, this writer, a resident of Adams County, Pennsylvania, with childhood ties to York Springs and its surroundings, saw the “York Springs Graveyard” in *The Flowering of American Folk Art: 1776-1976* and began what would become extensive research of the painting and its maker. At the encouragement of historian and nineteenth-century photography expert, William A. Frassanito, the approximate date of the painting (c. 1850) was extended to the 1870s, based on Frassanito’s assessment of the style of the women’s clothing in the painting. At the same time, another historian and fellow researcher, Debra Sandoe McCauslin, contacted the New York State Historical Association to see if additional information on the painting were available. The association responded with a packet of research, including the painting’s provenance. One paper quoted the statement written on the back of the frame of the painting: “found in York Springs, Pa.” As will be seen, this declaration involves an interpretative puzzle. Thus far, researchers had assumed that this statement meant that the painting was of a scene *in* York Springs, but we can only at face value: the painting was *found* in York Springs.

I undertook several trips to the burial ground in York Springs known as Bonner’s or Sunnyside Cemetery and took photographs. Comparing the photos with the painting (fig. 1) several things became clear: (1) the mountains on the horizon at York Springs can hardly be seen; they are actually about 50 miles away at Thurmont, MD. (2) What appears to be a mountain is actually Big Round Top on the Gettysburg Battlefield, about 10 miles distant. (3) Route 94, the Carlisle Road—see the flatbed tractor trailer—in the middle of the photograph can be plainly seen from Sunnyside Cemetery; it is not in the painting. (4) An iron fence, unlike any in the painting, surrounds one of two Bonner monuments; there are no other fences. And (5) the cemetery roads are laid out at right



*York Springs Cemetery: View from Bonner Monument;
photo by Judith S. Pyle (hereafter indicated as JSP).*

angles to each other, with no curves, and there are no triangular plots (fig. 2). Clearly, important details in the painting do not represent or conform to the York Springs landscape. Fibich's painting is of an altogether different location than the burial ground at York Springs.

Frassanito's approximate date of the 1870s and the emphasis on the word "found" from the back of the frame of the painting led me to broaden the scope of my search and begin an intensive quest which has shed some light on the painting's subject and its elusive maker.



York Springs Cemetery Roads; JSP.

Searching for R. Fibich

With US Census records increasingly available online, notably by way of Ancestry.com and Family Search.org, the search which had baffled early students of the painting and its painter became much easier in 2008. A search for R. Fibich in the 1870 US Census gleaned one Robert Fibich, 50, living in Tamaqua, Schuylkill County, Pennsylvania. He was born in Prussia, but what was most intriguing was his occupation: “Painter.” Using this information as a guide, the rest of the research slowly fell into place. A trip to Pottsville yielded Fibich’s application for citizenship in 1856 at Pottsville, county seat of Schuylkill County. His signature on that document would prove helpful in the final assessment. In Tamaqua, the huge Odd Fellows Cemetery and its ever-helpful sextant, Justin Bailey, produced conclusive information, and a side trip to the Historical Society of Berks County in Reading found the 1856-57 Reading City Directory in which Fibich is listed as a “Painter,” living on the south side of Neversink Street below Bingaman Street. That visit also was notable, since I located an outstanding collection of so-called Almshouse paintings housed at the historical society and saw in them painting styles similar to that of Fibich.

The earlier 1860 US Census finds him living with his family in Reading, Berks County, where his name is spelled Phebich and his occupation is “Fresco Painter.” Living with him in Reading’s Southeast Ward were his wife, Jane, as she was referred to in the census, their son, Edward, 4, and his daughter, Anna Phebich, 15, who had been born in Germany, presumably by an earlier wife, assumed deceased. Since Fibich does not appear in the 1850 US Census, it is my assumption that he may have arrived as early as the months just after the 1850 census was taken, since he was married and had fathered a son by 1856.

German-born Painters/Fresco Painters in Reading, PA

Coincidentally, three other German immigrant-painters, who became known as the "Almshouse Painters," lived in Reading at nearly the same time as Fibich (1865-1880): Charles Hofmann, John Rasmussen, and Louis Mader. They were also periodically listed as occupants of the Berks County Almshouse because of ongoing alcohol problems, including vagrancy. Hofmann, the first to live at the almshouse, painted numerous views of the buildings and grounds on tin/zinc. The almshouse and its environs also inspired Rasmussen, whose stays at the almshouse overlapped Hofmann's, to create landscapes similar in composition to Hofmann's. The third painter, Louis Mader, came to the almshouse later and painted views of it using a large central oval, with smaller views tucked into the four corners of the painting. In his June 28, 2012, article on the Almshouse painters in *The Reading Eagle*, Ron Devlin writes:

The great interest often manifested in the old county home is possibly due to the great number of surviving paintings made by the 'almshouse painters': men who spent time in the place and produced renderings of it," George M. Meiser IX wrote in "The Passing Scene." Three painters who were almshouse residents -- Charles C. Hoffman, John Rasmussen and Louis Mader -- rendered most of the surviving paintings of the institution. All were born in Germany and painted between the 1860s and 1890s. About 10 of their almshouse paintings are in the Historical Society of Berks County's collection. Another [painting] is part of the Reading Public Museum's Pennsylvania German collection. The Metropolitan Museum of Art in New York, the Fenimore Art Museum in New York and the Everhart Museum in Scranton also have almshouse paintings by the three artist-residents. Rasmussen's

1880 depiction is inscribed with an institutional epitaph of sorts: “God Bless the Home of the Poor.”

The National Gallery of Art, which holds three of Hofmann’s works, states in its biography of Hofmann that he “was born in Germany around 1820 and immigrated to America in 1860, arriving in the port of New York. In subsequent years he lived in several communities along Pennsylvania’s Schuylkill River, sometimes as a resident/patient of the public poorhouses.”

Did Fibich know the Almshouse painters? Certainly, it is a possibility. Because of the striking similarities of Fibich’s paintings to theirs, one might assume that they influenced one another. They spoke the same language, lived in the same city, and had similar painting and composition styles. And although Fibich had already moved to Tamaqua by 1865, about the time Hofmann arrived in Reading, he might have gone back to Reading to visit his daughter and her family, as well as his friends.

Tamaqua, Pennsylvania

By May 1865, Fibich had moved his family to Tamaqua, PA, about 45 miles north of Reading. He appeared on an IRS Tax Assessment List, where he was taxed \$1.56 on his income. Robert, listed as a “painter,” Jane, and Edward were living in Tamaqua in 1870, on Pine Street; the 1875 Tamaqua map puts the Fibich home between “Lewall” and “F. Lawall” on Pine Street. Robert Fibich died February 15, 1878, age 58. The cause of his death is undetermined, but we can assume it was unexpected, since it was his wife Jane who, upon his death, purchased a plot at the new Odd Fellows Cemetery in Tamaqua. The 1880 US Census for Tamaqua (East Ward), Rail Road Street, shows Jane as a widow, living with her son, Edward, 24, a painter, and his wife, Kate, 21, born in Pennsylvania.

Fibich's Family

Fibich's wife, Clara Jane Catherine, was born in Pennsylvania on January 9, 1832, one of six children of Edwin Heyneman, a shoemaker, and his wife, Catherina. They lived in the Southeast Ward of Reading. Although Jane had been christened as a child at Trinity Lutheran Church in Reading December 25, 1840, she was baptized a second time with her son Edward on April 19, 1867, at St. John's Evangelical Lutheran Church in Tamaqua, PA, the family's new home.

After Fibich's death in 1878, Edward and his family continued living on Pine Street, but by 1900 Jane had moved to Greenwood Township, Perry County, PA, and was living at the home of Isaac Staley, a widower, age 51. If Jane and Isaac were related, it is not stated. Jane died November 25, 1917, and was buried in the Fibich lot in Odd Fellows Cemetery in Tamaqua.

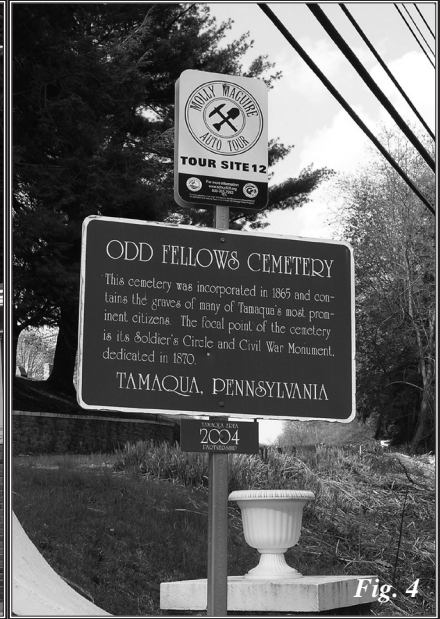
In trying to establish any connection with York Springs, Pennsylvania, it is necessary to examine carefully the history of Fibich's family for as many generations forward as available. His daughter, Anna, married Henry Fischer before 1870. They appear in the 1870 census in Reading, PA, with their children, Henry, 1, and Ida, 7 months. Anna Fibich Fischer died in Reading some time after her last child was born in 1873. By 1880, Henry had married his second wife, Mary, also of Prussian descent. They lived in Texas with their young family, Henry, Ida, Emma, Charles and two-year-old Bethny. He died in Texas, in 1935.

The family (spelling had changed to "Febech") continued living at 321 Pine Street through the 20s. Edward, a painting contractor, his wife Kate, their four sons, house painters as well, lived in the house, which, by 1930, was worth \$10,000 (fig. 3). According to neighbor Charles Kellner, Anna Febech, who had cared for her husband Guy, one of the sons, and her in-laws, died penniless, on the "fifth floor" (apparently

a euphemism for “insane and/or indigent”) at the state hospital in Coaldale. All of the Febech family were buried at the Odd Fellows Cemetery in Tamaqua, except Guy and Anna, who died at Coaldale. I did not look for any reference to a sale of the destitute family’s possessions after Anna’s death, nor did I ask Mr. Kellner how he came to own the Fibich property.



321 Pine Street in April 2008; JSP.



Sign at the side entrance of Odd Fellows Cemetery; JSP.

Odd Fellows Cemetery

The Odd Fellows Cemetery in Tamaqua (fig. 4) opened in 1865. It was a planned garden cemetery covering 31 acres, with plots, concentric roads and paths radiating from the central Soldiers’ Circle. A 50’ marble pillar with an eagle on top was installed at the center of the Soldiers’ Circle in 1870 (fig. 5). The cemetery is situated on a hill facing east, overlooking Tamaqua, with the Little Schuylkill River running through the town. A range of mountains can be clearly seen in the distance. The headstones of the oldest part of the cemetery face east,



Soldiers' Monument; JSP.

looking out over the valley below. Access to the area includes steps up from Rt. 209—a main artery in town—at the front, as well as a road leading around to the side of the cemetery from the same road. According to sextant Justin Bailey, iron fences had surrounded the family plots at one time, but they were removed and melted down during World War II as part of the war effort. Today, the plots consist only of mown grass, with kneeling stones—round marble rolls at each end of a raised marble step, many of which are sunken to ground level—where gates into the plots would have been.

Conclusions

To establish the identity of the artist who painted the “York Springs Graveyard,” two intertwining cases must be made. First, that the Robert Fibich who lived in Tamaqua from the 1860’s until his death in 1878, is indeed that artist, and second, that the Odd Fellows Cemetery, founded in Tamaqua in 1865—and not that in York Springs—is the cemetery depicted in the painting.



Fig. 6

*Detail, cemetery Painting: Fibich signature; Courtesy
NYSHA, Cooperstown, NY.*

Other than the **R. Fibich** discussed here, no other exists on any census that I studied for the time-frame established. While the surname indeed appears occasionally, the rest of the information is inconsistent with what is known of Robert Fibich's life.

The signature that R. Fibich made on the painting (fig. 6), although printed, clearly resembles those made by Robert Fibich on both his application for citizenship in 1856 and the grant of citizenship in 1863 (fig. 7). Note that the letters are precise, measured and even; note, too, how the lower right tail of the R seems to be held in reserve, as opposed to swinging out, away from the rest of the letter.

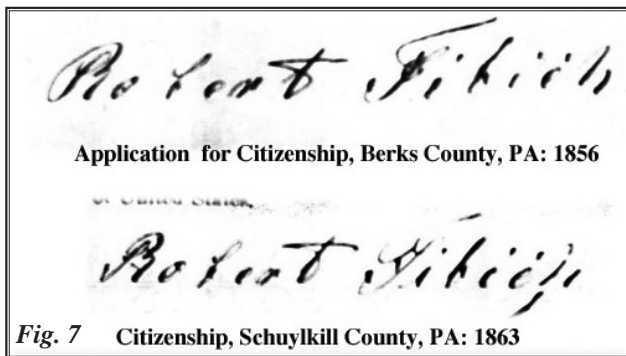


Fig. 7 Citizenship, Schuylkill County, PA: 1863

*Citizenship Application; Courtesy Schuylkill
County Historical Society, Pottsville, PA.*

Finally, we must accept the premise that the skills of a house painter could, in conjunction with a unique creative urge, develop to produce such a painting. We must also bear in mind that Fibich was listed as a fresco painter in 1860, probably trained in his native Prussia, so the painting might not be the anomaly that one would initially assume. Unfortunately, this is the only painting attributed to Fibich, so we have no body of work with which to compare it, no less to assess the evolution of the artist's style.

The Cemetery

The Odd Fellows Cemetery is much changed since the time Robert Fibich painted the view (fig. 8). There are understandably more headstones, more trees, more buildings and no cows, horses nor carriages. Photos taken in the spring show the view without too many leaves, but the trees remain. However, the lay of the land is the same: there is a sharp drop down to the main street of town; there are hills, mountains; and there are curving roads in the cemetery. Note that the photograph of the main street shows bends in the road, mimicking the curves of the road in the painting. The few buildings in the painting are not easily identified and may not be standing. While the Soldiers' Monument is much larger



Odd Fellows Cemetery: April 2008; JSP.

than the monument to the left in the painting, the monument in the painting could be any one of the numerous obelisks in the cemetery. Several of the converging roads match the pattern found in the painting. And what has been thought to be a lamb in some research might be a kneeling stone instead or a group of head stones.

Most conclusive, however, are the two fenced triangular plots in the painting. They are not visible in the cemetery now because the iron railings, as mentioned before, were removed as part of the war effort. However, when sextant Bailey was asked how so many coffins could fit in the space where there is only one headstone (fig. 9), he answered, “Well, first of all, the plot is triangular.” It was at that point that I fully understood

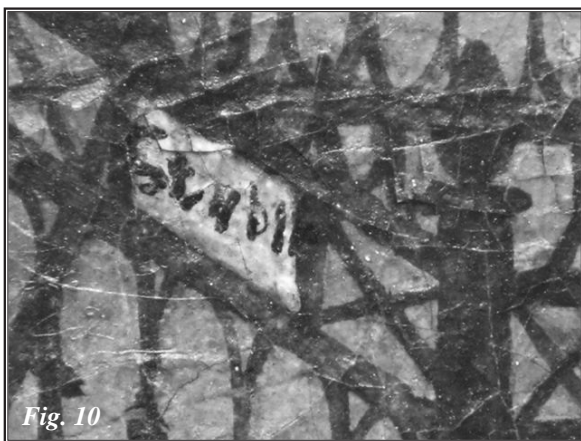


Gravestone: Edward Febich and Kate H. Febich; JSP.

the importance of the seemingly insignificant iron-fenced triangles in the painting. Even though his own plot had not been purchased yet, Fibich put his own grave plot into the painting; the triangular plots were already familiar to him. Perhaps Jane had the painting and its triangles in mind when she purchased the plot after Robert’s death.

Unanswered Questions, Assumptions and Pure Speculation

Of the two nameplates on the fence in the painting, only one can be read, and several variations of its spelling were explored (**Stubl, Stuble, Stabler**) (fig.10), but no one by any of those names was buried in Odd Fellows in Tamaqua or in the Charles Baber Cemetery in nearby Pottsville. Another variation, **Stahler**, yielded different results. Odd Fellows sextant Bailey confirmed that several Stahlers were interred near the Fibich lot: two children, an infant in 1875 and Elmer (6 months, in 1876), as well as Israel and Aaron Stahler, who died as adults. None of this information, however, makes for a compelling reason for the painting's existence, nor does an obvious trail lead from Tamaqua to York Springs.



*Cemetery Name Plate; Courtesy NYSHA,
Cooperstown, NY.*

Reasons to Make a Painting

In order to execute a piece of art, the artist may be moved by monetary reasons to produce, or be involved with, his/her subject or the idea behind the subject. In the case of this painting, I feel that the artist could have been inspired to make the painting (1) because the cemetery was relatively new

and the view pleasant; (2) because he may have wanted to do a painting of the view he would have in the hereafter; or (3) because he may have made the painting following the deaths of children of people whom he may have been close to in the community. Robert Fibich could have been commissioned to paint the funeral of one of the Stahler babies, which he could have completed before his death in 1878 and which might have remained in the possession of the Stahler family.

A fourth, more convincing reason could be this: if the date of the painting is circa 1870, as Frassinito suggested, and Fibich's daughter Anna Fischer died between the birth of her last child in 1873 and 1878, when Fibich himself died, then perhaps the artist was simply making a painting commemorating his daughter's life and death.

Misidentification of the Site of the Painting

Another question that remains unanswered involves the apparent misidentification of the site of the painting. It may never be known if antiques dealer Kindig actually "found" the painting in York Springs or if he purchased it somewhere else. In fact, it may never be known if he or someone else wrote the notation "found in York Springs" on the painting. That there seems to be no obvious connection linking Tamaqua, Reading, or Perry County to York Springs additionally complicates the puzzle.

Further, it seems serendipitous that the cemetery at York Springs has a large monument and is situated on a hill. Many nineteenth-century cemeteries with large monuments, however, are situated on hills, and, at first glance, any one of them could have been the subject of the painting.

Only careful historical research can determine that Odd Fellows Cemetery at Tamaqua alone meets all the criteria of the painting, including the direct connection to the artist and those triangular plots.

Conclusion

The artist who painted the "York Springs Graveyard" is Robert Fibich, born in Prussia in 1820 and died in Tamaqua, Pennsylvania, in 1878. He lived and worked in Tamaqua for about twenty-five years, long enough to see the cemetery in its earliest planning stages through the placement of the Soldiers' Monument in 1870. In the end, we do not know if he painted the view he hoped to have after his death, if the subject simply appealed to him aesthetically, if he were commissioned to make the painting, or if the reason were more personal.

Although we may speculate about the reason for the painting, the site of the painting is clear: the mountains, the hills and the road leading through the settlement to the base of the hill of Odd Fellows Cemetery all fit the painting, as do the roads in the cemetery. The most compelling pieces of evidence, however, are those triangular plots, which are not found anywhere else in the area.

Of course, the overarching question remains: if "Found in York Springs" is Kindig's notation, and it is correct, how did the painting get from Tamaqua to York Springs, a distance of just over 100 miles? For the time being, we can only guess at the answer. Hopefully, as more records become accessible, research may provide the answer. This writer hopes that this paper provides what might be a first chapter in the search for answers about Robert Fibich and his work. Until that time, there are always opportunities to pore over old newspapers, on the off chance that a 1930's auction notice lists an old painting of a Pennsylvania country cemetery, dating from the 1870s.

Endnotes

Acknowledgements:

To Debra Sandoe McCauslin, for calling me in for an opinion on an unrelated painting and subsequently contacting New York State Historical Society at Cooperstown for painting records and research on the York Springs Cemetery painting; to historian William A. Frassanito, for strong encouragement to look at later than 1850 records and for advice and editing; to Timothy Smith, assistant director for research at Adams County Historical Society, Gettysburg, PA, for advice and help with research; to Dr. Peter Yasenchak and the staff at Schuylkill County Historical Society, for their help with research; to Barbara Brophy and the staff at the library at the Historical Society of Berks County, for their help with research; to Joshua K. Blay, associate director and museum curator for the Historical Society of Berks County, for his help with images of the Almshouse paintings in their collection; to Nancy Buelher, research director at Baber Cemetery in Pottsville, for her patient responses to my emailed queries; to Justin Bailey, for meeting me more than once to explain cemetery records and to walk over the Fibich area at Odd Fellows; to Tamaqua residents Jody Kellner, her father Charles Kellner, and Wayne Freudenburger, for making the family who lived at 321 Pine Street come alive; and finally, to Robert L. Bittick and William A. Bixler, who took time from their busy lives to edit this article thoroughly.

Notes

1. Research documents and provenance, New York State Historical Association, Cooperstown, NY (cited hereafter as NYSHA).
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3. Ibid.
4. Jean Lipman and Alice Winchester, *The Flowering of American Folk Art: 1776-1976* (New York: the Viking Press, 1974), 67.
5. NYSHA.
6. Lipman and Winchester, 280.
7. Ibid., 67.
8. Frassanito is the author of several books on Civil War photography, including *Gettysburg: A Journey in Time* (New York: Scribner's Sons, 1975).
9. *Yellow Hill* (Gettysburg: For the Cause Productions, 2005).
10. NYSHA.
11. US Census 1870: ancestry.com/cgi-bin/sse.dll?ti=0&indiv=try&db=1870usfedcen&h=3641238.
12. United States Citizenship Application; courtesy Schuylkill County Historical Society, Pottsville, PA.
13. Reading City Directory 1856-57 (Reading: J. Knabb, 1857); courtesy of the Berks County Historical Association, Reading, PA.
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15. Ron Devlin, "Berks County Almshouse gave the poor a home, work.," www.readingeagle.com. (Originally published 6/28/2012, <http://readingeagle.com/article.aspx?id=396228>).
16. Both Hofmann and Rasmussen were in the almshouse in the 1880 US Census: <http://searchancestry.com/Browse/view.aspx?dbid=6742&path=Pennsylvania.Berks.Cumru.011>. Hofmann, 65, from Bavaria, is identified as "Insane." Of the four men who were "painters," only Rasmussen, 52, is identified as a "Fresco Painter." Charles C. Hofmann, "View of the Poorhouse," *Berks County Historical Association Collection: 67-2* (cited hereafter as BCHAC).
17. Louis Mader, "Berks County Almshouse," *BCHAC: Image 69-17*.
18. Devlin, "*Berks County Alms House*."
19. Biography of Charles C. Hofmann, National Gallery of Art, Washington, DC: <http://www.nga.gov/cgi-bin/tsearch?artistid=1399>.
20. *BCHAC*, Images 62-2, 69-14, 69-20 and 69-17.

21. U.S. IRS Tax Assessment Lists, 1862-1918, District 10; Annual Lists: May 1865 (in 1862, President Lincoln signed into law a revenue-raising measure to help pay for Civil War expenses. The measure created a Commissioner of Internal Revenue and the nation's first income tax. It levied a 3 percent tax on incomes between \$600 and \$10,000 and a 5 percent tax on incomes more than \$10,000).
22. http://www.ancestry.com/browse/view.aspx?dbid=7163&iid=4278956_00336&pid=3641238&ssrc=&fn=Robert&ln=Fibich&st=g. *Schuylkill County Atlas* (Tamaqua: F.W. Beers & Co., 1875).
23. Odd Fellows Cemetery records, Tamaqua, PA; courtesy of Justin Bailey, sextant for the cemetery.
24. Odd Fellows Cemetery records.
25. US Census 1880, Tamaqua (middle ward), Schuylkill Co., PA. <http://www.Ancestry.com/http://www.ancestry.com/cgi-bin/sse.dll?db=1880usfedcen>.
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30. Justin Bailey, sextant, Odd Fellows Cemetery, interview by Judith S. Pyle, April 22, 2008.
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35. US Census 1930, Tamaqua, District 99, Schuylkill Co., PA, <http://www.Ancestry.com/> <http://www.ancestry.com/cgi-bin/sse.dll?db=1930usfedcen>.
36. Charles Kellner, present owner of the Fibich home at 321 Pine Street; interview April 22, 2008.
37. Bailey interview.
38. Ibid.
39. Schuylkill County Historical Society; copies from Schuylkill County Naturalization Records, Schuylkill County Court House, Pottsville, PA.
40. US Census 1860, Reading Southeast Ward, Berks, PA, <http://www.Ancestry.com/> <http://www.ancestry.com/cgi-bin/sse.dll?db=1860usfedcen>.
41. William A. Frassanito, suggestion for looking at tombstones, fall of 2007.
42. Bailey interview.
43. Nancy Buelher, research director, Charles Baber Cemetery, Pottsville, PA.
44. Bailey interview.
45. Author's note: upon asking the Research Director Nancy Buelher at Baber Cemetery in Pottsville, PA, which could have been a likely alternative to Odd Fellows Cemetery, the researcher stated, "No triangular plots at CBC!"