



Summer 1972

Pennsylvania Folklife Vol. 21, Folk Festival Supplement

LeRoy Gensler

Don Yoder


Edna Eby Heller

Richard C. Gougler

Earl F. Robacker

See next page for additional authors

Follow this and additional works at: <https://digitalcommons.ursinus.edu/pafolklifemag>

 Part of the [American Art and Architecture Commons](#), [American Material Culture Commons](#), [Christian Denominations and Sects Commons](#), [Cultural History Commons](#), [Ethnic Studies Commons](#), [Fiber, Textile, and Weaving Arts Commons](#), [Folklore Commons](#), [Genealogy Commons](#), [German Language and Literature Commons](#), [Historic Preservation and Conservation Commons](#), [History of Religion Commons](#), [Linguistics Commons](#), and the [Social and Cultural Anthropology Commons](#)

Click here to let us know how access to this document benefits you.

Recommended Citation

Gensler, LeRoy; Yoder, Don; Heller, Edna Eby; Gougler, Richard C.; Robacker, Earl F.; Robacker, Ada; Shaner, Richard; and Cardinali, Wayne F., "Pennsylvania Folklife Vol. 21, Folk Festival Supplement" (1972). *Pennsylvania Folklife Magazine*. 50.
<https://digitalcommons.ursinus.edu/pafolklifemag/50>

This Book is brought to you for free and open access by the Pennsylvania Folklife Society Collection at Digital Commons @ Ursinus College. It has been accepted for inclusion in Pennsylvania Folklife Magazine by an authorized administrator of Digital Commons @ Ursinus College. For more information, please contact aprock@ursinus.edu.

Authors

LeRoy Gensler, Don Yoder, Edna Eby Heller, Richard C. Gougler, Earl F. Robacker, Ada Robacker, Richard Shaner, and Wayne F. Cardinali

Pennsylvania FOLKLIFE



**The PAST
in the
PRESENT**





BONESET HERBS and HERB LORE: MULLEIN

Folk-Cultural Questionnaire No. 25

Pennsylvania farmers, like every other rural culture in the United States, once made great use of herbs. The uses to which herbs were put among them were primarily medicinal, and secondarily in cookery, for Pennsylvania German cookery like American cookery in general, makes less use of herbs in food preparation than its European analogues. Will readers with information on the following subjects send their materials to us?

1. *Herbs from Field and Woods.* What herbs were gathered by your family in the wild state, from fields and woods? To what use were these wild herbs put? We are especially interested in those herbs which were gathered on a regular basis, and kept in supply in the farmhouse.

2. *Herbs of the Garden.* Did your kitchen garden regularly include any herbs? If so, name them and give their uses. How and where in the garden were they planted? How were the seeds of the annuals extracted and where were they kept?

3. *Medicinal Uses of Herbs.* What herbs were used for the healing of sores, wounds, throat ailments, skin ailments, stomach trouble, and other common afflictions? How were these herbs used to cure the ailments involved?

4. *The Herb Doctor.* Some cultures had herb doctors—the “yarb doctors” of the Ozarks, for example—who had a specialized knowledge of herbs. They gathered them as professionals and prepared them for use and were called upon by patients suffering from certain ailments. Were there any of these

herb doctors in your community? If so, describe them as well as their activities.

5. *The Storage of Herbs.* How and where were herbs stored in the farmhouse? How were they dried? Were there special herb containers, boxes, bags, sacks?

6. *Sympathetic Medicine.* Some cultures have rules for picking certain herbs to make them more efficacious, rules which reflect magic or occult belief. Were any of the herbs your family used picked on certain days of the year and then only? Were any picked in certain signs of the moon or zodiac? Were any picked in certain ways (up, down) which were supposed to affect or reinforce the cure?

7. *Powwow Medicine and Herbal Medicine.* Did any of the powwow doctors in your community use herbs as well as words (charms) in the attempt to heal the ills of man and of beast?

8. *Herbs in Cookery.* What herbs did your family use in the preparation and flavoring of food? Were any of these bought in the country stores rather than grown or picked on the farm?

9. *Dialect Terms for Herbs.* It will be appreciated if those of our readers who use the Pennsylvania German dialect, will list the dialect terms for all the herbs that you remember.

10. *Herb Lore.* Include any sayings, proverbs, songs, jokes, or stories involving mention of herbs or their uses.

Send your replies to:
 Dr. Don Yoder
 College Hall Box 36
 University of Pennsylvania
 Philadelphia, Pennsylvania 19104



Pennsylvania **FOLKLIFE**



Folk Festival Director:
Mark R. Eaby, Jr.

Folk Festival Public Relations:
Peg Zecher

Editor:
Dr. Don Yoder

Editorial Committee:
Dr. Mac E. Barrick
LeRoy Gensler
Dr. Henry Glassie
Dr. John A. Hostetler
David J. Hufford
Dr. Phil Jack
Dr. Hilda A. Kring
Dr. Maurice A. Mook
Dr. Earl F. Robacker
Dr. Alta Schrock

Subscriptions:
Doris E. Stief

PENNSYLVANIA FOLKLIFE,
Vol. 21, Folk Festival Supplement, 1972
Published five times a year by the
Pennsylvania Folklife Society, Inc.,
Lancaster, Pennsylvania.
\$1.50 for single copies; Autumn, Win-
ter, Spring and Summer. \$1.00 for
Folk Festival Supplement. Yearly
subscription \$6.00.

MSS AND PHOTOGRAPHS:

The Editor will be glad to consider
MSS and photographs sent with a
view to publication. When unsuitable,
and if accompanied by return postage,
every care will be exercised toward
their return, although no responsi-
bility for their safety is assumed.

Folk Festival correspondence:
College Blvd. and Vine,
Kutztown, Pennsylvania 19530.

Folk Festival public relations:
Peg Zecher, 717 N. Swarthmore Ave.,
Swarthmore, Pennsylvania 19081.

Editorial correspondence:
Dr. Don Yoder, College Hall,
Box 36, University of Pennsylvania,
Philadelphia, Pennsylvania 19104.

Subscriptions, business correspondence:
Box 1053, Lancaster, Pennsylvania.

Contents copyrighted.

Entered as second class matter at Lancaster, Pa.

Vol. XXI, FOLK FESTIVAL SUPPLEMENT, 1972

Contents

- 2 **A Look at the Festival**
LEROY GENSLER
- 7 **The Tradition of the Dutch-English Comedian**
DON YODER
- 12 **We Waste Not**
EDNA EBY HELLER
- 14 **Amish Barn-Raising**
RICHARD C. GOUGLER
- 19-22 **FESTIVAL HIGHLIGHTS**
- 23-26 **FOLK FESTIVAL PROGRAM**
Folk Festival Map on Back Cover
- 27-30 **FESTIVAL HIGHLIGHTS**
- 31 **Quilting Traditions of the Dutch Country**
EARL F. AND ADA F. ROBACKER
- 39 **Recollections of Witchcraft in the Oley Hills**
RICHARD H. SHANER
- 44 **The Festival Potters**
WAYNE F. CARDINALI
- 48 **Contributors to this Issue**
- Herbs and Herb Lore:**
Folk-Cultural Questionnaire No. 25
(Inside Front Cover)

COVER: *Gay Dutch girls crossing the Festival's covered bridge are: Gail, Harriet, Dianne, Greta, Lisa, Dawn, Anne, Denise, Nancy, Debra, Sue Ann, Cindy and Missy.*
(Photograph by LeRoy Gensler)

A LOOK at

Parking director.

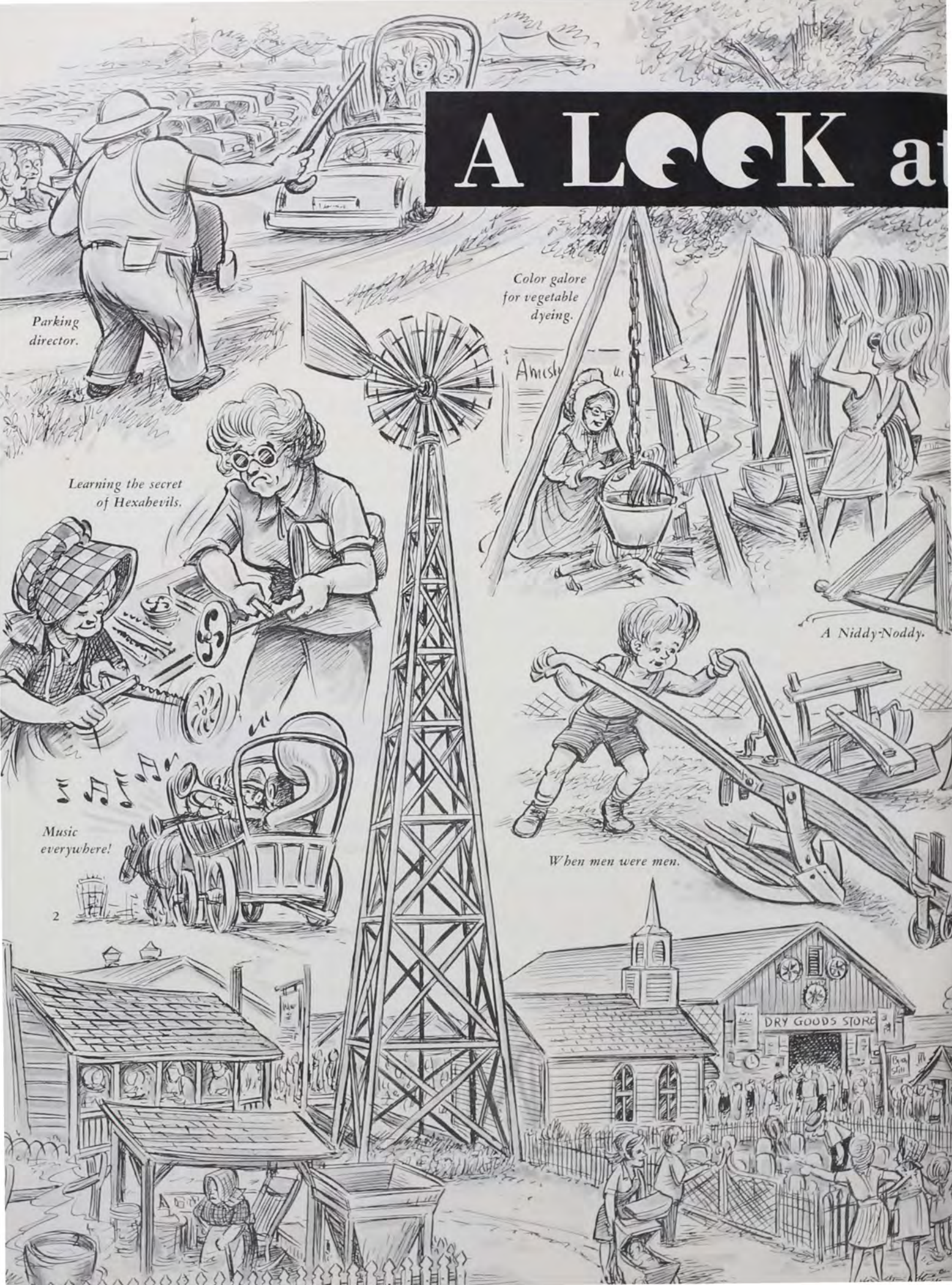
Learning the secret of Hexabevels.

Music everywhere!

Color galore for vegetable dyeing.

A Niddy-Noddy.

When men were men.



the Festival



Short-lived
Shoo-fly Pie.

The taste
is different.

Dishwashing
family style.

Sounds of old times.

A panoramic view of last year's
Kutztown Folk Festival Common
from the Bush Meeting "pulpit",
Continues on following pages.

Lively bidding
at daily auctions.



Pastiming in the herb garden.



Adding "bundles"
for corn-on-the-cob fans.



On-the-spot repairs maintain
the balloon's daily flights.





Itchy fun.

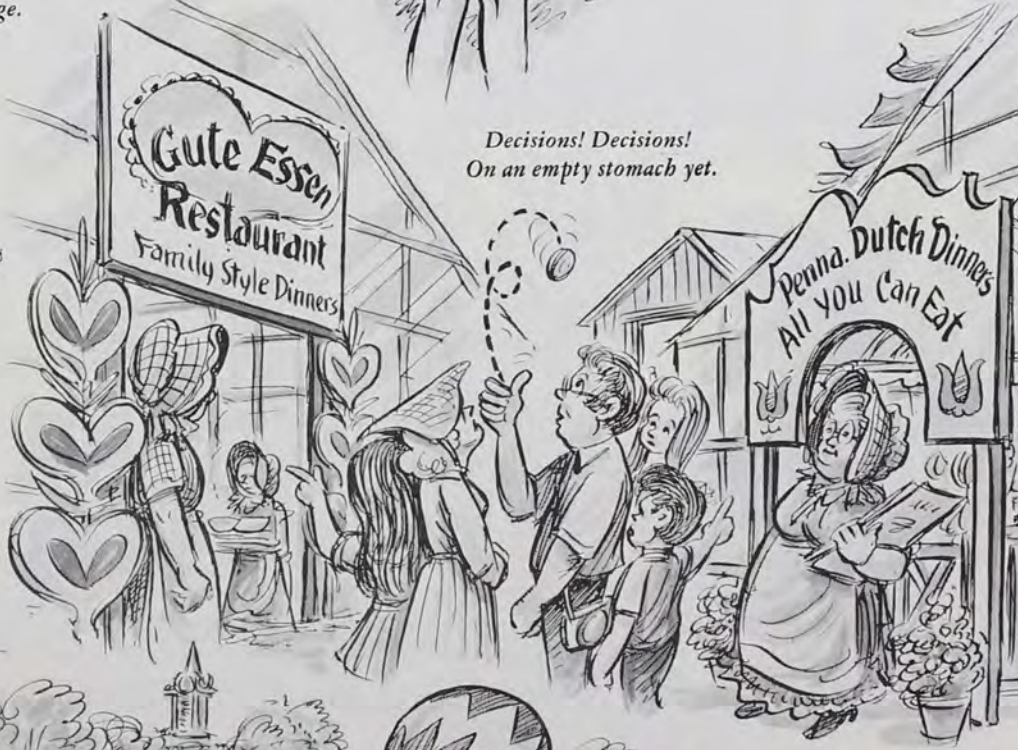
Ob, for the good old days.

ONTELAUNEE
P. of H.
GRANGE
AS YE SOW.....

Arranged
by the Grange.



emetery
stones.



Decisions! Decisions!
On an empty stomach yet.





Scrapple making ends the butchering day.

Reflections in funeral lore.



Buses from all over.



Seedy type.



Chicken pluckers.

Special delivery.



All-day main stage programs keep visitors coming and going.

The late "Professor" Schnitzel and some of his younger admirers at the Festival.



The Tradition of the DUTCH-ENGLISH COMEDIAN

By DON YODER

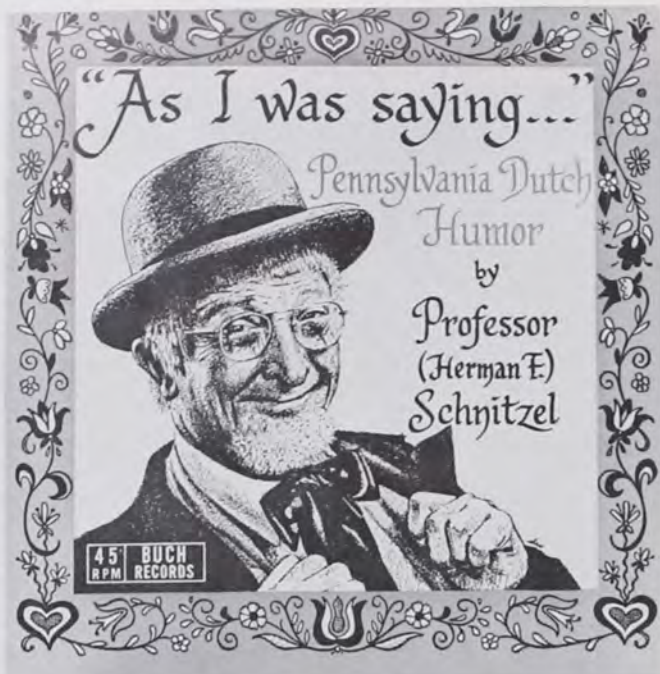
For many visitors to the Kutztown Festival the high point of the day's proceedings is the stage programs, where experts discuss the Pennsylvania Dutch folk-culture, and where native comedians perform. On both stages during the afternoon, humor programs feature the peculiar brand of Pennsylvania Dutch humor — earthy, risqué, scatological — the way the Country Dutch, particularly of the Gay Dutch variety, like it.

In other folk festival programs we have described the seminars dealing with costumes, crafts, and customs of the year.¹ This time we want to take a look at the phenomenon of Dutch-English humor and the Dutch-English comedian.

¹See the series of reports by Martha S. Best, "The Folk Festival Seminars: Crafts and Customs of the Year," *Pennsylvania Folklife*, XVIII:4 (Summer 1969), 9-13; "The Folk Festival Seminars: Folk Art and Antique Collecting," XIX:4 (Summer 1970), 20-24; and "Leaving the Festival with Thoughts of Food," XX:4 (Summer 1971), 37-41.

By "Dutch-English" we mean English influenced by Dutch pronunciation, vocabulary, and word order. This type of speech mixture is used in stories, narrations, and humorous sketches by comedians to raise a laugh in the Pennsylvania Dutch areas. In fact, wherever two languages exist together, as English and Pennsylvania Dutch dialect have done for two centuries or more in Southeastern Pennsylvania, there is bound to be a mid-ground of jokelore, wit, humor in general, as one group pokes fun at the other. So we have our Irish jokes, our Scotchman jokes, jokes on every ethnic group where two cultures come together in contact. Pennsylvania's rich Dutch-English humor tradition developed very early, as English neighbors laughed at the Dutchman's struggling with "wees" and "double-yous," and a stage or theatre tradition featuring Dutch-English speech arose.

The first Dutch-English comedian in America was, in fact, one of the pioneers of the American theatre,



Dutch-English humor is popular on disks. This is one of a series of Schnitzel's recordings done at former festivals.

a Pennsylvania Dutchman named John Durang (1768-1822), a native of York who became a dancer and actor and monologist on the native American stage in Philadelphia and upcountry Pennsylvania. One of his Dutch-English skits that achieved wide acclaim was "Stoffle Rilbbs" and it is dated 1801.²

In the 19th Century there were other traveling players, like Durang. The most celebrated was Hugh Lindsay (1801-1860) the puppeteer, who ranged South-eastern Pennsylvania with his equipment, delighting the native audiences with both Dutch and Dutch-English shows.³ One of his successors, Peter Hauntz of Central Pennsylvania, is still remembered by many older folk in that area.

PROFESSOR SCHNITZEL

The type of humor represented at the Festival is of a somewhat different variety. As illustrated in its chief representative, the late and lamented Professor Schnitzel, it is a combination of the style of the stand-up comedian, the monologist, of which there is now a nightclub and TV variety which will be most familiar

²The latest biography of Durang, illustrated with his own sketches of selected stage characters which he portrayed, appears in *Portraits of the American Stage, 1771-1971* (Washington, D.C.: The National Portrait Gallery, 1971), pp. 18-19. For additional materials, see Elizabeth Clarke Kieffer, "John Durang: The First Native American Dancer," *The Dutchman*, VI:1 (June 1954), 26-38; and Alfred L. Shoemaker, "Stoffle Rilbbs' Epistle," *The Dutchman*, VI:1 (June 1954), 39.

³For Hugh Lindsay, see Albert F. Buffington, editor, *The Reichard Collection of Early Pennsylvania German Dialogues and Plays* (Lancaster, Pennsylvania, 1962), Pennsylvania German Society, Volume 61. See Chapter IV, "Hugh Lindsay and the Pennsylvania German Puppet Play," pp. 1-4.

to our readers, with visual effects added from the baggy pants comedian of the urban stage of the late 19th and early 20th Century, representing the ethnic humor tradition. The baggy pants tradition in American stage humor involves a kind of Charlie Chaplin exterior (without the Chaplinesque miming) with dialect-influenced speech added.

Professor Schnitzel, whose name was Theodore L. Rickenbach, was born at Reading, Pennsylvania, in 1903, son of Jonathan and Mary (Steiner) Rickenbach. After working for the Reading Company, managing amusement parks and other jobs, he broke into the world of radio in 1932, when he was hired by Robert Magee of Station WEEU in Reading. At that time Rickenbach and Earl Schappell, another Berks County Dutchman, formed a team called "Schnitz and Earl," working as an act on the radio and in personal appearances throughout the radio area. In 1950 Robert Magee, then with WHUM, Reading, hired Schnitzel to work with Alan Lane on an hour-long program at 6 a.m. on Mondays through Saturdays. They also made personal appearances, although Rickenbach appeared more often singly in personal appearances at lodge meetings, festivals, community picnics, and other gatherings all over the Dutch Country, from Easton to State College.

Through the years from 1950, Professor Schnitzel—"Professor Herman F. Schnitzel, Mayor of Turkey Hollow," as he called himself in full—was a familiar figure on the stage of the Folk Festival, delighting the thousands of visitors each year with his earthy humor, his perfect sense of timing, and his glimpse into the very human nature of the small town Dutchman and his outlook which he knew inside and out. The genuine laughter of every audience was a tribute to his sense of the basically human.

Fortunately for those who heard him, Schnitzel's dialogues have been preserved in records. The Buch Record Company at Lincoln, Lancaster County, Pennsylvania, published a series of 45 RPM disks of Professor (Herman F.) Schnitzel, beginning in 1961. The records, still available at the Festival and elsewhere, are "Pennsylvania Dutch Spoken Hereabouts" (1961), "As I Was Saying . . . Pennsylvania Dutch Humor" (1962), "Schussel along with Schnitzel" (1962), and "Imagine That" (1963). These were later reproduced on a twelve-inch 33 RPM disk, which is also still available and rapidly becoming a collector's item.

Schnitzel was equally good as standup comedian imparting a string of unconnected but hilarious jokes, or as monologist with connected skits or sketches using Pennsylvania Dutch experiences. He wrote all of his own material, and one of the favorites with all audiences was Schnitzel's experiences as a draftee in World War I, from the physical examination to his mother-in-law putting a gold star in the window the day



Bertha Rehrig and one of her "beemgemachte" musical instruments.

he sailed for France, touching token of her relationship with him.

Professor Schnitzel died July 29, 1969, at Reading, Pennsylvania, and was buried at Forest Hills Memorial Park.⁴

BERTHA REHRIG

There are in the Dutch Country other native monologists who delight local audiences, church groups, women's groups, lodges, and other gatherings with both Dutch dialect and Dutch-English sketches. Among the most renowned are the two who have taken Professor Schnitzel's place at the Festival—Bertha Rehrig of Schnecksville in Lehigh County, and Merritt Freeman of the Trappe in Montgomery County.

Bertha Rehrig was born at East Greenville, R.D.—“where Montgomery, Bucks, and Lehigh Counties come together,” she explained to me—on February 8, 1902. Her parents were Harvey and Sarah (Seibert) Baus. The culture of the area was mixed—the farmhouse where she was born was actually in Bucks County, the family went to church in Montgomery County, and she went to country school in Bucks County. Bertha was

⁴Obituaries appeared in the *Reading Eagle*, July 29, 1969, and the *Reading Times*, July 30, 1969.

baptized in the Reformed faith—the family were members at the New Goschenhoppen Reformed Church—but her mother represented another ancient tradition rooted in Montgomery County, the Schwenkfelders.

Bertha began her long career of public performance with her recitations in the country school. School “recitations,” usually on Friday afternoon, were a common feature of country school life in the 19th and early 20th Centuries, and one matter-of-fact parent for the Dutch-English monologue. Another area where Bertha began to speak in public was in the so-called “home-talent” plays in the local churches—also a feature of early 20th Century Pennsylvania culture. These were in English, although Dutch dialect plays began to appear about the period of the first world war.⁵

These were all in Bertha Rehrig's early experience. After she was married—to Gordon Rehrig, a farmer of Lehigh County—she had little time for such pleasant diversions until 1952 when her public career of entertaining actually began. This began through church

⁵For the dialect plays of the Pennsylvania Germans, with several of them given in full, see Buffington, *op. cit.* Another example, Clarence F. Iobst's “*En Quart Millich un en Halb Beint Raahm*” [A Quart of Milk and a Half Pint of Cream] appeared in its entirety in *The Pennsylvania German Folklore Society*, IV (1939), 1-63.

work and service in other local organizations. For example, Bertha was on the Board of the Lehigh County Farmers Association, and the Lehigh County Agricultural Extension, and also the Grange. In 1953 she made her first appearance at the Kutztown Folk Festival and has been going strong ever since.

Her main circuit is church groups, women's groups, Dutch "Versammlinge" and "Grundsau Lodches" (Groundhog Lodges).⁹ She also performed on radio (Station WKAP, Allentown). Since Professor Schnitzel's passing she has taken his place on the main and seminar stages in the humor programs of the afternoon.

If Schnitzel was a baggy pants comedian, Bertha is a sack dress and flowered hat performer. "I dress crazy," as she herself puts it—demodé in outward appearance. But in her comedy act she is a live, contemporary purveyor of slightly offcolor and perfectly delightful rural humor, all delivered with a mock straight mien and a (slightly but not much) exaggerated Dutch accent. The audiences love it, as they loved Schnitzel.

She writes most of her sketches herself. "I want to do another one next winter," she confided to me. "This comes chust like that," she said, snapping her fingers, and referring to the inspiration that produces each new work.

When she is addressing a Dutch-speaking group she has a wide repertoire of Dutch dialect sketches, all written by herself. They include *Unverhoffter Bsuch* (Unexpected Visit), *Die Saleina Wollhammel geht noch der Schtadt* (Saline Wollhammel goes to Town), *Die Saleine un der Cornelius Heckawetzer gehna noch der Schtadt*, and *Der Census Numerator* (The Census Enumerator).

Like the dialect writers of columns in the Eastern Pennsylvania country newspapers, who still delight readers with their dialect humor, she has humorous names for her characters. One of them is *Maria Budderfuss* (Maria Butterfoot or Maria Churn, depending on the way one pronounces the last syllable), which is her character on both the Allentown and Boyertown radio stations. "When I'm Maria Budderfuss," she says, "I make a speech about my fifth marriage, and looking for the sixth". Another favorite is *Der Doktor Obadiah Wollhammel* (Dr. Obadiah Wool-Calf), from a nickname ("Wollhammel") of a hired man who once worked for her parents. In this guise she dresses up like a man, an old country doctor of the wing-collar era, and describes "his" experience with rare ailments and still rarer remedies. In her sketch, "An Early Morning Visit to the Millinery Store," she exhausts the clerk by trying on sixteen different hats. And finally she delights audiences with her long list of unusual new year's resolutions. "That's hilarious too," she admits.

⁹For the "Versammlung" movement in Pennsylvania, see A. F. Kemp, "The Pennsylvania German Versammlinge," in *The Pennsylvania German Folklore Society*, IX (1944), 187-218.

MERRITT FREEMAN

A newer Dutch-English comedian, representing the younger generation of Pennsylvania Dutch performers, is Merritt Freeman, an undertaker, of the Trappe in Montgomery County. Born in 1926 at Robesonia in Berks County, he grew up with the Dutch dialect which his parents spoke at home. At the 1 o'clock show on the main stage at the Kutztown Festival he comes on dressed as an old-fashioned undertaker (long black frock coat, derby, baggy pants—his own that he wore before losing one hundred pounds, and a loud tie), so that he follows the baggy pants comedian tradition represented by Schnitzel. His act consists of joke-telling, with undertaker jokes—a special genre in the trade, jokes with Pennsylvania Dutch flavor, some



Merritt Freeman, Dutch entertainer in the Schnitzel tradition.

Clarence Reitnauer ("Der Schtiwwelgnecht") appears daily on the Almanac and Occult Lore Program.



naturally on the risqué side (a la Schnitzel and Bertha Rehrig), and all told with a Dutch accent, throwing in Dutch words for the fun of it. As he expresses it, he doesn't have to "put on" a Dutch accent because he already has one of the Berks County variety.

Merritt Freeman's public career as entertainer began as a youth with the Minstrel Shows which were then popular in the small towns of Pennsylvania. They are now of course out of style, but the combination of black-face minstrelsy with punch lines delivered with Dutch accents was irresistible, and for those of us who can remember such performances from the small towns of the Dutch Country (I remember some from the Hegins Valley in Schuylkill County in the 1930's), they are unforgettable. They are in fact a chapter in Pennsylvania Dutch life that should sometime be researched.

In the past fifteen years Merritt Freeman has become a widely known afterdinner speaker and entertainer. He has appeared widely over a four state area represented by Pennsylvania, New Jersey, Delaware, and Maryland. His circuit is the churches, masonic groups, Lions and Rotary clubs, and conventions. He recently entertained the National Newspaper Association in Philadelphia, and has done national conventions at Atlantic City and elsewhere. His performances at these occasions involve Dutch-English humor in that he uses his own level of Dutch accent in telling the stories. He doesn't "throw it on," as did Professor Schnitzel, who had a Dutch accent but exaggerated it for the sake of the humor. The year 1972 is Merritt Freeman's third year at the Festival, when he plans to add some songs to his act. His format basically is the joke-session of the standup comic or afterdinner speaker, rather than the connected sketch material represented by Schnitzel and Bertha Rehrig.

CLARENCE REITNAUER

As a final representative of the groundswell of native Pennsylvania Dutch humor, there is Clarence G. Reitnauer of Seisholtzville, Lehigh County (Macungie, R.D.). He began at the Festival as lecturer on almanac lore in the Almanac Tent. A few years ago he was asked to participate in the seminars on Almanac and Occult Lore in the Seminar Tent, and through his humor has become the star attraction. He is especially good on "Little Chonny" jokes, which reflect the Dutch farmer's delight at puncturing the pretensions of a teacher. This type of humor involving the deflation of community types is widespread. In a sense it represents the same thrust as the character of Schnitzel, which pokes fun at the old-fashioned teacher, who very often was called "professor" in the Dutch Country. The Dutch also like to tell jokes on their preachers, who are supposed to be better than they but turn out to be very human after all.

Clarence Reitnauer's deep vein of native humor is also expressed in the Dutch dialect, for those who enjoy that, in his weekly column, "Der Schtiwwelgnecht" (The Bootjack), published in the Montgomery County weekly newspaper *Town and Country*, originally at Pennsburg and now at Souderton. Clarence Reitnauer is also the chief mover in the dialect Sunday School movement which began at Huff's Church at Hereford in Berks County.

It is important to note that with this native groundswell of comedians, humorists, and dialect writers, the Pennsylvania Dutch culture of Southeastern Pennsylvania is evidently still in a developing stage. It is also a tribute to the culture that audiences from all over America find Dutch-English humor amusing and that the Dutchman has learned to laugh at himself.

We Waste Not

By EDNA EBY HELLER

"Clean your plate clean" is an admonition very commonly heard by the children gathered around the family dinner table. The head of the household is conscience bound to teach his children the habits of thrift. Whether it is breakfast, dinner, or supper, nothing will be wasted. The mother will make sure that the father's admonition is carried out. In this land of plenty, thrift is an esteemed virtue, not new in this era of re-cycling paper and glass, but older than any great grandmother can remember.

During the early years of settlement, supplies were very scanty and the cooking was very simple. Turning the virgin forest of Eastern Pennsylvania into the garden spot of America was an achievement that took time. Of necessity, our ancestors found ingenious ways of using the food that was available. No food was ever wasted for where there was waste there would have been guilt. As the ways of cooking have been passed from generation to generation, so were the habits of thrift. The morally sincere continue to preach: "You cannot waste food when there are hungry people in the world."

If you would look into the kitchen, interesting ways of saving might surprise you. Quite likely you might see the egg beater finger scraped before being washed and the knife would scrape the butter wrapper clean. When serving dishes are cleared from the dinner table bits of leftovers will carefully be put into cups or bowls for another presentation, dressed in another form, quite palatable and hardly recognizable as a leftover. Why isn't she discarding that ketchup bottle that is almost empty? Why would she? That bottle will be *completely* emptied by adding a bit of water, shaking vigorously, then pouring over a braising pot roast or round steak. A very good idea to be sure. Once in a while, however this thrifty bit goes a bit to the left. I once saw a farmer's wife deliver cracked eggs to the grocer in exchange for groceries. Believe it or not, she had put adhesive tape over the cracks! When she died it was told that she owned great wealth. Other extremists are those who boil dry corn cobs to make syrup for hot cakes.

Leftovers are a challenge to many Pennsylvania Dutch cooks. The top-rate cook keeps a vigil against discarding leftovers. The same goes for the garden surplus. At summer's end she gathers all of the non-frostproof vegetables and makes a delectable vegetable relish. Unless she is one who follows recipes the relish will differ each year according to the productivity of the

garden. The name of this relish: Chow-chow. In the markets it will cost 90 cents a quart, but the homemaker who makes hers from her garden leftovers is giving her family a bargain treat.

Butchering on the farm produces some exceptionally good foods that are created in the process of utilizing "every bit of the hog but the squeal." The entire procedure often involves the whole family. While the men folks start slaughtering, the farm wife is scurrying hither and yon setting up tubs and crocks on the long benches. She has everything scoured and in readiness when the first tubs of meat are brought in. From here on the kitchen buzzes with activity.

To cut up the roast and chops is one operation of the butchering task but to tackle the job of making sausage, pudding, and scrapple involves a processing routine. Later the hams, bacon and sausage will be hung in the smoke-house for curing. To many people the side products of sausage, pudding, and scrapple are as preferable as the center-cut pork loin chops. To make scrapple the odds and ends of the meat cuttings are cooked together with the hog's head. Cornmeal and chopped cooked pork are added to the seasoned broth. This is also known in the Dutch Country as *panhaas*. When hot it is poured into loaf pans and slices beautifully when cold.

One cannot speak of the thriftiness of butchering in the Pennsylvania Dutch Country without mentioning that unusual dish served as *Seimaage*, which translated from the dialect means Stuffed Pig Stomach or Hog Maw. Potatoes and sausage are stuffed into the pig

Bread is baked throughout the day in the traditional stone bakeoven on the festival grounds.





Author (right) testing loaves fresh from the oven—with Anna Henry of Kutztown.

stomach, baked, and served with pride for the result is deliciously flavorful. Now that the head and stomach are accounted for, the feet are used to make Pig's Feet Jelly (also known as Souse) and the fat is rendered into lard. What have we missed? What has been wasted? Anything?

Our thrifty cooks know the inherent value in bones. Throughout Eastern Pennsylvania soup bones are available in meat markets and super markets. Homemade soups are fully appreciated and enjoyed. Chicken carcasses and turkey carcasses are always boiled for soup broth after the roast has been enjoyed. This broth is cooled for a day to let the fat rise and harden, for it too is saved. Chicken fat is used for part of the shortening in cakes and cookies. Another good idea. When there is a surplus, more than can be used in baking, it is added to all other bits of melted fat or grease kept in the stockpot for soap making. Yes, even in this very modern world of detergents, there are still Pennsylvania Dutch women who prefer their own banner lye homemade soap.

One of the greatest philosophies of the Pennsylvania Dutch and one which certainly contributes to their saving ways is their firm belief in using all of what one has. Our people who are well known as an industrious people spend much energy on accomplishments that are carried out to avoid wastefulness, not of time, but of property. In the kitchen, all crusts and pieces of stale bread are saved and dried for bread crumbs; leftover bits of dried beef and sausage are browned and scrambled with eggs; leftover rice is added to pancake batter, salvaging what many people of this generation would throw away. Even the green tomatoes are

snatched from Jack Frost and turned into delicious mock mincemeat. In Waterloo, Canada, the displaced Pennsylvania Dutchmen have annual breakfasts of elderberry and dandelion blossoms, batterfried, just as did their Pennsylvania ancestors.

Many of the best potato dishes that are served are made with leftovers. In this area of cookery there is a great variety of potato cakes—pan-fried and deep-fat-fried. The combination of potatoes and bread is endless, each cook using proportions according to the amount of potatoes she is working with. It makes no difference whether the potatoes are boiled or mashed, we have numerous ways of using each. The two following uses are popular uses for leftover potatoes.

POTATO BALLS, DEEP-FRIED (Serves 4 or 5)

1 cup mashed potatoes	1 teaspoon salt
1 cup flour, unsifted	1 egg, well beaten
1 teaspoon baking power	5 tablespoons milk

Mix the ingredients in the order given. Fry in deep fat, dropping from a tablespoon. Fat is hot enough when a cube of bread browns in 1 minute (350). When potato balls are brown, drain on paper towels. Serve hot.

FRIED POTATOES WITH EGGS (Serves 4)

2 cups leftover boiled potatoes	3 eggs
2 tablespoons lard or vegetable shortening	salt and pepper to taste

Slice the cold leftover potatoes. Fry in the hot shortening that has been melted in the skillet. When potatoes are nicely browned, break the eggs over them, stirring quickly through the potatoes. Sprinkle with salt and pepper. Fry a few minutes longer until the eggs are cooked.

AMISH BARN-RAISING

By RICHARD C. GOUGLER

The Amish are farm people and on a farm the most important building is the barn. An old Amish saying is that the barn will build the house, but the house will never build the barn. The Amish value their barns and the contents very highly and yet under no circumstances will they buy an insurance policy on either one of them. It is not that there is no danger of fire, for the danger is very real. It is a matter of record that during one recent summer six large Amish barns were completely destroyed by fire in Lancaster County alone.

The Amish do not believe in the taking of oaths and the making of contracts. As to the buying of insurance, they feel that it is not necessary for they have the greatest insurance of all—without a written contract. They have the knowledge that if a disaster strikes, their friends and neighbors will help them. Religion is the dominating influence in the lives of the Amish. They are taught that it is a responsibility and a religious duty to help a fellow sect member.

When a barn is to be built, up to two hundred men help with the actual raising of the structure. Not one of them receives a cent of pay, and no one expects any. His pay is his knowledge that if he needs help on his farm, he will get it.

There is also the opinion that so many Amish come to barn-raising because it is fun. The life of the adult Amish is one of work and worship. Spending a day at a barn-raising adds color to his existence. It gives an Amishman a chance to talk to his friends, to play tricks on one another and to tease each other. At most barn-raising there is a festive, joyful air, even though a tremendous amount of hard work gets done in just one day.

A barn-raising is one of the few occasions that has no religious significance for the Amish. As a result a rather rough atmosphere prevails. It seems that this is the one time the Amish men can show off and this is just what they do. Usually it is the young men compet-



Barn Raising in Northern Lancaster County, circa 1905 (From "The Pennsylvania Barn")



At the 1971 Kutztown Folk Festival a section of wall between two bents is being assembled. The top of the wall is laid toward the center of the barn and the bottom of the wall toward the outside. Notice how the uprights are tongued so that they fit into the grooves in the beam along the foundation. In each tongue is a hole for a wooden peg and through each groove is the corresponding hole. On the picture from left to right are Gary Schukraft, Kane Scheidt, Peter Lilienthal, Joseph Tengel, Richard Gougler, Jr., David Roth, Gary Bond and Lester Lutz, all from Berks County.

ing against the older ones. Try to imagine the danger. About one hundred to two hundred men, each with his own tools, hammering, sawing, carrying lumber from one place to another. The noise is deafening. Then they are playing tricks and attempting to do things that they may never have done before, such as walking across a beam twenty to thirty feet from the ground. It is not uncommon that someone gets seriously injured, but usually only a bumped head, a hammered finger, or a splintery hand results. These accidents do not seem to mar the festive air and come the time of the next barn-raising, everyone is back again.

There is a third viewpoint—that fear brings the Amish to the barn-raising. Fear of God and fear that if he does not help his neighbor, his neighbor will not help him.

A fourth reason that so many show up is that a good meal is served at noon. Many times a lot of people arrive just before noon and disappear soon after they have eaten. No one does any checking or counting and no one really cares. A mouth or two more to feed doesn't matter.

Who is to say why the Amish show up at barn-raising? The fact remains that they do. It is a fact that the Amish have been building barns, and building them in the same manner, ever since they have been in America.

The mark of a good barn is that its basic construction is done with wooden pegs. All Amish barns are so constructed. Barns of other groups, such as the Old Order Mennonites, are also pegged.

The preparation for a barn-raising takes about one month. Two of the older men discuss its basic position, form, size, and construction. They decide on what lumber must be bought. Only the best grade is purchased and each piece is ordered, not to the size that is required, but somewhat larger, so that each end can be squared. For about two weeks these two men cut and mark the pieces. Each piece is marked with a Roman numeral by means of a chisel. This way when the actual raising takes place, the men can match the numerals so that there is no question as to which piece fits to which piece. Holes are drilled for the pegs and the pegs themselves are made. The month



Here the section of wall, now completed, is being raised into position. Doing the raising are Roth, Schukraft, Tenaglia, Lilienthal, Gougler, Bond, Marc Williams, and Lutz.

of planning and cutting and fitting and marking is quite often overlooked when the statement is made that the barn was built in a day.

On the day of the actual raising the master carpenter and his helper do little physical labor—their work is finished. They are the supervisors, the bosses, and they are all around, explaining what to do next and how it should be done.

There are no formal announcements or letters sent telling of the barn-raising. One person tells another who tells another and so on. The word of a barn-raising travels quickly. Non-Amish neighbors help and are quite welcome at the occasion. Women and children come along to help too. They prepare the food. At one barn-raising not too long ago in Lancaster County, forty women were there. They served lemonade, sandwiches and cookies for a snack in the middle of the morning and had a complete chicken dinner ready by

noon. The children help the women and where possible carry things for the men.

The barn-raising usually begins about seven in the morning. Before this, the men must take care of the feeding and milking of their own stock and then travel by horse and wagon to the site of the raising. This is not really a great hardship for the Amish as they generally are very early risers, getting up around 4:30 each day.

The foundation is completed before the day of the raising. Depending on the type of barn, a false floor is laid down so that the workers have a place to stand. The main structure is usually built by carrying from a pile marked one, all pieces for the first bent. A bent is a framework transverse to the length of a structure. The pieces for the top of the bent are laid toward the center of the barn and those for the bottom are laid along the outside wall (foundation). The first bent is



Now that the main structure is standing, the men are putting on the siding. Since the structure was put up 16 times during the festival, the siding was not nailed fast as is usually done. The man in the center is carrying a board at the top of which can be seen the hooks which he will place on the nails that can be seen along the top beam. In the foreground are Williams, Gougler and Lilienthal.

then assembled by fitting the notches into the grooves and putting the pegs into the holes to hold the framework together. When the first bent is assembled, it is lifted from the top end and pushed into a vertical position by the men. Ropes are fastened to the top and men hold back on them so that once the bent is raised to its position, it does not topple outward. When the bent is in position, braces are added, holding it to the foundation.

As soon as the first bent is completed, the pieces from pile two are carried into the barn and placed into their positions. The second bent is assembled and braced onto the first one. And so they continue across the length of the barn, one bent after another. The size of the barn of course determines the number of bents, but most barns have at least six.

When all the bents are in position, long beams, the length of the barn, are put on top of the bents and pinned there. Again a partial, false floor is constructed and then the angular rafters are placed, forming the gable-shaped roof. The old men, the ones in their eighties, now stay on the ground and let the younger ones crawl around on the top of the structure, fastening the rafters to the cross beams.

While some men are working on the roof, others are putting the sheathing on the sides. As the rafters are



This is a closer view of fastening the sides. If one looks closely at the brace behind the boy with the hammer, the wooden pegs can easily be seen at each vertex of the triangle. With careful inspection, two of these can be seen on the brace in the foreground. The ends of the pegs have already been sawed off. Shown are Roth, Lilienthal and Williams.

put into place, other men come along and fasten the roofing material. Quite often galvanized sheeting is used.

By five o'clock in the afternoon the framework is usually complete, most of the sheathing is fastened and a good part of the roof is finished. About this time the ones who live the farthest begin to leave. They



Barn raising near Morgantown, Berks County, photographed about ten years ago (Reading Eagle Photo).

must get home to their own chores of feeding and milking again. Some of the nearer neighbors stay on to help finish, but usually there is quite a bit left for the owner and his family to do. Still, the major part of the work is done—work that could not possibly be done by a farmer and his family alone. When one considers that a typical barn is about 70 feet long and 40 feet wide, it is truly amazing that the major structure gets up in one day.

The Amish are not the only ones who gather in groups to raise barns. Barn-raising was practiced by most of the early settlers and is still continued by several groups, a notable one in Berks County being the Old Order Mennonites of the Kutztown area. Pennsylvania is not the only place where barn-raising is practiced. The Amish and the Mennonites have moved into other parts of the country. Barn-raising is common in the North Central States and in Ontario, Canada.

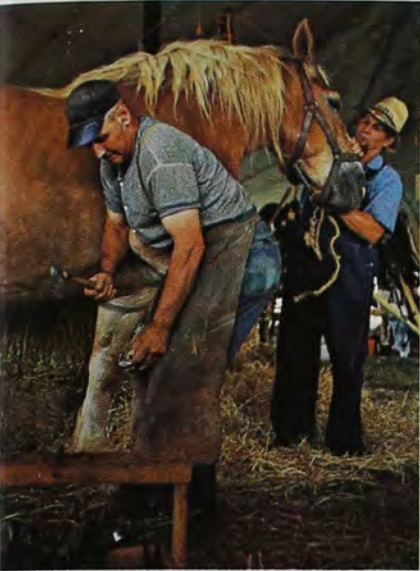
A new event at the 1971 Kutztown Folk Festival was a simplified version of a barn-raising. Because of the interest shown, this event will be continued. The raising of an actual barn would involve too many people and too much space and too much time. What is attempted

is to show the basic procedure and construction, with this being done close enough so that everyone can see what is happening. Parts of the walls are already constructed, but the two walls that are put up are placed in a manner similar to that of an actual barn-raising. As the 1971 Festival progressed, it was easily seen how the festive air of a barn-raising develops, for even though there were only ten men involved in the event, they soon began playing tricks on each other and almost daily someone's hat got nailed to a high rafter. Without question, there is something about a barn-raising that suggests horse-play and fun.

BIBLIOGRAPHY

- Hostetler, John A., *Amish Society*. Baltimore: The Johns Hopkins Press, 1963.
- Newswanger, Kiehl and Christian, *Amishland*. New York: Hastings House Publishers, 1954.
- Rice, Charles S., and Shenk, John B., *Meet The Amish*. New Brunswick: Rutgers University Press, 1947.
- Rice, Charles S., and Steinmetz, Rollin C., *The Amish Year*. New Brunswick: Rutgers University Press, 1956.
- Shoemaker, Alfred L., *The Pennsylvania Barn*. Lancaster: Pennsylvania Dutch Folklore Center, 1955.
- Smith, Elmer Lewis, *The Amish People*. New York: Exposition Press, 1958.
- Smith, Elmer Lewis, *The Amish Today*. Allentown: Schlechtters, 1961.

Photography by
John G. Gates II, M. Photog.
Lancaster, Pa.



Edgar, assisted by George, shoes horse.



Marsba tasting Funnel Cakes (Drecht Kucha), a Pennsylvania Dutch specialty, which are consumed by the thousands daily at the Festival.



Matthew and Greta eating a soft pretzel, a Dutch Country product, made here since the 18th Century.



The Amish Wedding is recreated twice daily by Richard Gougler's group of Kutztown students.



Cyrus displays dried flowers and herbs used in cooking, medicine, and dyeing.

Festival Highlights



Richard thatches the roof of an 18th-century Cider Press.



The Wheelbarrow is used when children play games of yesteryear.



Dorothy and Esther preparing Pennsylvania Dutch Foods.



Madelene demonstrates the once common household art of spinning.



Fraktur is Pennsylvania's most spectacular contribution to the arts of America. Dian creates a modern fraktur in traditional style.

Denise whitewashes the fence.



Dried applehead dolls are made by Ida.



Cindy walks her pet lamb on the grounds.

Festival Highlights



Stained glass with hex sign motifs created by Robert and shown by his wife, Elizabeth.



Grace mixing potato candy.



Lester instructs his son, Preston, in the use of the smoke pot for beekeeping.



Dutch farmwives, Mamie and Beulah, explain making of homemade jams, jellies and honey to seminar crowds.

Festival Highlights



"Pennsylvania Dutch Jiggers" dance to the tune of the "Kutztown Reel."



Children riding in the Conestoga Wagon.

The Festival and its Sponsorship

The Kutztown Folk Festival is sponsored by the Pennsylvania Folklife Society, a nonprofit educational corporation affiliated with Ursinus College, Collegeville, Pennsylvania. The Society's purposes are threefold: First, the collecting, studying, archiving and publishing the lore of the Dutch Country and Pennsylvania through the publication of FOLKLIFE Magazine; second, the demonstrating and displaying of the lore and folkways of the Pennsylvania Dutch through the annual Kutztown Folk Festival; and third, using the proceeds of these activities for scholarships and general educational purposes at Ursinus College.

SEMINAR STAGE

FOLKLIFE SEMINARS on the Pennsylvania Dutch Culture

- 12:30 P. M. Introduction to the Plain Dutch
- 1:00 P. M. Crafts and Craftsmen of the Dutch Country
- 1:30 P. M. Pennsylvania Dutch Folk Art
- 2:00 P. M. Almanacs, Witchcraft and Powwowing
- 2:30 P. M. Customs of the Year
- 3:00 P. M. Funeral Lore of the Dutch Country
- 3:30 P. M. Folk Architecture and House Restoration
- 4:00 P. M. Mennonite, Amish and Brethren Culture
- 4:30 P. M. Snake Lore
- 5:00 P. M. Pennsylvania Dutch Folk Music

PENNSYLVANIA FOLKLIFE

The Pennsylvania Folklife Society publishes a profusely illustrated 48-page periodical, PENNSYLVANIA FOLKLIFE: Fall, Winter, Spring, Summer, and a colorful Folk Festival supplement.

Subjects covered include: architecture, cookery, costume, customs of the year, folk art and antiques, folk dancing, folk medicine, folk literature, folk religion, folk speech, home-making lore, recreation, superstitions, traditional farm and craft practices, and transportation lore.

Subscription Rates for Pennsylvania Folklife: \$6 a year

Pennsylvania Folklife Society, Box 1053

Lancaster, Pa. 17604



23rd Annual
PENNSYLVANIA
DUTCH

KUTZTOWN

JULY 1, 2, 3, 4



AMISH BARN-RAISING

Place—Barn
Time—1 p.m. & 5:30 p.m.

A demonstration of the building of the barn of David Koenig.



QUILTING

Place—Quilting Building
Time—9 a.m. to 7 p.m.
Demonstration of the art of quilting. All quilts entered in the contest are on display and for sale.



HANGING

Place—Gallows
Time—11 a.m. & 4:30 p.m.

The hanging of Susanna Cox for infanticide, reenacting Pennsylvania's most famous execution, 1809.



HORSESHOEING

Place—Horse Tent
Time—12:30 p.m.

Actual shoeing of horses as done in the Pennsylvania Dutch country of yesteryear.



BUTCHERING

Place—Butcher shop
Time—Noon to 5 p.m.
Demonstration of hog-butchering including the making of porkhoss and sausage.



FARM PRODUCE

Place—Grange Building
Time—9 a.m. to 7 p.m.
Eight local Grange organizations display products from Pennsylvania Dutch farms.



COUNTRY AUCTIONS

Place—Main Stage
Time—11 a.m. to 1:15 p.m.
& 1:15 p.m.
Auctioneers in action variety of articles Pennsylvania Dutch

MAIN STAGE

11:00 a.m.-12:30 p.m. C

12:30 p.m.-1:00 p.m. F

1:00 p.m.-2:30 p.m. M

2:30 p.m.-4:15 p.m. M

4:15 p.m.-6:00 p.m. C

6:00 p.m.-7:00 p.m. I

7:00 p.m.-7:30 p.m. H

7:30 p.m.-9:15 p.m. M

SEMI-ANNUAL

12:30 p.m.-5:00 p.m. F

Folk Festival

A DAYTIME
GATHERING

5, 6, 7, 8, 1972

STAGE

Y AUCTION

SPECIALTIES at the Festival

and DUTCH HUMOR:

by Ken Brooks

by Heidelberg Polka Band

sylvania Dutch Humor

eritt K. Freeman

ertha B. Rehrig

olk Festival Presentation:

REMAIN UNCHANGED"

(on Following Page)

Y AUCTION

ion

ERG POLKA BAND

olk Festival Presentation:

REMAIN UNCHANGED"

(on Following Page)

STAGE

SEMINARS

sylvania Dutch Culture

(on Preceding Page)



AMISH WEDDING

Place—Green Chair

Time—Noon & 5:00 p.m.

An enactment of the wedding
of Michael Stoltzfus and
Hannah Koenig.



PA. DUTCH COOKING BUTTER MAKING AND CANNING

Place—Country Kitchen

Time—10 a.m. to 7 p.m.

Preparation of typical Pa.
Dutch meals, including daily
menus with favorite recipes.



BALLOON ASCENSION

Place—Balloon

Time—6:30 p.m.

Old-fashioned balloon ascension
similar to those done in the
Dutch Country in
the 1870s.



SHEEP SHEARING

Place—Sheep Pen

Time—11:30 a.m.

Shearing of sheep and subse-
quent use of the wool
in vegetable dyeing.



SQUARE DANCING, HOEDOWNING & JIGGING

Place—Hoedown Stage

Time—11:30 a.m. to 3:30 p.m.

Everyone Invited to Dance!

Demonstrations and Instructions furnished by
championship Hoedown and Jigging Teams.

CONTEST: 7 P.M. TO 8 P.M.

FREE-FOR-ALL: 8 p.m. to 9 p.m.



CHILDREN'S GAMES

Place—Hay wagon

Time—12:30 p.m. to 5:30 p.m.

Children under 12 years are
invited to join in the playing of
the traditional Dutch
children's games.

They Remain Unchanged

2:30 P. M. and 7:30 P. M. on MAIN STAGE

Stories about the Old Order Amish

Written and Directed by Richard C. Gougler

Music Written and Directed by Kenneth C. Blekicki

ACT I

- Place: The Hochstettler home in a small village in Western Germany
- Scene 1: 1732
"Someone's Coming Home" Cast
- Scene 2: Two weeks later
"Every New Beginning" Jacob and family

ACT II

- Place: The Koenig farm in Lancaster County, Pennsylvania,
and New York City
- Scene 1: The present—Saturday—8 P. M.
"I Said "No" Once Too Often" Esther
- Scene 2: Same day—11 P. M.
"We Remain Unchanged" Hannah and Michael
"That's Sinful" Carla
- Scene 3: Sunday—8:15 A. M.
Hymn #62 Cast
Hymn #91 Cast
- Scene 4: Same day—late afternoon and evening
Amish dance Carla and Unmarried Amish
Carla's dance Carla and Unmarried Amish
- Scene 5: Monday evening
"Did I Tell You 'Bout The Time?" Henry
- Scene 6: The same evening
"One Night To Live and Love" Carla and David
- Scene 7: Friday evening
Reprise: "I Said "No" Once Too Often" Esther and Samson
Finale Cast

About the Authors: Richard Gougler is the chairman of the mathematics department at Kutztown Area High School where he has been writing and directing plays for the past 20 years.

Kenneth C. Blekicki received his B.S. in music from Lebanon Valley College in Pennsylvania and the M.A. in music from San Diego State College in California. He is currently teaching instrumental music in the Fleetwood Area Schools.



Scene from the Amish Pageant directed by Richard Gougler of Kutztown.

Norman helps a gay Dutch girl, Debra, from the buggy.

Festival Highlights



Singer Ken and Dutch Comedienne Bertha on the Seminar stage.



Scene from Amish Pageant.



Jacob demonstrates ancient foot-powered lathe.



Daniel whittles a wooden Eagle.

Festival Highlights



The blacksmith's grandson, Robert, works the bellows.



Wooden chest being carved by Bruce.



The leather-working crafts were once widespread in Pennsylvania, from tanneries to saddleries. Dean is making a leather belt.



Paul pours hot tallow into candle mold.



Claude spinning wool.



Horman solders punched tinware lantern.



Dodds making his daily balloon ascension.



Pennsylvania Dutch are known for their many distinctive quilting patterns. The American Eagle design is held by Gail.

Festival Highlights

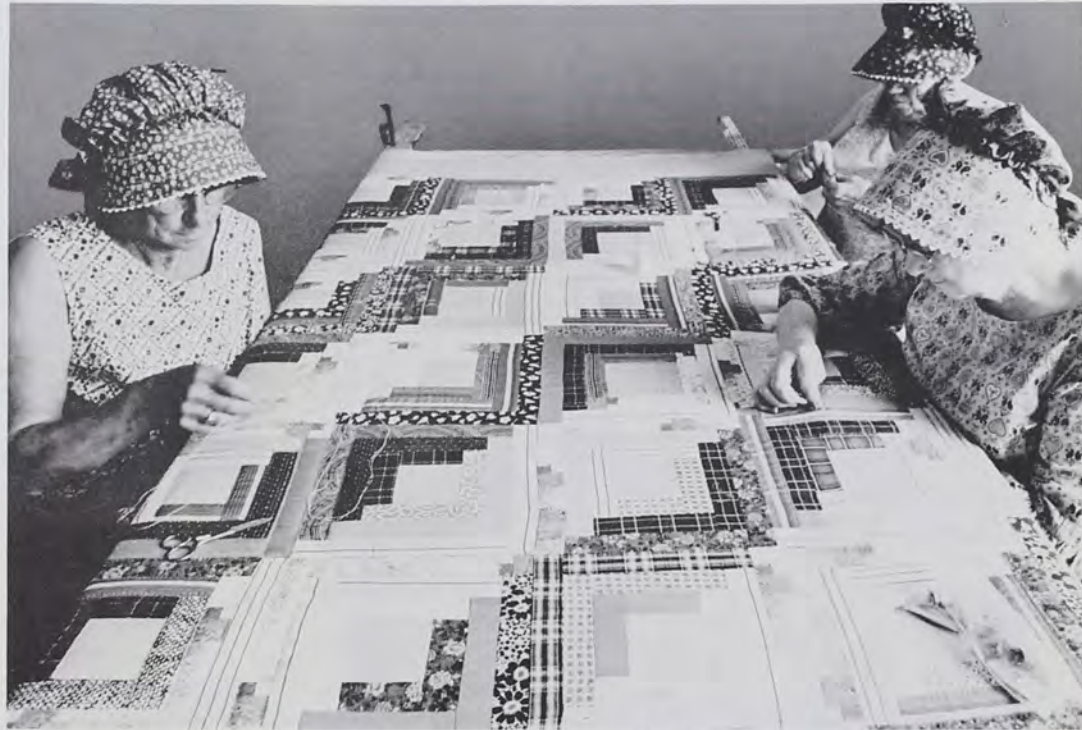


Verticle horse-power machine from a Dutch Country barn serves as a merry-go-round.

QUILTING TRADITIONS

of the Dutch Country

By EARL F. and
ADA F. ROBACKER



Local farm women from the Kutztown area show off their quilting expertise at the Festival.

As long as a century ago, sentimentalists were decrying what they felt sure was the passing of the good old days in the Pennsylvania Dutch Country. They wept for the supposedly imminent demise of the language, the dropping off of old customs and practices, and the loss of the arts and crafts they felt to be peculiarly Pennsylvanian.

However, there must be something special in the Dutch Country air—an elixir which not only kept the presumably dying culture alive but nourished it along toward a condition of robust health evident now to the veriest novice in matters of folk crafts and folk ways.

In no area of old-time crafts is the flourishing condition of a specific skill more in evidence than in that of quilting. There was a time, it is said, when every maid whose family made any pretension to social status had thirteen quilt tops in her private blanket chest before she was married. Twelve of these constituted a backlog of comfortable size in outfitting the new home—not that there was anything especially significant about twelve; it just seemed like a good number to have—and the process of turning the completed tops into actual quilts might start at any point after the engagement had been announced. There was, as we shall see, something very special about the thirteenth.

The era of the chestful of quilts, of course, was yesterday, figuratively speaking, or maybe the day before. The practice of actually making quilts in our age, when it is possible conveniently and easily to buy practically anything under the sun, would seem like one of the most logical of candidates for being a lost art. That it is not, of course, is apparent to anyone who has in recent years visited the Folk Festival here at Kutztown. Quilts, hundreds upon hundreds of them, in gay designs, sparkling colors, and a wide variety of techniques, make their way into the quilting competition at Kutztown each year. Some of them are so beautiful that they are snapped up, without even a question as to price, within moments after the building has opened to the public. (Several important stipulations, be it noted, attach to the entering of a quilt in the Kutztown competition: A prize-winning quilt, even after it is sold, must remain on display for the duration of the festival; every quilt submitted is sent in with the understanding that it will be offered for sale; and the person consigning the quilt sets her own selling price, under a previously specified ceiling.)

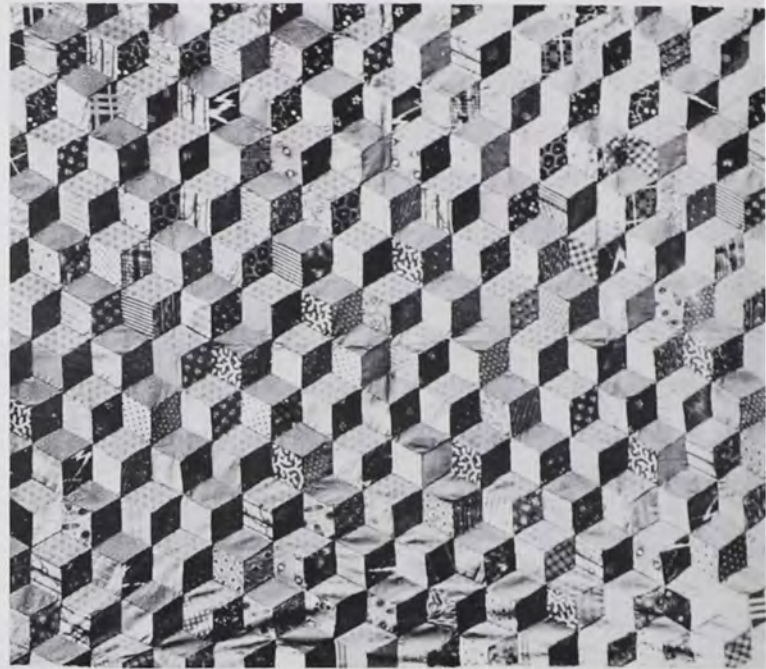
It could probably be stated without fear of contradiction that the quilting competition and the subsequent exhibition come close, among scores of attractions, to

Photography by Stephen A. Karas, Hartsdale, N. Y.

Except as noted, quilts are from the Robacker Collection.



Feathered Star in red patchwork against a white background. The quality of the quilting is exceptional.



Patchwork in Cube or Block pattern.

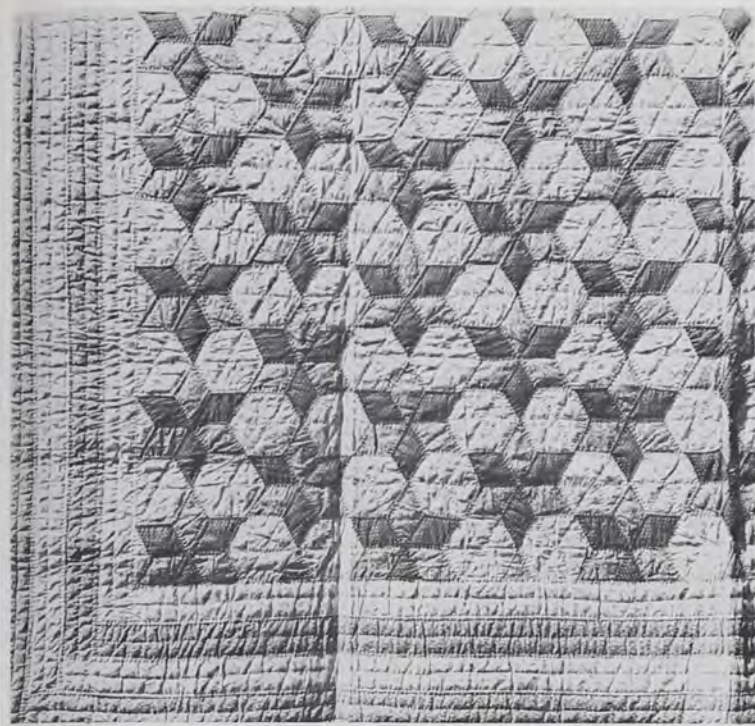
being the Big Gun of the festival. To achieve such status, it seems obvious that a great many quilters are practicing a well-understood and popular craft; after all, the hundreds on display—the cream of the crop—represent only a tiny fraction of those being produced far and wide today, in and out of the Dutch Country.

Quilt-making is an old art. No one knows how far back it goes. It would seem reasonable that in the cooler latitudes there were bed covers of some kind wherever there were beds. Animal pelts undoubtedly came before quilts, and perhaps the feather-filled ticks once so prevalent throughout Germany did, too. American quilt-making, though, started when the first bed coverings of whatever kind, brought from the homeland, had reached the point at which they had to be retired from use simply because they would no longer hold together.

One of two factors indubitably influenced the earliest quilt-making in the country—poverty or economy. (We are not talking now of elaborate bed dressings imported

from Europe for use in the homes of early wealthy plantation owners; we are speaking only of those made by hand, natively.) In colonial times, woven fabrics of all kinds had to come from abroad, and were scarce and expensive. Even the tiniest scraps were saved when new cloth was being cut into for making garments. Moreover, even articles of clothing which would appear to be completely worn out still had *some* areas which could be salvaged. While women in later years would hesitate to mix old fabrics with new in a quilting operation, our early foremothers could not afford to be persnickety; they utilized absolutely everything that could be used.

The wonder is that, under the adverse conditions often obtaining, so many quilts of superlative charm have survived the years. While it would be fruitless even to try to mention many of the famous specimens which have become cherished treasures in museums throughout the land, a few should perhaps be noted, though in the very act one risks censure for omitting others equally meritorious: Mary Totten of Staten Island, born in 1781, created an often-mentioned Rising Sun quilt with pieced 8-point stars and lavish appliqué in corners and angles. We do not know for sure the year in which she made it. A "Tree of Life" quilt, made in Charleston, South Carolina, by Sarah F. C. H. Miller in 1830 is four yards wide, and has an almost unbelievably elaborate chintz decoration of peacocks, bouquets, bird groups, and butterflies. Eliza Conklin, of Claverack, New York, in 1849 depicted General Washington on horseback, saluting Miss Liberty, under a protective eagle and 13 stars. This specimen was both appliquéed and embroidered.

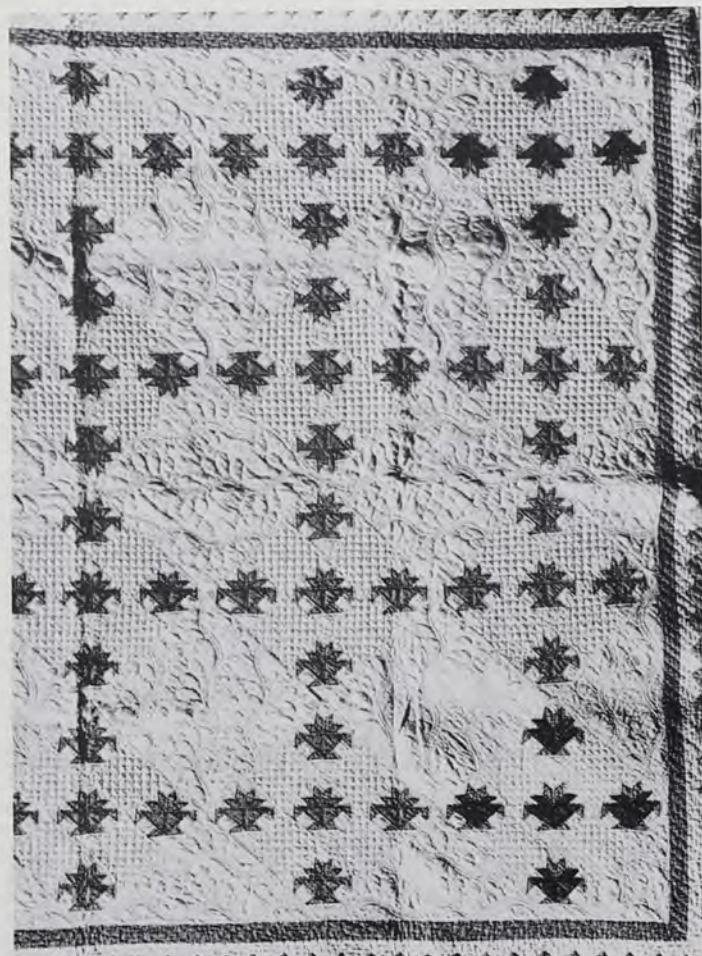


The Rising Star patterns in tones of soft pink and green.

Elizabeth Riley, of Hopewell, New Jersey, in 1850 made a heavily padded appliquéd quilt featuring a great garland of red, pink, yellow, and white roses surrounding an urn. Then, too, there is the famous Lincoln Spread of 1865 in the Shelburne Museum—49 squares, each signed, of homespun, appliquéd in wool and cotton. And in our own time there are those who believe that Maggie Oberholtzer, of Denver, Pennsylvania, and Ella Mae Kieffer, of Saylorburg, are quilters without peer in either the past or the present.

A quilt normally has three component parts: the top, the back, and the filler or lining. It is the top which places the total product in the category of an art object—or keeps it out—no matter how adequate the back and the lining may be. For many women, the design of the top would depend upon the size of the scraps they had accumulated—the size, first of all, but also the color, the shape, the fabric . . . and perhaps what could be secured from a relative or neighbor by trading.

If only small pieces were available, the chances are that the crazy-quilt method would be used, and the object would fall in the category of pieced—or, as many women would have expressed it—“piece-patch” work. Even in the seemingly random method of assembling bits of cloth, however, there was an opportunity for a considerable display of talent. A woman might be an excellent cook, a fine housekeeper, an exemplary mother, and a strong right arm to her husband—but it was normally only in her talented use of the needle that she achieved whatever artistic recognition she

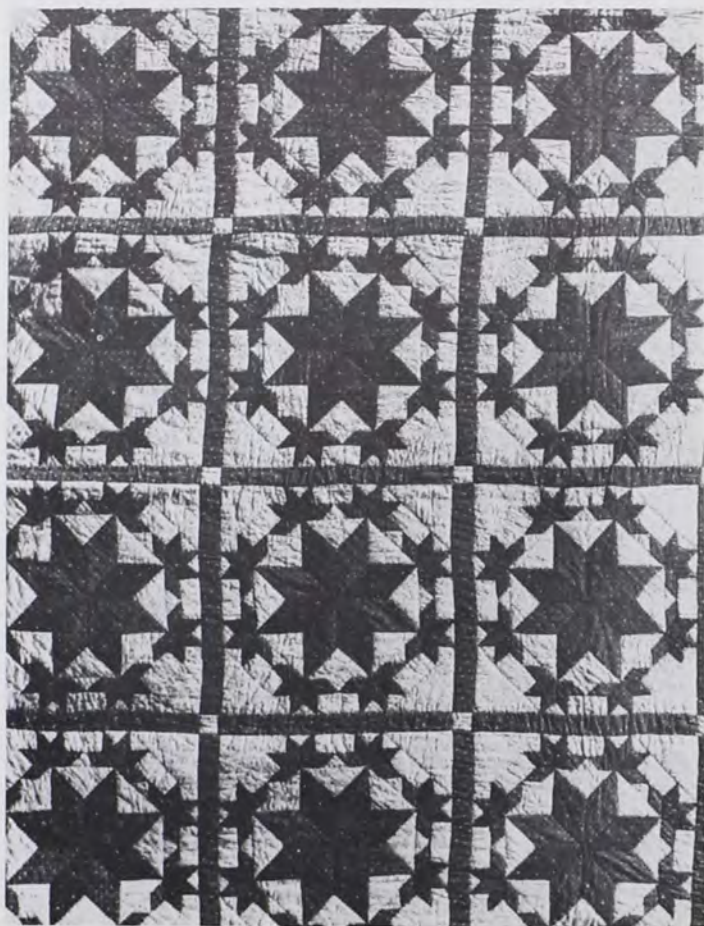


The Flower Basket in pink and green patchwork against white; the quilting is unusually fine.

would ever enjoy. She can hardly be blamed for making the most of the opportunity.

One does not make a crazy-quilt simply by joining one fragment to another until the resultant object is big enough to cover a bed. Dark patches are placed in a studied juxtaposition with light; materials of comparable weight and substance are kept together; patches are sewed into blocks of matching size, or into geometrically matching strips which are then assembled with a careful eye toward the hoped-for appearance of the whole. Finally, if time is available, the gamut of fancy stitches known to the quilter is employed in lending character to the assembled top. Every little patch is gone over with sewing floss in a variety of stitches ranging from simple chain or feather stitch to complicated embroidery and elaborate arrangements of French knots.

The fortunate possessor of a great many scraps of fabric, some of good size, had an almost unlimited number of named patterns on which she could draw—or from which she could work out her own special



A striking patchwork quilt in figured red and black against white, in the Blazing Star design.

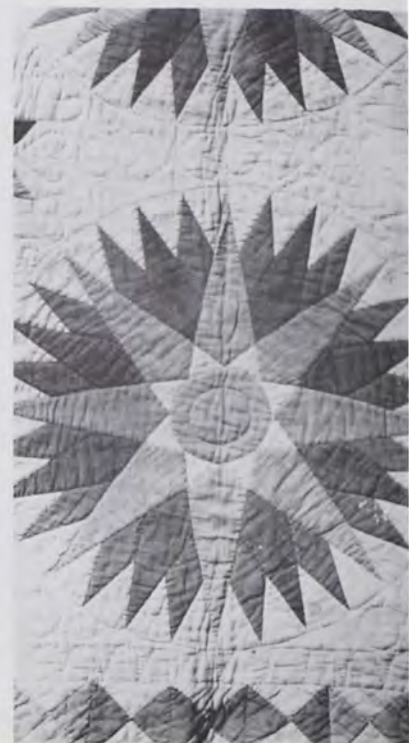
variations. The Log Cabin design was probably found in almost every home; it was a pattern which could utilize long, narrow bits of fabric which might otherwise be lost. The Irish Chain seems always to have been popular, and is hard to beat today for sheer charm when the colors have been carefully chosen. The Delectable Mountains, once commonly found, seems to be scarce now. Indiana Puzzle is effective but tricky to put together; star designs have long been popular, and there are dozens of variations, with the Le Moyne (locally, "Lemon") and Bethlehem stars way out ahead.

Some patterns, as one might expect, were known by different names in different places. Kansas Trouble, for instance, was known outside Kansas as Rocky Glen and Little Lost Ship! Indiana Puzzle, mentioned above, is usually known in Pennsylvania as Hand of Friendship.

An exhibition at the Whitney Museum in New York, late in the summer of 1971, featured a display of "piece-patch" quilts, made between 1820 and 1930, in design arrangements which could be considered ab-



The Hand of Friendship (also known as Indiana Puzzle) in dark blue on white.



A very old quilt (the person credited with making it was born in 1799) in the Sunflower design. The sharp points suggest those of the more elaborate pattern known as Mariner's Compass.

stract. The quilts shown, according to the catalogue, were chosen for visual content, with color, pattern, and line taking precedence over other considerations. It is not until a number of pieced quilts selected with a given theme in mind appear together in a single context that one realizes how subtly ingenious some of the designs are.

Perhaps the quilt designer can best give her creative bent free rein in appliquéd work—not that there are not "standard" patterns in appliqué, too; there may be as many designs in this applied patchwork as there are in pieced quilts. Many of them are of somewhat later provenance, however, and for the very good reason that fabric in rather large pieces and sizable quantities is often called for. The appliquéd quilt can not ordinarily be considered a work of "salvage" art, as the piece-patch arrangement might. In cutting out the irregularly shaped pieces which will go together to form the design, there is likely to be more waste than most pioneer women would have tolerated.

The designer in appliqué might plan her quilt to fit the old-fashioned full-size or three-quarter-size bed, and lay out her all-over design—or plan the number of blocks she wished to use—accordingly. However, as times changed, and king-size beds and twin beds came on the scene, to say nothing of the fact that some

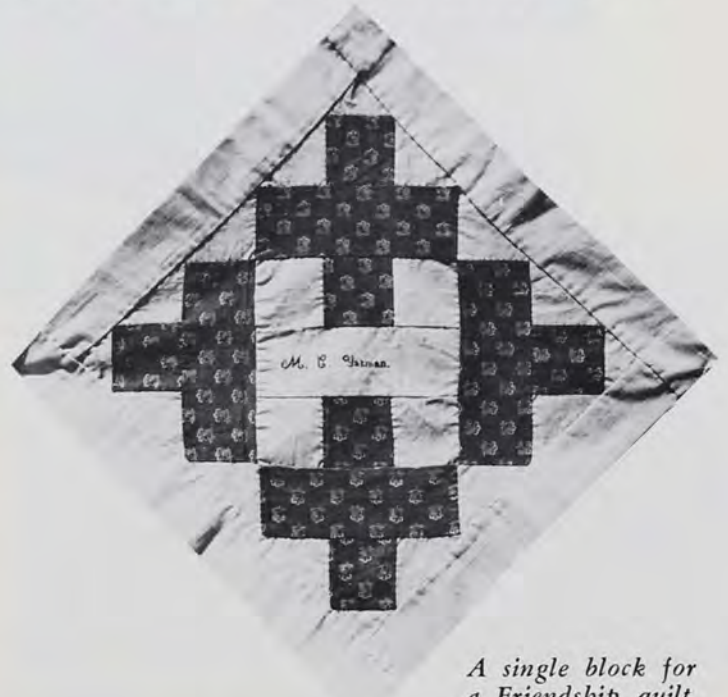
women wanted their quilts to fall almost to the floor on either side of the bed while others did not, quilts came to take on more and more variations in size. (Entries at Kutztown have the dimensions clearly stated, so that a prospective purchaser knows exactly how much quilt he is buying.)

Appliquéd quilts which are built up of individual blocks often feature floral wreaths, baskets of flowers, and arrangements which may utilize curved lines instead of the strictly geometrical angles called for in most piece-patch artistry. Curved arcs or swags and "ribbon" bows, carefully cut out of the desired fabric and then stitched to the larger background in all-over designs are especially popular as borders for appliquéd block quilts. Patterns which enjoyed wide popularity were Oak Leaf, Feather Crown, Pride of the Forest, Charter Oak, Prince's Feather—and a bewildering variety of roses, among which Whig Rose, Missouri Rose, and Prairie Rose were especially well liked.

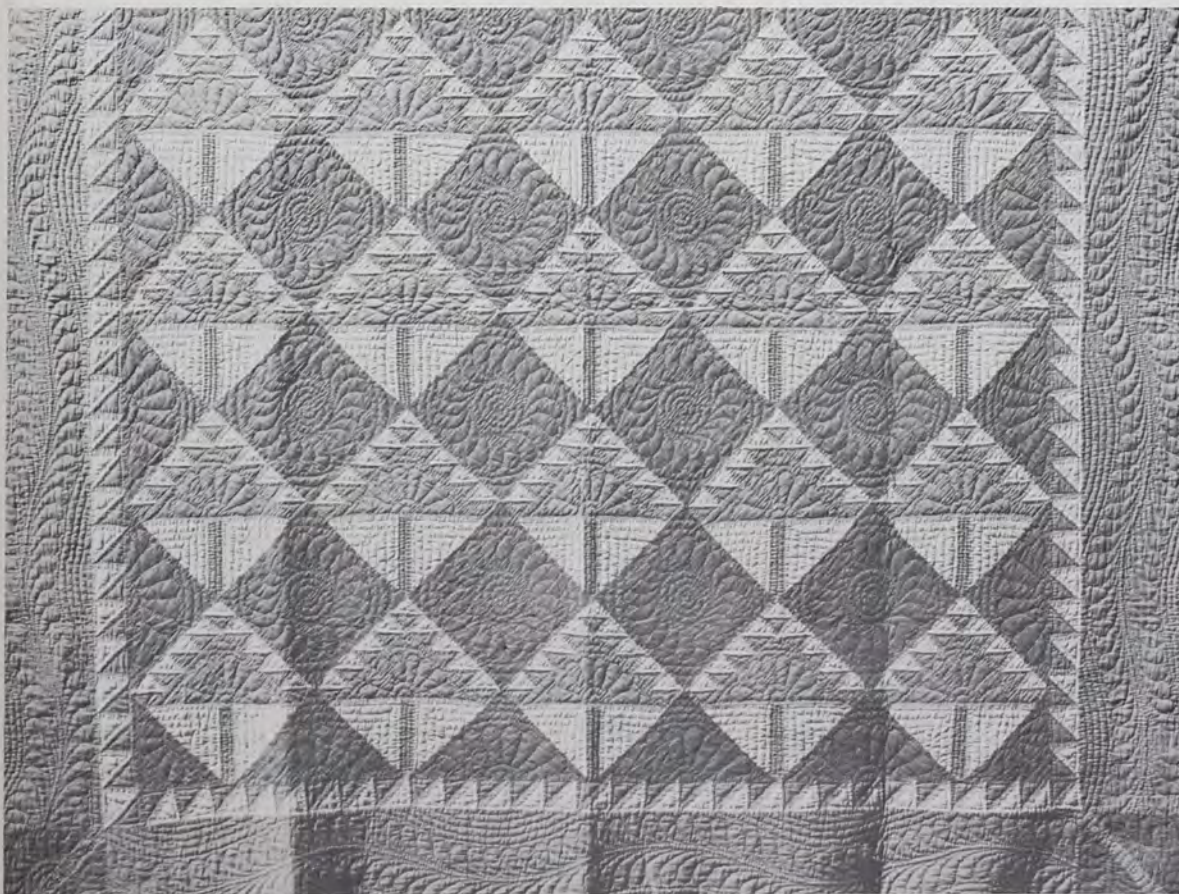
Purely individual creations in all-over appliqué may depict whatever the designer has in mind and can achieve—a free adaptation of the ancient Tree of Life motif, a landscape, one's own garden—the possibilities seeming to be endless. Seen in recent years have been an elaborate arrangement of cherries and leaves on the bough; Amish horses and carriages; an obviously representational homestead; an asymmetrical arrangement

of maple leaves; and Adam and Eve, modestly standing behind some lush flora in the Garden.

In the assembling of the three parts of the usual quilt—top, backing, lining—the essential skill of the seamstress becomes evident. Ideally, she will use an arrangement of arabesques, interlacing curves, or favored geometrical motifs on an appliquéd quilt, placing them



A single block for a Friendship quilt. Colors are red and yellow on a white background.



Superlative quilting in the Pine Tree pattern. Tones are predominantly orange and green.



Several hundred patches plus many hours of "piecing" plus many additional hours of "quilting" (here illustrated) make a Pennsylvania quilt.

where the tiny shadows created by the stitching will throw the appliquéd patterns into relief against the background. In a pieced quilt, the chosen designs tend to be simpler, and one has to turn the quilt over, in many cases, to see the pattern used. As any good quilter knows, it is quite possible for the needlework design and the colorful patchwork design to be in unwelcome competition.

Since the needlework is, after all, the essential art in the making of quilts, it is not surprising that a third category came into being—the "plain" or all-quilted type. In the great majority of cases these are white quilts with white stitching; now and then, however, other colors are found—lavender, pink, yellow . . . in fact, any tint or shade needed for a particular room or color scheme. The designs on good all-white, all-quilted coverlets often utilize doves, eagles, hearts, pineapples, and floral groupings, frequently in an elaborately worked out over-all arrangement. There are experts in the Dutch Country who make a specialty of "marking"—that is, laying out patterns for those who do not quite trust their own skill. Some quilters prefer a slightly puffy or "blistered" effect in white coverlets; others do not. In earlier times, the quilter actually worked tiny bits of wool, like that of the lining, under the top with the eye-end of her needle as she went along. Only a handful of quilters will take such pains today.

There is often a doubling-up or an overlapping in the techniques used in making a single quilt, and the judges in a competition sometimes feel hesitant about making a rating in the category in which a specimen is registered because of the wealth of detail it displays in a different technique. This condition is especially true of quilts entered simply as "embroidered." We have noted that quilters sometimes lavished fine and fancy stitchery on crazy quilts, not inconceivably as a

kind of compensation for the lack of a formal pattern, but it is not only the hit-and-miss design which is so favored. Appliquéd block quilts sometimes have an elaborately embroidered central motif—and if this motif is that of human figures the embroidery may be even further embellished with hand-painted faces.

The cross-stitch quilt seems to have become well enough established to merit a category of its own. A variation or offshoot of an earlier type of needlework in which representational motifs were outlined in red against a white background, it has taken on an increasingly elaborate quality. Although it would seem to be an "easy" type of quilting because only one kind of stitch is involved even though many colors may be used, a comparison of a dozen quilts may reveal almost a dozen degrees of competence in the needlework. One should note that there is greater appeal for many in the early red-on-white chain-stitching—very frequently with original designs—than in the later, more or less stereotyped patterns commonly used.

A very special category in the quilting world is that of the "bride's" quilt, so called—the thirteenth in the pile the bride would take to her new home when she married. This was the only one on which she herself did no work. It was ordinarily an appliquéd block quilt, each block the work of one of her friends, from the design through the execution, including the embroidered signature. While her mother would probably assume the major onus of quilting the usual twelve in the dowry, and would be assisted by the prospective bride, the friends of the bride were expected to complete the quilt which would constitute their special gift to the newly married couple.

It is not at all unnatural that some bride's quilts became very famous, eventually making their way into museums. Baltimore appears to have been the seat of some very special quilting, and the term "Baltimore



Hearts galore—in pink and green appliquéd on white muslin.

bride's quilt" must be articulated in a tone of awe. A fine example now and then goes to auction—one notable specimen in the fall of 1971, for instance—and the buyer who secures one for less than a five-digit figure may congratulate himself on having secured a bargain.

Similar in some respects to the bride's quilt, but usually on a more modest scale, is the presentation piece known as an "album" or "friendship" quilt. Separate blocks were the work of different individuals, and the signature of the donor sometimes assumed a prominent place, as was the case with the bride's quilt. (Just the opposite was also true in a few instances; the signature was so adroitly concealed that the needleworker herself had to reveal its whereabouts!) Occasionally one or two persons with unusually neat handwriting were chosen to do the actual writing and stitching for all the names involved; more appealing are those in which real autographs were first outlined in pencil, with the needlework following. Yet another variation on the friendship theme was the "freedom" quilt, made by the mother of a young man and presented to him on the occasion of his twenty-first birthday.

Quilting paraphernalia today lacks some of the picturesque quality it once had. Quilting frames take up as much room in a house as they ever did, the prime space-saver in this regard being the four metal rings placed in the ceiling so that the quilt, frames and all, could be raised out of harm's way when quilting was not actually going on. ("Granny's room" in the house at Slateford Farm, in the National Park Service restoration near the Delaware Water Gap, is one of a very few remaining rooms having all four ceiling rings intact.)

The strawberry-shaped emery bags of the 'Nineties, used to keep needles sharp, are almost a casualty, even in antique shops; sewing birds, used to clamp fabric to a wooden frame, have become astronomical in price. "Trees" to hold spools of thread have just about disappeared. The old-time quilting bee, an eagerly anticipated social occasion, has almost vanished from the



Effective appliqué — yellow-centered red flowers and green leaves in the Dablia Wreath pattern.

scene. And, of course, the sewing machine has minimized the interminable hand-stitching which used to go into the piece-patch operation.

Today's quilt makers use some of the same kinds of fabrics their forebears did, a century ago. A typical country store ledger of 1868 indicates purchases of bleached muslin, calico, gingham, cashmere ("casimir"), flannel, chintz, chambray—and even velvet. Probably not used for quilt-making were coarse and heavy goods like ticking, drilling, panting, crash, and canvas, which were also sold in considerable quantity. Unfamiliar to today's shopper would be delaine (a light woolen dress fabric), silesia (a twilled cotton cloth), Italian cloth (a cotton-and-worsted mixture), lady's cloth (a light-weight wool broadcloth), and perhaps nankin or nankeen (a firm-textured and durable cotton).

Perhaps the biggest change in quilt-making lies in what someone has called "quilts by quick-freeze." Kits with ready-made designs, pre-cut patches, pre-printed guide lines, and explicit directions for each step of the process are aimed at taking all—well, nearly all—the drudgery out of quilting. Ordinarily these kits are put on the market by women's magazines, particularly those specializing in needlework, and any new design released



An Album or Friendship block, seemingly made for a special occasion, as indicated by the embroidered word "Souvenir" at the center. The numerals in the corner signify 1899, not 1866.

Something of a rarity—a pieced pillow case with strings at the bottom for tying. One of a pair.



for sale has behind it a long period of research and analysis. While quilts made from kit materials and by kit processes often show expert needlework, in competition they inevitably suffer a loss of credit under the heading of originality.

All of this brings us down to a set of questions: What is the special, unique appeal in quilting? Why do women—and occasionally men—spend in quilting the unconscionable number of hours called for? (One Charles Pratt of Philadelphia made 93 Biblical picture quilts, each of which contained more than *thirty thousand* half-inch squares. Some women have made more than 150 quilts in their lifetime, and it is all but a commonplace that a grandmother in the Dutch Country will make a quilt for each grandchild, whatever the number may be.)

Perhaps it is the Dutch Country air, although in all fairness one needs to state that quilt-making, anachronism or no, is going on all over these United States. Perhaps it is an urge toward beauty which has thus far resisted the eccentricities of the "Do-your-own-thing" school of thought. Perhaps it is one more illustration of the fact that phases of human behavior go in cycles—and it is time once more for making quilts.

Perhaps, just perhaps, the questioner will have to take refuge in the phrase used by the little boy hard put to explain to his mother why he had dropped a dozen eggs, one by one, on the sidewalk. Giving the matter careful thought, he raised his eyes candidly to hers and said solemnly, "Just for because."

BIBLIOGRAPHY

- Carlyle, Lilian Baker, *Pieced Work and Appliqué Quilts at Shelburne Museum*. Shelburne, Vermont: The Shelburne Museum, n.d.
- Colby, Averil, *Patchwork Quilts*. New York: Charles Scribner's Sons, 1965.
- Dunton, William Rush, Jr., *Old Quilts*. Catonsville, Maryland: the author, 1946.
- Finley, Ruth E., *Old Patchwork Quilts and the Women Who Made Them*. New York: J. B. Lippincott & Co., 1929.
- Hall, Carrie A., and Kretsinger, Rose G., *The Romance of the Patchwork Quilt in America*. New York: Bonanza, 1935.
- Harbeson, Georgiana Brown, *American Needlework*. New York: Coward-McCann, 1938.
- Holstein, Jonathan, *Abstract Design in American Quilts*. New York: The Whitney Museum of American Art, 1971.
- Ickis, Marguerite, *The Standard Book of Quilt Making and Collecting*. New York: Dover Publications, 1949.
- Lichten, Frances, *Folk Art of Rural Pennsylvania*. New York: Charles Scribner's Sons, 1946.
- Little, Frances, *Early American Textiles*. New York: Appleton-Century Co., 1931.
- McKim, Ruby Short, *One Hundred and One Patchwork Patterns*. New York: Dover Publications, 1962.
- Peto, Florence, *American Quilts and Coverlets*. New York: Chanticleer Press, 1949.
- Peto, Florence, *Historic Quilts*. New York: The American Historical Co., Inc., 1939.
- Robertson, Elizabeth Wells, *American Quilts*. New York: The Studio Publications, Inc., 1948.
- Stoudt, John Joseph, *Early Pennsylvania Arts and Crafts*. New York: A. S. Barnes & Co., 1964.
- Webster, Marie D., *Quilts—Their Story and How to Make Them*. New York: Doubleday Page, 1915.
- White, Margaret, *Quilts and Counterpanes in the Newark Museum*. Newark, New Jersey: The Newark Museum, 1948.
- Woman's Day* (periodical): Articles and illustrations, April, 1961; November, 1961; January, 1962.

Recollections of

WITCHCRAFT

In the Oley Hills

By RICHARD H. SHANER

The subject of witchcraft is a sensational one in any civilized culture but among the Pennsylvania Dutch its commonplaceness and unchallenged realism are so interwoven in the culture that one is prone to believe that *Hexerei* (witchcraft) is a normal phenomenon. In almost every phase of Dutch folkways there is recorded the influence of this ancient art from incantations to exorcise a witch from a butter churn to the more romantic love potion. Undoubtedly the religious nature of the Pennsylvania Dutch has sustained these beliefs up to the present day more than among any other people in America.

One folk practice most confused with *Hexerei* is *Braucherei* or powwowing. The art of powwowing is a form of faith healing practiced popularly by laymen in the culture who derive their power from God. Although most powwowing is performed for domestic ills, occasionally a powwow doctor will break the spell over a *verhext* (bewitched) person.

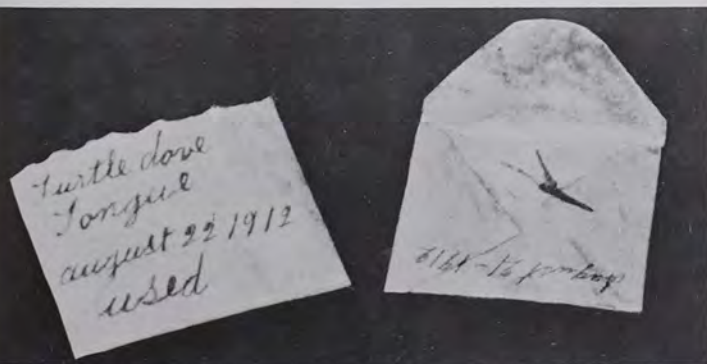
The hex (man or woman) who casts a spell is usually a neighbor in a community who wishes to make trouble for another neighbor for a variety of reasons. Within the culture there are various occult books which constitute a body of knowledge for those wishing to practice the art. One such book is the infamous *6th and 7th Books of Moses*, so powerful that mere possession



Left, Steve Angstadt, a local history student kneeling with the author, points to the star on a plank kitchen chair from the author's uncle's house at Ruppert's Eck.

of it will bring the owner good fortune. The most circulated book in this field is John George Hohman's *Long Lost Friend* printed in Reading as early as 1820. Next in popularity to this volume is the three-volume book Albertus Magnus' *Egyptian Secrets* printed in Allentown in 1869.

As witchcraft is not one of the more pleasant subjects and since much of it is kept secret, it is not very frequent that one encounters any reference to *Hexerei* in a conversation. People who wish to learn of the occult must acquire the confidence of their informant before even thinking to casually inquire about it. Although there



An outer folder (left) which contained the envelope to its right bears the inscription of its contents "a used turtle dove tongue"! Note the dried tongue on the envelope.

is no historical truth to the belief that colorful "hex signs" ward off evil, the individual interested in the occult practice will find the real practice far more exciting than these decorations.

As a young man I was more than amazed when I learned my uncle and aunt had the dreaded *6th and 7th Books of Moses* and that she was able to do more than "brod essa." In later life after I became familiar with my aunt's neighbors I was fortunate to learn of my aunt's practice of *Hexerei*. My aunt lived South of Kutztown in a place called Ruppert's Eck (Ruppert's Corner). These forested hills contained a one-room school house and a few one-horse farms.

One of the first questions ever asked me about my aunt, who at the time was in her seventies, was if I ever saw her wood-stove plates pop. After I replied No, the inquiring neighbor told me that if you visited too long with Annie she would make the iron plates pop high in the air. Although I never witnessed the plates popping, I did notice that Annie's stove was of a very peculiar type. First of all the stove—easily 100 years old—had its fire box on the opposite side from all other stoves of its kind. Secondly, behind the cast-iron flue which supported a shelf in the rear of the stove were two arched dragons—quite unusual.

I have to confess that my aunt was quite mysterious even to me. She was not at all like my other aunts. She was suspicious and crafty. I though her unpleasantness may have come from her back injury when she either fell—or was pushed—into the fire at an apple-butter boiling early in life. Despite her injury she could walk with the aid of a stick and would huckster her garden crops on foot among the hill folk. One of her former customers told me that "old Annie" put a spell on her infant and that she had to go to the hex doctor to break it. The nature of the spell was that the child would not eat and death certainly would result. "Doc" S., the local hex doctor, told the woman that Annie was the hex and that if she wished to break the spell she was to make a path of salt around the house. Later, the mother, having performed this simple task, waited anxiously Saturday morning when it was time for Annie to call with her produce. In the distance the mother saw Annie as she approached the house on foot. However, as soon as she reached the spot where the circle of salt crossed the path—without any ado—Annie turned around and never returned again. The following day the child regained its appetite.

Probably the most unusual episode was that related to me by old Uni Day who lived across from Annie. It seems that his child also would not eat and upon consulting the same hex doctor he learned that Annie had "ferhex't" his child. The wise doctor told Uni that upon returning home he was to take the next diaper

¹Being "able to do more than eat bread" is an euphemism used by the Pennsylvania Dutch which means that the individual is a witch or has the powers of one.



A muslin bra discovered in the hayloft at Ruppert's Eck with parched paper bearing biblical verse to protect the traveler.

which the baby messed in and wrap it up and hide it under a crock in the attic. After doing this, the "doc" cautioned him, the witch will come to see you and will wish to borrow something—do not lend her anything. That night after Uni attended to the instructions, my Aunt Annie came to call. As she approached Uni at his house she said, "I have a terrible taste in my mouth, will you lend me some bread?" To which Uni replied, "No." The next day Uni's infant was well.

The hex doctor at Ruppert's Eck specialized in breaking spells and I doubt if he engaged in powwowing. In fact one oldtimer told me that he did not trust seeing the doc. The old gent believed that the doc did not destroy the spells but passed them on to innocent people he came in contact with and thus created more patients for himself. Lewy A—— told me that at one time a farmer had a cow which would not go to her newly born calf. Doc S., who happened on the



A rare 1847 occult book—Hobman's Long Lost Friend—which belonged to the author's aunt and uncle at Ruppert's Eck.

scene, offered his services and in a short while charmed the cow to walk by his side as he led her, without any grip, over to her calf.

Since my uncle and aunt never had children, I often wondered if he had married her under some strange spell. Even when my aunt was single she was known to be peculiar. But then again, my uncle was probably

Secrets at hand I discovered a love potion which called for the user to kiss his intended with a turtle dove tongue in his mouth. When I questioned my uncle, he shrugged the incident off with his usual stubbornness.

Later I confronted him outright and asked to see his copy of the *6th and 7th Books of Moses*. He laughed and took me upstairs to his bedroom. In a special dower chest where he kept his most treasured possessions was the dread book as well as one by Albertus Magnus. I must admit that I was disappointed for the red cloth-bound books did not appear to be older than about sixty years and were in English. Knowing that my uncle read English very poorly and that most Pennsylvania Dutch read German I did not consider that the books were used much at all.

While assisting my uncle further with preparation for the sale, I discovered bags of "Deivel's Dreck" nailed over the cow stable lintels. This substance known as asafetida was used to ward off evil spirits. Quite often bags of mercury were used for the same purpose.

Most mysterious of all the finds that day was a homemade muslin bra concealed in a wooden box in the hayloft. My aunt, typical for her vintage, always kept money in her bosom and when I discovered paper sewn in the bra I cut it open. Inside was a quite lengthy German verse from the Bible which was probably used to protect her when she traveled on foot. On the front of the garment were three crosses.

I recalled that my aunt was always cautious to protect herself while on a journey even to the local Lobachsville store. One time a neighbor volunteered to give her a buggy ride home from the store. She accepted, crawled up on the seat and pulled out a revolver, exclaiming that she wanted a ride only.

The death of Aunt Annie was surrounded by mystery—for thieves supposedly entered their house and beat the both of them for money. The thieves were never caught but Annie's health began to fail quickly in the next few weeks. A distant relative offered to take Annie in to care for her while she was ailing. It became evident soon that Annie was dying and on the night of her death she beckoned anyone to come by her side for she had something important to say. Fearing that she wished to pass on her "powers" to one of them, her bedroom door was closed and she died in solitude.

Just two years ago I had call to assist my 84-year-old uncle clean up his house for in his old age he was unable to do it. Being given access to find some papers from his favorite chest, I stumbled across a rare old copy of Hohman's *Long Lost Friend*. This copy was in German and according to papers tucked inside had been used. Not wishing to upset the elderly gentleman, I did not let him know that I knew he had an original.

While attempting to clean his cluttered up kitchen one of my students who offered to assist me discovered a star—of the Jewish type—chalked on the underside of my uncle's favorite kitchen chair. This symbol



Asafoetida bags like this used to be worn by schoolchildren to ward off disease. Asafoetida is still sold in area drugstores.

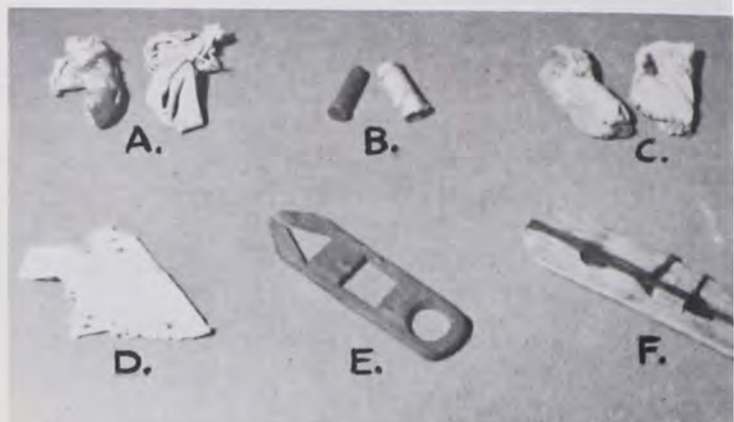
just as peculiar as my aunt for he was so lazy they literally lived from one day to the next. After the death of my aunt in 1960, I helped my uncle make sale. Like most curious people I had my eyes open for a glimpse of their copy of the *6th and 7th Books of Moses*. Instead of the book, I found hidden in the attic two small envelopes marked "1912 used". Upon investigation I found enclosed in each envelop a dried turtle dove tongue. Having a copy of Magnus' *Egyptian*

matched in kind others found in the *6th and 7th Books of Moses*.

My uncle had a reputation for being a crack shot and did a great deal of hunting when he was younger. This fact became most interesting when I discovered a brass bullet shell with his hunting equipment. In the shell was a rolled piece of paper which contained a talisman charm to fire a bullet that would hit any target it was aimed to strike.

In defense of my apparent eccentric uncle's ways I must state that he was not alone in that corner of Berks County. Old L. A. told me that some years ago some of the boys around Lobachsville decided to cast a bullet to kill anyone, anywhere at anytime. This old hex formula followed by the boys called for the casting of a bullet at the intersection where a corpse had been driven in both directions. The place which was chosen was the intersection of Lobachsville at the appointed time midnight—full moon. The bullet was to be a silver one cast from a silver dollar. At the intersection the boys were to make a large ring out of green *Holler-hecka* (elder twigs) which was to be set afire. Inside the ring the silver bullet was to be shot through a human skull. All preparation attended to, onlookers on the porch of the village store watched while two of the boys set out to kill the Kaiser of Germany—this being the period of World War I. One of the boys became scared and ran out of the circle, but the other fired the silver bullet. A clap of thunder was heard from the direction of New Jerusalem as though a landslide had occurred. In the next instant to the great dismay of the sole boy in the circle, a darkened image began walking toward the circle with its hand outstretched as though for a hand shake. The boy quickly escaped the circle and the image disappeared.

One day as I sat down in the Frederickville Hotel, just a mile or so away from Ruppert's Eck, an old

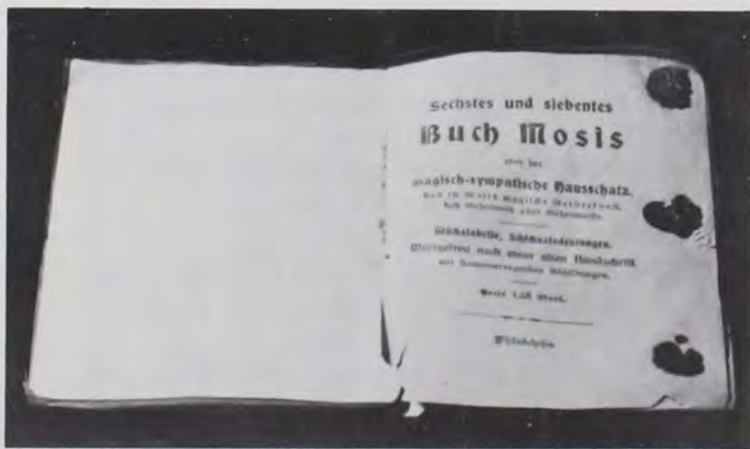


Charms used in repulsing hexes: (A.) Muslin bags of mercury from the cow stables of a barn in Bareville, Lancaster County. (B.) Brass shell and talisman charm written on rolled paper to assure the hunter of accuracy. (C.) Deivel's Dreck muslin bags from the stable door lintels of the uncle's barn at Ruppert's Eck. (D.) An incantation paper in a triangular muslin bag found in the Kutztown area to protect animals in a shed. (E.) A mysterious carved board with the three symbols of alchemy discovered at the author's uncle's farm at Ruppert's Eck. (F.) An almost identical charm bearing the alchemy symbols purchased by the author in a book store in Kutztown, known to be involved with witchcraft.

timer who knew I collected hex books quickly moved away. Deciding to have fun with him, I got up and again moved along side of him. Quite uneasy the old gent mumbled under his breath, "Leck mich im orsch" three times. As I was bewildered, the bartender explained in private that if you fear a person is a hex, to protect yourself you say "Kiss my" three times.

On my paternal side of the family my father finally confided in me the *Hexerei* which is most sundry but nevertheless most typical. It seems that my paternal grandmother was "ferhext" by a neighbor while living in Pottstown. After consulting a powwow doctor in the area, she was instructed to take nine new needles and place them in a pot of her urine which was to be boiled on top of the stove. This she did very religiously and the following morning when she passed through the alleyway which connected the front of the row house to the back yard she found a black snake. She killed the snake and on the morning of the third day the suspected neighbor woman was dead. My grandmother lived to a ripe old age.

In one humorous episode my namesake informed me of his mother also being "ferhext" when she lived in Allentown. Here again another powwow doctor instructed that needles and urine be boiled. However, the mother, attempting to keep the process a secret, placed a corked bottle of urine in the oven. After several hours the bottle blew up and the stove fell



A very rare copy of the infamous 6th and 7th Books of Moses printed in German at Philadelphia. Black seals to the right of the title page carry the imprint of a skull and cross bones each. This copy was discovered in the Dutch part of Montgomery County.



"Hex signs," once put on Pennsylvania's barns, are now popular tourist items. Most of the designs now used are of the newer, non-traditional type.

apart. The family had a good laugh, bought a new stove, and everything turned out well.

Throughout the Dutch Country the people who have the specialized knowledge of *Hexerei* are the wise grandmothers. In a case that occurred in the Kutztown area several years ago a husband with a child who lost his wife made an arrangement with a woman with child and no husband. Living together the circumstance was ideal until one day the woman and her child left. The man then asked the daughter's grandmother to take care of her while he worked. The wise grandmother asked the daughter if she wanted the woman and her child to come back. The girl lamented, "Yes." So, the grandmother instructed the girl to set plates on the dinner table for the missing parties. Then as the grandmother and girl sat down to eat lunch, the daughter was told to converse with the missing people just as though they were there. The following day the woman and child returned to the delight of the granddaughter.

But later the woman again left the man and again the grandmother was called. This time the grandmother said to the girl we will get them back for good. The daughter again eagerly set the table for the missing parties, but this time the grandmother turned to the walk-in fireplace and called up the chimney three times the name of the woman. The next morning the father received word that the woman had suffered a slight heart attack and wished to come back to the man for good.

As a teacher of high school sociology and psychology I became intrigued with the local practice of *Hexerei* in my corner of Berks County and have continued this hobby over the years. To the average person such accounts of witchcraft appear to be absurd and coincidental. However, collecting these accounts for the past fifteen years, I find that they are not isolated ideas but are part of a pattern. For instance, in many cases of witchcraft when the victim breaks the spell the witch invariably calls upon the family to borrow something. In other instances the witch may not borrow something but wish to give the victim a gift. In either case if you accept the gift or lend something to her she will have a greater hold on you. A universal belief in the Dutch Country is that witches cast spells on people by obtaining items which belong to these victims. Thus in the Dutch Country there is the belief that one does not give anything away free. The practice is to charge a nominal price for the article—perhaps as little as a penny—and therefore the item was sold and you are no longer the owner.

Another feature of spell breaking is that you always avenge the witch. If your butter will not churn because it is bewitched, you plunge a red hot poker into it. Soon after doing this you will find that the suspected hex has been badly burned. It is not uncommon at all that in avenging the hex, she is killed by breaking the spell.

The most common method to test for a witch is to observe the restlessness of the animals. "If a witch is around, the horses cannot stay tied." Cattle become very uneasy in the stable where evil spirits are present. A test for a witch under this circumstance is to place a broom in your oven when a suspected witch comes to call. As the broom becomes hot, the witch will be very restless and wish to leave. One of my paternal aunts was given a black belt to wear by a powwow doctor and when she was in the presence of the hex the belt would tighten.

At one time in the Dutch Country it was a common practice for young children to wear bags of "Deivel's Dreck" around their necks to protect them from all manner of evil sickness. This practice was no different from that of using this substance in the cow stable to protect the cattle.



The FESTIVAL POTTERS

By WAYNE F. CARDINALLI

There are three potters demonstrating their skills during the Folk Festival. Both Walter Shunk, who has been with the festival since it began, and Robert Blanchard are located in the Crafts Building. There they demonstrate "throwing" on the potter's wheel, i.e., forming clay vessels with their hands while the wheel is spinning. As the third potter I can be found



*Products of the
Cardinalli Studio.*





The author at work in pottery tent on Festival grounds.



working in a tent on the grounds. In addition to forming pots on the wheel, I also build a small kiln or oven to fire the pieces I make during the festival. Consequently one can see the full cycle in the transformation of a lump of clay into a functional ceramic vessel.

Walter Shunk has been a serious potter for the past 25 years, having had his first experience with ceramics around 1941. Since Walter has lived in the Kutztown area during this time, he knew the potters who represented the last vestiges of a time when hand made pottery was used in daily living by everyone. This need simply wasn't supplied by industrially produced tableware. In our society paper plates, plastic dishes, and commercially produced dishes, have replaced wide usage of handmade pottery in the home. Industrialization has eclipsed the need for pottery studios as Mr. Shunk experienced them. He tells tales of a wood burning kiln which spans a 72-foot arch, a kiln that held 3,000 pieces in one firing and required four men



The work of Walter Shunk represents link between traditional potters of the Dutch Country and the nation's renaissance.

to stoke it. This describes the firing operation of the best known pottery studio in the area, the Stahl Pottery, which was owned and operated by the Stahl family. Before Walter's time this local workshop needed scores of craftsmen to produce the volume of work needed by the community. Mr. Shunk's experiences represent a time when this need was declining. Today the Stahl Pottery is inactive, though the kiln and potters' wheels are still in existence. Walter talks about these experiences and he draws from his knowledge of the ceramics field in general during the crafts seminars held in the seminar tent.

All of Walter's work is strictly functional, that is, usable, bowls, pitchers, mugs, etc. He fires his kiln to stoneware temperature, 2300° - 2400° F. Bob Blanchard and I also fire to this temperature range. It should

be noted that at this temperature there is no lead present in the glazes, so any of the functional pieces we make are perfectly safe for use. Some of Walter's pieces are fired in an electric kiln while others are done in a gas-fired kiln. I mention this because the type of firing has bearing on the qualities of the glaze effects which are achieved.

About 10 years ago Bob Blanchard and I studied together at Kutztown State Teacher's College. So I've seen his development as an increasingly proficient craftsman. In college Bob became seriously interested in pottery while he studied with Dr. Harold Mantz. Both Bob and Walter stress that Raymond Galluci, a long established potter in the area, has had profound influence on their work. Since then Bob has been teaching crafts in the William Allen High School

and has settled permanently in Berks County. He's in the process of setting up a permanent studio there with a nice big gas-fired kiln.

Bob is very much interested in the technical aspects of the field. In his words he wants to "eliminate the variables and produce a consistency in the work." His work reflects this in its taut, clean appearance, though it is not sterile or humorless. Bob's work strikes a balance between the handsome functional ware and whimsical animals and birds. The sculptural figures are made from segments produced on the potter's wheel. They are not unlike (though I doubt if there is a direct influence) the figures drawn into the surfaces of plates and vessels made by the earlier Dutch potters.

I became involved in ceramics after I graduated from Kutztown and was enrolled as a painter in the Tyler School of Art in Philadelphia. The change to ceramics came rather late in my development as an

artist, but when it was made it became the dominant force in my life. I switched my major and was graduated with an M.F.A. degree in crafts. At Tyler, I studied with Rudy Staffel and Bob Winokur. Both of these men are impeccable craftsmen and I am greatly indebted to them. I am now a fulltime potter and make my living almost solely through this work.

In my demonstration at the folk festival, I build a small salt kiln, fired by propane. With this type of firing, a traditional German process also used extensively by the folk potters, salt is thrown into the kiln when it reaches about 2400° F. The sodium in the salt is drawn to the silica in the clay body forming a sodium silicate glaze distributed on the surface of the ware. The result is an "orange peel"-like surface in greys and orange-buffs. Of course other glazes and metal oxides may be used to affect the color and texture of the surface. The process began in Germany and is one of the very first glazing techniques, I feel

Robert Blanchard, like others of the newer craftsmen, teaches crafts in area schools.



there is a sympathy between this glaze process and the fluidity of my pottery. I try to exploit the plastic quality of the clay by leaving my finger marks in a poke or pinch or twist in the wet clay. My work is always functional though sculptural in many aspects. In the near future I plan to work almost exclusively in the salt glaze medium.

Bob Blanchard and I represent a new breed of craftsmen springing up all over the country. We owe a great deal to men like Walter Shunk who have kept pottery traditions alive during a transitional period in the crafts world. Today there seems to be a renaissance period for crafts and for pottery in particular. Its occurrence indicates an underlying social need, perhaps a reaction against the millions of paper cups and styro-foam cups, i.e., identically reproduced vessels, though they serve an important need peculiar to our culture. For example, handmade pottery could not supplant the service rendered by industrially produced cups and trays at a highway eating stand. The paper cup and quickly served hamburger are an integral facet of our society.

But they can leave the individual with a forcing of anonymity. It is this need which the contemporary craftsman is seeking to balance.

Our country needs now, more than ever, to draw reference from the past. This feeling is the cause for the renewed interest in the crafts as well as interest in organically grown produce, and of course the imminently important ecology concern. The crafts renaissance is only a part of a larger sociological movement. There is not a yearning to return to the past but to draw from elements of earlier decades which are important to the furtherment of present culture. For example, just as it would be foolish to use handmade pottery at a hamburger stand, it is not feasible to produce and distribute organically grown produce without the use of mechanized equipment already established. It is this interest in the past which is responsible for the interest in Pennsylvania Dutch culture. The people in the Dutch community, especially the Amish, have never lost touch with many elements of the past. We have something to learn from these people.

Contributors to this Issue

EDNA EBY HELLER, Exton, Pennsylvania, is a native of Lancaster County, of Mennonite background, who has through the years become the principal interpreter of Pennsylvania Dutch cookery to the nation. For many years cookery editor of *Pennsylvania Folklife*, she has written a series of cookbooks, from *A Pinch of This and a Handful of That* (Lancaster, 1952) to her latest, *The Art of Pennsylvania Dutch Cooking* (New York: Doubleday and Company, 1968).

RICHARD C. GOUGLER, Kutztown, Pennsylvania, is chairman of the Mathematics Department of the Kutztown Area High School. His second area of interest is the theatre, for which he has written plays and religious pageants. In 1971 he directed the main pageant, *Men of One Master*, at the Folk Festival. For the 1972 Festival he has written a new pageant, *They Remain Unchanged*, which he is also directing. He is also the author and director of several of the skits presented at the festival.

RICHARD H. SHANER, Oley, Pennsylvania, is chairman of the Social Science Department of the Oley Valley School District. He has written many articles on Berks County lore and history for *Pennsylvania Folklife* and the *Historical Review of Berks County*. His latest for *Pennsylvania Folklife* is his report on the Old Order Mennonites who have moved into the Kutztown-Fleetwood area in the last decade ("Kutztown's Mennonites," XIV:4 [Summer 1965], 21-31). His

recent picture book of Oley Valley, *The America that Didn't Die: A 20th Century Folk Cultural Study of the Oley Valley of Pennsylvania*, with photography by Robert Walch (Reading, Pennsylvania: Hunsberger Printing, 1971), is the first in a series of picture volumes that he has planned on Pennsylvania rural culture.

DR. EARL F. and ADA F. ROBACKER, White Plains, New York, and Sciota, Pennsylvania, have contributed to *Pennsylvania Folklife* a long series of articles on Pennsylvania German antiques and antique collecting. Nationally-known collectors themselves, they have participated in the Festivals since their beginning in 1950, in seminars on Dutch antiques and folk art. Dr. Robacker's latest book on the subject is *Touch of the Dutchland* (New York: A. S. Barnes and Company, 1965).

WAYNE F. CARDINALI, Hastings, Ontario, Canada, is a graduate of Kutztown State College and the Tyler School of Art at Temple University, Philadelphia. A full-time potter, he has taught ceramics at various summer institutes, and for the past several years has been one of three potters-in-residence at the Folk Festival, demonstrating his craft to visitors from clay to finished product. His own original work has been exhibited at the Philadelphia Art Alliance, the Wilmington Society of Fine Arts, the Kansas City Art Institute, the Pittsburgh Craft Show and elsewhere. For it he has won various prizes, the latest (1970) an American Federation of Arts Fellowship.



KUTZTOWN FOLK FESTIVAL INFORMATION

GATE ADMISSION is \$2.00; Children under twelve, 50c; Parking on Grounds, \$1 per car.

ALL ENTERTAINMENT, Demonstrations, Exhibits and Special Events within the Grounds are included in Admission Price.

A Daylight Gathering: HOURS - 9 a. m. to 7:30 p. m.

Goslar

Kutztown Folk Festival Grounds

EXIT 4

PARKING

PROGRAMS and SCHEDULED ACTIVITIES

(See Pages 23, 24, 25 and 26)

- 1 MAIN STAGE
- 2 SEMINAR STAGE
- 3 PUBLICATIONS & FESTIVAL PROGRAMS
- 4 COUNTRY KITCHEN
- 5 HANGING
- 6 AMISH WEDDING
- 7 CHILDREN'S GAMES
- 8 SQUARE DANCING, HOEDOWNING AND JIGGING
- 9 FARM PRODUCE
- 10 HORSESHOEING
- 11 SHEEP SHEARING
- 12 BALLOON ASCENSION
- 13 QUILTING
- 14 BUTCHERING
- 15 AMISH BARN-RAISING

FOLK FESTIVAL COMMON

The Folk Festival Common portrays the down-to-earth qualities of the Pennsylvania Dutch, showing the many facets of their way of life.

BUILDINGS

- 16 ARTS and CRAFTS
Hex Sign Painting • Spinning • Pottery Decorating Eggs • Silversmith • Tinsmith Cigar Making • Wood Carving • Spatterware • Dried Apple Head Dolls • Furniture Painting • Rug Making • Chair Coning Block Printing • Toleware Painting • Clock Making • Dolls • Glassblower • Fraktur and Numerous Others
- 17 COUNTRY STORE
- 18 ANTIQUES
- 19 FARMERS MARKET
- 20 CRAFT STALLS
46 Stalls with different craftsmen from the Pennsylvania Dutch area displaying, demonstrating, and selling their unique wares.

FOOD and DRINK

- FAMILY STYLE DINNERS
- FOOD PLATTERS
- ★ FOOD SPECIALTIES of the Dutch EATING & DRINKING BLDGS.

SERVICES

- 21 REST ROOMS
- 22 OFFICE
- 23 TELEPHONES
- 24 POLICE
- 25 FIRST AID
- 26 PRESS

COLLEGE BLVD. GATE 3

PARKING

FOLK FESTIVAL COMMON

