

The
PALIMPSEST

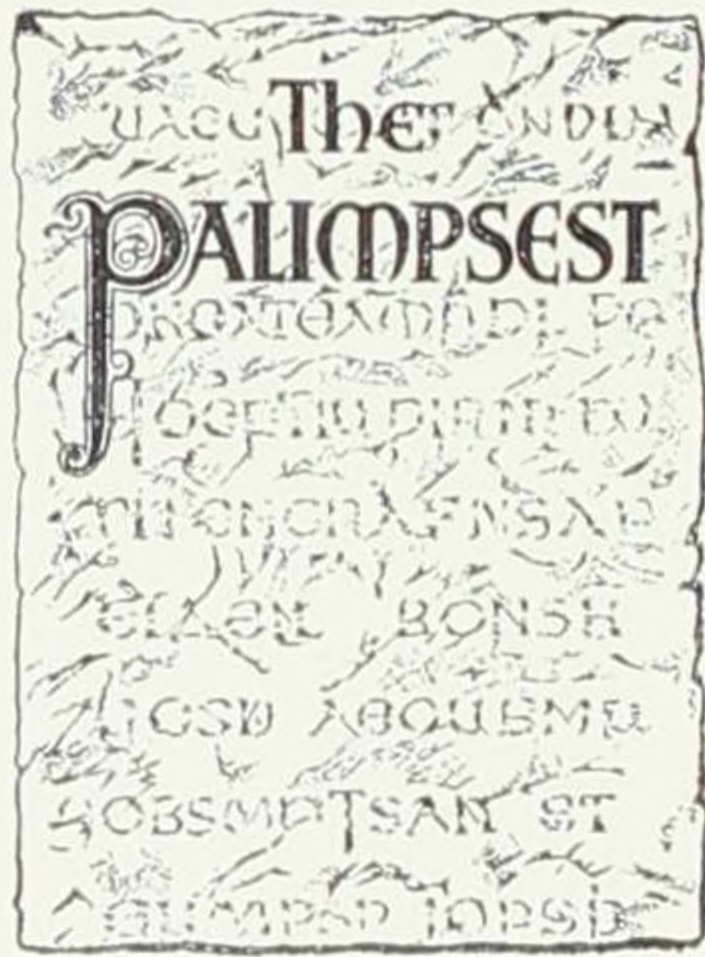


TULIP FESTIVALS IN IOWA

Published Monthly by
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A P R I L 1 9 5 4



The Meaning of Palimpsest

In early times a palimpsest was a parchment or other material from which one or more writings had been erased to give room for later records. But the erasures were not always complete; and so it became the fascinating task of scholars not only to translate the later records but also to reconstruct the original writings by deciphering the dim fragments of letters partly erased and partly covered by subsequent texts.

The history of Iowa may be likened to a palimpsest which holds the record of successive generations. To decipher these records of the past, reconstruct them, and tell the stories which they contain is the task of those who write history.

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Cover

Front — Princess Juliana (now Queen of Holland) visits Pella on May 17, 18, 1942, and is greeted by Mrs. Leonora Scholte, daughter by marriage of the founder of Pella.

Back (inside) — The Dutch Mill, tulips, and lagoon at the Sunken Garden at Pella.

Memorial Garden on the grounds of the Home of the Aged at Pella. Dedicated in May, 1948.

Back (outside) — Pella street scrubbing scene under direction of the Town Crier and the Burgemeester. Burgemeester Tom G. Fultz points out a tiny speck of dust on Pella street which must be removed before the Queen passes.

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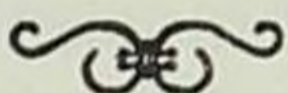
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Tulip Time in Pella

Midway in the nineteenth century, in August of 1847, a band of Hollanders, more than seven hundred, under the leadership of Dominie Hendrik Peter Scholte, sought a new home and religious freedom on the divide between the Des Moines and Skunk rivers. With bag and baggage and their gold in a great brass-bound chest, they crossed the Atlantic in four sailing vessels, landed in Baltimore, traveled inland, then by boat and barge down the Ohio to St. Louis and up the Mississippi to Keokuk, Iowa. From Keokuk by wagon and on foot they made their way to the site chosen by their leader and named by him Pella, meaning "City of Refuge."

Among the colonists were tradesmen, artisans, and farmers; together they built a substantial town that grew and prospered. Their reverence for God, their Dutch habits of thrift, and their good citizenship won the respect of the pioneers of Iowa. They established churches and good schools. Through their invitation to the Baptists,

Central University, now Central College, was founded in Pella in 1853. They encouraged the development of small enterprises, mills, and factories; this kind of foresight they passed on to succeeding generations.

From a desire to commemorate the sacrifices of the founding fathers and to keep alive the ideals they cherished, the citizens of Pella came to celebrate Tulip Time. An operetta, presented by the students of Pella high school in April of 1935, was the direct inspiration for Pella's annual festival. The colorful Dutch costumes and the tuneful melodies of the production, *Tulip Time in Pella*, made a hit with the audience.

Among the listeners were Lewis W. Hartley, business manager of the *Pella Chronicle*, L. B. Wormhoudt, and Tunis Kempkes, clothiers and members of the Chamber of Commerce. Alert to opportunities for community promotion, the three men saw in the operetta a perfect "natural" for Pella with its background of Dutch ancestry and tradition. They interested other businessmen and at a meeting of the Chamber of Commerce on April 25, 1935, plans were made for the first Tulip Time, a one-day affair to be held in May of that year. Since Pella was not yet a tulip town, the planners decided to use potted tulips and have wooden tulips made by George Heeren, a Pella cabinetmaker. However, it was resolved then that in the fall of 1935 thousands of bulbs would be

planted to provide the natural color for future festivals. A delegation of five businessmen was dispatched to Holland, Michigan, to observe the festival there and, returning, they brought back many ideas that were later incorporated into the planning for an annual Tulip Time.

Thus this historic first Tulip Time, though on a smaller scale, set the pattern for all festivals presented thereafter. The Town Crier appeared on the streets with his long Dutch pipe and handbell to open festivities. Citizens appeared on the scene wearing wooden shoes and Dutch costumes. Antique displays in the store windows attracted much attention from the crowds that jammed the streets. The formal program began in early afternoon in Garden Square with a Maypole drill by the young people in Dutch costumes. This was followed by an address of welcome by the Burgemeester (Mayor), T. G. Fultz, a Dutch drill by school children, a dialogue in Dutch dialect, the singing of Dutch psalms by a choral group, and duets in the Dutch language by two couples who were beautifully costumed in garments that had been brought from the Netherlands. The evening program, presented in the high school auditorium, was the operetta, *Tulip Time in Pella*, with Dutch dance specialties between the acts. At the end of the day enthusiasm ran high. Pella must have an annual Tulip Time.

In anticipation of the next year's festival, thou-

sands of bulbs were planted in the late fall of 1935 in lanes along the curbs and in mass plantings in the parks. In February of 1936 John Res, a bulb grower and broker from the Netherlands, came to Pella to advise the citizens in the planting and care of tulips.

Early in 1936 civic leaders, recognizing the need for an organization to assist businessmen in conducting Tulip Time, and wishing also to provide for the housing and preservation of heirlooms, revived a dormant historical society. Named as officers and directors of the society were L. B. Wormhoudt, president; Hugo Kuyper, secretary; Tunis Kempkes, treasurer; Dr. J. J. Sybenga, curator; P. H. Kuyper, B. F. Vander Linden, Arie Schilder, and H. P. Van Gorp, directors. The society bought the Wolters Building, a residence which in pioneer days had been a store. The building was remodeled, under the supervision of Dr. J. J. Sybenga, as a museum, with the exterior painted white with Delft blue trim. Included in the furnishings were a four-poster bed and a built-in fireplace exactly as in a Dutch home, Bibles and old books, some dating back to the sixteenth century, and metal cooking utensils. Many beautiful examples of Delft art in porcelain were placed in glass-enclosed cases, where they remain to be viewed at Tulip Time by thousands of visitors. Memberships from enthusiastic citizens of Pella enabled the society to finance its activities.

Through the years officers and directors of the Pella Historical Society, with officers of the Chamber of Commerce, have directed Tulip Time activities. Three of the original group have died: Arie Schilder, H. P. Van Gorp, and Hugo W. Kuyper. They were replaced by William D. Van Sittert, who is now president; Dr. T. G. Fultz; Robert C. Lautenbach, who died in 1953 and whose place was taken by his wife, Martha Lautenbach; and Mrs. Peter H. Van Zante. Members of the society have rendered countless services to Tulip Time and the community.

In 1936 huge crowds attended the festival, now extended to five days. Features of the first day, designated as History Day, were the opening of the historical society's Dutch Home and miniature Dutch Village, the scrubbing of the streets, and the colorful parade welcoming Queen Wilhelmina and her provincial attendants (enacted by young women of Pella) to the city. Then came the coronation of the Tulip Queen, Lenore Gaass, great-granddaughter of Dominie Hendrik Peter Scholte, the founder of Pella. Her four attendants were Virginia Van Gorp, Martha Intveld, Betty Lankelma, and Ruth Heerema. The afternoon program ended with an address by John S. Nollen, president of Grinnell College, and a grandson of Pella's patriarch, Dominie Scholte. The evening's highlight was the performance of the operetta, *Windmills of Holland*.

The second day, Church Day, was given over to religious observances and sacred choral programs in which Dutch psalm singing was a noteworthy feature. On the third day, Neighbor Day, musical groups and officials from neighboring towns brought greetings from their communities to Pella. The fourth day, Central College Day, consisted of programs, including a pageant of *Hansel and Gretel*, given by the students and faculty of the college. On the last day, Pella Day, trips were taken through the Tulip Lanes and the Dutch Village, the school children paraded, and there were Dutch drills and folksinging on the streets. The festival ended with a final presentation of the *Windmills of Holland*.

From all over Iowa and from surrounding states thousands have journeyed to Pella's Tulip Time. For a visitor a day of Tulip Time begins in the morning with tours of the points of historic and local interest: the Historical Museum, the Scholte Home, the Memorial Garden at the Home for the Aged, the Sunken Garden with its lagoon and Dutch mill, the campus of Central College, the Tulip or Floral Show, and the miniature Dutch Village in the high school gymnasium. Visitors are carried in huge wagons drawn by tractors. Downtown the windows are filled with treasures from the homes of Pella. In one large display window an elderly shoemaker carves shoes to order from blocks of cottonwood or maple with old hand

tools such as were used for centuries in Holland. Crowds gather about this window all through the day.

At noon the restaurants offer special foods prepared in the Dutch manner: *snijboontjes* (green beans) cut on the bias and with distinctive flavor; *erte snet* (pea soup); *boone snet* (bean soup); vegetable soup; hot bologna made from recipes unknown except to Pella bologna makers and famed far and wide for its flavor and texture; "letters," a baked delicacy with almond paste filling in a crust that melts in the mouth; Dutch cookies, *Sinta Klaas* (Santa Claus) and walnut and chocolate bars; Dutch cocoa and more, along with standard American dishes. Women of several church organizations set up shop in downtown buildings to supply the visitors with these Dutch foods.

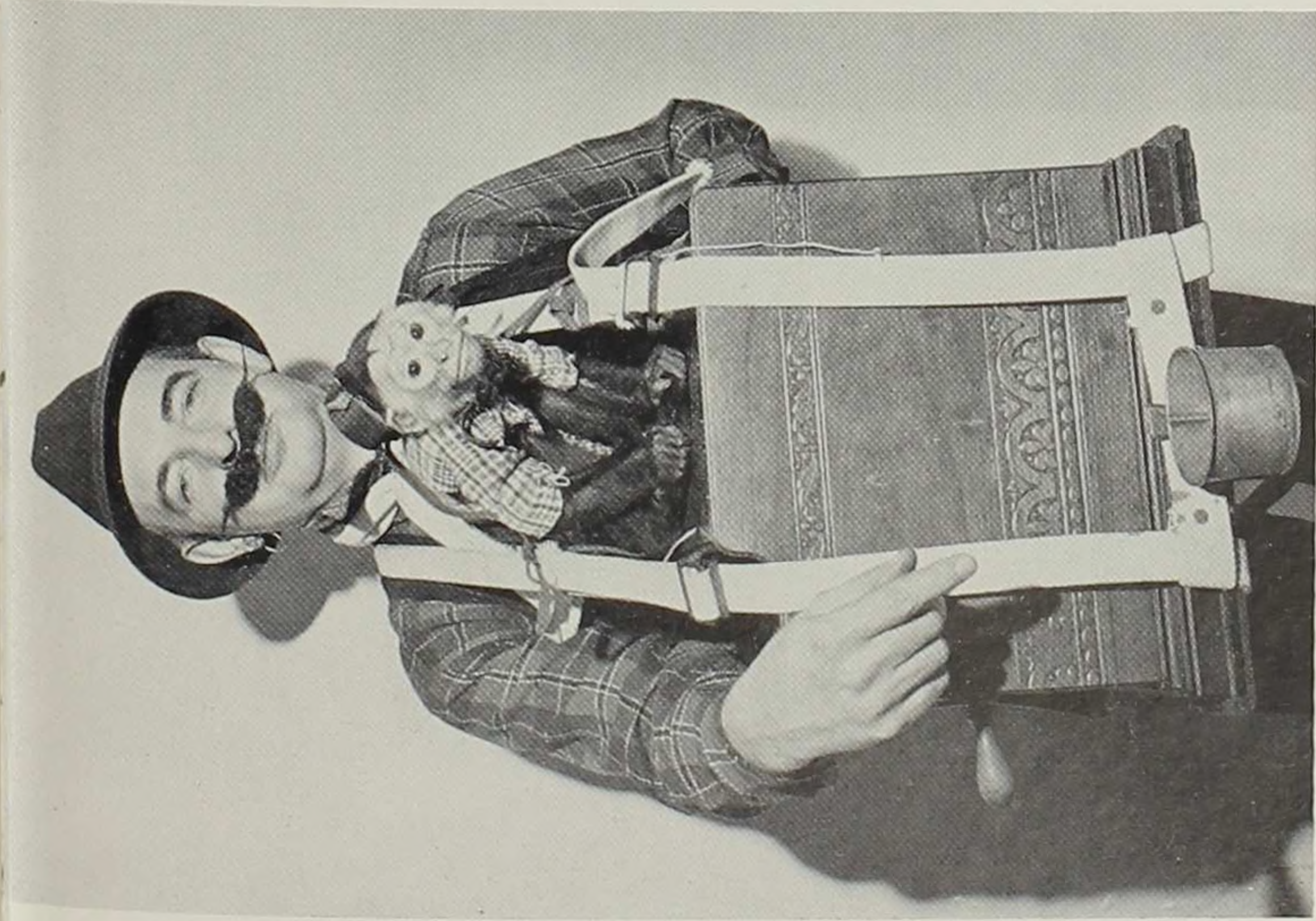
During the noon hour visitors may enjoy a concert of electric organ music or the band in Garden Square. Then at 1:00 o'clock, on a large platform facing the street on the west side of Garden Square, the children of the public schools, dressed in costumes and wooden shoes, present drills, dances, recitations, and skits, all in the Dutch language or dialect. Intricate folk dances are performed by the older boys and girls both on the platform and on the pavement.

At 1:45 the clang of the Town Crier's bell is heard, and he appears in picturesque velvet costume, knickers, long stockings, buckle shoes, and

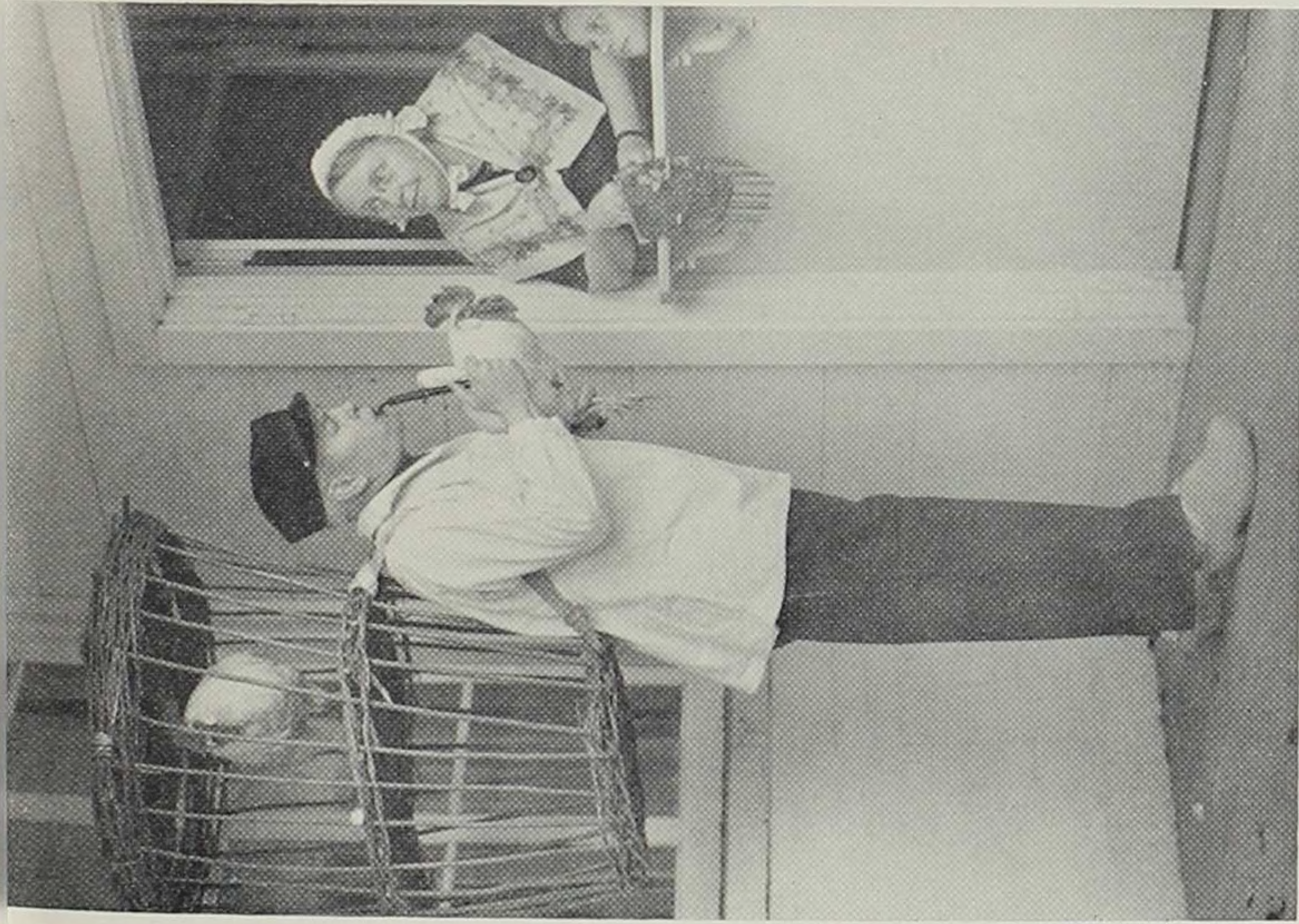
broad hat with feathers. Behind him walk in solemn procession the Burgemeester (honorary mayor) and De Stadtsraad (City Council), all in costume, the Burgemeester wearing high hat and tails, long stockings and buckle shoes, and carrying a handsome gold-headed cane.

The Town Crier announces that the Volks Parade (people's parade) will be along shortly and that the dignitaries will inspect the street to make sure that not a particle of dirt remains when the queen and her retinue pass in the parade. The Burgemeester calls for the street scrubbers, and sixty to one hundred men and women, young people and a few children appear in a solid phalanx — the women carrying large scrub brushes and the men carrying on their shoulders yokes to which are attached two large pails. They scatter and, at the command of the Burgemeester, scrub the streets diligently, the Burgemeester inspecting all the while. Pails are filled from large metal tanks on the curbs, and the scrubbing continues until every inch of the pavement in the block has been thoroughly washed. The scrubbers leave in a body to join the parade that is forming several blocks away, while the dignitaries are whisked away to reappear heading the parade in cars about fifteen minutes later.

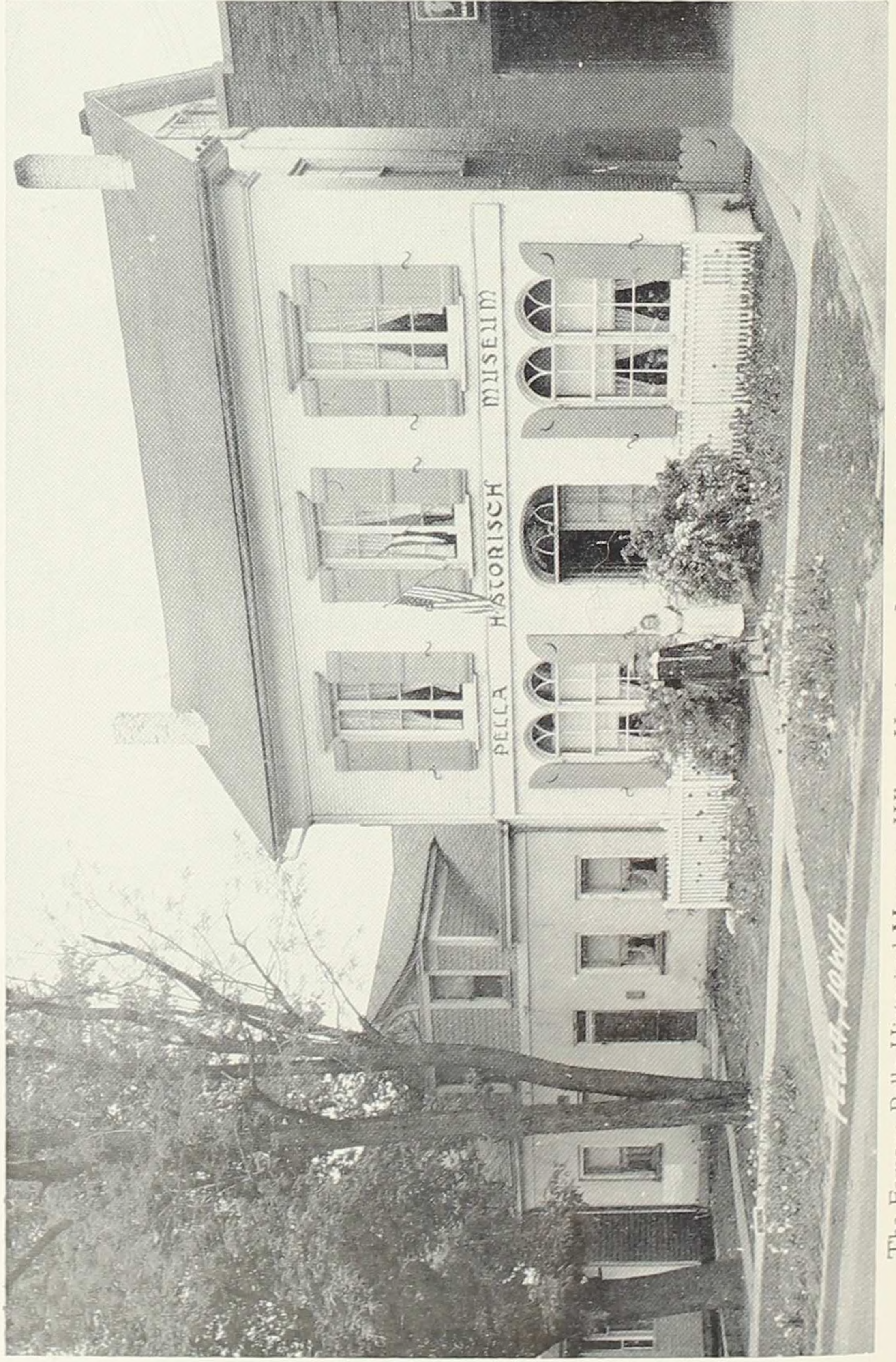
At 2:15 the sound of distant music is heard. The parade is coming. By this time the curbs and sidewalks in six downtown blocks, including those



Organ-grinder Lester Luter is Part of the Street Scene at Pella's Tulip Festival



A Dutch Door and a Dutch Custom — Doing Marketing on a Stoep at Pella



The Famous Pella Historical Museum, Where Heirlooms Are Housed and Visitors Gather at Tulip Time

around the Square, are massed with spectators — thousands, seated on bleachers on Broadway and standing from four to thirty deep everywhere.

Beautiful floats, built by civic organizations, service and veterans' organizations, and churches, appear in the parade. Behind them march the Street Scrubbers and all the children of the public and parochial schools, all in colorful costumes and wooden shoes. Uniformed bands give the parade a martial tempo. Visitors, however, find the Dutch specialties the most interesting: De Kippeboer (chicken vendor), a Dutchman carrying a wicker basket on his back in which are his live wares; the organ grinder with his monkey: De Skaarslijper (scissors grinder) with old and patched clothing, pushing a handcart with a hand-operated grinder; De Kaasman (cheese vendor) with a large chest mounted on a tricycle carrying his cheeses; vegetable vendors; two buxom Dutch housewives pushing a two-wheeled cart loaded high with garden produce; the milk man with a smaller two-wheeled cart drawn by a large dog, just as was done in the Old Country; and the shoemaker busily carving shoes. All the vendors shout their wares in the Dutch vernacular.

In the parade, too, are unusual groups: the baby section — mothers pushing ancient carriages in which little children ride; the whole Dutch family — father, mother, and twelve to fourteen children from tiny infant to high teens marching in orderly

line behind the parents — this is to portray the love of the Hollanders for large families; the orphans, a group of little children clad in severe black and white costumes and marching, with eyes turned downward and looking neither right nor left, behind their supervisor, a woman dressed just as they. These features are described over a sound system as the parade passes through the downtown streets.

The parade over, the hordes of visitors scramble back to the bleachers on Broadway. There on the platform are the Burgemeester, dressed now in a colorful red and gold robe, the queen of the preceding festival, and Queen Wilhelmina and the provincial representatives. The first function of the Burgemeester as Master of Ceremonies is to present the Dutch provinces represented by eleven women, each attired in the authentic costume of her province. These costumes are beautiful and varied, but they all include the lace caps and gold head ornaments, full skirts, waists and blouses ornamented with lovely embroidery and lace, colorful shawls, knitted stockings, and wooden shoes. As each provincial representative is presented, she walks to the front of the stage and curtsies to both the queens, garbed in royal robes and wearing golden crowns. The Burgemeester then tells the audience something about the province she represents.

At the end of this ceremony the sound of trum-

pets is heard. The queen and her attendants are coming! With measured step and to the accompaniment of *Pomp and Circumstance* played on an electric organ, the queen and her attendants approach the stand. The young women, all in formal costumes in pastel colors, are preceded by uniformed heralds and pages; little girls, also in formal gowns, carry the train of the queen's robe. Then follows the coronation, the Burgemeester taking the crown from the head of the festival queen of the preceding year and placing it on the head of the newly-elected queen. He presents to her a beautiful loving cup which will be hers for a year and upon which her name will be inscribed, along with the names of the queens who have reigned before her. To each attendant he presents a token, a gold pin, memento of the occasion. The Burgemeester presents, in turn, each young woman to the audience, and each speaks a few words of greeting.

When the formal ceremonies are over, attention goes to the street, where Dutch dancers in costume and wooden shoes go through intricate routines to organ accompaniment. They play, also, Dutch folk games, one of which is called "Planting the Tulips." Band and drum corps drills follow to complete the afternoon program. Visitors then may resume their tours to the featured exhibits or they may choose to view the window displays and the mass plantings in the parks. As the day ends

the parks are floodlighted for nighttime enjoyment.

Evening shows for Tulip Time are presented in two locations. One, an elaborately staged operetta, is presented at Douwstra Chapel on the Central College campus; the other, a program of entertainment by local and professional talent, is presented downtown.

The evening operetta has become traditional, and talent of the Central College music and drama departments, together with the best talent in the community, is drawn upon for the cast and for the choruses. In 1936 the operetta, *The Blue Tulip*, written especially for Pella, inaugurated the long series. Through the years two of Victor Herbert's finest operettas, *The Red Mill* and *Sweethearts*, have been popular. In 1953 the Broadway favorite by Kurt Weill, *Knickerbocker Holiday*, the story of Governor Peter Stuyvesant and the Dutch of New Amsterdam, made a decided hit. No expense is spared in producing the operettas — costumes, lighting, scenery, and properties are all elaborate. Direction is by members of the speech and music departments of Central College.

Pella has a large concrete outdoor stage in a natural bowl in West Park, three blocks from the downtown area. Tulip Bowl, as this is called, was used for the first time in 1950, but capricious weather and low temperatures at night have cut attendance on numerous occasions, with resulting

deficits. It now appears that the operettas will hereafter be staged indoors. The operetta, staged every evening of Tulip Week, draws many music lovers from nearby towns and cities.

The evening shows downtown are mainly for the entertainment of local people. The huge crowds of visitors through the day could not possibly be accommodated in any building or even in the outdoor bowl if they elected to stay. They come primarily to see the flowers, the colorful festivities, the parade, the costumes, and the window displays; they leave at the close of the day.

The advent of World War II brought rationing of gasoline and other restrictions, and consequently plans for the 1942 Tulip Time were undertaken with some misgivings. However, a three-day festival was held during which a patriotic pageant, *Defenders of the Flag*, was given each evening. While the festival was in progress word came of the conquest of Holland by the Germans. Deep gloom prevailed over the town. A few days after the close of the festival, Princess Juliana of the Netherlands, then exiled to Canada, visited Pella. She spoke to a huge assembly gathered in Garden Square about her country and its plight, winning the hearts of everyone with her democratic and unassuming manner.

In 1943 and 1944, despite wartime difficulties, one-day celebrations of Tulip Time were held. There were no floats in the parades as in previous

years, but once again a patriotic pageant, *The Four Freedoms*, was presented on the evening of the 1943 festival. No festivals were held in 1945 and 1946. Instead, in 1946, a giant auction was held downtown, the proceeds of which, over \$7,000, were devoted to relief of the people of Holland. During 1946 the citizens of Pella began once more to make plans for a revival of Tulip Time, which they realized was the community's greatest asset. The 1947 celebration was back in the pattern of those held before the war years.

Total attendance for recent festivals has been, on several occasions, well over 100,000 with additional thousands touring the town in their cars on the Sunday prior to and the Sunday following Tulip Time. Inclement weather has in some years decreased attendance to about 50,000. What the presence of such holiday crowds means to a town of 4,500 population can hardly be grasped — every facility is taxed. But Pella's crowds are good natured and orderly. They put up with minor inconveniences happily, and take pictures of the flowers, costumed Dutchmen, the street scrubbing, and the parade with enthusiasm. For camera fans Pella's lovely parks, the Sunken Garden with Dutch mill and the memorial formal garden are top points of interest. Both are within easy walking distance from the downtown area.

The Sunken Garden was a project of the Junior Chamber of Commerce. A natural depression

was converted into a lagoon with a retaining wall in the shape of a wooden shoe. A Dutch windmill, replica of one in the Netherlands, was erected. It was financed by public subscription. The park is beautifully landscaped with shrubs and trees; large beds of tulips make bright spots of color in the area.

The Memorial Garden is a formal planting. Located on the grounds of the Home for the Aged, more than twenty-five thousand blooms are a riot of color. The bulbs for this planting were a gift from bulb growers of Holland in recognition of Pella's contribution of more than \$100,000 in food, clothing, and money to the people of Holland after the expulsion of the Germans in World War II. The Garden was dedicated in 1948 by Dr. J.B.V. M.J. Vande Mortel, Dutch Consul General, of Chicago, Illinois. It is cared for by a resident of the Home for the Aged, Peter Lubberden, under the supervision of the Pella Historical Society.

For visitors who wish to order tulips, identification of varieties at both gardens is made easy by stakes bearing the names of the different varieties. At the Tulip Show the exhibits are tagged and numbered. Visitors may make their selections by name and order bulbs to be imported through the Central College industries, which will distribute them later by mail. The Pella Historical Society buys bulbs by the thousands from time to time for new plantings and to replant lanes and

parks. More than 8,000 bulbs were planted in preparation for the 1954 festival.

Always in the public eye at Tulip Time are two costumed individuals, the Burgemeester (the honorary mayor) and the Town Crier. Dr. T. G. Fultz was mayor of Pella in 1935 when the festival was inaugurated and was later made honorary Burgemeester for life. A jovial and capable man, he enters the spirit of Tulip Time wholeheartedly, is everywhere at once and master of ceremonies at all formal presentations. Professor George Francis Sadler, a teacher of music, was the first Town Crier and so continued through 1952. He died in April of 1953. He had greeted thousands of visitors on the streets, welcomed them, answered their questions, posed for pictures, and, with his clanging handbell and handsome velvet costume, had been the picturesque symbol of Tulip Time. In 1953 his place was taken by the mayor of Pella, Tunis H. Klein.

Preparations for Tulip Time begin in July when new officers are elected to the Chamber of Commerce. The officers and historical society leaders then name the chairmen and members of the twenty-eight key committees. Over-all direction is assigned to the steering committee, whose chairman is the president of the historical society. In February of the new year the budget is set up, guarantee funds are raised by businessmen and allotted to each committee. Receipts from bleachers,

ORANGE CITY MAY FESTIVAL



Folk Dances Are Practiced for Months

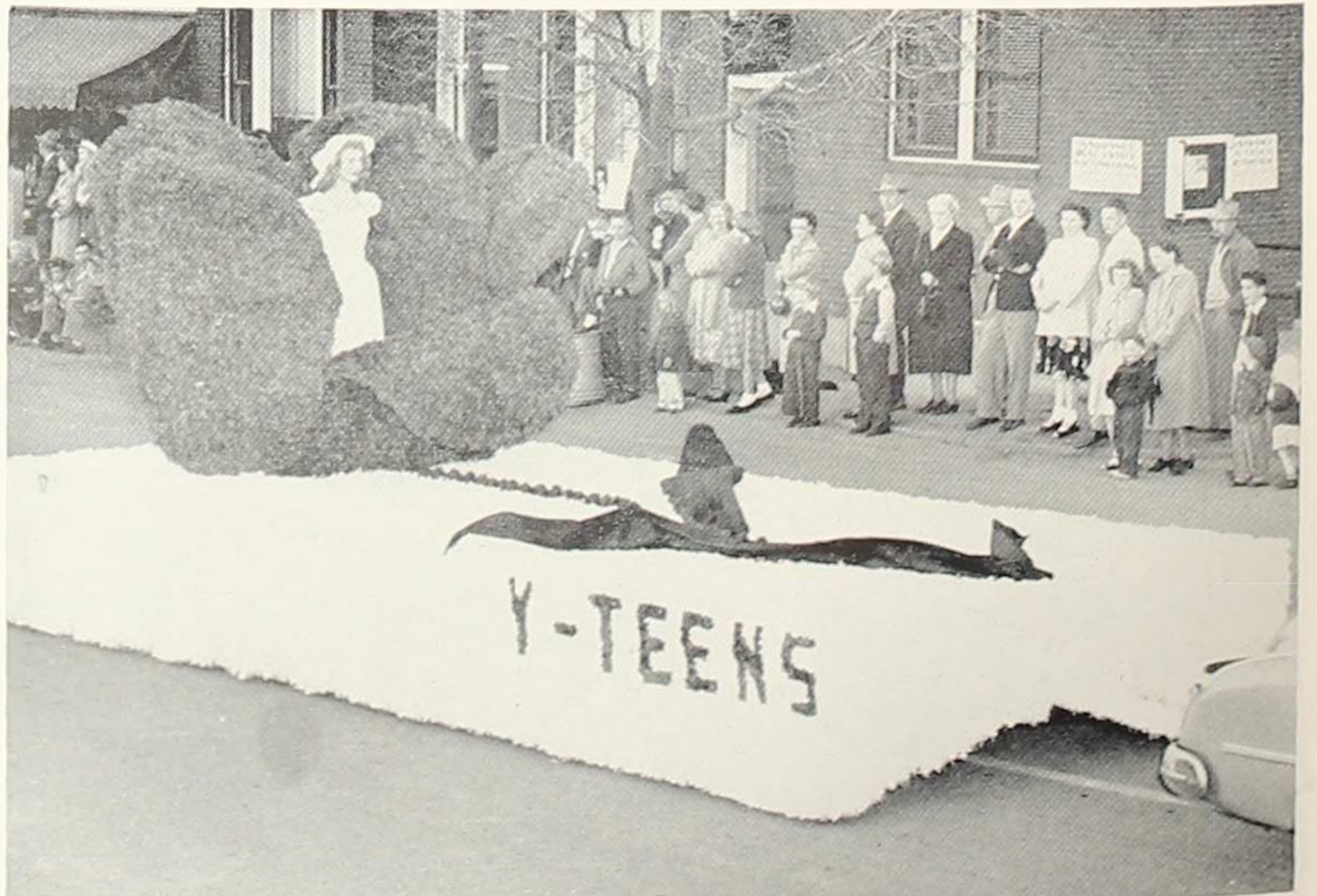


The Family Pet Becomes a Beast of Burden

ORANGE CITY



Orange City Tulip Queen and Attendants in 1952 Festival Parade

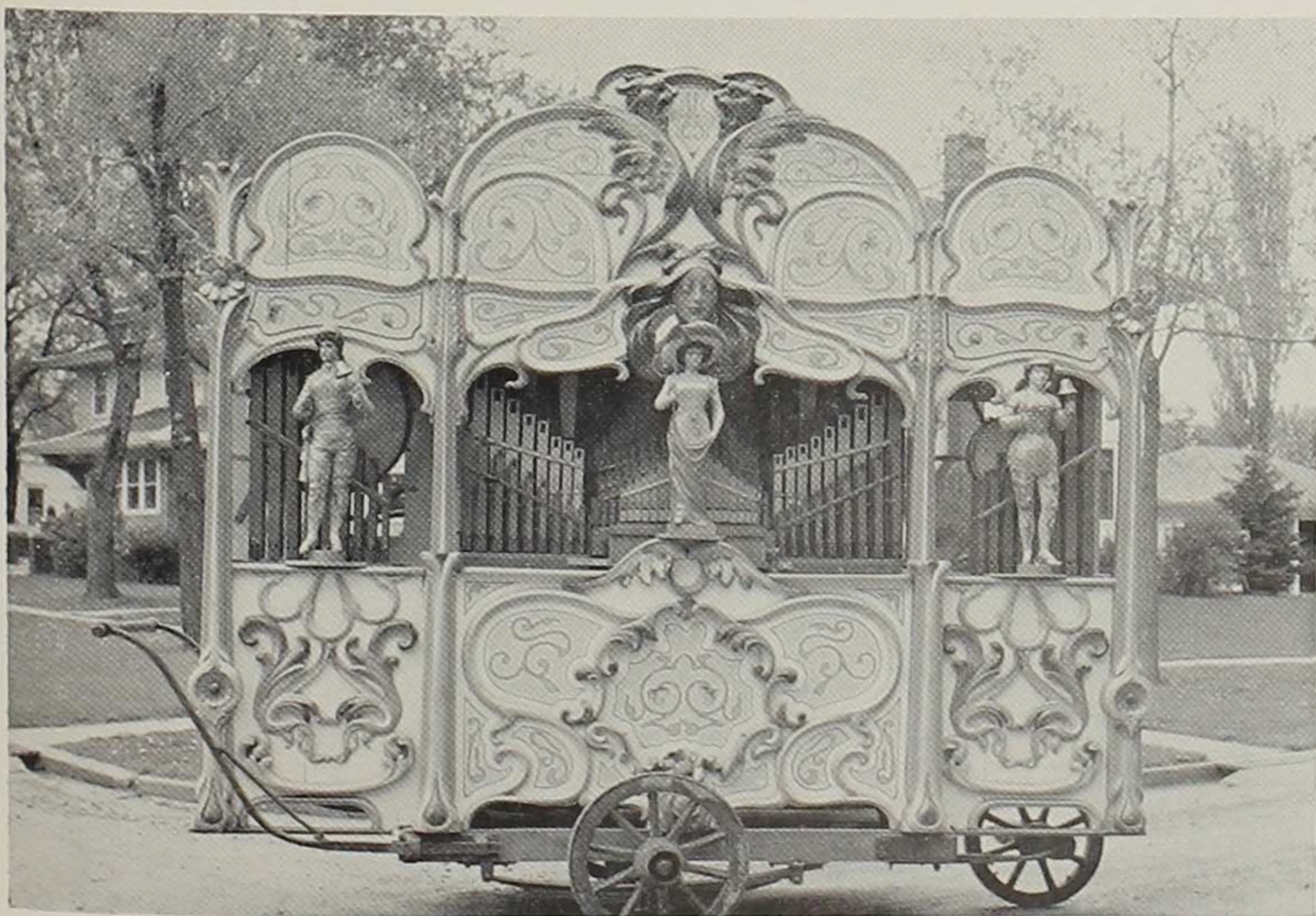


Typical Float in Orange City Festival Parade

MAY FESTIVAL

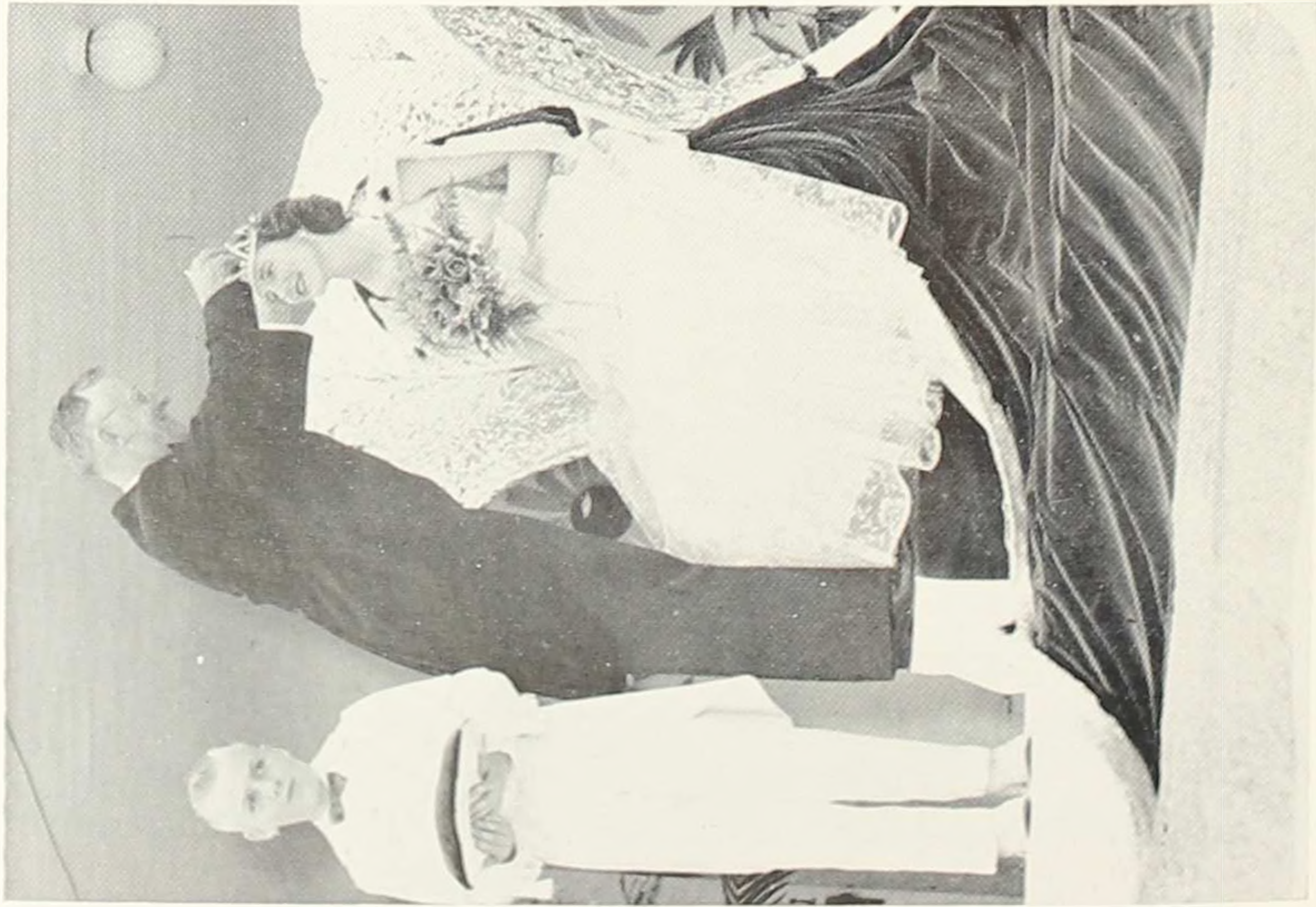


De Schutter's Boat, First Entered in 1937 Parade

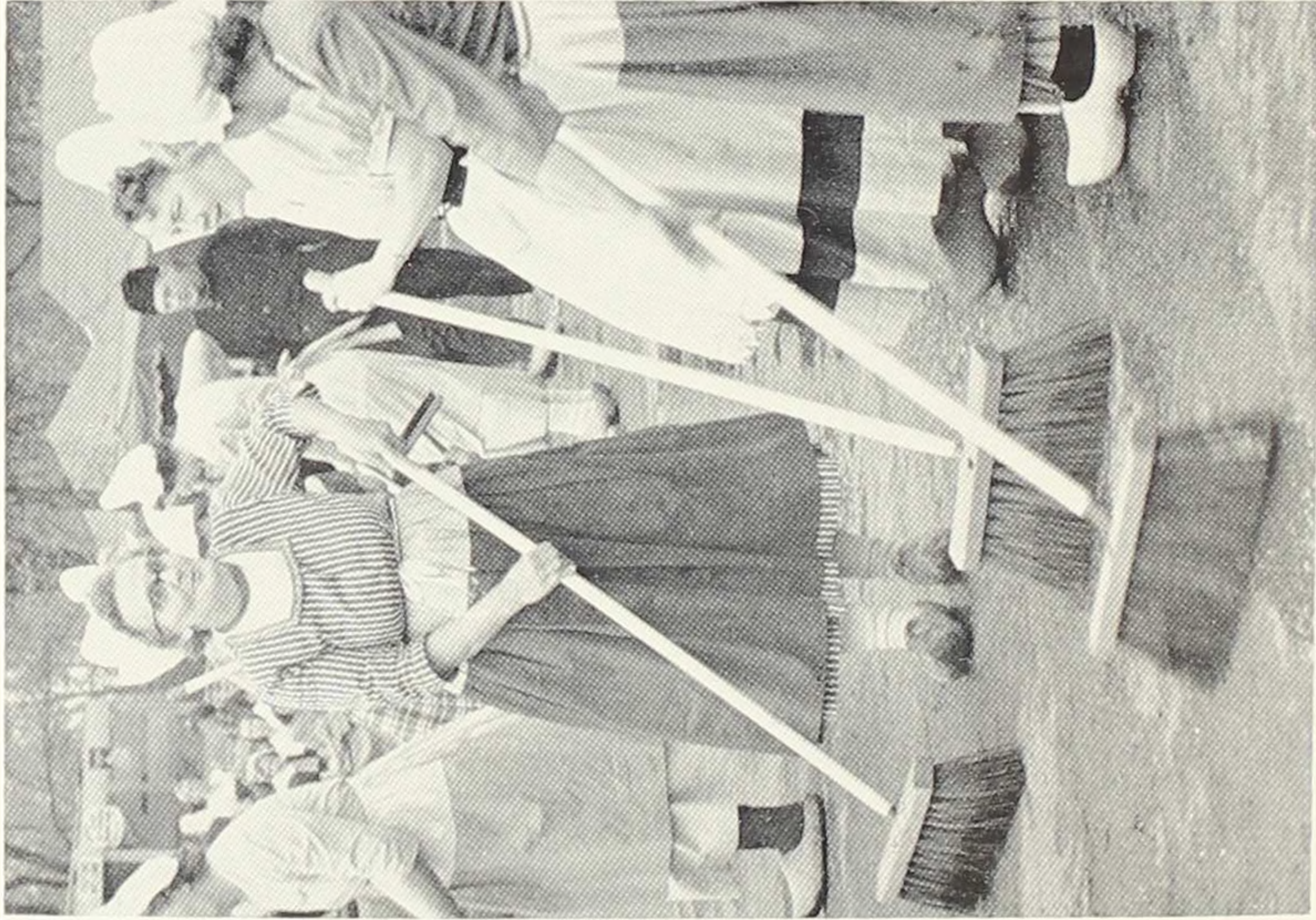


Orange City's Dutch Street Organ

ORANGE CITY MAY FESTIVAL



Dutch Vice-Consul T. E. Klay Crowns May Queen



A Little Gossip During Scrubbing at May Festival

tours, and evening shows are later balanced against the budgeted fund. A Tulip Time budget is sometimes as high as \$10,000.

In April, Pella citizens elect their queen and her four attendants, and all are honored at a coming-out party shortly before the festival. The Burgemeester is the chairman of this committee.

Committees for the 1954 Tulip Time have been named. Direction will be by President William D. Van Sittert of the historical society. Each committee is functioning; the dates May 13, 14, and 15 have been set; the evening production will be *H.M.S. Pinafore*.

Attractive folders listing the program events for the three days are available. Overnight visitors will be housed in Pella homes. Information on lodging may be obtained from the Tulip Time Hostess at headquarters downtown. Family groups may wish to bring picnic lunches, and to them the parks and many lawns are open — no questions asked. Souvenirs of Pella festivals can be bought only through Pella's legitimate merchants. There are no stands, no hawkers. Tulip Time may not be commercialized. This is the ideal adopted in 1935 and strictly adhered to since.

Pella's streets and parks will be open to the many thousands of flower lovers. Members of garden clubs of Iowa, Nebraska, Missouri, Illinois, and Minnesota will arrive in chartered buses. Traffic will be regulated by the Iowa Highway Patrol

and local police. Camera fans will come from everywhere. People from far and wide will enjoy a holiday of simple festivities, with complete absence of carnival atmosphere. They will find a warm welcome everywhere in the town.

The cloppity-clop of wooden shoes will be music to the ears, camera shutters will click, crowds will surge through Garden Square and around the park to see the window displays, scores of people will walk in happy mood to the mass plantings, hundreds will see the heirlooms in the Museum and the Scholte Home, more will troop into the building where the city's finest blooms are on display, bands will play and costumed dancers will appear in the streets. It's Tulip Time in Pella — a day long to remember and to be recorded in countless albums in black and white and in color. A holiday with no regrets. Pella's door is wide open to you — to everyone.

GEORGE VER STEEG

Orange City's May Festival

Each May, when the sun is warm on the clipped lawns and tulips are in bloom around the white houses of Orange City, the local citizens doff their everyday clothes and don the costumes of a distant homeland. They walk stiff-legged in wooden shoes to where the music is the loudest — down to the business district, where more and more visitors are crowding the sidewalks and the city park. It's the day of the annual May Festival.

Practically all Orange Citians are immigrants from the Netherlands or descendants of Dutch people who came from the Old Country. The handful of residents who constitute the "foreign element" cannot be distinguished from the true Dutchmen at festival time. They might appear more awkward in their wooden shoes, but their costumes are just as genuine.

For years before a tulip celebration was ever contemplated, most Orange City yards had tulips, bought from H. Geselschap, druggist. But attention was not centered on the tulip until some years after Edward Bolluyt, who had been intimately associated with tulip culture in Holland, came to Orange City in September, 1924.

Mr. Bolluyt was born in Lisse, Zuid Holland,

the Netherlands, and started work at the age of twelve for H. De Graaff & Sons, bulb growers and exporters at Lisse. When he came to America he brought a few bulbs with him and eventually planted them in the front of the lumber yard he managed. The bed was made larger with excess stock from the druggist *Geselschap*. Year after year more tulips were added until the flowers extended for one full block and half another around the lumber yard.

In May, 1935, Dr. Edward Fisher, Orange City veterinarian, walked into Bolluyt's office with a Tulip Time edition of the *Pella Chronicle* in his hand. "Why can't we do something like that?" he asked. "We've got lots of tulips."

Dr. Fisher took Bolluyt to a noon meeting of the Orange City Lions Club, and before the session was over, club members had purchased 20,000 bulbs at three cents each. Before fall, 50,000 bulbs had been purchased by the townspeople, and the tulip boom was on in Orange City.

The first official mention of a tulip celebration in Orange City is to be found in the minutes of the Chamber of Commerce for February 24, 1936. The record reads: "Mr. Bolluyt then gave a short talk regarding a Tulip Day some time in May and requested the Chamber get behind and push it" — a suggestion the organization approved.

But snow was drifted to the eaves that season, and for most of February the temperature was

around seventeen degrees below zero. Floods held everyone's attention during March, and Tulip Day plans were shoved aside until April 8, when the director of the Chamber arranged a program, officially named the proposed celebration the "May Festival," and announced the date for May 14.

A better day could not have been picked for the festival. The sun was bright, the tulips were long stemmed, big, and beautiful; 3,500 camera-happy visitors descended on the town and ate all the hamburgers and drank all the pop before the celebration had officially started.

The program for this first May Festival began at one o'clock with a parade of forty floats for which prizes of twenty-five, fifteen, and ten dollars were awarded later in the afternoon. After the parade came a costume contest sponsored by the Woman's Club, followed by drills presented by the Le Mars Drum and Bugle Corps. A strong man "Tom Tom" act offered light entertainment for the mid-afternoon crowd. A sing by the Friesian Society and concerts by the Northwestern Junior College and Orange City High School bands concluded the afternoon's event. In the evening the Sioux City Symphony Orchestra presented a concert at the Town Hall for which 700 high school students received free tickets.

The success of the first May Festival was reflected in the number of tulips planted in the fall

of 1936 — at least 70,000 — all of them number one Darwin bulbs of from ten to thirteen centimeters in size. Practically all of Orange City's tulips have come from H. De Graaff & Sons of Lisse, the Netherlands.

The second May Festival, held May 21, 1937, pretty well set the pattern for the years to come. Added to the previous program were several events: a Tulip Queen and six attendants were elected by popular vote from a group of contestants, twenty-six that year. Miss Elizabeth Top was the first queen. Before the parade two blocks of the main street were scrubbed by costumed "vrouwen," pushing coarse brooms, with members of the Lions Club carrying the water. Floats were elaborately decorated; advertising was subdued. Holland antiques and keepsakes were exhibited in the Town Hall under the supervision of the Woman's Club. The evening program in the Town Hall was presented by home talent. The official register for the 1937 festival recorded 2,313 visitors from 140 towns in 15 states.

Orange Citians ordered 100,000 bulbs from the Netherlands in 1937. These came direct from the port of New York in a semitrailer truck which arrived at the Bolluyt house at two o'clock one morning. When the truck was unloaded at the lumber yard the next day, bulbs in perforated paper sacks packed in yard-square boxes of rough wooden slats filled one of the lumber sheds.

The third May Festival, May 19 and 20, 1938, is recalled by most visitors for a musical comedy, *In Dutch*, written and produced, music and all, by attorney A. J. Kolyn. The cast consisted of seventy-five businessmen, who performed as chorines and soloists under blonde wigs. The show was a howling success. One of the songs was this spirited bit of verse.

The wooden shoes are out again,
The Dutchmen strut about again,
Depression's put to route again,
You can't beat the Dutch!

The folks are here from Amsterdam,
And pretty girls from Rotterdam,
The grandmamas from Vollandam,
You can't beat the Dutch!

We're proud of Holland's history,
It isn't any mystery,
When they need land they drain the sea,
You can't beat the Dutch!

Orange City's hospitality,
And Dutch conviviality,
You're all as welcome as can be,
You can't beat the Dutch!

Mr. Kolyn wrote and produced a completely new musical comedy, *Katrina*, for the 1939 festival and this, too, was very well received.

By 1941, some outside talent had infiltrated the entertainment in the city park. Folk dances were performed by Greeks from Sioux Falls and by Czechs from Tabor and Tyndall, South Dakota.

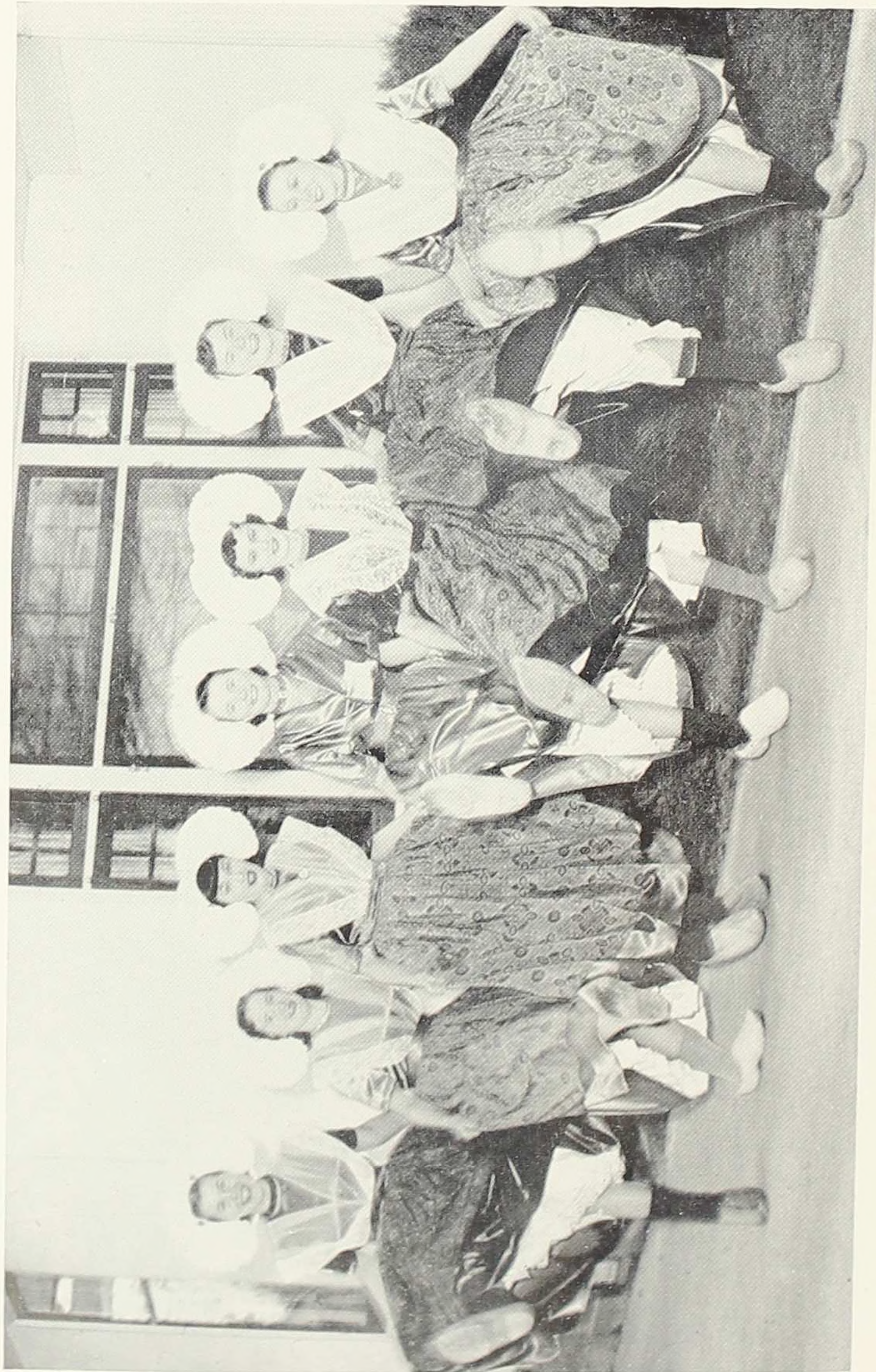
Dutch folk dances and drills, however, were a feature of the afternoon program, performed by Orange City girls dressed as Dutch boys and girls. The crowds now averaged about 6,000 a day in good weather.

During the war years, the festival was dropped, but a unique relationship developed with the Army Air Technical School at Sioux Falls, South Dakota, which was to mark community observance of May events in 1943 and 1944. Many young men from the Dutch East Indies were in training at Sioux Falls, and it was not long until dark-skinned young airmen were speaking the Holland tongue in Orange City homes, spending most of their leave time there. Orange Citians often drove their automobiles to take the guests back to duty, and became actively interested in the Army base. They sent truckloads of shrubs and bulbs to landscape the base hospital on the bare and dusty prairie. Victory Days on May 21, 1943, and May 26, 1944, were celebrated jointly, with the Army Air Technical School bringing its band and a truck convoy of equipment to Orange City. Added to the Army entertainment were drills by the Brewster (Minnesota) Girls Drum and Bugle Corps and the Iowa State Guard unit from Sheldon. War bonds and stamps were sold in the city park.

The May Festival was revived on May 15 and 16, 1947, with the second day devoted to war veterans and featuring the marching and music of the



Members of the Pella Historical Society Met at the Museum in 1942 to Discuss the Festival Standing (left to right): Lon B. Wormhoudt, William D. Van Sittert, Harve P. Van Gorp, Robert C. Lautenbach, Bernie F. Vander Linden. Seated: Tunis Kempkes and Dr. J. J. Sybenga.



Pretty Orange City Girls Dance For Camera Fans

Monahan Post Band from Sioux City. It had been impossible, of course, to import tulip bulbs during the war years, but in the fall of 1946, 50,000 new bulbs had been imported and planted in anticipation of the 1947 festival. Unfortunately, a bad storm on the day before the celebration ruined many of the flowers.

The Netherlands Bulb Growers Association sent 10,000 bulbs as a gift in October, 1949. The town purchased 10,000 tulips for planting on city property, and Sioux County bought 10,000, which were put in four big round beds on the courthouse lawn, each bed a solid color. Irises and peonies were planted with tulips in curb-side lanes.

Orange City has the only Netherlands vice-consulate in the prairie states. The first vice-consul, attorney Gerrit Klay, was knighted by Queen Wilhelmina for his work. On his death, his son, attorney T. E. Klay, assumed the duties.

The Netherlands ambassador, Elco N. Van Kleffens, was an honored guest of the 1950 festival held at Orange City on May 11, 12, 13. The ambassador crowned the Tulip Queen and gave her an official kiss on the brow, a gesture Vice-consul T. E. Klay, who usually crowns the queen, had overlooked to his regret. The oversight has subsequently been corrected.

The Orange City Chamber of Commerce acquired a cherished possession in the summer of 1950, a Dutch street organ built by Jac and Martin

Minning Orgel Bouwers of Rotterdam. It was purchased, complete with music, from the Netherlands Trade Fair at Philadelphia. One of two such instruments in the United States, the organ attracts much attention at the festival.

From all over northwestern Iowa and adjacent counties in South Dakota visitors come to the Orange City festival in Sioux County, where about half the Hollanders in Iowa live. Not only these descendants of the early settlers enjoy the festival, but hundreds of non-Dutch visitors come to watch the colorful events.

The May Festival is a big event for a town of 2,100. It takes the combined efforts of the Chamber of Commerce, Lions Club, Woman's Club, the American Legion, Northwestern Junior College, and Orange City High School to stage the celebration. Of course, a small, hard-working group of businessmen and women do much of the planning and the work, but when May comes around, almost everybody in town is saying, "breng onz een bezoek" — pay us a visit.

JAMES TRENEMAN

The Dutch in Iowa

"Those Dutch are strong people," declared the eminent historian Thomas Carlyle many years ago.

They raised their land out of a marsh, and went on for a long period of time breeding cows and making cheese, and might have gone on with their cows and cheese till doomsday. But Spain comes over and says: "We want you to believe in St. Ignatius." "Very sorry," replied the Dutch, "but we can't." "God! but you *must*," says Spain; and they went about with guns and swords to make the Dutch believe in St. Ignatius. Never made them believe in him, but did succeed in breaking their own vertebral column forever, and raising the Dutch into a great nation.

The emergence of "Brave Little Holland" into a great maritime power has been vividly described by John Lothrop Motley in his *The Rise of the Dutch Republic* in 1856. The success of the Dutch East India Company was fabulous, annual dividends of 25 per cent and more were not uncommon for many years during the seventeenth century. But these profits came largely from the rich spice islands of the eastern hemisphere. The western hemisphere still lay open for exploitation.

Although the first Dutch ships had ventured into American waters as early as 1510, Henry Hudson did not take his *Half Moon* up the lordly

Hudson above present-day Albany until 1609. His objective was the discovery of a passage to China and the Indies. Failing to discover a passage to the western sea, the Dutch carried on profitable trading with the Iroquois. As a result Albany was established in 1624 and New Amsterdam (now New York) the following year. By 1644 New Amsterdam had become a cosmopolitan community in which eighteen languages were spoken; twelve years later the census showed a village of 120 houses and 1,000 inhabitants.

Unfortunately the Dutch soon were clashing with Swedish and English traders. After intense rivalry the English captured New Amsterdam in 1664 and granted it to the Duke of York. The Dutch recaptured New Amsterdam in 1673, but were forced to restore it to the British the following year. The latter promptly renamed it New York.

For more than a century and a half after the fall of New Amsterdam, Dutch immigration to the United States ceased. At last, around 1820, the Dutch again began filtering into the United States. By 1900, the number of Hollanders residing in the United States exceeded 105,000. Of these, over 30,000 lived in Michigan, about 22,000 in Illinois, and nearly 10,000 in Iowa. Thirty thousand more arrived from the Netherlands in the next decade. The total Dutch immigration to the United States between 1820 and 1920 reached nearly 340,000.

The 1930 Census revealed 133,133 Hollanders in the United States, of whom 32,128 lived in Michigan, mostly in Grand Rapids, Kalamazoo, and Holland.

The causes of Dutch immigration to America during the nineteenth century were not unlike those of other foreign groups — economic, social, and religious. Heavy taxes, a huge national debt, low wages, and frequent unemployment, when combined with the dense population, caused thousands of discouraged and dissatisfied Hollanders to migrate to America.

The vanguard of the Dutch who arrived in Iowa in August, 1847, was led by Hendrik Peter Scholte. Frequently referred to as the Moses of the Dutch in Iowa, Scholte had gone ahead and secured title to 18,000 acres of land in northeastern Marion County. When his followers arrived they laid out the town of Pella, built log cabins, and began truck farming and dairying. It was not long before their cheese gained a reputation for excellence in the St. Louis market. Meanwhile, Scholte advertised the colony in the Netherlands, and other Hollanders soon joined the Iowa communities.

The first contingent of Dutch who arrived at Pella faced the rigors and hardships of the American frontier courageously. At a time when things looked blackest, they were saved by one of the great movements in American history — the trek

of the Forty-Niners westward across Iowa. As one Dutch farmer recorded:

We sold the trekkers to California all we had, and bought up more from our neighbors who lived farther from the road. We sold a bushel of corn for one dollar, a bushel of oats for one dollar, a bushel of wheat for one dollar, 100 pounds of hay for one dollar, everything for one dollar: that was easy to remember. A yoke of oxen brought from \$50 to \$55; a cow from \$20 to \$25. The trekkers, however, could stand it. Some had cooks and negro servants. A man from Davenport came with 350 head of cattle. He had two more herds of the same size, altogether 1,000 head, on the way.

In the years that followed the Dutch continued to flow into the Pella area. The Iowa census of 1856 revealed 2,112 Hollanders in thirty-one Iowa counties, of whom almost 150 were recorded in Keokuk, the Gate City of Iowa, which had served as a jumping-off-point for the Pella settlement. The Census of 1860 showed Iowa had 2,615 Hollanders; by 1870 there were 4,513, or one-tenth of the total number in the United States.

Land became so expensive around Pella that the Dutch sought out cheap land in northwestern Iowa beyond the frontier. Henry Hospers, after whom a town in Sioux County is named, was the trail-blazer of this group. Hospers began publishing *De Volksvriend* in Orange City in 1874. The Dutch who settled in the Orange City area came from the crowded Pella community and from Wisconsin.

The movement of the Dutch into northwestern Iowa proceeded at a phenomenal rate. As a result the number of Hollanders in Iowa reached a peak of 12,638 by 1915. The Census of 1950 revealed that Iowa ranked sixth in the nation, with 6,078 Hollanders; only Michigan, New York, California, New Jersey, and Illinois had more. The Dutch stood fourth among the foreign elements in Iowa in 1950, the Germans, Danes, and Swedes being more numerous. The number of Dutch-born (1950) and those Iowans of Dutch parentage (1930) follows:

	North Western Counties			South-Central Counties	
	<i>Dutch- Born</i>	<i>Dutch- Parent- age</i>		<i>Dutch- Born</i>	<i>Dutch- Parent- age</i>
Sioux	1,954	8,567	Marion	552	2,658
Lyon	540	2,032	Jasper	351	1,757
O'Brien	506	1,667	Mahaska	340	1,850

The Pella Tulip Festival and the Orange City May Festival are yearly reminders to Iowans of the rich heritage of these sturdy Hollanders who more than a century ago came as strangers to a strange land and have become some of its most valuable citizens. The Dutch have an old proverb which runs: "God made the sea, but we make the shore." The courage, the diligence, and the faith which has lifted this tiny nation to one of giant stature in world history has been exemplified by its resourceful and independent descendants who carved out their homes in the Hawkeye State.

WILLIAM J. PETERSEN

Tulip Queens Through the Years

<i>Year</i>	<i>Pella Queen</i>	<i>Orange City Queen</i>
1936	Lenore Gaass	No queen
1937	Freda Den Burger	Elizabeth Top
1938	Virginia Van Gorp	Kathryn Lubbers
1939	Bernace Vander Linden	Anna Schoep
1940	Leona Schilder	Bertha Visser
1941	Margie Veenman	Marjorie Brower
1942	Jeanne Van Gorkum	*Victory Days
1943	Ruth Klein	*Victory Days
1944	Martha Van Berkum	*Victory Days
1945	No Festival	No Festival
1946	No Festival	No Festival
1947	Ruth Vande Geest	Darlene Vanden Berge
1948	Beverly Thomassen	Helen Beyer
1949	Lorraine De Haan	Betty Mulder
1950	Wilma Van Zee	Rita Van Steenwyk
1951	Carol Ver Steeg	Marvella Huisman
1952	Joan Schagen	Joyce Wiersma
1953	Lou Ann Le Cocq	Karen Mouw
1954		Ruth Jean Oordt

*No Queen elected.

