

# Heritage Trails

A Journal of the European-American Folk

A SWIFT LOOK AT THE PAST -- WITH AN EYE TO THE FUTURE:

The Folk Faire in the Orchard by Garman Lord

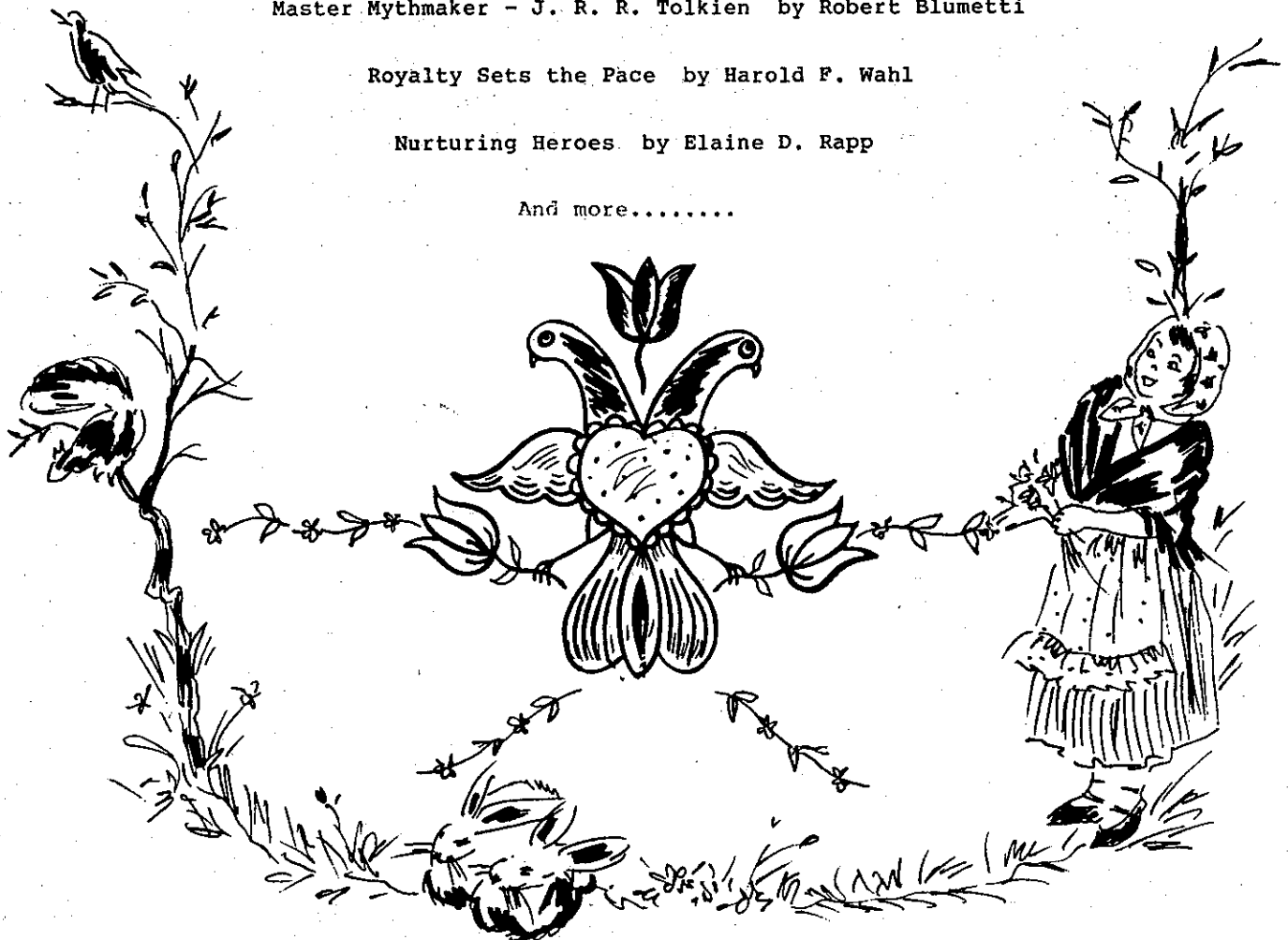
Their Spirits Soared and They Danced for Joy by Otto A. Krumbach

Master Mythmaker - J. R. R. Tolkien by Robert Blumetti

Royalty Sets the Pace by Harold F. Wahl

Nurturing Heroes. by Elaine D. Rapp

And more.....



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THE AWAKENING

Something has been happening. A stirring has been taking place. Growing interest in ancient folk practices and ethnic origins has been manifest on the American scene.

In response to the new interests of the electorate, an Act of Congress was passed in January, 1976, establishing the American Folklife Center in the Library of Congress. At about this same time, the Smithsonian Institute created a Folklife Unit. The subject is also now being introduced into elementary and high schools.

It is of interest to note that despite the fact that the majority of people in the United States are of European origin, this fact has not been of significance to many of them as they identified themselves simply as "Americans". In this process many of them lost track of their own cultural heritage. Apparently, attitudes have now changed as more and more people indicate a desire to participate in "folk" pursuits and ethnic festivals.

Even today the people identification of many European-Americans remains indistinct. The rapidly growing folk interests now evident seem to center upon various personal activity preferences, carried out in small groupings of people sharing similar interests. This is as it has always been. The individualistic nature of typical persons of European origin, and their primary interest in local action and organization, have been characteristic of them down through the millenia.

As a consequence, there are few pan-European organizations in existence to promote folk activity and few country-wide European-American groups which are active outside of a small number of ethnic, or specific interest groups. This has made communication between European-Americans on topics of especial interest to them rather limited.

Heritage Trails will seek to meet the obvious need for improved communications. It is hoped the effort will help to enrich the lives of interested people by providing stimulating new views of their unique cultural heritage.



ON THE HERITAGE TRAIL

HT NEWS. It isn't easy to find one's way. A person seeking information about European cultural practices of the past will find the way obscured by tangled growths of conflicting opinion, separated by large bare spots marking long-forgotten experiences.

There are five basic reference books, however, which list relevant organizations and publications. These are usually available in local libraries and may be of value to an explorer eager to embark upon a search to find out about earlier folkways. They are:

1. The Encyclopedia of Associations, 18th Edition, Gale Research Company, Book Tower, Detroit, MI. 48226
2. The IMS '83 Ayer Directory of Publications, Division IMS Communications, Inc. 426 Pennsylvania Avenue, Fort Washington, PA. 19034
3. Ulrich's International Periodicals Directory, Twenty-second Edition, 1983. A Bowker Serials Bibliography, published by R. R. Bowker Company, 1180 Avenue of the Americas, New York. 10036
4. Magazines for Libraries, Bill Katz, Linda Sterling Katz, Fourth Edition. Also published by R. R. Bowker Company.
5. The Standard Periodical Directory, Seventh Edition, 1981-1982 Oxford Comm. Inc. 183 Madison Avenue, Suite 1108, New York, New York. 10016

By diligently probing their categories, listings which might lead to groups interested in ancestral practices can be compiled. These will probably not be too numerous but the names will be a start. Some of the groups can be contacted for information which, in turn, may provide new leads to help locate local folk efforts.

The listings of "European", "ethnic", "ethnological", "folk", "fraternal", "crafts", "music", and "anthropology" are quite useful. Some European ethnic groups seem to be organized on a modest scale and folk interest groups of various kinds are also active.

The rest of the library probably contains many reference sources which would be of value to a searcher but they will have to be sought out, one by one. The territory is fine for good hunting!

# the folk faire in the orchard

In the southeastern corner of Lake Ontario, just north of the fabulous "Fingerlakes" country of upstate New York and in a green land of wooded hills and bright rolling meadows, there is a certain apple-orchard. At least it used to be an apple orchard, and there are still plenty of apple trees growing there sending their fruit rolling and tumbling down the wooded slopes in their own due season.

But this is not just any apple orchard. When the magic time arrives and Merlin's invisible wand is waved, this remote and beautiful spot becomes the annual stamping-ground of a crop of joyous European-American folkists who blossom there for some six weeks out of every summer, much to the delight of all and sundry who can find their way over the backroads to such an out of the way place...and part with six modern bucks to join the fun. The occasion? The annual "Renaissance Faire" of Sterling, just a few miles west of the Lake Ontario town of Oswego, New York.

The event is not unique. Similar gatherings are springing up not only all over America, but elsewhere in the world as well. New York State alone has at least two such affairs including one which is held in Sterling Forest at the southern border, just north of New Jersey. It is obvious that in the face of awesome changes in cultural mores and standards, many people are looking to their past practices to find guide lines which might lead to fruitful experiences today.

You know this will be a new experience as you are wished a "good day" in lilting Shakespearian dialect at the ticket booth. Once inside the gates, before you wend the High Road down and away amongst cottages and booths out of which are hawked goods and services of every kind, and all in keeping with the Elizabethian English period...most quite reasonable, some of them pricey, but none of them out of line, you know it is a well-run happening.

But you need not buy a thing. Stand around gawking for long and you are apt as not to find yourself drawn into some spontaneous bit of "street theatre" such as is constantly going on here; entertained by strolling players, "purged" by a quack-physician, or drawn along with the mob perhaps to rubberneck at a public flogging, juggling act, or perhaps some felon's turn on the ducking-stool at the hands of the town sheriff...it isn't always easy to know what to expect. You may be accosted by some sturdy mendicant, leper or town lady of fun, have to make way for swordsmen on some rampage or the progress of the Queen and her consort through the village, attended by full royal retinue.

All around you are medieval people who have come alive, period costumed in appropriate finery, of course, who speak in authentic "Shakespearian" dialect -- as only a true folkist would know. It is, of course, summer-stockers or theatre students from nearby Oswego State U, Syracuse U, and other local schools, picking up some summer cash who have slipped their modern forms to assume the historic roles played by their ancestors. Well, sort of, since much of the everyday practices of ancient people is still obscure because records are either gone forever or remnant accounts are very contradictory.

Along the High and Low Roads are of course to be found a liberal scattering of pubs and eateries, staffed by barwenches generally as buxom of bodice and sharp of tongue as any romantic could possibly wish. Between ales you may have a go at archery or ax-throwing if you're ambitious enough, perhaps to win a parchment chit entitling you to a kiss of any wench of your choice on the grounds. You may climb the arduous "Ladder of Truth" or be recruited for a spur-of-the-moment folk dance under some enthusiastic's expert guidance. In brief, it's another world you've walked into for awhile, and you might as well accept the enchantment and enjoy it!

Another world is just what it is. Here you may also see a joust going on in full panalopy; there some lusty warriors bludgeoning away at each other with home-made weapons and armour. Take even a small part in it all and you won't be more than a few ales away, if you are of a reflective turn of mind, from wondering just what sort of another world, after all, it really is. It almost evokes something like an "ancestral memory". On one hand, one hears the far-off plaint of flute-and-drum and sees a flash of color in some half-remembered cadence, punctuated by hilarities, while on the other, one espies a lady in ruffled collar and satin gown, come to life...and you are shocked to realize that, yes, people really did once look like this, and act and sound like this, in all its unreal gorgeousness suddenly made real, and you have to wonder; why on earth did we ever change the style?

Even amidst the merriment it is hard not to wonder what in the world is going on here. Americans in the four centuries from the time of the Faire leaped from stone-age Indians to Davey Crockett to the Age of Steam and Steel to men on the Moon! Is it possible we never had the time to evolve any sort of "folkways" in the course of so frantically creating a new society?

An observer might perceive we seemed in the past to be like a "person", collectively speaking, but only as a body-politic with a collective conscious...and a collective unconscious. We are pleased now, by some common inspiration sprung up amongst us only in the last decade or two, to reach back and recreate some sort of past or pasts which may or may not have been. Unconsciously, we as a people seem to be seeking some sort of identity, or "roots" -- and it's happening everywhere. All in good fun, of course, but of some possible deep significance to persons who find it fulfilling to see themselves as a part of a living continuum.

As some persons momentarily turn off their in-house electronic image-makers, they are amazed to see a whole world emerge before their eyes and even more astounded to find we may have done very well in the past, with just old-fashioned magic to influence events. Who knows, gods wot, perhaps we will again!

Garman Lord

# Their Spirits Soared and They Danced for Joy!

Although it is deep in antiquity the celebration taking place is not beyond recall. By unfolding wings of imagination and gazing with an enlightened mind's eye, even a person of today can join the group assembled here. The folk of long ago have gathered for solemn purpose but the ceremonies they are about to begin will be carried out with joy and expressed in a wondrous manner. Upon the long-awaited signal, the people join hands, the music begins, and they start their dance of thanks to divine creation! They have been blessed with yet another benign natural event and they wish to show their gratitude with their entire beings.

It is clear that this early folk dancing is being practiced for the primary purpose of marking significant happenings in the lives of the people. But more than this is seen. The dancing reveals the social and gregarious natures of the folk as they join with others who have shared their trials and triumphs. The dances they perform have grown out of the collective consciousness of individuals and local groups of people who sense the traditions and aspirations of their environment.

It is well to sharply mark the scene before it fades away again, dimmed by the bright glow of the modern world. Something else about the dancing is clearly discernable. Male and female dancers play distinctly different roles and their dancing styles are divided by gender. Males jump, clap, shout, and engage in other kinds of vigorous and strenuous movements. They also lead in spectacular leaps and acrobatics. Females, on the other hand, dance in a more subdued manner making gentle moves and spinning gracefully. Separate dances for male and female take place and in combined dancing, highly stylized intermixing occurs.

In this continuing swift-moving journey it will be noted that in eastern Europe they evolve the csardas, hopak, mazurka, and polka dances. In the Balkans they dance the hora, holo, kolo, and syrtos. In Austria the landler may be seen while in Italy the tarantella is danced with vigor and abandon. The English dance the clog, country, hornpipe, jog, and schottisch dances while the French begin the bourree and the farandole. In Scandinavia at this same time they dance the halling, as in Ireland the dancers whirl in the reel, and in Scotland they do the highland fling, strathspey and sword dances. Meanwhile in Spain they dance the fandango, flamenco, jota, Morris dance, sardana, and seguidillas.

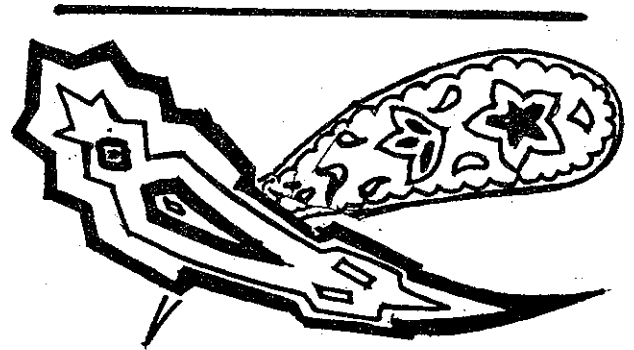
All too speedily, the more recent world comes into view. Here in the United States early European-Americans may be seen hurling themselves into the Virginia reel and saching vigorously in the joyous square dance.

In another blink of an eye, today's world is seen again. It may be observed that people have long forgotten the ritual celebrations and the social bonds which were the original purpose of folk dancing. Only the recreational aspects of the dance remain. The steps and motions of modern dance techniques are different and reflect feelings other than those expressed by early folk dancing.

Fortunately, all that has past is not lost. Thanks to the dedication of two remarkable people, anyone interested in folk dancing may engage in this activity. John Steele and Susan Hovorka of Texas, have published a fine "Peoples Folk Dance Directory", P. O. Box 8575, Austin, Texas, 78712, which lists folk dance groups in the United States, Canada, and even in other places in the world. The cost of the directory is \$4.00. There is also a National Square Dance Directory, P. O. Box 54055, Jackson, MS 39208, which lists more than 8000 Square, Round, Contra, and Clogging Clubs in the United States, Canada, and around the world. The cost for this directory is \$6.00 plus \$1.00 postage.

New dancers need not be hesitant to participate. A primary rule at folk dances is to warmly greet newcomers so that a wonderful time will be had by all. Grasp your partner and join the fun!

Otto A. Krumbach



## CELTIC DESIGN - THE ORIGINAL ABSTRACT

Just how modern is the "modern" art of today? For an answer a searcher must travel back in time some five thousand years. In the remarkable city-state Sumerian civilization created on the treeless delta of the Euphrates and Tigris Rivers in the southeastern portion of the original Caucasian homelands, abstract and impressionistic designs were already visible!

Abstract designs of rare beauty were also widely used in the ancient European Celtic societies during the Bronze Age. It was obviously the aim of even these early artistic efforts to envision abstract conceptions and attempt to make them visible to all.

Courses which cover the basics of Celtic design are being offered at various art schools around the country. The courses include Celtic interlace, spiral, keyboard, and other techniques.

The greatest obstacle to the pursuit of knowledge about early artistic expression seems to be the limited publicity available about serious studies of the subject. Local schools may be contacted for information and local publications may be read for notice of activity but these are somewhat sketchy information sources. The field of interest is growing so the communication limitations of today may be eased in the future.

The enrichment which is provided in the lives of those who become knowledgeable about their artistic heritage is extremely rewarding. Not only are artistic horizons widened but ancient cultural ties become clearer.

Otto A. Krumbach

# Royalty sets the Pace

"Who am I?" may be the oldest question asked by Man. The answer is only now becoming clear to more and more majority Americans as they engage in ethnic or folk pursuits of different kinds.

The writer, too, has found the simple truth. I am a European-American. So, of course, are my young grandsons. Two of them are a blend of Irish, Dutch, German and Italian; the other two, Irish, Dutch, German and Polish. They represent typical European-Americans of the so-called "melting pot", and with this generation there remains little in their appearance and character of any single European ethnic trait. Rather, they are the combination of all the unique traditions that embrace close to two thousand years of development in Europe, steeped in the happy circumstances of the American dream. All around us, here in America, we see the evidence of this metamorphosis which traces its evolution through almost three centuries of conjugal selection by our forebears - in our relatives, neighbors and friends.

In Europe, despite the ravages of frequent wars, plagues and pestilence, the identical situation has developed, as people with the same characteristics in morals, ethics and taste have found advantage in inter-relation, national borders notwithstanding. It is not surprising that Winston Churchill advocated, some forty years ago, a United States of Europe; or that a European community of nations is now in the process of elaboration.

But inter-European unions have not been limited to the common people. It was the royalty itself, which led the way to modern-day composite Europeans and European-Americans. Past rulers of country after country in Europe were never loathe to ally themselves through marriage with their European neighbors. Since 1066, British royalty has chosen spouses from France, Belgium, Spain, Germany, Austria, Poland, Scandinavia, Russia, and the Balkans. Likewise, French nobility allied itself through marriage with Britain, France, Denmark, Luxemburg, Germany, Spain, Portugal, Italy, Hungary, Austria, and Holland.

No greater examples exist of this willingness to bestride traditional national borders in marriage than those of the three most highly regarded monarchs in European history - Queen Isabella of Spain; Louis XIV of France; and Queen Victoria of Britain.

Isabella's descendants included Margaret of Austria, Philip of Austria, Manoel I of Portugal, and most noteworthy, Henry VIII of Britain (through the marriage of her daughter, Catherine of Aragon), and their daughter, Queen Mary.

Louis XIV of France married Princess Marie-Theresa of Austria. Their descendants encompassed Princess Marie Anne of Bavaria; King Philippe V of Spain; Marie Adelaide of Savoy; Princess Marie Leczinska of Poland; Philippe, Duke of Palma; Princess Marie-Josephe of Saxony; Marie Antoinette of Austria; and Marie-Josephine of Savoy.

Queen Victoria of Britain and her consort, Prince Albert of Saxe-Coburg and Gotha, aligned themselves and their descendants in marriages throughout the European continent. Some of these are: Princess Alexandra of Denmark; Grand Duchess Marie of Austria; Princess Louise of Prussia; Emperor Frederick III of Germany; Louis IV, Duke of Hesse; King Ferdinand of Roumania; King Gustave VI Adolf of Sweden; Prince Henry of Battenberg (Mountbatten); Countess Nadejda of Russia; King Alfonso XIII of Spain, Czar Nicholas of Russia; Prince Andrew of Greece; and King Haakon VII of Norway.

These great rulers, and others, set the stage for the development of a European community based upon their own high traditions.

While the royal outreach was broad, it is worth noting it was limited to the borders of Europe proper, and not beyond. Among the European citizenry of today the inter-European concept persists, despite rebellion, revolution and democratization. In Switzerland, for example, the three nationalities of French, Italian, and German, reside in peace and prosperity. Norwegians, Swedes and Danes have intermarried for centuries, as have Balkan peoples.

In America, as a consequence of the wisdom of our forefathers both here and abroad, the happy blend of true European and proud American thrives in the person of the European-American.

Harold F. Wahl



# master mythmaker J. R. R. Tolkien

## PART ONE

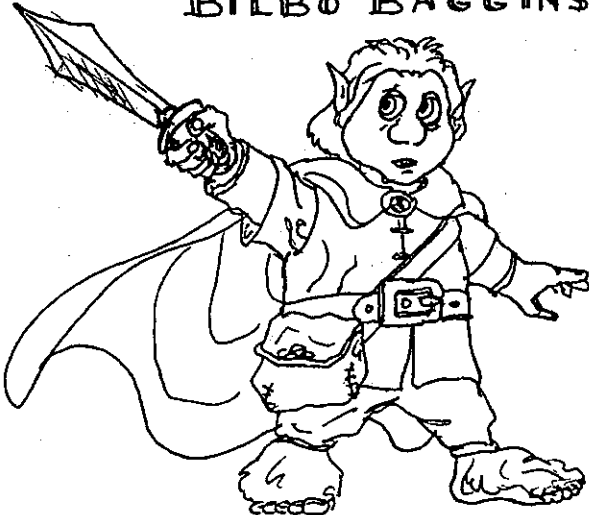
Out of the swirling mists of yesteryear, from the hearts of ancestral predecessors, and prompted by the fertile imaginations of ancient European story-tellers, a new mythology has emerged. It was not just written but was evolved out of the creative genius of one of the truly great writers of the Twentieth Century, John Ronald Reuel Tolkien, more commonly known as J. R. R. Tolkien. The name is pronounced variously as "Tul-keen", or "Tol-kin".

Tolkien's ancestors migrated to England from Germany in the eighteenth Century, which may partly explain his lifelong interest in Norse mythology. Both his parents were from Birmingham in Warwickshire, England, but he was born in Bloemfontein in the Union of South Africa, on January 3, 1892. His mother brought him and his brother back to England where she died while he was still very young so both boys were brought up by a Catholic priest. Tolkien remained a devout Catholic all of his life.

As a boy, Tolkien attended King Edward's school and then went on to Exeter College and Oxford, but he had to wait until after the first World War to receive his degree. During the war he served with distinction in the Lancashire Fusiliers so he was no stranger to the mortal combat he would one day describe so vividly.

After receiving his M. A. in 1919, Tolkien worked on the Oxford English Dictionary and became proficient in a dozen languages. He went on to write many children's tales based upon European fairie tales and legends such as; Farmer Giles of Ham, The Adventures of Tom Bombadill, The Smith of Wootton Major, Tree and Leaf, Sir Gawain and the Green Knight, and Father Christmas' Letters. But his most famous works are The Hobbit, The Lord of the Rings, and Silmarillion.

## BILBO BAGGINS



Tolkien was more than just a writer of childish fantasies. I believe his aim was much more grandiose. He loved to read the mythologies of the Norsemen, Celts and Greeks, and lamented that the Anglo-Saxons did not have anything of this genre which was truly

comparable. He set out early in life to create a mythology for modern Anglo-Saxon man which resulted in a vast world with a complex hierarchy of gods, elves, men, monsters and dragons whose adventures extended over thousands of years. He called the world he created Middle-earth (taken from the Norse name, Midgard), which he conceived as being this world but at a remote period of our prehistoric past. Tolkien's "Middle-earth" is a place where magic is commonly known and used and the minds of mortals and immortals are not confused with such terms as "good" and "evil". It is a time when the elves, dwarves, dragons, trolls and goblins, which have come down to us "moderns" in old-wives tales and fairie stories, walk alongside (and in many cases war against) man.



One has only to read Tolkien's works to recognize similarities to such great legends as can be found in Medieval literature, Norse and Celtic myths, Plato's Atlantis, Arthurian tales and various Teutonic sagas. I believe this is the reason for his monumental success which has won more than seventy million devoted fans to date.

Tolkien understood the importance of myth and folklore as well as the need for all peoples to possess such tales. He knew their purpose was to glorify history, explain the unknown, hallow traditions and keep alive a people's history. Historical myths help to preserve ancient happenings by augmenting them with supernatural events suggesting divine intervention. The process allows a people to keep faith and retain hope even in the face of the blackest catastrophies. The stories help to bind a people together and make them conscious of the fact they are part of an organic family unit with a particular past in which their ancestors shared common events which helped to shape their own personalities.

In the 1930's, when Tolkien wrote The Hobbit, it was intended to be a children's story, but even this early effort contained all the components of the basic fairie story and its reception by the public was overwhelming.

Tolkien received thousands of letters from both children and adults requesting a sequel. Finally, at the urging of his publisher, Tolkien began work on his towering epic which took fourteen years to complete. It turned out to be the three volume manuscript, Lord of the Rings. This second work, gigantic in comparison to The Hobbit, was not released until the 1950's.

LOTR (Lord of the Rings) swept both Europe and America in the 1960's when it was released in paperback form. American college students, sickened by the Vietnam war, disgusted with the hypocrisy and crass materialism of their parents, confused because of the lack of direction in their lives, and disheartened by society's lack of spiritual values, flocked to Tolkien like drowning people to lifesavers. They found in his works those very values which the society, families and schools of the 60's seem to have neglected; heroism, fellowship, honor, nation, nature, and defined distinctions between good and evil.

Tolkien made no secret of his dislike for the modern industrial world. It pained him to see green fields and blue skies replaced by

strip-mined wasteland and concrete cliffs which blotted out clouds and sun. Even more appalling to him was the new morality emerging; to seek pleasure for pleasure's sake and to do almost anything to make a fast buck, often with little regard for honest work ethics and a sense of pride in one's work. He longed for a time "when there was more green and less noise in the world". He filled his works with values which are rapidly disappearing such as heroism and self-sacrifice.

Tolkien's writings are truly works of art. He has given us a vision of a world unspoiled by what so many observers find to be wrong with the Twentieth Century. His is a modern form of European art because it embodies some of the most important elements of the European soul: the need to live honorably, the desire to create great beauty, the will to oppose the forces of evil, and the urge to live life to its fullest. By idealizing these fundamental values, J. R. R. Tolkien envisioned lofty goals which may be of lasting value to modern European-Americans.

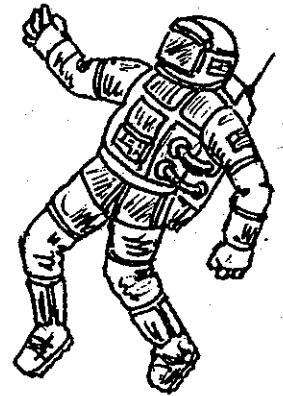
To be continued.

Robert Blumetti



# nurturing

# heroes



Who knows what capabilities lie within? What heights may be scaled and what goals achieved? Quite possibly each newborn person has a potential of wondrous range -- but how can the furthest limits be reached in pursuit of life's accomplishments?

As the primary nurturer of three young children, I often wistfully imagine that my work entails not so much the scientific dissection of the inner person and the consequent programming of that personality, but rather the pursuit of the hero in each of them. Hero in both the mythical sense and the mortal sense; a half-god or half-goddess, worshipped as a valid archetype of a person pursuing the courageous and noble path, and also revered as a human demonstrating high moral character. Still wistful, I foresee an awakened heroic consciousness in almost any child unleashing hidden resources which will inspire the best that is within.

Our forebears, both in pagan and Christian times, believed that humans were created by the divine as especial beings. Persons were endowed, they thought, with a potential for achievement far beyond ordinary mortal expectations and the divine power was often consulted for guidance. Many pagan and Christian heroes saw visions of sublime human conduct which they sought to emulate, often against great odds, in noble deeds and brave actions. When persons were successful in these efforts they showed profound reverence for their maker by feeling they had fulfilled the highest purpose of their own creation.

Somewhere deep within each person there may lie a slumbering inner consciousness which might be aroused as heroic ancestral accounts are studied. These ancient heroes are a part of people of today as illustrators of who contemporary people might be and, as such, are models which may provide keys to unlock the internal hero.

As I watch my children grow and wonder more about the nature of people, I hope that this heroic consciousness might grow with them. I wonder if their belief in a continuity between themselves and their ancestors, in their values, in the courage they showed in surmounting the rigours of life by aspiring to the heroic, might strengthen inner resources which will mold them and direct them toward high endeavors all of their lives.

Heroic pursuits do not seem to insist upon perfection, nor the attainment of the impossible, but may be, indeed, within any person's abilities. Heroic images inspire persons to strive, despite periods of chaos and disillusion, to achieve the highest. The quality of a person's quest for survival and then fulfillment becomes the measure of that person's self-worth.

To nurture heroes, it might be well to let noble examples of the past provide assurance that the heroic potential is real and only lies awaiting fulfillment.



## THE INTERNATIONAL CUISINE OF EUROPEAN-AMERICANS

The inter-relationship of European-Americans is easily discernable through their food menus, the similarity of which reveals the social liquidity of the borders of their native lands. No food items bespeak this cooking conjugality (and economy) more than the various treatments afforded meat dishes, with the emphasis upon beef. Any European-American can be deemed comfortable dining on any one of these delicacies.

### Beef Stews and Casseroles

Irish stew; Russian Boeuf Stroganoff; German Rindfleisch; Belgian Hutsepot mat Klapstuck; German Pickelsteiner Topf; Czechoslovakian Znojemsky Gulas; French Boeuf Bourguignon; Danish Buitenpostej; and British Beef and Kidney Pie. There are beef casseroles all over Europe, among which are Norwegian and Flemish.

### Pot Roasts

French Boeuf a la mode; German Sauerbraten; Portuguese Carna Estufada; French Aiguillette de Boeuf; even German Schweinefleisch in Tieg.

### Chopped Meat

German Konigsberger Klopse; Greek Stuffed Grape Leaves; German Fricadellen; and of course, Swedish Meat Balls; and the most popular - Italian Meat Balls.

### Rolled Beef

French Roulade; German Rinderouladen; even Swedish Beef Roll.

Many of the above dishes bear the unique stamp of their native areas, involving good use of spices, garlic, paprika, vinegar, tomatoes, cucumbers, mushrooms, bacon, wine and even beer.

Every European-American knows a favorite recipe for pancakes, or crepes: Russian Piroshki; Polish Nalesniki; Hungarian Bollachinga; French Crepes Suzette among them.

Now that your appetite has been sharpened, here is one of the marvelous recipes we expect to publish from time to time for your experimentation. Try this one from our Polish European heritage:

### NALESNIKI - Stuffed Pancakes (Serves 4 to 6)

For the pancake batter: 2 cups all-purpose flour; 1 1/4 cups milk; 1 1/4 cups water; dash sugar; 2 tablespoons melted butter; 1 tablespoon brandy; 2 large eggs; dash salt; dash fresh or dried yeast. To cook pancakes - 1/2 cup butter.

For the filling: 1 to 1 1/2 lbs. spinach; seasoning, sour cream; 2 tablespoons butter.

1. Mix all the ingredients (except the egg whites) together for the batter. Let this stand for about 3-4 hours.

2. Meanwhile, prepare the filling (in this case spinach).

3. Put the well washed spinach into a sauce pan with seasoning, and a little, if any, water.

4. Cook steadily, stirring once or twice, so it does not burn, until tender; strain well, Sieve, if wished, or chop on a board, and blend with the butter. (1-2 tablespoons soured cream could be added).

5. Reheat the batter. Then fold in the stiffly beaten egg whites to the batter mixture.

6. Heat the butter and cook the pancakes. Keep hot over a pan of hot water; do not cover.

7. When all the pancakes are cooked, put in the spinach; roll or fold and serve with heated frankfurter sausages.

Preparation time: 20 minutes, plus time for batter to stand. Cooking time: 20-25 minutes.

Bon appetit!

Harold F. Wahl



## CRAFT FAIR GROWTH AND SITE CHANGE

HT News. After ten very successful years at the Dutchess County Fairgrounds in Rhinebeck, New York, the annual American Craft Council Fair, the nation's largest, will move to a new location this year. The move is made necessary by the vigorous growth of interest in craft products and the general excellence of the work presented to the public at this fair.

The next craft fair will be held at the Eastern States Exposition Center, West Springfield, Massachusetts, June 18 - 24, 1984. There will be three times more space available under one roof at the new location and additional accommodations are available near the fair grounds. The prospect is for the most spectacular craft fair ever presented in the United States.

The Fair is organized by American Craft Enterprises, Inc., a subsidiary of the American Craft Council, 401 Park Avenue, New York, New York, 10016. The Council is a non-profit organization which promotes interest in contemporary crafts. The Council also publishes a bimonthly magazine, American Craft, and maintains the American Craft Museum in New York City.

While the products displayed at the annual fair are far beyond the level usually associated with "folk" efforts, being produced by superbly skilled artisans, they are often of the same nature with the items reflecting individual creativity and personal skill by the artist or crafts person.

The rapid growth of interest in individually crafted products may be a natural folk response to the seeming depersonalization of modern society. In this age of advanced technology and electronic wizardry which depend upon human effort less and less, it may be a normal reaction of some people to resist the incessant stimuli of the business community to deal only in mass-produced items. They chose, instead, to engage in personal forms of expression in products to sell and in services to render.

The mutual pleasure experienced by the maker and buyer of a craft object may be related not only to the unique nature of the product, but also to the inter-personal relationship which is inherent in the transaction. Modern machines have been by-passed and humans have engaged in an important exchange of values with each other.