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COLLEGE OF LIBERAL ARTS

SCHUHPLATTLER VEREIN HEIDENGOLD: PRESERVING AND PERPETUATING
GERMAN CULTURAL HERITAGE IN ROCHESTER, NEW YORK

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
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IN MUSEUM STUDIES

DEPARTMENTS OF PERFORMING ARTS AND VISUAL CULTURE AND HISTORY

BY

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April 25, 2019

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LTH.

Abstract

Cultural heritage is passed down from generation to generation through songs, dance, customs, festivals, plays, costumes, and other traditions. Without the continuation of these practices by the next generation, this heritage is destined to be lost, possibly forever. How does a contemporary American organization such as the *Schuhplattler Verein Heidengold* in Rochester, New York, help to perpetuate and preserve the traditional 19th century cultural heritage of Germany, and why is it important for them to do so? Interviews conducted with current *Heidengold* members, along with consultation with multiple outside sources including the Federation of German American Societies (FGAS) and the *Gauverband Nordamerika*, will determine the authenticity of the heritage being passed on to the next generation. I find that the *Heidengold* is, in fact, reliably safeguarding the cultural heritage of the *Allgäu* region and I make suggestions to ensure the culture is not lost. This trustworthy representation of intangible and tangible cultural heritage is significant as otherwise inaccurate representations, the loss of knowledge about the region, and possibly the destruction of German identity and community in Rochester, may result.

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I. Introduction

Many people are familiar with tangible cultural heritage, such as physical artifacts produced, maintained, and transmitted through generations in a society, including buildings, monuments, and other physical or tangible products of human creativity invested with cultural significance. However, not as many are familiar with intangible cultural heritage. The United Nations Educational, Scientific and Cultural Organization (UNESCO) states that cultural heritage does not end at monuments and collections of objects but that:

it also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.¹

This thesis will discuss the preservation and perpetuation of both the tangible and intangible cultural heritage of the *Allgäu* region of Germany by the *Schuhplattler Verein Heidengold* in Rochester, New York.

Founded in 1979 by German immigrants and friends to preserve German heritage and culture through dance and other cultural events, the *Schuhplattler Verein Heidengold* (hereafter referred to as *Heidengold*) is primarily a German and *Tyrolean* folk dancing group. The literal translation of the name *Schuhplattler Verein Heidengold* is “Shoe-Slap Dancing Society of the Golden Alpine Meadows.” The dances performed by the *verein* are mainly of the *Schuhplattler* (shoe slapping) style, but they also do many figure dances which require less physical exertion. The *verein* members consist of dancers of all ages and skill levels, as well as non-dancers from the entire Upstate New York area and members that are currently as far away as Seattle,

¹ “UNESCO - What Is Intangible Cultural Heritage?” UNESCO, accessed March 19, 2019, <https://ich.unesco.org/en/what-is-intangible-heritage-00003>

Washington. The *Heidengold* is one of only three *vereine* in the United States to represent the *Allgäu* region of Germany in their *tracht* (clothing) and *tänze* (dances), the other *vereine* being the *Texansicher Schuhplattler Verein D’Holzar*² and the *Schuhplattler und Trachtenverein Almrausch*,³ both in Dallas, Texas. The mission of the *Heidengold* is in part to authentically “promote, advance, preserve, and perpetuate German and *Tyrolean* folk dancing, customs, costumes, and culture.”⁴ The *Heidengold* is a member of the Federation of German American Societies (FGAS), located in Rochester, New York, and the *Gauverband Nordamerika*, both of which are also dedicated to preserving and sustaining German cultural heritage.

On January 15, 1966, at the Old Heidelberg Inn in Milwaukee, the North American *Gauverband* was formed. Now known as the *Gauverband Nordamerika* and hereafter referred to as the *Gauverband*, it is recognized as the overarching organization for member *vereine* dedicated to preserving and perpetuating the cultural heritage of Bavaria and *Tyrol*. Currently, seventy two member *vereine* from the United States and Canada strive to uphold the organization’s mission (in part) to “preserve and perpetuate the cultural heritage of Bavaria (Germany) and *Tyrol* (Austria) including its customs, ethnic costumes, language, folk music, and folk dances.”⁵ The *Gauverband* also provides member societies with educational programs and opportunities for fellowship through conferences, festivals, and published media as well as cultivating ties with heritage societies in Bavaria and *Tyrol*.

² “T.S.V. D’Holzar.” T.S.V.D’Holzar, accessed November 2, 2018, <http://www.tsvallgau.org/>.

³ “STV Almrausch.” STV Almrausch, accessed March 19, 2019, <http://www.stvalmrausch.com/>.

⁴ “Schuhplattler Verein Heidengold.” Schuhplattler Verein Heidengold, accessed September 28, 2018, <http://heidengold.org/>.

⁵ “Mission Statement | Gauverband Nordamerika.” *Gauverband Nordamerika*, accessed April 2, 2019, <https://www.gauverband.com/mission-statement>.

One of the heritage societies in *Tyrol* that the *Gauverband Nordamerika* has established connections with is the *Allgäuer Gauverband der Gebirgstrachten* (hereafter referred to as the *Allgäu Gauverband*). Founded in 1912, the *Allgäu Gauverband* is committed to:

the conservation, care, distribution and promotion of indigenous mountain and homeland pastures in the *Gau* region; maintain and preserve the natural and historical characteristics of the Allgäu people in their good manners and a Christian image of man; cultivate, maintain and promote the down-to-earth folk in dance, song, music, dialect, lay and other cultural peculiarities; to familiarize the youth with the principles of home and traditional customs and introduce them into the activities of the *Gauverband*; and to promote the goals of home care and to preserve and protect homeland-historical credentials.”⁶

Currently, the *Allgäuer Gauverband* consists of forty five member clubs consisting of approximately 5,500 individual members. As the *Allgäuer Gauverband* is recognized as the authority on the tangible and intangible cultural heritage of the *Allgäu* region, the connection with the *Gauverband Nordamerika* is a crucial one to ensure the authenticity of the guidelines that the *vereine* in the United States use to represent the region.

How does a contemporary American organization such as the *Schuhplattler Verein Heidengold* in Rochester, New York, help to perpetuate and preserve the traditional 19th century cultural heritage of Germany, and why is it important for them to do so? This thesis will investigate these questions through the examination of the dances, clothing, and traditions that the *Heidengold* are currently practicing, as well as through interviews with current members. I will also make suggestions to help carry on these cultural heritage traditions for future generations.

⁶ “We Introduce Ourselves,” Allgäuer Gauverband, accessed November 2, 2018, <http://www.allgaeuer-gauverband.de/ueberuns.html>.

II. Literature Review

The desire to preserve and hand down the cultural heritage of your ancestors is one that most people can identify with, even if sometimes not until later in life. The passing down of cultural heritage is essential, as Same Coles states in his article “The Importance of Preserving Heritage, Tradition and Race”:

Without a specific heritage to claim as their birthright, people are rootless and consequently drift through life without knowing or understanding where they came from, who they really are, or where they are truly going. It has also been said that without the solid foundation of heritage, it is not possible to build anything that will last and stay the course, and that includes a folk community.⁷

If the current generation does not at least attempt to recognize where they come from, and if the previous generation does not attempt to pass down their culture’s heritage there is a large chance that the heritage will be lost, skewed, forgotten, or become irretrievable. The *Schuhplattler Verein Heidengold* in Rochester, New York was founded to preserve, promote, advance, and perpetuate German heritage and culture through dance and other cultural events. This desire to promote the *Heidengold* can raise some issues, however, such as whether the promotion of festivals causes the customs, cultures, traditions, and rituals to lose their significance. Founding member and Charter Incorporator of the *Heidengold*, Doris Meitzler, addresses this desire to perpetuate the heritage authoritatively when she states in an interview with the author:

I see the *Heidengold* as a conduit for keeping the culture, customs and costumes accurately represented in the greater Rochester area. We continue to research these and have made contact with groups, not only in the United States, but also Germany to ensure

⁷ “The Importance of Preserving Heritage, Tradition and Race,” Sam Coles, accessed April 7, 2019, <https://odinic-rite.org/main/the-importance-of-preserving-heritage-tradition-and-race/>.

that we are properly representing the culture and heritage. So often what we see demonstrated on TV and at many festivals is a parody of the customs and tracht.⁸

The Irondequoit Oktoberfest is one example of how rituals are at risk of losing their significance. For many years, the fest was viewed as one of the best in the area. Changes to the fest started to take place, such as the introduction of Irish dancers as well as belly dancers, and fest goers started to question the validity of the fest being a German Oktoberfest. In an interview with the author, Irondequoit resident, life-long fest goer, and German community member, Erich Roeszies, stated that “the fest just isn’t what it used to be. It’s just not a German Oktoberfest anymore, it’s a cultural festival.”⁹ Valdimar Tr. Hafstein addresses this when he discusses whether intangible cultural heritage should continue to be represented in festivals. He states that once a cultural practice is interpreted as heritage, it becomes something that could be safeguarded. This successful safeguarding can be found within the *Heidengold*, as well as the FGAS, mostly in Hafstein’s third definition of successful safeguarding which states that safeguarding is successful when it reforms the relationship of the practicing subjects with themselves. The German cultural community in Rochester is constantly reforming and evolving the relationship that the member societies have with each other. In response to comments and criticism from fest goers like Roeszies, the organizers of the Irondequoit Oktoberfest have returned the fest to being a more accurate portrayal of a German Oktoberfest and have removed the belly dancers and Irish dancers from the festival.

⁸ Doris Meitzler, interview with the author, April 11, 2019, transcript in author’s possession.

⁹ Erich Roeszies, interview with the author, October 8, 2018, transcript in author’s possession.

In another attempt to safeguard cultural heritage, Germany has established the *German Nationwide Inventory of Intangible Cultural Heritage*.¹⁰ This brochure published by UNESCO, contains an initial list of twenty seven items of German intangible cultural heritage are described along with the selection process for these items and the disclaimer that in the coming years the inventory of intangible cultural heritage will continually grow. The fact that this statement is included shows that Germany values its cultural heritage and wants to safeguard it. Besides the connection to UNESCO, the brochure is important to this thesis because the list of twenty seven items of German intangible cultural heritage includes the *Rhineland Carnival* in all its local variants. The Federation of German American Societies (FGAS), with a strong representation by the *Schuhplattler Verein Heidengold* holds a *Carnival* event every year known as *Mardi Gras*, *Carnival*, or *Fasching* which has strong ties to the *Rhineland Carnival*.

The German cultural heritage that is being preserved and perpetuated by UNESCO and the FGAS is also being maintained and disseminated by a wonderful publication for the German cultural community in the United States, the *Gauzeitung*, which is produced by the *Gauverband Nordamerika*.¹¹ The *Gauverband* is the umbrella organization in the U.S. that is dedicated to preserving and perpetuating the cultural heritage of Bavaria and *Tyrol*. Entering its 30th year of publication in 2018, the *Gauzeitung* includes articles on many cultural aspects of Bavaria and *Tyrol*, reports from the *Gauverband* officers, stories from member vereine about their events such as *Fahnenweißen* (flag blessing), tours to Germany, and club anniversaries. Many articles cover topics such as customs throughout the year, *tracht* guidelines, dance guidelines, Alpine

¹⁰ “Nationwide Inventory of Intangible Cultural Heritage.” UNESCO, accessed November 1, 2018, <https://www.unesco.de/en/culture-and-nature/intangible-cultural-heritage/nationwide-inventory-intangible-cultural-heritage>.

¹¹ “Gauzeitung.” Gauverband Nordamerika, accessed November 7, 2018, <http://www.gauverband.com/gauzeitung>.

music, old handcrafts, needlework, and Alpine gardening. Karin Dean-Kraft is a frequent contributor to the *Gauzeitung*, and her articles are often cited and referenced by those wanting to uphold authentic German traditions. Dean-Kraft's expertise is handed down through articles such as "Rules or Pride?" where she explains the reason why *trachtlerin* (female wearing *tracht*) wear their hair up stating "If we think about the *Trachtlerin* of 100 or so years ago, all women had long hair which they wore 'up' nearly all the time."¹² As this may lead some members to believe that every aspect of the member's *tracht* must be exactly the same, Dean-Kraft also informs the reader that this is not necessary and tradition allows for some variation and personalization of certain aspects of their *tracht*. In "Individuality or Strict Uniformity?" she directly translates Irmgard Gierl's previously published standard for *tracht* for members that are not fluent in German. The translation states:

Tracht is native clothing, but is not a uniform. However *Trachtenvereine* have prescribed particular color combinations in order that they appear uniform and present an impressive total picture at celebrations. But outside the *Verein* each girl can pick the color for *Janker* and skirt, for shawl and apron, which she personally prefers. In this personal color combination lies the individuality of the *Tracht*, which must comply with firm, traditional design.¹³

For these two examples as well as many others, the *Gauzeitung* is an important resource for anyone who is looking to find what is appropriate and authentic for representing certain regions in Germany as well as many other aspects of German life, custom, and tradition.

Personal experience is always very important when you want to discover if something is authentic. As many readers may not be able to go to Germany, reading about someone else's

¹² Karen Dean, "Rules or Pride?" *Gauzeitung* 3, no.3 (November 1988): 2.

¹³ Karen Dean, "Individuality or Strict Uniformity?" *Gauzeitung* 4, no.4 (January 1990): 1.

travels may be the next best thing. Scottish born Frederick Wolcott Stoddard's travel log, *Tramps through Tyrol: Life, Sport, and Legend*, is a first-hand account of his travels through Tyrol in 1912, which is located in the *Allgäu* region of Germany. Book publisher Little, Brown & Co. explain how Stoddard "has a thorough knowledge of all the phases of Austrian life, and he now writes of the customs, sports and legends of the region" and claim that his essays "are at once informative and entertaining and his pictures provide a splendid gallery of photographs of a country not well-known, but rich in legendary lore of an unusually interesting character."¹⁴ Stoddard's experiences are important as they lend authenticity to the traditions, customs, and culture that the *Heidengold* is trying to preserve.

One of the main things that the *Schuhplattler Verein Heidengold* does is to place emphasis on representing the *Allgäu* region of Germany authentically. This desire to safeguard regional customs, traditions, and dance also extends to the desire to represent authentic *tracht* as well. The Master's thesis *German Schuhplattler Costumes: Components of and Changes in This Traditional Ethnic Dress* written by Diana Lynn Walter helps to demonstrate why this is important. Walter, a specialist in cultural costumes, conveys one of the issues facing the *Heidengold* in that "the persons most familiar with the components of and historical changes in German *Schuhplattler* costumes are aging; therefore, it is imperative to document their information, and add to the body of knowledge regarding costumes from varying countries."¹⁵ As new generations enter into the German community, she feels that there needs to be a

¹⁴ John Wanamaker, "The New Books of the Month," review of *Tramps through Tyrol; Life, Sport, and Legend*, by Frederick Wolcott Stoddard, *The Book News Monthly*, 1913.

¹⁵ Diana Lynn Walter, "German Schuhplattler Costumes: Components of and Changes in This Traditional Ethnic Dress" (M.S., Eastern Michigan University, 1997), 5.

reverence for their ethnic dress to be something more than just clothing, which I will discuss later in my thesis.

In her thesis, Walter researches the *tracht* worn by the members of the German Park- a German club based in Michigan and writes on her findings comparing *tracht* from the late 1930s and the 1990s. She discusses the changes, especially in the women's *tracht*, and explains that the main reason for the change in *tracht* is that because as the group did not represent a specific region in Germany; they were not expected to, required to, or inclined to keep their *tracht* the same or increase the authenticity of their *tracht*. Throughout her thesis she discusses the reasoning for the changes in *tracht* including "costume availability, economic factors (costs in making or purchasing costumes, and care and maintenance), and the dancers' desire for a new style" which I will compare to the reasoning for the changes in *tracht* by the *Schuhplattler Verein Heidengold*.¹⁶

In addition to the desire to represent the *Allgäu* region authentically, it is also the desire of the *Heidengold* to safeguard their organization by perpetuating the culture along with the Federation of German American Societies in order to preserve German intangible cultural heritage in Rochester as an entire community. Communication specialist, Saskia L.M. Langer, addresses this issue that has plagued the Rochester German community for quite some time in her thesis *The Oktoberfest- an American Habit. What is the Secret of Spreading the Message without Active Promotion?* A seasoned worker at the Oktoberfest in Munich assisted in gathering data for Langer's thesis. The Oktoberfest worker interviewed visitors to the Oktoberfest that she believed were American citizens and asked them to complete a survey on their expectations,

¹⁶ Walter, "German Schuhplattler Costumes." 76.

exposure to, and thoughts about their experience at Oktoberfest. Through these surveys, Langer explores how one of the most popular German customs which attracts roughly 6.2 million visitors a year, has always been successful and economically stable despite the fact that there is no active marketing or sponsorship approaches made by the event management. Using her research and findings, including the fact that the City of Munich “does not spend any money on public relation in the U.S.”, I discuss in a later section of this thesis ways in which the FGAS and the *Heidengold* can authentically promote themselves to preserve as well as perpetuate what they do for future generations.¹⁷ One of the events that Langer discusses in her thesis is something that is being done by the FGAS on a scaled down manner. The opening ceremony for Oktoberfest in Munich is described as:

Since 1925, the opening of the Oktoberfest on Saturday morning symbolizes the Grand Entry of the Oktoberfest landlords. Draught horses decked in festive harnesses pull flower-decorated brewery wagons through the city. Brass bands and brewery owners, families, and workers in traditional costume accompany them. The world’s biggest beer festival commences on the third Saturday in September when the lord Major taps open the first barrel with the welcome cry “O’zapft is” (The keg is tapped) and the massive beer celebration begins.¹⁸

This celebration takes place at the Federation of German American Societies’ annual Oktoberfest in the modified form of the *einmarsch* (invasion). While not a literal invasion, members of the hosting organization, as well as invited guests and dignitaries, parade in to the fest while the band plays. Once assembled, the ceremonial keg is tapped and the fest begins.

While far from an exhaustive listing of resources that I have consulted during my research on the topic, these materials, along with others that I will cite throughout my thesis, give

¹⁷ Saskia L.M. Langer, “The Oktoberfest- an American Habit. What is the Secret of Spreading the Message without Active Promotion?” (M.A., Hawaii Pacific University, 2008), 52.

¹⁸ Langer, “The Oktoberfest,” 6.

the reader a comprehensive look in to how the *Schuhplattler Verein Heidengold* is preserving and perpetuating German intangible as well as tangible cultural heritage in Rochester, New York, as well as the essential need for cultural heritage to be handed down to the next generation in order to provide a sense of belonging and a greater understanding of previous generations.

III. Reasons for Perpetuation

In an article titled “The Importance of Cultural Heritage,” Cultivating Culture discusses cultural heritage and its importance, stating:

Cultural heritage is made up of many things large and small. We can see it in the building, townscapes, and even in archaeological remains. Culture can be perceived through natural sources as well: the agriculture and landscapes associated with it. It is preserved through books, artifacts, objects, photographs, art, and oral tradition. Cultural heritage is in the food we eat, the clothes we wear, the religions we follow, and the skills we learn. Sometimes we can touch and see what makes up a culture; other times it is intangible.... Culture can give people a connection to certain social values, beliefs, religions and customs. It allows them to identify with others of similar mindsets and backgrounds. Cultural heritage can provide an automatic sense of unity and belonging within a group and allows us to better understand previous generations and the history of where we come from.”¹⁹

It is this sense of unity and belonging and better understanding of previous generations that the *Heidengold* is trying to perpetuate. Sandy Brugger, a member of the *Heidengold*, discusses the importance of this sense of unity and belonging in an interview with the author. Brugger states:

The German heritage has been a part of my life for so long I cannot imagine my life without it. Through the dance group I have made many dear friends from all over the country and Canada. I learned how to cook a hearty meal, learned German craft, how to put on a festival and much more. I have sang my heart out and danced my feet off and wouldn't have it any other way! I am proud to be a part of the German culture and always will be! It's important to preserve and perpetuate our heritage. It's where we came from.²⁰

Most members of many *vereine* in North America are descendants of immigrants from Germany. Some members may be second, third, fourth, or fifth generation Americans or Canadians of German descent. As such, many members have never been to Germany at all, much

¹⁹ “The Importance of Cultural Heritage,” Cultivating Culture, accessed April 7, 2019, <http://www.cultivatingculture.com/2013/04/05/the-importance-of-cultural-heritage/>.

²⁰ Sandy Brugger, interview with the author, April 19, 2019, transcript in the author's possession.

less for any length of time to see the customs and culture first hand. So who is to say if what these *vereine* are portraying as authentic and accurate German tangible and intangible cultural heritage is, in fact, authentic and accurate? The *Heidengold* strive to uphold accurate continuation of German cultural heritage through their association with multiple organizations so that the next generations can be assured that the customs, traditions, clothing, and culture is not lost. This authentic representation is important because it connects descendants to their ancestors. Not having an accurate portrayal of the region that the *verein* is trying to represent can lead to misinformation being handed down from generation to generation and the sense of connection to the past being skewed. Germany, like the United States, is made of very different regions, each with their own distinct characteristics. As Meitzler states: “it is a rich and beautiful culture with more to it than lederhosen, polkas, classical music and sausage. As in the United States, there are cultural difference from one area to the next.”²¹ For example, California is usually known for having a surf culture that you won’t find in the Northeast. If a group from the Northeast were to portray themselves as having a surf culture, it would not be accurate. The same is true in Germany.²² If a group were to portray themselves as being from the region of Bavaria, which has a light-hearted, independent spirit, but were to be portraying Bavaria to be the land of coal and steel (which is really North Rhine-Westphalia), their representation would be inaccurate.

Meitzler emphasizes the need for accurate portrayal of cultural heritage as something that not only affects one group or region, but an entire nationality. When asked what she sees happening if cultural heritage is not perpetuated, she states:

²¹ Meitzler, interview.

²² For a description of each German state: <http://travel-to-germany.info/states/?fbclid=IwAR05M6qTgqvH35wFHRnIMAeaCUAtFq3XgAYvX4naXdn-zOt476LWVSHPetM>.

I feel it is very important that the traditions be upheld accurately because I don't believe in doing something halfway. Also, once it is lost, it is very hard to recover. When the *Heidengold* was formed, there were so many German dance groups in the United States that did not really accurately portray our traditions. Our becoming a member of the *Gauverband Nordamerika* helped to change that as we and a handful of other new dance clubs pushed the *Gauverband* to help educate us all and help us make those connections to the clubs in Germany so that we knew our portrayals were accurate. This also brought about a change in some of the older clubs, in that they made changes to their *tracht* to ensure its authenticity and workshops sprung up to properly teach the dances, music and song as well as customs associated with German Folk Dancing. These workshops include items such as how to wear our hair properly, the art of whip snapping to music,²³ making lace, traditional German card games, etc.²⁴

Some *vereine* members actually have no German heritage at all, but still want to preserve and perpetuate the culture. This may cause the reader to wonder why it would be important for someone who doesn't possess any German ancestry to want to preserve and perpetuate the culture. Current *Heidengold* member, Jim Smith, has no German ancestry. However, his daughters do, and he wants that heritage to be passed down to them. In an interview with the author, Smith describes how he became involved with the *verein*, how he saw that the *Heidengold* was preserving the German heritage of the *Allgäu* region accurately, and how he wanted to be a part of it. When asked what prompted him to become a member of the *Heidengold* and to bring his daughters in to the *verein*, he states:

Even though I had no German background or heritage, and most of my ancestry came from England, the club had a lot of very nice people in it. I wanted to become a part of that. In recent years, it has become more evident to me that keeping the club's traditions and authenticity has become more important though. As far as bringing my daughters or family into this, I guess there was no decision. When it [perpetuating German cultural heritage] is a big part of your life, it just kind of happens. I'm glad that it did though, because it has become a big part of their lives also.²⁵

²³ See Appendix B: figure 1.

²⁴ Meitzler, interview.

²⁵ Jim Smith, interview with the author, February 19, 2019, transcript in author's possession.

Kathrine Osterwinter became involved with the *Heidengold* through the man who would later become her husband, and has a different reason than Smith for wanting to perpetuate the German culture. In an interview with the author, she states of her experience with the *verein*: “It has been a time that I have come to know more about my cultural heritage than my mother (the German) knew and has made me appreciate my heritage.”²⁶ When asked why it is important that the traditions the *Heidengold* uphold are represented accurately, she replied:

Just like with the Revolutionary War, Civil War, and World War II re-enactments and other similar events, we learn from continuing those who study and carry on the traditions. Without our past to look on we cannot see our future.²⁷

While some members don't have German ancestry, many do. This doesn't guarantee that their German heritage was a part of their upbringing, however. As someone of predominantly German heritage, but also of Polish, Irish, and English descent, I've experienced a variety of cultural heritage in my upbringing. The maternal side of my family inculcated Polish culture and traditions in me from an early age. My maternal grandfather used to sing and talk to me in Polish. We would play children's hand games together, including one about five baby chicks where he would pull lightly on each of my fingers while saying the rhyme and then tickle me under the arm to imitate the chicks flying away. In another rhyme he would go back and forth between my palm and my elbow saying the rhyme a various number of times then tickle me under the arm. This was a source of great amusement for everyone that was watching us play the game because I would get giddy trying to anticipate when he would tickle me. While I don't

²⁶ Kathrine Osterwinter, interview with the author, January 20, 2019, transcript in author's possession.

²⁷ Osterwinter, interview.

remember all of the words to the rhymes, I do remember some of them, and I most definitely remember the bond that it formed between me and my grandfather.

In addition to these games, the Polish side of my family participated in various other traditions and customs to celebrate their cultural heritage. Besides the Polish food like *golabki*,²⁸ Polish sausage, and pierogi, we also celebrated holidays like Christmas Eve by sharing an *oplatek*,²⁹ leaving an empty place at the table, and putting hay beneath the tablecloth.³⁰

The German side of my family did not play games like this in German, and did not celebrate holidays with traditional German customs. I knew that my father's side of the family was German, but I wasn't exposed to any German customs or traditions growing up, as my father said "it's just not something that we talk about." It wasn't until I saw the *Heidengold* perform at a local Oktoberfest that I had any sense of German cultural heritage. As previously stated by Kathrine Osterwinter, without our past to look on, we cannot see our future. If I had not seen the *Heidengold* perform that day, I may never have discovered and/or explored my German heritage.

Doris Meitzler discusses the role German cultural heritage played in her life growing up and in to her adulthood. She states:

I knew I had some German heritage, but it was the Irish side that was celebrated. However, so many of my family's traits, customs and food choices were not Irish. In adulthood, I found that those strange family traits, customs and foods were, in fact, German. For the first time I felt like I belonged. It was when my nephew, wanting to find out about his German ancestry, has a family history done two years ago that we found out that both sides of my parents families originated in Germany, immigrated to Ireland and

²⁸ Cabbage filled with rice, sautéed onions, and ground beef.

²⁹ Unleavened wafer made of flour and water embossed with a religious image.

³⁰ "Polish Christmas Eve Traditions." Culture, accessed March 19, 2019, <https://culture.pl/en/article/polish-christmas-eve-traditions>.

then to the United States. This was fascinating to learn and something that was never really communicated to us as children.³¹

This lack of communicating with the next generation about the family heritage is a common theme in German families. My father-in-law was an immigrant from Germany, yet my husband did not grow up learning the language or about the culture until we became involved with the *Heidengold*. Many Germans who grew up and raised families after WWII did not make their German heritage known. This was often due to the fact that at the time, those of German descent were not looked upon favorably, and to be German after the war often lead to discrimination, condemnation, or worse. As such, there is a large generation gap in membership of German cultural groups, not only in Rochester, but in the United States. If the current generation is not exposed to their German heritage, this gap could become even larger and authentic representations of German cultural heritage could vanish. For these reasons as well as others, it is imperative that the *Heidengold* continue to perpetuate and preserve German cultural heritage in Rochester.

One of the ways that the *Heidengold* is preserving and perpetuating German cultural heritage is through festivals like Oktoberfest. In his article “Intangible Heritage as a Festival; or, Folklorization Revisited,” Valdimar Tr. Hafstein states that:

The festival is a hallmark of the intangible heritage regime, which fosters the development of festivals for everything from healing rituals to food ways. I propose therefore to reverse the terms: instead of considering festivals as intangible heritage, consider intangible heritage as a festival.³²

³¹ Meitzler, interview.

³² Valdimar Tr. Hafstein, “Intangible Heritage as a Festival; or, Folklorization Revisited,” 131, no. 520 (2018): 128.

Oktoberfest is probably the festival most associated with German cultural heritage. While Oktoberfest is not on the UNESCO list of World Heritage Sites, there is currently a petition to include it as part of the world cultural heritage of UNESCO.³³ With the support for making Oktoberfest an official part of German cultural heritage, Hafstein sees it as needing to be safeguarded.

Once a cultural practice is interpreted as heritage that sets the stage for its safeguarding. To safeguard intangible heritage means to create new social institutions (like intangible heritage councils, committees, commissions, networks, foundations, etc.) and to curate certain expressive genres (festivals, but also lists, workshops, competitions, prizes, documentaries, promotional materials, etc.) The social institutions administer these expressions in practices referred to as “safeguarding.”³⁴

This safeguarding goes beyond Oktoberfest for the *Heidengold*, and they preserve all German cultural heritage. As stated in the quote from Hafstein, they also curate competitions when they participate in *Gaufest*, take part in workshops given by other *vereine*, contribute to committees and commissions in the *Gauverband Nordamerika*, and host workshops for local residents in schools as well as nursing homes. Hafstein says of these practices:

When deemed successful, safeguarding (1) reforms the relationship of subjects with their own practices (through sentiments such as “pride”), (2) reforms the practices (orienting them toward display through various conventional heritage genres), and ultimately (3) reforms the relationship of the practicing subjects with themselves (through social institutions of heritage that formalize informal relations and centralize dispersed responsibilities).³⁵

It is a goal of the *Heidengold* and the *Gauverband* that members take pride in their heritage. The festivals that the *Heidengold* participate in throughout the year displays the cultural heritage that they are so proud of, and the members of the *verein* develop and/or reform their

³³ “Oktoberfest as World Heritage Site,” Munich Eye, accessed March 19, 2019, <https://themunicheye.com/oktoberfest-as-world-heritage-site-545>.

³⁴ Hafstein, “Intangible Heritage as a Festival,” 128.

³⁵ Hafstein, “Intangible Heritage as a Festival,” 128.

relationship with themselves through their relationship with the *verein* and the *Gauverband*. If the *Heidengold* did not exist, this connection to their German cultural heritage would not be the same, and in some cases would become void. If the *Heidengold* did not endure, they would not be able to pass down this culture to others, and the risk of German cultural heritage in Rochester being lost would rise greatly. As such, it is imperative that the *Heidengold* continue to thrive in Rochester. Three areas that the *Heidengold* are perpetuating German cultural heritage will be discussed in this thesis: dances (*tänze*), clothing (*tracht*), and customs/traditions (*bräuche/traditionen*).

IV. Dances (*Tänze*)

As the name suggests, the *Schuhplattler Verein Heidengold*, while also performing figure dances, is better known for *Schuhplattler* dances. The *schuhplattler*, or “shoe slapping” dance, is thought to have originated in Neolithic times (about 3000 BC). It was first mentioned in 1050 AD, when a monk in the Tegernsee Monastery, Bavaria, described a village dance containing leaps and hand gestures. The website “Schuhplattler Kids” tells the history of the *Schuhplattler* as gradually evolving as farmers, hunters, and woodsmen practiced the dance in the isolated towns and villages of the Bavarian and *Tyrolean* Alps.

By the beginning of the 19th century, the *Schuhplattler* had become a kind of courtship dance, with young men trying to impress the ladies by displaying their strength and agility in time to the music. The dances often highlighted the towns where they were invented or the various professions of the performers, such as the *Mühlradl* (Miller’s Dance), the *Holzacker* (wood cutter),³⁶ and the *Glockenplattler* (Bell Dance).³⁷ Girls participated by twirling in their colorful *dirndls* as the boys leaped, stomped, slapped and performed acrobatic figures. Acrobatics were an important part of the dance at least by the 1820’s, when boys began sitting on the shoulders of their partners and stamping their feet rhythmically on the ceiling!³⁸

If you have never witnessed a *schuhplattler* performance in person, the description of the dance by someone else can be exciting and confusing both at the same time. Scottish born Frederick Wolcott Stoddard describes watching a *schuhplattler* performance in his travel log *Tramps through Tyrol: Life, Sport, and Legend*. He writes:

As the dancer prances round, keeping time to the waltz measure, with the palms of his hands he strikes a series of resounding thwacks on the soles of his boots and on his thighs, to right and left alternatively, smacking his lips and tongue in imitation of the

³⁶ See Appendix B: figure 2.

³⁷ See Appendix B: figure 3.

³⁸ “History - Schuhplattler Kids.” Schuhplattler Kids, accessed October 30, 2018, <http://www.schuhplattlerkids.org/history>.

lovesick blackcock³⁹ or capercaillie.⁴⁰ Should he be an expert, all of a sudden he may drop on to his knees, and, with folded arms, bend backwards until the back of the head reaches the floor, on which he raps it several times; then, with an agile spring, the contortionist stands erect. Another gymnastic feat is to kneel, beat a tattoo with the knees on the boards, and, without the aid of the hands, regain an upright position. Turning a somersault is a common trick, and these acrobatic performances, which can only be acquired in youth, are very effective, never failing to call forth much applause. While dancing the *Schuhplattler* the man is sometimes accompanied by a girl, who circles round him in a manner somewhat akin to that of a whirling dervish,⁴¹ and it is surprising how long this movement is sustained without the danseuse⁴² becoming giddy.⁴³

Stoddard goes on to add “when the man and woman join hands it is remarkable how many figures can be danced in this manner, while the combined dancing exhibits great skill.”⁴⁴

All of this “great skill” usually needs to be handed down from previous generations, many times through *vereine*. And as previously questioned, who is to say if what these *vereine* are portraying as authentic and accurate German tangible and intangible cultural heritage is, in fact, authentic and accurate? That’s where the *Gauverband Nordamerika* steps in.⁴⁵ Along the lines of the United Nations Educational, Scientific and Cultural Organization (UNESCO), which “strives to adopt international standards and manage programs that promote cooperation, the free flow of ideas and access to quality education for all,”⁴⁶ the mission of the *Gauverband* as previously stated is to preserve and perpetuate the cultural heritage of Bavaria and *Tyrol*, including its customs, costumes, language, music and dances. In addition, they provide member

³⁹ A large game bird in the grouse family, closely related to the Caucasian grouse.

⁴⁰ A large Eurasian grouse of mature pine forests. The male has a courtship display in which it fans the tail and makes an extraordinary succession of sounds.

⁴¹ A member of a Turkish order of dervishes, or Sufis, whose ritual consists in part of a highly stylized whirling dance.

⁴² Female dancer

⁴³ Frederick Wolcott Stoddard, *Tramps through Tyrol; Life, Sport, and Legend* (Boston: Little, Brown, 1912), 100.

⁴⁴ Stoddard, *Tramps through Tyrol*, 100.

⁴⁵ “Gauverband Nordamerika,” Gauverband Nordamerika, accessed September 28, 2018, <http://gauverband.com/>.

⁴⁶ “UNESCO in Brief- Mission and Mandate,” UNESCO, accessed April 2, 2019, <https://en.unesco.org/about-us/introducing-unesco>.

societies in North America with educational programs and opportunities for fellowship through conferences, festivals, and published media. It is through these resources that *vereine* members that do not have a direct personal connection to Germany or German culture are able to ensure that the culture they are portraying is authoritative.

Just as there are many different regions and professions in Germany that are represented by various dances, there are also many different categories of German dance. Each of them may be performed differently in each region, or not at all, depending on the culture and customs of the area. Karen Dean-Kraft, *Gaupressewartin* (editor) of the *Gauzeitung* newsletter for the *Gauverband Nordamerika*, published the history of the following dance categories: *Schuhplattlers*, *Trachtentänze*, and *Bäuerliche Volkstänze*.⁴⁷

Schuhplattlers are the dances that most people associate with German dancing. The dances originated in the mountain regions of *Bayern/Tyrol*, are not performed throughout *Bayern* because it is not “at home” (traditional) in many areas, and they are often performed for an audience. *Schuhplattler* translates to “shoe slapping” because the men often slap their shoes in an attempt to draw the women’s attention. Also found in this category of dancing is the *Paartanz* which is done by couples only, *Burschenplattler* which is a *schuhplattler* performed by men only, and *Gruppentanz* which is a *schuhplattler* performed as a group by couples. An example of a *paartanz* is the *Oberob*, which the *Heidengold* has performed many times, including at their *frühlingsfeier* (spring dance).⁴⁸

⁴⁷ “Dance- Gauverband Nordamerika,” Gauverband Nordamerika, accessed April 2, 2019, <https://www.gauverband.com/dance>.

⁴⁸ See Appendix B: figure 4.

Trachtentänze (costume dances) are dances that don't contain the shoe slapping. They consist of *Historische heimatliche Tänze* (historical dances of the homeland), *Figurentänze* (figure dances),⁴⁹ *Schautänze* (show dances), and *Vereinstänze* (club dances). Many of the dances in this category tell stories, such as the *Mühlradl*⁵⁰ referred to earlier which portrays millers milling flour, while others are flirtation dances such as the *Dreisteierer*.⁵¹ They often use props and are performed for an audience. The *Kreutz König* (literally “cross king” but nicknamed the “flying dance”) is a good example of a *schautanz* that is also a flirtation dance. The dance is performed by pairs of couples who flirt with their partners throughout the dance and usually gets a large response from the audience when the ladies “fly.”⁵² In the *Kreutz König*, the men stand shoulder to shoulder with their arms locked while the ladies are positioned on the outside of the men. The men put their other hand on the ladies' waist for support, the ladies link arms over the men's shoulders, and the group begins to move in a circle as one. This motion is enough to lift the ladies' feet off of the floor and they appear to “fly.”⁵³

Some dances are only done regionally and some dances may be performed throughout the *Bayern*, but with regional variations. These variations are what make it difficult for *vereine* representing different regions to perform together in local festivals. Furthermore, these regional dances are part of what determines the authenticity of a *verein*'s representation of that particular region. The *Heidengold* represents the *Allgäu* region, and therefore the authentic execution of *Allgäuer*,⁵⁴ the dance affiliated with the *Allgäu* region, which is most often performed as the

⁴⁹ See Appendix B: figure 5.

⁵⁰ See Appendix B: figure 6.

⁵¹ See Appendix B: figure 7.

⁵² See Appendix B: figure 8.

⁵³ See Appendix A: figure 1.

⁵⁴ See Appendix B: figure 9.

verein's Ehrentanz (honor dance) at performances, events such as Oktoberfests, and dances held by other *vereine* is critical.

Bäuerliche Volkstänze (peasant folk dances) are dances that are meant to be done with members of the audience. They may or may not be regionally appropriate to the *vereine* performing the dance, but they are meant to get the audience interested and involved, not to necessarily be culturally appropriate to the region of the *vereine*. The *Siebenschritt* (Seven Step)⁵⁵ is an example of a *bäuerliche volkstanz* that the *Heidengold* will perform to get the audience to participate, and usually with great enthusiasm. The video in Appendix B: 9 shows Jim Smith and Gillian Smith performing the *Siebenschritt* with a group of school children. This participation and enthusiasm generated in the younger generation is key to perpetuating the German culture that is the mission of the *Heidengold*. *Bäuerliche volkstänze* are designed to be relatively easy to learn and are not “performance” dances. They are “dances that everyone can do; they are meant to get the people on the dance floor” and are dances done by all ages, *Schuhplattler* and non-*Schuhplattler* alike.⁵⁶ These dances are often the first introduction to German dancing that many people will have and the *Heidengold* likes to include them as doing so has occasionally lead to new members joining the *verein*, thus extending the intangible culture in to future generations.

Some dances should not be a part of the performance of a *verein* for certain reasons (usually because they are seen as promoting violence.) The *Watschenplattler*⁵⁷ is one of those

⁵⁵ See Appendix B: figure 10.

⁵⁶ Karen Dean-Kraft, “About Volkstanzen,” accessed November 2, 2018, <https://drive.google.com/file/d/0B3NNABLoxCIAaWdfN3FvSDRkajQ/view>.

⁵⁷ See Appendix B: figure 11.

dances. Made famous in part by a scene in “National Lampoon’s European Vacation,” the *Watschenplattler* has resulted in multiple rowdy fest goers being escorted out by security when they try to replicate the dance and end up punching another fest goer, or worse. Therefore, the *Watschenplattler* is a dance that should not be part of the lineup for any *verein*. The *Heidengold* has performed this dance once with only two *plattlers* (male dancers) after a performance at a local winery without incident, but to perform it at a *frühlingsfeier* or a *Gauverband* event would draw extreme criticism and possibly even expulsion from the organization. Therefore, it is considered exceptionally culturally inappropriate or “*nicht echt*” and is not a dance that you will usually see performed in public by *vereine*.

The *Gauverband Nordamerika* sets standards for dances in an attempt to keep them authentic and to preserve the cultural heritage of the dances. These standards are alluded to by Professor of Dance, Alexandra Kolb, who writes:

Serious dancers give meticulous attention to the routines in terms of timing, step execution and posture. For instance, the men train themselves to jump and slap in unison, while female dancers are meant to refrain from spotting (like ballet dancers) in order to maintain an even level of their skirts while spinning. Such details are paramount when it comes to competitive dancing, with tournaments for both group *platteln* and *Einzelplatteln* (couple dancing) being held in Germany, Austria and several countries abroad.⁵⁸

The *Heidengold* have competed in these kinds of tournaments held biennially in the United States by the *Gauverband* called *Gaufest*. While dancing for an audience at an Oktoberfest may be lighthearted and fun, competing at a *Gaufest* either in the group *platteln*, *Jugendeinzelplatteln*, or *Einzelplatteln*⁵⁹ (also known as *Gruppenpreisplatteln*, *Jugendeinzelpreisplatteln*, and *Einzelpreisplatteln*) competitions is very serious and regimented. Each group, couple, and/or

⁵⁸ Alexandra Kolb, “The Migration and Globalization of Schuhplattler Dance,” 42.

⁵⁹ See Appendix B: figure 12.

dancer is scored on multiple factors including but not limited to: uniformity among dancers, at least three *Hochsprünge*⁶⁰ with a shoe hit and a knee fall in each, stepping outside of the designated circle, not completing a move on the correct beat of the music, or non-authentic *tracht* which will be covered in the next section of this thesis.⁶¹

Another example of how the *Gauverband Nordamerika* sets standards for how *vereine* perform certain dances is the *Mühlradl*. Many times a *verein* from the *Allgäu* region will perform the *Mühlradl* for an audience as it tells the story of a miller, which is a common profession in the *Allgäu* region. The dance usually has props that include sacks of wheat that are milled into flour and will sometimes include a junior member of the *verein* who will enter into the dance area with a broom and sweep up after the millers. This is seen by the *Gauverband* as culturally appropriate. There becomes an issue, however, when the *verein* tries to play up the dance for the audience – the men try to show off their strength by lifting multiple bags of “flour” or the junior member runs in and out between the dancers during the dance to get laughs from the audience- and the dance turns into a show and no longer has much to do with the old dance practices. In an article that originally appeared in the September 1996 issue of the *Gauzeitung* titled “Dancing for the Public,” Karen Dean-Kraft states:

It is often not easy for a *Trachtenverein* to draw a line between what it would like to do to please the public and what it must do to stay faithful to old customs and ways. This dilemma is very clear to *Vereine* located in well-known Bavarian and *Tirolean* towns. As a general rule, no concessions should be made to the tastes of the tourists, especially not to get laughs or to provide them with merriment. We must stand pat that *Tracht* and

⁶⁰ Dance move where the men jump into the air, kick their foot out and touch their toe while in mid-air. See Appendix A: Figure 2.

⁶¹ “Preisplatteln Rules.” *Gauverband Nordamerika*, accessed February 8, 2019, <https://drive.google.com/file/d/1HeP7yGvKK94Ih8X2BVTZFyzcwO0NnTff/view>.

customs are serious work. Remember that when we dance for our own enjoyment, those who see us will also find enjoyment in it.⁶²

As stated previously, some dances are specific to the region and there are many that while not necessarily specific to a region, are performed differently in different regions, towns, or *vereine*. With this in mind, how do different *vereine* dance together? Again this is where governing organizations such as the *Gauverband Nordamerika* and the *Allgäuer Gauverband der Gebirgstrachten* come in. There are certain dances that all member *vereine* of the organizations will perform indistinguishably, therefore allowing for multiple *vereine* to dance together. For the *Gauverband Nordamerika*, the *Gauplattler* is performed the same way by all *vereine*.⁶³ During these events sponsored by the *Gauverband*, there can be upwards of hundreds of dancers participating at once, which makes for an amazing sight as well as experience.⁶⁴ For events sponsored by the *Allgäuer Gauverband der Gebirgstrachten*,⁶⁵ there are five *Gauplattler* dances: the *Haushamer*,⁶⁶ *Schlieracher*, *Gauschlag*,⁶⁷ *Reit im Winkl*,⁶⁸ and *Haidauer*.⁶⁹

More often than not, written instructions for these types of dances are not available and it falls upon groups like the *Schuhplattler Verein Heidengold* to perpetuate the German culture by passing down the knowledge of the dances orally and by participation. The *Gauverband Nordamerika* does provide a short list of written instructions for a few *volktänze*, *schuhplattler*,

⁶² Karen Dean, "Dancing for the Public," *Gauzeitung* 9, no. 10 (September 1996): 1.

⁶³ See Appendix B: figure 13.

⁶⁴ In this video from the 2017 Gaufest in Buffalo, NY you can see multiple groups forming multiple circles to dance as all could not fit on the one dance floor.

⁶⁵ "Schuhplattler and Folk Dance," Allgäuer Gauverband, accessed November 2, 2018, <http://www.allgaeuer-gauverband.de/tanz.html>.

⁶⁶ See Appendix B: figure 14.

⁶⁷ See Appendix B: figure 15.

⁶⁸ See Appendix B: figure 16.

⁶⁹ See Appendix B: figure 17.

or *trachtentänze*, but this list is by no means extensive and does not include regional dances like the *Allgäuer*.⁷⁰ It is still vital that each *vereine*, including the *Schuhplattler Verein Heidengold*, pass down these dances so that their authenticity is not lost.

It has been previously stated by Hafstein that something is deemed successfully safeguarded when it “reforms the relationship of subjects with their own practices (through sentiments such as “pride”)... and ultimately reforms the relationship of the practicing subjects with themselves (through social institutions of heritage that formalize informal relations and centralizes dispersed responsibilities).”⁷¹ The performing of these dances, especially the *Allgäuer*, instills a sense of pride in the members of the *Heidengold* and helps to shape their sense of identity through their connections to the *verein* as well as to the *Gauverband Nordamerika* and the FGAS. This sense of pride urges the members to continue to represent the *Allgäu* region accurately as well as perpetuating the German culture not only through the dances they perform, but also in the clothing they wear.

⁷⁰ “Dance,” Gauverband Nordamerika, accessed April 2, 2019, <https://www.gauverband.com/dance>.

⁷¹ Hafstein, “Intangible Heritage as Festival,” 128.

V. Clothing/Costumes and Jewelry (*Tracht/Trachtenschmuck*)

When many people think of traditional German clothing, they tend to think of the busty blonde waitress carrying multiple steins of *bier* through the Oktoberfest *bier* garden. The clothing worn by this waitress would be called a *dirndl*. While the *dirndl* is something that you will find worn in Germany, it is not the focus of this thesis, which is *tracht*. So what's the difference between a *dirndl* and *tracht*?

Dirndls can be broken down in to two broad categories: “mode” (fashion) garments, and “*stilecht*” (keeping with tradition). In her article titled “Traditional *Dirndl*,” *Gauzeitung* editor Karen Dean-Kraft explains the difference when she writes:

Some of the *Dirndl* and *Vereinsdirndl* worn here in North America (but not as a *Vereinsdirndl* by *Vereine* in *Bayern*) are not *stilecht*. *Dirndl* made of polyester or fabrics in loud, florescent, “glow-in-the-dark” colors; *Dirndl* with zippers (invented in the late 1800s) or machine embroidery around the bottom; and *Dirndl* that are so low cut that the bosom is covered only by thin white blouse fabric and a bra (please?!) are among the *Dirndl* that are considered fashion (some even bordering on tacky). While they may be comfortable, convenient, easily washable, and maybe even pretty, they do not fit the definition of *stilecht*: they are truly “mode” or fashion.⁷²

As Dean-Kraft explains, there are many criteria for what makes a *dirndl* that keeps with tradition including things such as fabric colors, patterns, material, and closures. *Stilecht dirndls* will sometimes be worn by *vereine*, but usually they wear *tracht*, the traditional clothing specific to the region of the wearer.

⁷² Karen Dean-Kraft, “Handout Upholding Traditions Image Tracht,” accessed September 28, 2018, https://drive.google.com/file/d/0B3NNABLoxCIAMTdhOGQ4ZjMTYTEwMCC00GE5LWFhYWETOTMxMGEyZWJmMjBk/view?usp=embed_facebook.

Tracht comes from the word *Tragen* meaning “to wear.” In the context of the *Gauverband Nordamerika* or the *Allgäuer Gauverband der Gebirgstrachten*, it means the garments that member *vereine* wear to represent a particular time period (generally the mid-to late 1800’s) in Bavarian/*Tyrolean* history and a particular community standing (generally the rural folk in the mountainous regions.) As the regional *tracht* began to fade in the late 1800s in rural *Bayern* due to the industrial revolution, the Bavarian dress code which was created in 1626 by the Prince Elector Maximilian based on a person’s social class⁷³ steadily declining, and more and more people being able to wear what they chose, *vereine* formed for the specific purpose of preserving the *tracht* and other part of the heritage including song, dialect, and dance.⁷⁴ These *vereine* have made the *tracht* more uniform, but the details of the *tracht* such as *trachtenschmuck* (jewelry worn with *tracht*) and lace patterns on the women’s blouses are typically left to the individual to choose.

If it is the desire of the *vereine* to preserve the *tracht* of the time period for the specific region of Germany that they represent, how do they know that what they are portraying is accurate and authentic? As with the guidelines for dance that were discussed earlier in this thesis, the *Gauverband* and the *Allgäu Gauverband* have established guidelines to help ensure that what the *vereine* are wearing as *tracht* and *trachtenschmuck* are appropriate. The *Gauverband Nordamerika* has published a set of *tracht* guidelines, “Introduction *Tracht* Guidelines,” for *vereine* to refer to that breaks down every aspect of *tracht* by component and region.⁷⁵ It explains

⁷³ “Lederhosen,” I Like Germany, accessed April 7, 2019, <https://ilikegermany.com/culture/lederhosen/>.

⁷⁴ “A Glimpse from the Past: Traditional Bavarian Clothing,” German Culture, accessed February 19, 2019, <https://germanculture.com.ua/german-traditions/native-german-clothing/>.

⁷⁵ “Tracht Guidelines,” Gauverband Nordamerika, accessed November 2, 2018, <http://gauverband.com/trachtguidelines>.

that each region within *Bayern* and *Tyrol* has its own distinctive *tracht* which reflects the general economic standing of the area. It even specifically calls attention to the *Allgäu* region when it states “for instance, the *Allgäu* region was mainly a farm area and the people were quite poor—the simplicity of the *Tracht* reflects this fact.”⁷⁶ As such, if a *verein* were to wear *tracht* that reflected an area of great wealth, but proclaim to represent the *Allgäu* region, their authenticity would immediately be called into question.

The areas that are covered by the guidelines of the *Gauverband* include: hats (men’s and women’s), ties and tie holders, vests, *hosenträger*,⁷⁷ belts, men’s shirts, socks, *trachtenjoppe*,⁷⁸ *mieder*⁷⁹ (includes *mieder* pins, *mieder* chains, *miederstecker*, coins, and charms), flowers in the *mieder*, skirts, *spenser (Janker)*,⁸⁰ *schmiesel*,⁸¹ shawls, aprons, shawl pins, blouses, stockings, undergarments, shoes, *trachtenschmuck*,⁸² and even cosmetics and hairstyles. The guidelines are so specific that they also describe what *vereine* should wear during times of mourning and at less formal events. The *Allgäu Gauverband* guidelines call attention to the fact that *tracht* will be different from place to place within the region and therefore lends some leniency that may not be found in the *Gauverband Nordamerika* guidelines.⁸³ The full guidelines of the *Gauverband* and the *Allgäu Gauverband* can be found in Appendix C. In order to ensure that the guidelines that they set are accurate and up to date, the *Gauverband* holds a *Gau* Delegates meeting every year,

⁷⁶ “Tracht Guidelines.”

⁷⁷ Embroidered suspenders. See Appendix A: figure 3.

⁷⁸ Men’s jacket. See Appendix A: figure 4.

⁷⁹ Bodice. See Appendix A: figure 5.

⁸⁰ Jacket worn under the *mieder*.

⁸¹ White linen dickey with lace across the front. Usually worn under the *spenser*.

⁸² Jewelry worn while in *tracht*.

⁸³ For examples of the diversity of the *Allgäu tracht*. See Appendix A: figures 6-9.

which members of the *Heidengold* are active participants, where the guidelines (along with other orders of business) are reviewed and updated.⁸⁴

While it is the desire of *vereine* that are members of the *Gauverband* to represent the *tracht* of the region and time period authentically, that is not always necessarily the case with other groups. For these groups, other factors may take precedence over accurately representing a group, region, or time period such as financial reasons or accessibility. Cultural costumes specialist, Diana Lynn Walter demonstrates why some groups will stray from strict adherence to authenticity of *tracht* in her Master's thesis *German Schuhplattler Costumes: Components of and Changes in This Traditional Ethnic Dress*. Walter studies a *schuhplattler* group from the German Park in Michigan and discusses the changes in their *tracht* (especially the women's). The group does not represent a specific region in Germany and as such, they were not expected to, required to, or inclined to keep their *tracht* the same or to increase its authenticity. Walter reports:

The reason for choosing new styles was simply due to what was available at the time they were purchased. The source of the costumes, as decided by the Park, determined the styles selected, since the Park did not create their own design or style. Costumes were purchased from Germany when a member traveled to the homeland. When no one planned to travel, they purchased costumes from companies in the United States who imported the costumes from Germany. The current style of women's costume is a good example. Some of them were made in Munich, used by a dance group in Bavaria for a short time, then purchased by the Park and were brought over by a member who had traveled there. Because there were not enough *dirndls* available, the Park purchased fabric that closely resembled the ones from Germany and made more *dirndls* to meet the number that were needed. Therefore, factors contributing to the changes in the costume styling were costume availability, economic factors (cost in making or purchasing costumes, and care and maintenance), and the dancers' desire for a new style.⁸⁵

⁸⁴ See Appendix A: figure 10.

⁸⁵ Walter, "German Schuhplattler Costumes," 76.

The *Heidengold* also purchases pieces of *tracht* and/or *trachtenschmuck* directly from Germany (specifically the feathers for the women's hats as Bald Eagle feathers are illegal for purchase in the United States), but they do not purchase items simply because they are available without consideration to the region they are from or the material from which they are made. They use the knowledge of the *Allgäu* region that they have gained over the generations, reference materials that they have accumulated which document *tracht* that was appropriate for the region, as well as the guidelines they have from the *Gauverband* along with the *Allgäu Gauverband*.

It is also not uncommon for *vereine* from Germany to attend *Gauverband* events such as *Gaufest*. When this happens, it's a welcomed opportunity to meet with the *vereine* directly from the regions in Germany that the *vereine* in the United States and Canada represent. This was the case for the *vereine* that represent the *Allgäu* region in 2017. *Trachtenverein D'Wagegler*, a *verein* that is part of the *Allgäu Gauverband*, participated in *Gaufest* held in Buffalo, New York. They were able to meet with the *Allgäu* groups from the *Gauverband*, participate in a few dances, and teach all of the *vereine* a dance from the *Allgäu* region. The *D'Wagegler* posted an account of their trip to *Gaufest* and posed for a photo⁸⁶ with the *Allgäu* groups.⁸⁷ One of the greatest compliments they gave the *Gauverband vereine* was to say they "were particularly excited about the irrepressible spirit of Americans to keep the old tradition."⁸⁸

⁸⁶ See Appendix A: figure 11.

⁸⁷ "Waggler at the Gaufest in North America," Trachtenverein D.Wagegler, accessed November 2, 2018, <https://wagegler.de/index.php/gautrachtenfest//151-wunderbare-eindruecke-vom-gaufest-in-buffalo>.

⁸⁸ "Waggler at the Gaufest in North America."

Among these resources to which the *Heidengold* can refer is the previously mentioned travel journal by Frederick Wolcott Stoddard, *Tramps through Tyrol: Life, Sport, and Legend*.

Stoddard describes the clothing he encountered the locals along his journey wearing, stating:

The costumes worn by the dancers vary somewhat according to the district. When the man has not on a Loden jacket he appears in white shirt-sleeves and short embroidered leather breeches, showing the bare knee and part of the leg above. The breeches are supported by green embroidered braces, which are much in evidence, and green stocking-shanks terminating above the ankle, which is bare, and a Tyrolese hat with cock's feather, or a brush made of chamois hair, complete the get-up. A usual dress for the girl is a broad-brimmed Tyrolese hat, which is removed when dancing, white blouse, coloured kerchief, silver chains with buckle around the neck, black velvet stays, lacing in the front, black skirt reaching just below the knees, a coloured apron of silk brocade, and white stockings knitted in fancy patterns. The men have boots and the women have shoes, and when a non-professional man is dancing, heavy hobnailed boots, with which it would seem impossible to cut such capers, are worn.⁸⁹

Many *vereine* have multiple clothing options which are appropriate for the time period and region that they represent. This is due to the fact that people of that place and time would have had more than one set of clothing that they could wear. Walter describes these different sets of clothing as “the broad field of national costume, that is, of rustic clothing, can be divided into four groups that can be studied by reference to various sources of information. The four groups are: feast-days or other festive occasions, costumes denoting age, sex, and social standing, occupational dress typical of various trades and professions, and regional costumes deriving from the traditions of local communities.”⁹⁰ The *Heidengold* is an example of a *verein* that has multiple clothing options as they have what they refer to as “full fest *tracht*”⁹¹ which is worn to special occasions such as *Gaufest*, and their regular *tracht*.⁹² It is appropriate for a *verein* to wear

⁸⁹ Stoddard, *Tramps through Tyrol*, 101.

⁹⁰ Walter, “German Schuhplattler Costumes,” 21.

⁹¹ See Appendix A: figure 12.

⁹² See Appendix A: figure 13.

any of the clothing options that they have available to them, but they should all be dressed in the same style. The *Gauverband* states in their *tracht* guidelines “the men and women within a *Verein* should be dressed similarly- either both in *Tracht* or both in folklore, but mixing the two is poor etiquette.”⁹³

While often referred to as costumes, the *tracht* worn by the *Heidengold* and other *vereine* is definitely not to be considered in the same category as a Halloween costume. *Tracht* is meant to be considered part of the wearer’s cultural heritage and is not to be treated with such disregard as to be worn simply as a costume. Walter discusses the need for *tracht* to be seen and revered as more than just clothing in her thesis when she states:

There will also be a need to acknowledge and learn more about peoples’ own countries and their ethnic and folk costumes. The overriding concern will be to have respect for, and affirm the cumulative experience of, generations: to show that people are a part of a continuum. Sharing in celebration is one of the key ways that different social groups, ethnic minorities, or the emerging nations keep a sense of who they are.”⁹⁴

Any *trachtler* or *trachtlerin* found wearing their *tracht* in an inappropriate manner (to a costume party, or participating in activities that those of the region and time period they represent by wearing their *tracht* would not be participating in) is seen as *nicht echt* and can result in severe consequences from not only their *verein* but the *Gauverband* as well. This adherence to seeing the wearing of *tracht* appropriately is also addressed by Walter when she writes:

The present situation of ethnic and folk costumes refers to what they are facing today. They are declining in popularity, decreasing in sense and meaning, and becoming less of a tradition. Exploitation is more common and frequent, and the struggle for staying indigenous to each of their countries continues.⁹⁵

⁹³ “Tracht Guidelines.”

⁹⁴ Walter, “German Schuhplattler Costumes,” 13.

⁹⁵ Walter, “German Schuhplattler Costumes,” 11.

If those that are tasked (even if they take this task upon themselves) with preserving the authentic representation of the cultural heritage of the region are not doing so appropriately, what chance does the heritage stand to survive? Therefore, *vereine* along with the *Gauverband* and *Allgäu Gauverband* insist on only *echt* wearing of *tracht*. The *trachtenmutter* ensures that every member of the *Heidengold* is adhering to these guidelines, as well as respecting the cultural heritage behind their *tracht*.

Tracht should also not be referred to as a uniform, and this is stated by both the *Gauverband* as well as the *Allgäu Gauverband*. Although it is seen as proper etiquette for all members of a *verein* to be dressed similarly, there are certain aspects that the wearer can personalize without fear of being inauthentic. In her article for the *Gauzeitung* titled “Individuality or Strict Uniformity?” Karen Dean-Kraft states that “while a certain degree of uniformity within a *Verein* is stressed (basic colors, style), *Tracht*, including jewelry, is NOT a uniform whose every nuance is prescribed.”⁹⁶ She continues, in the same article, to translate a passage from *Bayrisch Land, Bayrisch Gwand* by Hans Zapf who writes, “*Tracht* should not become a uniform. Each *Trachtler* may choose the pieces of his *Tracht* in the quality that his finances allow, especially in jewelry, so as to give his *Tracht* a personal note.”⁹⁷ This show of quality that finances allow is usually shown by the men in the number of coins that they display on their *lederhosen*. The more coins worn, the wealthier the man is said to be, and the more likely it is believed he will be able to attract a female. This also becomes a display of ability in

⁹⁶ Dean-Kraft, “Individuality or Strict Uniformity?,” 1.

⁹⁷ Dean-Kraft, “Individuality or Strict Uniformity?,” 1.

terms of the size of a man's *gamsbart*.⁹⁸ The larger the *gamsbart*, the better a hunter the man is perceived to be, and therefore a better provider for a female.

The individuality of a wearer's *tracht* is not exclusive to the males. In a quote from *Miesbacher Trachtenbuch* written by Irmgard Gierl, Dean-Kraft translates:

Tracht is native clothing, but is not a uniform. However, *Trachtenvereine* have prescribed particular color combinations in order that they appear uniform and present an impressive total picture at celebrations. But outside the *Verein* each girl can pick the color for *Janker* and skirt, for shawl and apron, which she personally prefers. In this personal color combination lies the individuality of the *Tracht*, which must comply with firm, traditional design.⁹⁹

Dean-Kraft feels that for *tracht* to live on, a degree of freedom must be given to the individual, but that freedom should not be confused with irresponsibility. For most *trachtlerin* this individuality is expressed in their *trachtenschmuck*. The jewelry that a *trachtlerin* chooses to wear is at her discretion, but as Dean-Kraft states, it still requires responsibility. Dangling beer stein or cuckoo clock earrings would be an irresponsible choice for a *trachtlerin* to wear, while a pair of silver earrings with filigree work would be an appropriate choice to show the wearer's individuality.

It may seem that the reason for all of the guidelines and rules for *tracht* is simply to ensure the uniformity in the presentation of cultural heritage to the next generation or even though not familiar with German heritage, but Karen Dean-Kraft states the true purpose elegantly in her article for the *Gauzeitung*, "Rules or Pride?" She writes:

Pride in being a *Trachtlerin* or *Trachtler* takes time to develop. If we use this time to learn or teach others more about the "Treu dem guten alten Brauch," (True to the good

⁹⁸ Goat's beard. Displayed on the man's hat as a sign of his hunting ability. See Appendix A: figure 14.

⁹⁹ Dean-Kraft, "Individuality or Strict Uniformity?," 1.

old custom) it deepens this respect. Eventually, the way we do things is no longer based on breakable rules, but on unbreakable pride.¹⁰⁰

It is this pride in being a *trachtlerin* or *trachtler* and representing the region appropriately that the *Heidengold* exhibit every time they put on their *tracht*. When asked what she would like people to recognize about the *Heidengold*, Meitzler stated:

We pride ourselves on our accurate representation of all aspects of the *Schuhplattler* culture. It is a point of pride to know it is correct. When our members visit others when traveling in Germany, they can fit right in. Also, there are so many people in the United States that either emigrated from Germany and know the difference, as well as many ex-*Schuhplattlers* around that if we are not correct, it would be noticed, and, of course, pointed out to us.¹⁰¹

Sandy Brugger echoed Meitzler's sentiments about wanting to accurately represent all aspects of the *Schuhplattler* culture. When asked in an interview with the author why it is important that the *Heidengold* is accurately representing the culture, she states: "Accuracy is important to me and my club. The worst thing would be to make a mockery of your heritage if you are not true to the past and portraying it as it was."¹⁰²

¹⁰⁰ Dean-Kraft, "Rules or Pride?," 3.

¹⁰¹ Meitzler, interview.

¹⁰² Brugger, interview.

VI. Customs/Traditions (*Bräuche/Traditionen*)

There are many German customs and traditions that are practiced by members of the *Schuhplattler Verein Heidengold*, as well as members of the German community in general throughout Rochester, New York. One of them that is more of an *aberglauben* (superstition) than a custom, but worth mentioning, is knocking on the *stammtisch* (table) when asking to join someone who is already seated. According to GermanCulture.com:

When greeting your German drinking buddies, instead of waving, you should knock on the table. According to legend, this is because the Stammtisch, the regulars' table in the tavern, was traditionally made of oak. Since the devil is unable to touch oak, considered a holy tree, knocking on it proved you weren't the devil. It always makes for a nicer evening if your friends don't consider you a disguised demon.¹⁰³

Nearly every month, the Federation of German American Societies (FGAS) holds a *stammtisch*¹⁰⁴ at a local pub or brewery for members of the Federation and their friends to gather. The evening usually includes music, food and beer, socializing, and sometimes dancing. Now that you know your friends aren't evil demons because they knocked on the table, you can feel safer participating in some of the other German customs and traditions still practiced and celebrated in Rochester as well.

Every year around Christmas, FGAS hosts a *Christkindlmarkt*.¹⁰⁵ This kind of Christmas market is very well known in parts of Germany. Traditionally at a *Christkindlmarkt* shoppers will find glass ornaments, wood-carved fairy-tale figures, and stars made of straw, cardboard and metal, silver and gold foil. Baked goods such as *lebkuchen*,¹⁰⁶ *stollen*,¹⁰⁷ and

¹⁰³ "9 German Superstitions," German Culture, accessed February 20, 2019, <https://germanculture.com.ua/german-traditions/9-german-superstitions/>.

¹⁰⁴ See Appendix A: figure 15.

¹⁰⁵ Also known in some parts of Germany as *Weihnachtsmarkte*

¹⁰⁶ Traditional German baked Christmas treat somewhat resembling gingerbread.

¹⁰⁷ Fruit bread made with nuts, spices, and dried or candied fruit coated with powdered sugar or icing.

*pfefferkuchen*¹⁰⁸ are also plentiful as well as *gluehwein*.¹⁰⁹ The *Christkindlmarkt* that is held by the FGAS is on a smaller scale than what you will find in Germany. Held completely indoors, visitors to this *Christkindlmarkt* will still find traditional German ornaments as well as food, drinks, and crafts made and/or provided by members of the *Heidengold* as well as members of other *vereine* in the Federation.

As with many other cultures, there are numerous customs and traditions for a German wedding. Two members of the *Heidengold* were married using some of these traditions, and were kind enough to share their experience for the purpose of this thesis. Kathrine Osterwinter, grew up in a German family and amongst a German community in South Texas. When she became engaged to her future husband, Roland, they decided to honor their German heritage and celebrate their union with traditional German wedding customs. In an interview with the author, Osterwinter discusses the differences between an American wedding and a traditional German wedding. She states:

There are several things that are different about a German Wedding vs. an American. The first, doesn't apply to our wedding because marriages are different here than in Germany. First, in Germany, a "legal" wedding is done in a court house and is the "civil" ceremony. All couples must do this and I have witnessed several in Germany on my trips there. The couple then elect to have a "church" wedding. In America, whether it is a civil ceremony or church, you only have to have one ceremony. Because we were Catholic and basing our ceremony on Bavarian traditions, we had a Catholic ceremony, and in Germany (as in old Catholic tradition) the father does not give the bride away, the bride and groom walk down the aisle together, there is no superstition about the groom seeing the bride before the wedding. Other than that, our ceremony was an ordinary Catholic ceremony.¹¹⁰

¹⁰⁸ Similar to lebkuchen, a spiced cake or gingerbread.

¹⁰⁹ Mulled wine.

¹¹⁰ Osterwinter, interview.

She continues on to discuss their wedding attire, stating “in America, most brides wear a white or off-white dress. My dress was made especially for me in Austria, in *dirndl* style. My husband wore *bundhosen*¹¹¹ and a traditional Allgäu jacket.”¹¹²

Before they were married, the Osterwinters’ participated in the German wedding tradition of the *Polterabend*.¹¹³ Family and friends gathered for a party, which germanculture.com describes as “an informal (informal dress and food) party at the evening before the wedding where plates and dishes are smashed (the broken pieces are thought to bring good luck to the bride). The bride and groom have to clean up everything.”¹¹⁴ Some believe that if the bride and groom are able to work as a team to clean up the broken dishes that they will have a successful marriage.

Another wedding tradition that the Osterwinters participated in as part of their traditional German wedding was the custom of the bride being kidnapped from the wedding reception by the best man. Stoddard recounts witnessing this practice in his travel log describing:

After the twain had been made one, the bride left her husband and concealed herself in some place in the village, the whereabouts of which no one was supposed to know. On a given signal a party of young men set out to search for her, going from house to house in broad daylight with a lantern, by the light of which they peered into cupboards and dark corners, sweeping them out with a broom to make sure that she was not there. At last the bride was found in an inn, and, taking the arm of her discovered, she was led back in triumph to her husband, who awaited her in the *Gasthaus* where the wedding feast was prepared.¹¹⁵

The tradition has changed slightly since Stoddard witnessed this bride leaving on her own accord and it has become customary for the best man to playfully kidnap the bride and make the groom

¹¹¹ See Appendix A: figure 16.

¹¹² Osterwinter, interview.

¹¹³ Wedding shower.

¹¹⁴ “German Wedding Traditions,” German Culture, accessed February 28, 2019, <https://germanculture.com.ua/german-traditions/german-wedding-traditions/>.

¹¹⁵ Stoddard, *Tramps through Tyrol*, 98.

search for her. Once he finds them, the groom is then charged with paying the bar tab for all of those involved in the kidnapping. Osterwinter recounts not wanting to take part in the tradition at first, but was later talked into participating in the festivity calling it “one of the fun traditions in German weddings.”¹¹⁶

Not necessarily unlike an American wedding, another tradition of a German wedding is dancing by, and for the wedded couple. Stoddard describes the scene that he observed on his travels:

Making our way through the babel of voices, we entered the dancing room, where the guests sat at long tables facing an imposing array of carafes of wine and jugs of beer, which were constantly being replenished, in order to quench the thirst of the dancers, as well as the onlookers, who numbered, perhaps, half of those present. The four musicians were drawn from the neighborhood, and their instruments consisted of a zither, a concertina, and two fiddles. Between the dances we were entertained with singing by the landlord of the Post *Gasthaus* and his brother, the baker, who accompanied the songs on the zither, and those of the audience who could sing joined in the choruses, which were sung with feeling. The ball was opened by the bridal pair, who waltzed several times round the room by themselves, the others looking on and applauding as they sat down.¹¹⁷

Where the couple in Stoddard’s account were honored by the singing of the landlord and his brother, the Osterwinters were honored by members of the *Heidengold* who performed a traditional wedding dance “the crown dance,¹¹⁸ which was first performed at King Ludwig of Bavaria’s wedding.”¹¹⁹ The annual celebration of Ludwig’s wedding has become what we now know of today as Oktoberfest.

¹¹⁶ Osterwinter, interview.

¹¹⁷ Stoddard, *Tramps through Tyrol*, 98.

¹¹⁸ See Appendix A: figure 17.

¹¹⁹ Osterwinter, interview.

If you are not familiar with the origins of Oktoberfest, communication specialist Saskia L.M. Langer provides a brief history of the event in her thesis, *The Oktoberfest- An American Habit: What is the Secret of Spreading the Message without Active Promotion?* Langer states:

It all began in 1810 with the marriage of Crown Prince Ludwig and Therese von Sachsen-Hildburghausen on October 12th. The wedding was celebrated with a five-day festival on Theresienweise,¹²⁰ named in honour of the bride. Horse races held during the festivities were selected to be repeated the following October. It became an annual event, quickly growing into a major fair with rides and beer stalls. The first “beer palaces” appeared in 1896. Today the fair attracts millions of tourists and is famous worldwide.¹²¹

Oktoberfests are now a common event throughout the United States, and the *Heidengold* participate in multiple variations of the celebration every year. It is common for “Oktoberfest season”¹²² to include either performances or attendance at Oktoberfest celebrations every weekend for the *verein*. Some events are more subtle, consisting of accordion music and the *Heidengold* dancing a few dances while conversing with members of a nursing home. Others are more strenuous, consisting of multiple days of performing for the crowd such as at the FGAS Oktoberfest, currently held in Spencerport, New York or the Fairport Oktoberfest in Fairport, New York. Still others involve members of the *Heidengold* performing alongside local school children, teaching them the dances as well as about their *tracht* and even some German culture and customs.

No matter what the Oktoberfest event includes, the *Heidengold* strives to present themselves in true Allgäu fashion, wearing *tracht* appropriate for the occasion and perpetuating the customs and traditions associated with Oktoberfest. One of these traditions that the

¹²⁰ Meadow where Oktoberfest takes place. <https://www.muenchen.de/sehenswuerdigkeiten/orte/120448.html>.

¹²¹ Langer, “The Oktoberfest,” 6.

¹²² Roughly the months of September and October.

Heidengold upholds during the FGAS Oktoberfest is the ceremony opening the festival. Langer describes this ceremony, stating:

In 1887, the Entry of the Oktoberfest hosts and Breweries took place for the first time. This event showcases the festival hosts in coaches adorned with flowers and the magnificently decorated horses of the breweries. This procession is lead off by the “*Münchner Kindl*”,¹²³ Munich’s symbol figure,¹²⁴ on horseback, followed by the festival coach of the Lord Mayor. This event takes place on the first Saturday of the Oktoberfest and symbolizes the official introduction to the Oktoberfest celebration.

Since 1950, there has been a traditional Oktoberfest opening. A twelve gun salute and the tapping of the first keg of Oktoberfest beer at 12:00pm by the Mayor of Munich with the words “O’zapft is” (“It’s tapped!”) opens the Oktoberfest.¹²⁵

While the FGAS Oktoberfest doesn’t have draught horses or brewery wagons, they do have bands and the equivalent of the Oktoberfest hosts in the form of Federation dignitaries that parade through the fest tent, with the fest’s own honorary *Münchner kindl*¹²⁶ astride the keg instead of on horseback, to center stage where the lord Major (in this case the FGAS President) taps open the first barrel with the same welcome cry to begin the celebration.¹²⁷

Yet another German tradition that members of the *Heidengold* participate in yearly is Carnival (also known as *Fasching*, *Karneval*, or Mardi Gras depending on what area of Germany you are from.) Listed in the German Nationwide Inventory of Intangible Cultural Heritage through UNESCO is “The Rhineland Carnival in all its local variants” which is best described by the entry in the Nationwide Inventory:

For many people in the Rhineland- from North Rhine- Westphalia to the Rhineland- Palatinate- the Carnival, as a community-strengthening festival, is an important element of their lives. This festival, which can be traced back to the beginning of the 13th Century, defines itself as a threshold to the pre-Easter fasting period. Since the 15th Century the

¹²³ Munich child. Name of the coat of arms of the city of Munich.

¹²⁴ See Appendix A: figure 18.

¹²⁵ Langer, “The Oktoberfest,” 18.

¹²⁶ See Appendix A: figure 19.

¹²⁷ See Appendix A: figure 20.

social order has been symbolically questioned in the form of fools' masks and costumes. The bourgeois form of Carnival began its development at the beginning of the 19th Century. The beginning of the Carnival season is the presentation of the princely couple on November 11th. The so-called "Carnival Session" begins on Twelfth Night; the "Weiberfastnacht" (Women's Carnival) marks the beginning of the street carnival.

The highlight is the procession held on *Shrovetide* Monday in imitation of the many thousands of years' old rulers' processions. Important elements of this complex of customs are Carnival Sessions, masked balls and the cries of "Alaaf" or "Helau". Songs and so-called *Büttenreden* (rhyming carnival speeches) are characterized by local dialects and frequently take up political subjects. In times of social upheavals the Carnival constantly provided important impulses and proved itself to be an integrating force for people of all ages, all social classes and origins. To be "jeck" (nuts) together and disguise oneself is just a much part of the Carnival as is voluntary work and social commitment throughout the year.¹²⁸

Every year before the start of Lent, members of the Federation of German American Societies, members of the *Heidengold*, along with many other friends and family members participate in the local variant of *Carnival* or *Karneval*. Most commonly referred to as Mardi Gras, attendees participate in a night of frivolity including skits that are often political in nature (keeping up the tradition of the custom as described by UNESCO), costumes, *Büttenreden* (including one memorable speech recited by *Prinzessin* Inge Barta of an old German poem), the introduction of the princely couple, the performance of many a *Karneval Rakette*,¹²⁹ and many rounds of shouting "Alaaf" and/or "Helau."¹³⁰ Many members of the *Heidengold* have been crowned royalty through the years and many still return every year to make sure that the frivolity

¹²⁸ "Nationwide Inventory of Intangible Cultural Heritage," German Commission for UNESCO, accessed October 12, 2018, <https://www.unesco.de/en/culture-and-nature/intangible-cultural-heritage/nationwide-inventory-intangible-cultural-heritage>.

¹²⁹ See Appendix A: figure 21.

¹³⁰ For more on calls you'll hear at this event and what they mean: <https://www.thelocal.de/20170221/why-youll-hear-these-strange-calls-at-carnival-and-what-they-mean-cologne-karneval-guide>.

continues for the next generation, including 2018 outgoing *prinz*, Konrad Osterwinter, as well as 2019 incoming *prinzessin*, Ilona Smith.

VII. Suggestions for Perpetuation

The *Heidengold* is preserving and perpetuating German cultural heritage in a multitude of ways, but I will make suggestions for additional ways in which they can achieve their mission. The first way is to improve how they interact with attendees of their nursing home performances. Currently, nursing home performances consist of the *verein* performing a few dances, the accordion player playing a few songs, and members of the *verein* talking with the attendees for a few minutes. What I suggest is that the staff of the nursing homes send notification to the families of the residents inviting them to attend the performance as well. This will allow not only for interaction with their family members, but it may also spark conversations between the generations and raise interest in younger generations learning about their heritage, thus perpetuating it to the next generation. This could also expose younger attendees to German dancing and create an interest in dancing, which will help continue membership in the *Heidengold*.

While it is difficult to hold performances during school hours (elementary through college) because most members of the *Heidengold* work during the day, many schools host cultural nights or international events that are held either in the evening or on weekends. *Heidengold* members could attend these events, perform a few dances, discuss their *tracht*, invite attendees to participate in a *bäuerliche volktänze* like the “seven step,” and talk about German culture and the *verein*. Some members of the *verein* have business cards, but I suggest that a post card or flyer is created that provides general information about the *verein* and has contact information for anyone that may be interested in becoming a new member. There have been many performances where you will see a little boy or girl off to the side of the circle copying the

dance moves as the *verein* performs, so then is the time to capture that interest and get them involved.

Along the same vein, there are many people who enjoy participating in dances during festivals. Currently, an announcement is made to the effect of “if you’re interested in joining, see one of the members for more information.” While that may be enough for a few people to show immediate interest, many people like to think about it for a while, and will walk away without getting the business card from a *verein* member. That is a potential member lost. If someone is interested in joining but they don’t hear that announcement (let’s face it, festivals are noisy), that’s another potential member lost. I suggest having that flyer or post card referred to earlier and passing them out at the festivals. While it will be an initial expense, it will be worth it if the *verein* gains new members.

The *Heidengold* is one of currently eight *vereine* in the FGAS. They could work together with the Germania Singers (a singing *verein*) to perform together at certain events. This will raise awareness of both *vereine* and potentially raise interest in both groups.

Many local libraries host cultural events, especially around certain holidays or seasons. The *Heidengold* could work with these libraries to help host a German cultural heritage event. Similar to the cultural heritage events at local schools, the *verein* could perform a few dances, have attendees participate in a few dances, discuss the *Heidengold tracht*, and answer questions about German culture and heritage. Again, handing out the flyers and/or post cards for anyone that may be interested in becoming a member.

While not an exhaustive list of suggestions, I feel they may be beneficial to the *Heidengold* to help raise awareness of the verein and even possibly gain new members to help perpetuate German cultural heritage for future generations.

VIII. Conclusion

Cultural heritage is passed down from generation to generation through songs, dance, customs, festivals, plays, costumes, and other traditions. Without the continuation of these practices by the next generation, this heritage is destined to be lost, possibly forever. The *Schuhplattler Verein Heidengold*, a contemporary American organization in Rochester, New York, is helping to perpetuate and preserve the traditional 19th century cultural heritage of Germany by authentically representing the *Allgäu* region through the dances they perform, the *tracht* they wear, the traditions and customs they uphold, by virtue of their connections with national and international cultural organizations, and through their engagement with Rochester's German as well as non-German community. This trustworthy representation of intangible and tangible cultural heritage is significant as otherwise inaccurate representations, the loss of knowledge about the region, lost opportunities for families to pass down their German heritage, and possibly the destruction of German identity and community in Rochester, may result. As such, the *Heidengold* is fulfilling their mission to promote, advance, preserve, and perpetuate German and *Tyrolean* folk dancing, customs, costumes, and culture, and to establish mutual harmony and fellowship in the community.

IX. Future Work

This thesis explored the need for the *Schuhplattler Verein Heidengold* to preserve and perpetuate German cultural heritage in Rochester, New York. As previously stated, the *Heidengold* is a member *verein* of the Federation of German American Societies (FGAS). When I first joined the *Heidengold* in 2002, the FGAS was composed of thirteen member *vereine*. Each had a different aspect of German life and heritage that was their main interest- sports, singing groups, music, social groups, those looking for places in nature that remind them of Germany, and so on. As of the writing of this thesis, there are only eight *vereine* remaining as listed on the FGAS website. If work is not done to perpetuate these interest groups, the number will continue to dwindle and eventually all German cultural heritage groups will disappear. An investigation in to the best way(s) to ensure that German cultural heritage is kept alive for future generations of each of the remaining *vereine* and possibly the increase of interest in the culture in general should be done to preserve and perpetuate all aspects of German ancestry, custom, and tradition in Rochester.

X. Appendix A: Photos



Figure 1: Members of the *Schuhplattler Verein Heidengold* performing the *Kreutz König*, Monroe Community College, 2009. Photo courtesy of Jason Childers



Figure 2: Example of men performing a Hochsprünge.

Photo courtesy: <http://www.dgemuetchen.com/performance/>



Figure 3: Example of hosenträger- embroidered suspenders.
Photo by the author, 2009



Figure 4: Example of trachtenjoppe- men's jacket. Photo courtesy: <http://www.allgaeuer-auverband.de/galerie/wallfahrt13/wallfahrt.html>



Figure 5: Example of mieder- bodice.
Photo courtesy of the author, 2007.



Figure 6: Example of the diversity of the *Allgäu tracht*
Photo courtesy: <http://www.allgaeuer-gauverband.de/tracht.html>



Figure 7: Example of the diversity of the *Allgäu tracht*
Photo courtesy: <http://www.allgaeuer-gauverband.de/tracht.html>



Figure 8: Example of the diversity of the *Allgäu tracht*
Photo courtesy: <http://www.allgaeuer-gauverband.de/tracht.html>



Figure 9: Example of the diversity of the *Allgäu tracht*
Photo courtesy: <http://www.allgaeuer-gauverband.de/tracht.html>



Figure 10: Delegates meeting Omaha, NE 2018
Photo courtesy: Stephen Hargreaves



Figure 11: Trachtenverein D'Wagegler pose with Allgäu groups from the United States. Gaufest 2017, Buffalo, New York.
Photo courtesy: T.V.D'Wagegler



Figure 12: Example of *Heidengold* full fest tracht
Photo by the author, *Gaufest2007*



Figure 13: Example of *Heidengold* regular tracht
Photo by the author, *Gates German fest 2007*



Figure 14: Example of gamsbart- goat beard adornment in men's hat
Photo courtesy:

<http://www.allgaeuergauverband.de/galerie/musikantentreffen2014/mt2014.html>



Figure 15: FGAS Stammtisch

Photo courtesy: Teresa Mayer, Genesee Brew Haus, Rochester, NY February 2014



Figure 16: Wedding attire including *bundhosen* and traditional *Allgäu* jacket
Photo courtesy: Kathrine Osterwinter



Figure 17: Members of the *Heidengold* perform the Crown Dance
Photo courtesy: Kathrine Osterwinter

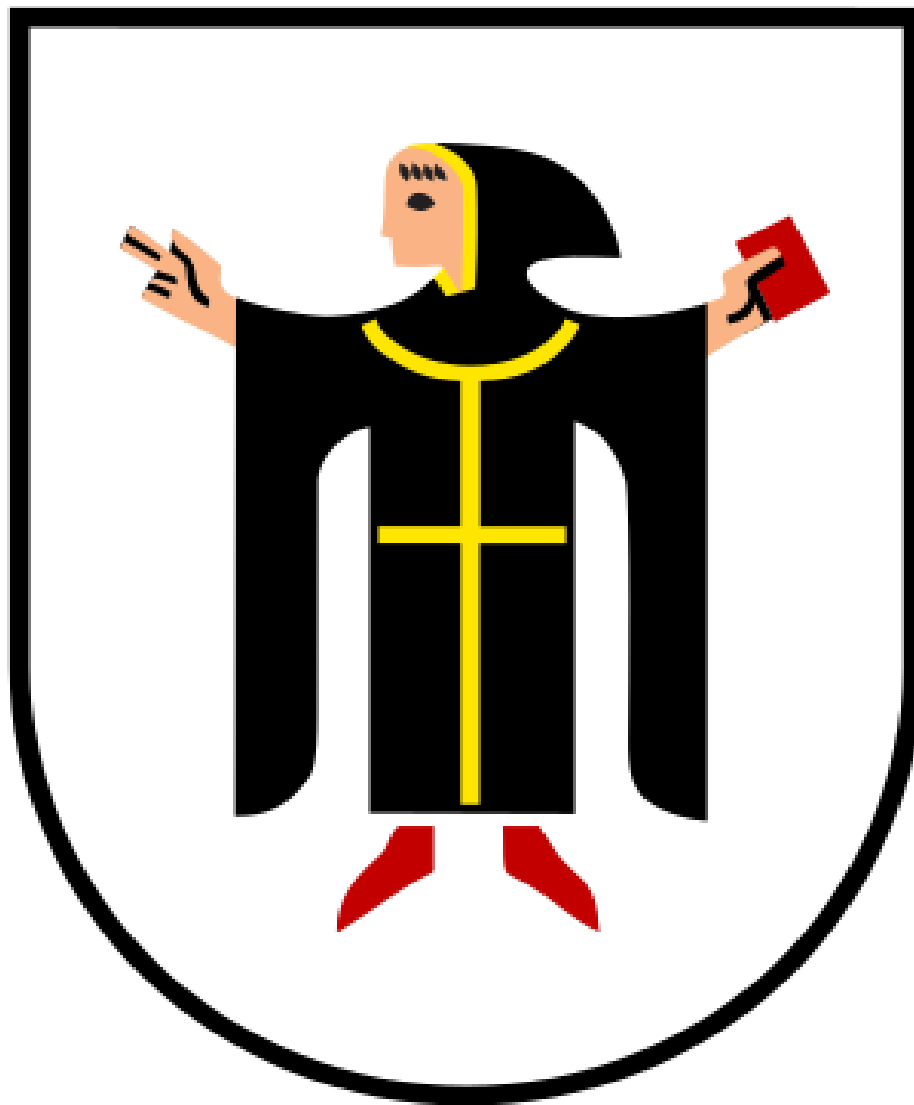


Figure 18: Munich child- coat of arms of the city of Munich
Photo courtesy: https://en.wikipedia.org/wiki/M%C3%BCnchner_Kindl



Figure 19: Jade Schwarz rides in as the honorary *Münchner kindl* - FGAS Oktoberfest circa 2014.

Photo courtesy: *Schuhplattler Verein Heidengold*



Figure 20: FGAS Oktoberfest opening ceremonies 2011
 Photo courtesy: Federation of German American Societies 2011

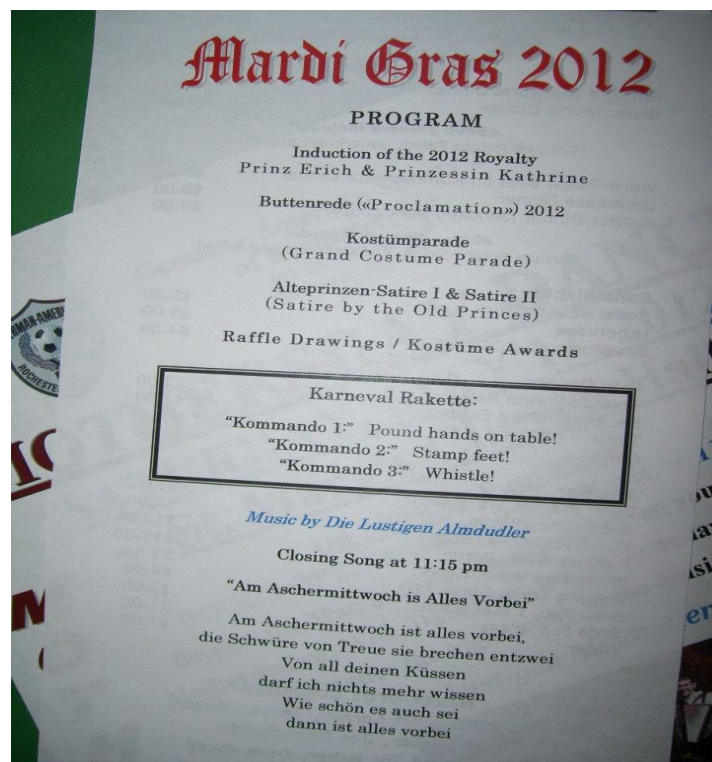


Figure 21: Mardi Gras (Carnival/Karneval or Fasching) 2012 program with commands for rakette. Photo courtesy of the author, 2012

XI. Appendix B: Videos



Figure 1: Whip dance. Video courtesy of Heidi Gregoric

<https://www.facebook.com/heidi.offakgregoric/videos/10218961519378895/>



Figure 2: Die Gemuetlichen Schuhplattler performing the *Holzacker*

<https://www.youtube.com/watch?v=QMqV7W9Wt1g>



Figure 3: Alt Washingtonia perform the Glockenplattler

<https://www.youtube.com/watch?v=UkODfx7Q3Ho>



Figure 4: Schuhplattler Verein Heidengold performing the Oberob

<https://youtu.be/FiyG2edCWmo>



Figure 5: Schuhplattler Verein Heidengold performing the Rehberger Ländler

<https://youtu.be/JuWAIX-2tzo>



Figure 6: Gebirgstrachten Verein Almrausch performing the *Mühlradl* at *Gaufest* 2011

<https://www.youtube.com/watch?v=l-KJ96MpiPg>



Figure 7: G.T.E.V. D'Oberlandler performing the Dreisteierer at Gaufest 2007

https://www.youtube.com/watch?v=_9J6MO5MZTs&list=PL65E82BD962055B8B&index=2



Figure 8: Schuhplattler Verein Heidengold performing the Kreuz König

<https://youtu.be/GLd6HWS7NOE>



Figure 9: Schuhplattler Verein Heidengold and T.S.V. D'Holzlar performing the Allgäuer

<https://www.youtube.com/watch?v=2ZpUjBAAdoo>



Figure 10: Schuhplattler Verein Heidengold performing the Siebenschnitt with local school children

<https://youtu.be/My7dTtQ2488>



Figure 11: *Watschenplattler* scene from National Lampoon's European Vacation

<https://www.youtube.com/watch?v=iQcW6qE0CJ0>



Figure 12: Jim Smith and Lindsay Smith compete in the *Einzelpreisplattln* competition at the *Gaufest* in Orlando, FL 2011

<https://www.youtube.com/watch?v=q3BOCTLBHHA>

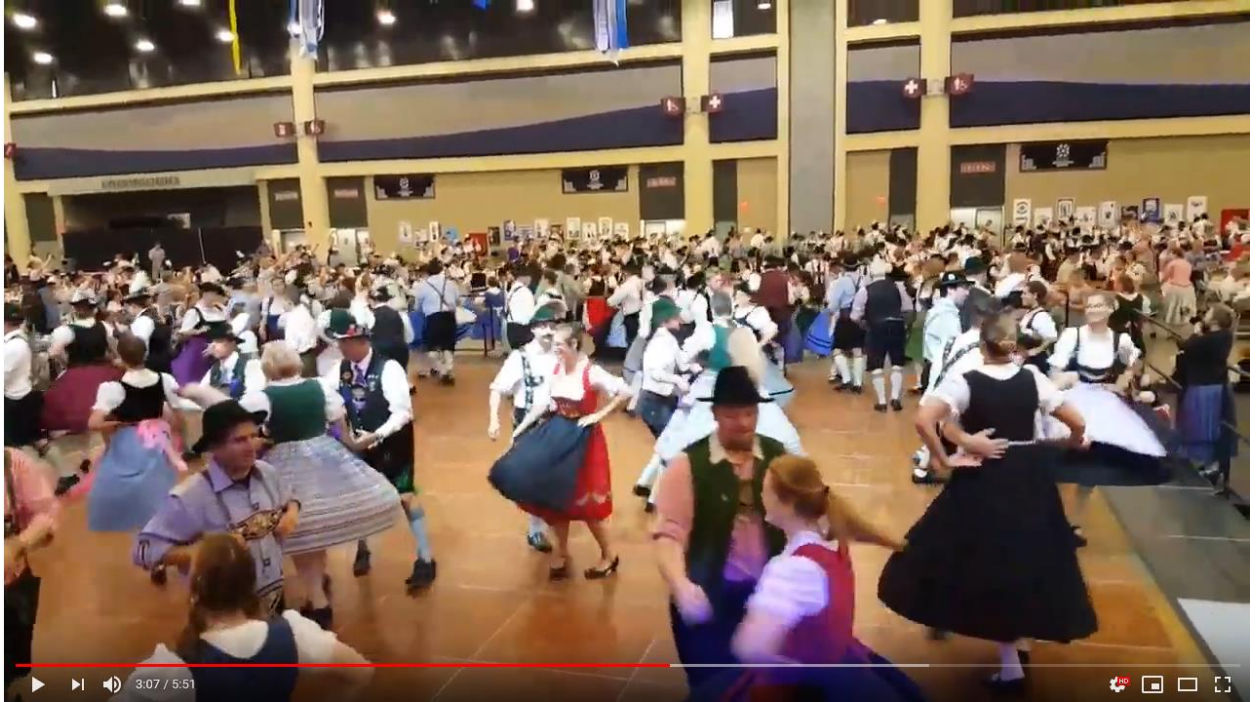


Figure 13: Various groups performing the *Gauplattler* at *Gaufest 26* in Buffalo, 2017

<https://www.youtube.com/watch?v=T969-oOAKjs>



Figure 14: Trachtenverein Alpenrösl Allach performs the Haushamer

https://www.youtube.com/watch?v=_br7Tws18LM



Figure 15: Trachtenverein D'Auerbergler performs the Gauschlag

<https://www.youtube.com/watch?v=FefnwTTTL64>



Figure 16: Alpen Schuhplattler u. T.V. D' Pittsburgher performs the Reit im Winkl

<https://www.youtube.com/watch?v=FT-xCqAetko>



Figure 17: D'Simetsbergler Wallgau performing the *Haidauer*

<https://www.youtube.com/watch?v=P3NtPJavYCs>

XI. Appendix C: Guidelines for Tracht of the Allgäu Region

Allgäuer Gauverband der Gebirgstrachten

Men

Cap- green plush or felt hat (Allgäu shape).

Jacket- light gray or brown (the latter in the Pfrontner costume), with a green stand-up collar, edged in green on the edges and on the pockets; Likewise, on the shoulders and sleeves are a simple Passepoil front. The back may be smooth or gusseted; however, there is no back brace.

Trousers- short black leather pants with green or yellow embroidery and black bundle leather trousers (simple, no saddle seam with quilting).

Socks- they should have the basic color of the jacket, i.e. gray or brown, the envelope should be provided with three green stripes.

Shoes- Black Haferlschuhe with leather sole and heel (Lederschuhbündel).

Shirt- White, made of linen or cotton with tucks, long sleeves, turn-down collar (no stand-up collar).

Braces- Edelweissosenträger, green cloth or Lederhosenträger with broad decorated bridge.

Vest- Made of green cloth (worn only inside the club).

Jewelry- Hat jewelry, pocket watch (no wristwatch).

Women

Cap- Green plush or felt hat in ball shape with wide brim.

Bodice- Made of black velvet, with silver bodice hooks or in-house renewed costume.

Blouse- White short-sleeved blouse with lace trim, square or round neckline.

Bodice cloth- Monochrome suitable for apron or embroidered with alpine flowers.

Jewelry- Necklace, bracelet or cuff in silver.

Skirt- Gray, red, blue or black; with and without velvet ribbon, ranked or donated (no pleated or bell skirt).

Petticoat- White linen or cotton petticoat with lace.

Apron- Mainly green, otherwise suitable for the Miedertuch (Bodice cloth).

Socks- White (no nylon stocking and no knee socks).

Shoes- Black Haferl or Spangenschuhe (no suede or patent shoe).

Gauverband Nordamerika

Men

Hat- Green velour hat in Allgäuer style with Gamsbart, Spielhahnfeder, or (occasionally) eagle feather. It has a tapered, rounded crown and is called a “Spitz.”

Tie and Tie Holders- Men do not wear ties. Shirt is unbuttoned at the top.

Vest- Green with red piping. Vests are optional and not worn by all *Vereine*.

Hosenträger- Green with large Edelweiss embroidered on the suspenders and the Quersteg. Distinctive to this region, in the Westallgäu, the hosenträger are similar to those worn in Werdenfels.

Belts- No belt is worn.

Socks- Grey with green stripes (usually three) at the foldover. No embroidery except sometimes Edelweiss are embroidered along the foldover.

Jackets- no Stickerei or appliques.

Women

Hats- Allgäuer style with eagle feather. The hat is worn off the forehead, on the crown of the head. Not all *Vereine* wear hats all the time- it is occasion dependent; the more festive the occasion, the more likely the hat is worn.

Mieder, Mieder pins, Mieder chain, Miederstecker, Coins and Charms- Mieder is most often velvet. No garland is worn. Only one strand of mieder chain. Typically, the ladies wear few coins and charms on the mieder chain. The bottom “flaps” of the mieder are worn on top of the skirt.

Flowers in the mieder- Either no flowers or just one flower with a little greenery.

Skirts, Spenser (or Janker), Schmiesel- No spenser/Janker is worn. Majority of skirts are gray, but red, black, or blue are worn by a few *vereine*. Skirts are gathered and are at least calf length.

Shawls, Aprons, Shawl pins- No shawl. The apron is silk in either grass green, dark red, or dark green; no woven-in pattern (except in two *vereine* where there is a small flower pattern); ties in back. Only one *verein* in the Allgäu wears a white silk apron and fringed shawl; one other wears a light pink apron and fringed shawl. The shawls are worn only for very festive occasions.

Stockings- White, knitted stockings (predominantly). One or two *vereine* wear black stockings.

Undergarments- Modesty slip is worn in place of bloomers.

Jewelry

A silver coin or an Edelweiss necklace is worn either on a silver chain or a black ribbon.

Particularly in the Ostallgäu, men wear an earring in their left ear- this dates back to when the earring was worn to ward off diseases of the eye.

Hair

Women wear their hair off the neck but often have bangs or a bit of hair around their faces. Short hair is often seen in pictures of today's *vereine*.

XII. Glossary

Aberglauben- Superstition.

Alaaf- “May he live well” or “above all else” used in Cologne. From “Cöllen al aff” meaning “Cologne on everything”. Not to be used in Düsseldorf. (See also Helau)

Allgäu- Region in Southern Germany.

Allgäu Gauverband- Overarching organization in the *Allgäu* region of Germany. (See also Allgäuer Gauverband der Gebirgstrachten)

Allgäuer- Historic dance of the homeland for the *Allgäu* region.

Allgäuer Gauverband der Gebirgstrachten- Overarching organization in the *Allgäu* region of Germany for member societies dedicated to preserving and perpetuating the cultural heritage of the Allgäu region including customs, clothing, language, music, and dances.

Bäuerliche Volkstänze- Peasant folk dances.

Bayern- Bavaria.

Bier- Beer.

Bräuche- Customs.

Bundhosen- Longer leather pants similar to *lederhosen*. (See Appendix A: figure 16)

Burschenplattler- Men only dances.

Büttenreden- Rhymed speech recited by heart at *Carnival*.

Carnival/Karneval- Celebration to mark the beginning of Lent. (See also *Mardi Gras* or *Fasching*)

Christkindlmarkt- Christmas market. (See also *Weinachtsmarkte*)

Dirndl/Dirndls- Dress/dresses.

D'Wagegler- *Schuhplattler verein* in the *Allgäu* region of Germany. (See also *Trachtenverein D'Wagegler*)

Echt- Appropriate or approved. (See also *Nicht echt*)

Ehrentanz- Honor dance.

Einmarsch- Literally “invasion”. Parade or procession to signify the official opening of an event.

Einzelplatteln- Single couple dancing. (See also *Platteln*)

Einzelpreisplatteln- Single couple prize dancing. Performed at *Gaufest*. (See also *Einzelplatteln, Preisplatteln, Gruppepreisplatteln, and Guppepreisplatteln*)

Fahnenweihen- Flag blessing.

Fasching- Celebration to mark the beginning of Lent. (See also *Carnival/Karneval* or *Mardi Gras*)

Figurentänze- Figure dances. (See Appendix B: figure 4)

Frühlingsfeier- Spring dance. Dance held in the spring time.

Gamsbart- “Goats beard”. Adornment in a man’s hat made from a goat’s beard.

Gasthaus- Inn, or guest house.

Gau- a) Abbreviation of *Gauverband*. b) Abbreviation of *Gauplattler*. c) Abbreviation of *Gauzeitung*. d) Abbreviation of *Gaufest*.

Gaufest- Event held biennially by different member *vereine* of the *Gauverband Nordamerika* including competitions, workshops, and socialization between the *vereine*.

Gauplattler- Dance performed by all member *vereine* of the *Gauverband Nordamerika*. (See Appendix B: figure 12)

Gaupressewartin- Literally “*Gau* press waitress”. Editor of the *Gauzeitung*.

Gauschlag- *Gauplattler* dance of the *Allgäu Gauverband*. (See Appendix B: figure 14)

Gauverband- Overarching organization. (See also *Gauverband Nordamerika*)

Gauverband Nordamerika- Overarching organization in the United States for member societies dedicated to preserving and perpetuating the cultural heritage of Bavaria and *Tyrol* including customs, clothing, language, music, and dances.

Gauzeitung- Newsletter published by the *Gauverband Nordamerika* covering many cultural aspects.

Glockenplattler- Bell dance. (See Appendix B: figure 2)

Gluehwein- Mulled wine.

Golabki- Polish dish of cabbage filled with rice, sautéed onions, and ground beef.

Gruppenpreisplatteln- Group prize dancing. Competition dancing performed by groups of couples during *Gaufest*. (See also *preisplatteln*)

Gruppentanz- Dances performed by groups of couples.

Haidauer- *Gauplattler* dance of the *Allgäu Gauverband*. (See Appendix B: figure 16)

Haushamer- *Gauplattler* dance of the *Allgäu Gauverband*. (See Appendix B: figure 13)

Heidengold- Shortened form of *Schuhplattler Verein Heidengold*. (See also *Schuhplattler Verein Heidengold*)

Helau- “To hell”. *Carnival* salutation first called out in 1935 by a delegation of the Mainz Prince Guard from Düsseldorf. (See also *Alaaf*)

Historische heimattnänze- Historical dances of the homeland.

Hochsprünge- Dance move where the man jumps in to the air, kicks one leg out and touches his toe with one hand. (See Appendix A: figure 2)

Holzacker- Wood cutter’s dance. (See Appendix B: figure 1)

Hosenträger- Embroidered coverings for the men’s suspenders.

Janker- Jacket.

Jeck- *Carnival* clown, crazy, daft.

Jugend- Youth.

Jugendeinzelplatteln- Youth single couple dancing. (See also *Einzelplatteln*, *platteln*)

Karneval Rakette- Celebratory noise making during Karneval where participants follow different commands to pound their hands on the table, stamp their feet, and whistle. (See Appendix A: figure 21)

Kreutz König- Literally “Cross King”. Dance nicknamed “the flying dance”. (See Appendix B: figure 7)

Lebkuchen- Traditional German baked Christmas treat somewhat resembling gingerbread.

Lederhosen- Short leather pants worn by *Trachtlers*. (See also *Trachtler/s*)

Mardi Gras- Celebration to mark the beginning of Lent. (See also Carnival/Karneval or Fasching)

Mieder- Bodice of *tracht* worn by women. (See also Mieder pins, Mieder chains, Miederstecker, Tracht)

Mieder pins- Pins worn in a *mieder* to hold mieder chains in place. (See also Mieder, Mieder chains, Meiderstecker, Tracht)

Mühlradl- Miller’s dance. (See Appendix B: figure 5)

Münchner Kindl- Munich child. Name of the coat of arms of the city of Munich. (See Appendix A: figures 18, 19)

Nicht echt- Not appropriate.

Oberob- Specific male only dance. (See Appendix B: figure 3)

Oplatek- Unleavened wafer made of flour and water embossed with a religious image.

Paartanz- Couples only dances.

Pfefferkuchen- Similar to *lebkuchen*, a spiced cake or gingerbread.

Platteln- Dancing. (See also *Einzelplatteln*, *Gruppenpreisplatteln*, *Gruppenpreisplatteln*, and *Preizplatteln*)

Plattlers- Short for *Schuhplattler*, both the dance and the dancer. (See also *Schuhplattler/Schuhplattlers*)

Polterabend- Wedding shower.

Preizplatteln- Prize dancing. Can either be performed by groups of couples or a single couple at *Gaufest*. (See also *Einzelplatteln*, *Einzelpreizplatteln*, and *Gruppenpreisplatteln*)

Prinz- Prince.

Prinzessin- Princess.

Reit im Winkl- *Gauplattler* dance of the *Allgäu Gauverband*. (See Appendix B: figure 15)

Rhineland- Region in Western Germany along the Rhine River.

Schautänze- Show dances.

Schlieracher- *Gauplattler* dance of the *Allgäu Gauverband*.

Schmiesel- White linen dickey with lace across the front. Usually worn under the Spenser/Janker so only the lace on the front shows. (See also *Janker*, *Spenser*, and *Vorhmed*)

Schmuck- Jewelry. Refers to modern jewelry as opposed to jewelry worn with *tracht*. (See also *Trachtenschmuck*)

Schuhplattler/Schuhplattlers- a) Shoe slapping dance. b) Dancer of shoe slapping dances.

Schuhplattler und Trachtenverein Almrausch- *Schuhplattler verein* based in Dallas, Texas that also represents the *Allgäu* region.

Schuhplattler Verein Heidengold- Shoe Slapping Dancing Society of the Golden Alpine Meadows. German folk dance *verein* founded in 1979 based in Rochester, New York. (See also *Heidengold*)

Shrovetide- Pre-Lenten season. Christian period of preparation before the beginning of the liturgical season of Lent.

Siebenschritt- “Seven step.” Peasant folk dance. (See Appendix B: figure 9)

Spenser- Jacket worn under the *Mieder*. (See also *Janker, Mieder*)

Stammtisch- 1) Regulars’ table. 2) Social gathering.

Stilecht- Keeping with tradition in reference to *tracht*. (See also *Tracht*)

Stollen- Fruit bread made with nuts, spices, and dried or candied fruit coated with powdered sugar or icing.

Texansicher Schuhplattler Verein D’Holzar- *Schuhplattler verein* based in Dallas, Texas that also represents the *Allgäu* region.

Tracht- Native clothing specific to a region in Germany. Sometimes referred to as “costume” but not in the lines of a Halloween costume.

Trachtenjoppe- Men’s *tracht* jacket. (See also *Tracht*)

Trachtenmutter- “Costume mother”. Person responsible for ensuring the proper wearing of *tracht*.

Trachtenschmuck- Jewelry worn which compliments native *tracht*. (See also *Schmuck*)

Trachtentänze- Costume dances- contain no shoe slapping.

Trachtenverein/Trachtenvereine- Group/groups or society/societies that wear the same *tracht* and represent the same region.

Trachtenverein D’Wagegler- *Schuhplattler verein* in the *Allgäu* region of Germany. (See also D’Wagegler)

Trachtler/s- Male/s wearing *tracht*.

Trachtlerin- Female wearing *tracht*.

Traditionen- Traditions.

Tragen-To wear.

Tyrol/Tyrolean/Tirol/Tirolean- Federal state in western Austria. The capitol of Tyrol is Innsbruck.

Verein/Vereine- Society/societies or group/groups.

Vereinsdirndl- *Dirndls* worn by a *verein*. (See also *Dirndl*, and *Verein/Vereine*)

Vereinstänze- Club dances.

Volktänze- Folk dances.

Vorhmed- White linen dickey with lace across the front. Usually worn under the *Spenser/Janker* so only the lace on the front shows. (See also *Schmiesel*, *Spenser*, and *Janker*)

Watschenplattler- Dance made famous in part by the scene in National Lampoon's *European Vacation*. (See Appendix B: figure 10)

Weiberfastnacht- Marks the transition of the women's *carnival* from the gathering to the street carnival on Thursday before Ash Wednesday.

Weinachtsmarkte- Christmas market. (See also *Christkindlmarkt*)

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XV: To the Members of the *Heidengold*; Past, Present, and Future

Die Gedanken sind frei

Die Gedanken sind frei, wer kann sie erraten,
sie fliehen vorbei wie nächtliche Schatten.
Kein Mensch kann sie wissen, kein Jäger erschießen
es bleibt dabei: Die Gedanken sind frei!

Ich denke was ich will und was mich beglückt,
doch alles in der Still', und wie es sich schicket.
Mein Wunsch und Begehren kann niemand verwehren,
es bleibt dabei: Die Gedanken sind frei!

Und sperrt man mich ein im finsternen Kerker,
das alles sind rein vergebliche Werke.
Denn meine Gedanken zerreißen die Schranken
und Mauern entzwei, die Gedanken sind frei!

Drum will ich auf immer den Sorgen entsagen
und will mich auch nimmer mit Grillen mehr plagen.
Man kann ja im Herzen stets lachen und scherzen
und denken dabei: Die Gedanken sind frei!

Die Gedanken sind frei!