Wearing My Ancestors: At the Crossroads of Genre

REBECCA HORETH

Formerly presented by a new mother-in-law to a young bride after her wedding, the Transylvanian Saxon *Haube,* or embroidered velvet costume hood or bonnet, from *Nösnerland* in northern Transylvania appears on the surface to be folk costume, but its intersecting elements of folk art, rite of passage, and even folk belief prove that one category is not sufficient to understand the significance of this example of folklore text as I use it in the present. I apply Alan Dundes' concept of "Text, Texture, and Context" (1980) while examining the *Haube* I own, possible methods of its construction and the material from which it is made. I use autoethnography to extract the messages I portray when wearing it in comparison to what is communicated through variants on display. The *Haube* is no longer worn by many married women in Canada, yet through examination of the one that was passed on to me after my wedding, I study the nuances of wearing, in comparison to displaying, this piece of folk clothing in order to discuss how folklorists might begin to categorize it. Finally, I consider how I transpose the personal significance of a tradition that was not designed for contemporary use through present-day donning and display, from its use in Transylvania to its showcase in Canada today.

Nösnerland is the region around Bistritz in Northern Transylvania, currently within the borders of present-day Romania. Horst Klusch, a Transylvanian Saxon ethnographer and collector, gives context about the changes in *Nösner* costume traditions. He explains that costumes in *Nösnerland* were less impacted by economic factors–such as the *Kleiderordnungen*, the dress codes which designated who could and could not wear the folk costume and impacted a costume's design and development–than neighbouring populations in southern Transylvania

(Klusch 2002, 138).[23] As examples of dynamism in northern costume pieces, Klusch presents both the adoption of decorative techniques, like Romanian reverse stitch embroidery, which was integrated into the Transylvanian Saxon costume heritage and the clothing exchanges between Saxons and Romanians (Klusch 2002, 138). Of the Transylvanian Saxons who reside in southwestern Ontario today, many have roots in *Nösnerland*.

Although migration to Canada began prior to the 1950s, as described in *Transylvanian Saxons: Historical Highlights*, the majority of Transylvanian Saxons who participate in cultural activities and continue to wear the regional ethnic costume have ethnic German ancestors from Northern Transylvania who arrived in the 1950s (Wagner et al. 1982, 123).[24] This is significant because it begins to allude to reasons why the descendants of this particular group remain active today. German-speaking immigrants who arrived in Canada prior to World War II felt discouraged from practicing their culture in the 1930s. Gross and Intscher suggest that the right of assembly of German-speaking ethnic groups was revoked (Wagner et al. 1982, 123) but do not provide much detail as to why. Canadian historian Patrick H. Brennan provides additional context that German Canadians who had immigrated after 1922 had to register with municipal authorities in 1939, and while some organizations specifically linked with the National Socialist German Workers' Party were banned outright, other German organizations and Lutheran churches (of which the Transylvanian Saxons were members) made

[23] I use the German regional names as Klusch and Wagner, Schneider, Gross, and Intscher have done in their work on Transylvanian Saxon costume and region.

[24] Ernst Wagner was a Transylvanian regional historian in Austria and Edward R. Schneider was the President of the Alliance of Transylvanian Saxons in the United States at the time of publication. Max Gross, who was the News Representative and Martin Intscher, President and former pastor and teacher in Transylvania, both represented the Canadian Alliance, the *Landsmannschaft der Siebenbürger Sachsen in Kanada*.

the decision at the time to suspend operations (Brennan 2005, 209). Only after the arrival of compatriots in the 1950s did this small community begin to revive their traditions more purposefully, with the intent of preserving the heritage of their lost homeland (Wagner et al. 1982, 124). Such concentrated efforts resulted in customs and traditions from *Nösnerland* in Transylvania being continued in Canada today, including that of some married women wearing the *Haube*.

The *Haube* is a form of head covering worn by married Transylvanian Saxon women. Its appearance varies regionally and with the age of the women – younger women wore more decorative *Hauben* until the age of 50, for example (Klusch 2002, 139). In *Nösnerland* particularly, the *Haube* was typically made of black velvet and decorated with embroidered floral motifs, sequins, and pearls or other beadwork. It was worn as part of the Transylvanian Saxon *Festtracht* or *Sontagstracht*, ethnic costumes meant for special occasions in the church calendar or for Sunday church services. The *Tracht*, as many Transylvanian Saxons in Canada, including myself, refer to their costumes today, is a significant component of the continuity of the group's traditions in their contemporary setting. This is no coincidence. When I interviewed my Aunt Rosemary Horeth by telephone in November 2022, she was in Tillsonburg, Ontario, and I was in St. John's, Newfoundland and Labrador.[25] Her explanation of how my *Haube* came to Canada demonstrated the significance of folk costume as a connection to one's homeland, as folklorist and body art scholar Pravina Shukla describes one of the functions of folk costume (Shukla 2015, 15). Recalling stories from her grandmother, Rosemary said, "She made the costume here. The only thing she brought [from the Old Country] was this *Häuf* that she had because they were limited in bringing items over to Canada." Rosemary referred to the *Haube* as

[25] Throughout this text, all direct quotations from Rosemary Horeth are taken from our interview in November 2022.

a “Häuf” (Zehner 1990, 91)[26] –a word she explained she learned from her grandmother who only spoke Saxon, a dialect of German from the village, Groß Schogen, where she lived in Transylvania. Her grandmother, my great-grandmother, intentionally selected the *Haube* as a meaningful memento of the area and the traditions she was leaving behind.

Figure 1. The “red” *Haube* passed from Rosemary’s grandmother Rosina Wolf to her mother, to her, and finally to her niece (me, Rebecca). Photo by Reilly Ragot, November 2022. **Figure 2.** Rosemary’s mother Rosina Horeth, my grandmother, wearing the *Haube* and dancing with her husband in Aylmer, Ontario. Photo from my family photo album, year unknown.

This *Haube*, brought to Canada by my great-grandmother Rosina Wolf, is made of black velvet and adorned with uniquely red and pink flowers. The colour choices are unique in comparison to other *Hauben* I have seen on display in homes and museums, which most often involve coral thread for the flowers. Both of my aunts refer to my *Haube* as “the red one,” illustrating that red embroidery on the hood is

[26] Zehner uses the term *Häuf* in brackets following the word *Haube*, as he does with all parts of the *Festtracht* while describing it in German, to designate that it is the Saxon term.

unusual, at least in Canadian settings. Seemingly symmetrical in design, upon closer inspection, one can see slight differences from side to side, indicating perfection was not the maker's main priority for this meticulous handwork. The pattern is almost, but also not quite, a mirror image of itself, with floral motifs balanced but not aligned.

During our conversation, Rosemary and I guessed that her grandmother Rosina Wolf might have received this *Haube* from her mother-in-law because that is whom we had understood was the traditional maker of *Hauben*–one's mother-in-law. Neither of us knows the origin of this *Haube* exactly and there is no written record of it. Rosemary provided another hypothesis, then, that her mother received this *Haube* directly from her own mother (as opposed to her mother-in-law) in part because, perhaps, the tradition was somewhat different in her grandmother's village than in other parts of *Nösnerland*. Like Rosemary, I was curious about what prompted Rosina to pass her *Haube* to her daughter instead of her daughter-in-law. Transylvanian Saxon Historian Hanspeter Zehner provides a clue to support Rosemary's hypothesis, explaining that red silk thread was used for the floral motifs on *Hauben* embroidered by a bride's mother while pink was used for the *Hauben* made by a mother-in-law (Zehner 1990, 91). Thus, the "red *Haube*" was likely designed by Rosina Wolf's mother. This version of passing on the *Haube* appears to be a version of the tradition that is seemingly lost today, as most Transylvanian Saxons (in Canada and around the world) that I have spoken with only understand the *Haube* to be a gift from the bride's mother-in-law. Regardless, the tradition of passing from mother or mother-in-law to new bride has continued to shift, at least within the context of Rosemary and my family's experiences in Canada.

Rosemary and I continued reflecting on how the Transylvanian tradition of *Haube* transmission between women changed over time and within our family. It is a good example of folklorist Barre Toelken's multilateral learning – the tradition does not die, it continues

despite being only through partial recollection or partial manifestation of tradition (Toelken 1996, 195). However, Rosemary's grandmother received the *Haube*, it was next passed on to Rosemary's mother after her wedding in Canada. We speculated that Rosemary's mother, also named Rosina, received her only *Haube* from her mother because her mother-in-law had passed away before she even met her husband. When the *Haube* did not fit Rosemary's sister, the first daughter to be married in the family, the *Haube* was kept at their parents' home. Rosemary never married and, after her mother passed away, as the eldest daughter, it was decided that the *Haube* would pass to her. Rosemary eventually gave me the red *Haube* after my wedding, before my husband and I attended a Transylvanian Saxon event. While I spoke with Rosemary over the phone, we talked about her decision to eventually pass on the red *Haube* to me:

> The reason why I decided to pass it on to you was I knew you were interested in the culture and traditions. Now that you were married and the *Trachtenball* was coming up, I figured this would be appropriate, and your grandmother, my mother, would have been happy that I passed it on as a tradition and to think of them, that it was theirs. Why keep it in storage when I know someone who would be honoured to wear it and understand the tradition and the importance of passing it down?

This reasoning, in addition to the choice made by Rosemary and her sister after their mother's death, reflects again how passing on costume, whether the ensemble or simply one part, connects the significance of the piece to family and heritage as well as to place (Shukla 2015, 75). Yet the connection is not necessarily something being showcased or communicated to observers – rarely have I been asked whose *Haube* I am wearing. Wearing the *Haube* today results in familiar and heritage ties being sensed by the wearer and, at times, the wearer's family members, who know more about the piece itself and its place within the family.

While connecting to one's ancestors, specifically the women who donned the *Haube* before I did, wearing the *Haube*, even in contemporary southwestern Ontario, also continues to define marital status. In February 2018 when I first wore my *Haube*, several members in the Transylvanian Saxon community would have known that I was married, yet they approached me in confusion when they saw my new accessory. Their confusion, it was quickly revealed, was about my name – that I was a Horeth, but I was wearing the *Haube* which meant I must be married and no longer a Horeth because they knew my husband's last name is not Horeth. I clarified that I had chosen not to take my husband's last name when we married and lightly joked that "I'm a modern Saxon!" Their understanding of my position and family status was further complicated by the fact that my husband and I had led a short dance with our club's children's group: suddenly members in our community also concluded that these must be our own children, all in costume and dancing. We looked like, at the same time, a traditional Transylvanian Saxon married husband and wife, and a modern couple. Rosemary, in our conversation, recalled that she had only ever seen her mother wearing the *Haube* when she was accompanied by her husband, but if her mother was on her own, she did not wear it. This demonstrates again that the past and present contexts of the *Haube* are not only that it is given to a married woman but that it designates a woman as a wife, mother, and family member.

In contrast to family ties, both ancestral and current, the *Haube* can be appreciated as art when it is being displayed rather than worn. Rosemary contemplated this, saying, "I think if it's worn, whoever wears it would think about how they received it; you would be carrying on the culture and the ties and traditions and passing it on to your family and future generations. On display, you would just look at it and appreciate what it is, but it's just a piece of art, like how you appreciate art when it's on the wall." How the *Haube*, or any Transylvanian Saxon *Tracht* for that matter, is displayed also contributes to how it is perceived as folk art or folk costume. For

example, I visited a friend, Dietmar, in Austria in June 2022. His private collection of *Hauben*, received from community members who no longer were willing or able to be caretakers
of the items, looked like costume pieces on display. They were stuffed or placed on hat holders or mannequin heads to demonstrate what the piece looks like when worn. Contrariwise, in his foyer, he had a set of framed close-up photos of another costume piece, and the emphasis was on the detailed craftsmanship of the costume. These seemed to better fit the definition of the kind of "art" Rosemary described. The perception of the viewer of a *Haube* being worn versus being displayed demonstrates the community values of cultural expression and appreciation (Toelken 1996, 223). While worn, the *Haube* is costume and demonstrates ties to ancestors, heritage, and homeland. Between events, I store the red *Haube* in a hat box, stuffed like the *Hauben* on display in Dietmar's home. However, when these folk costume headpieces are on display, the *Hauben* become folk art.

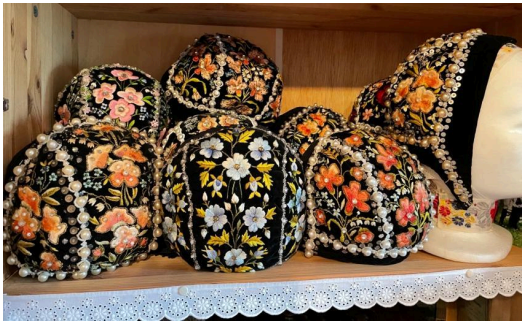

Figure 3. Dietmar's private collection of nine different *Hauben*, mostly with pink embroidery in Austria. They are stuffed to appear round, as if being worn on the head. Photo by Rebecca Horeth, June 19, 2022. **Figure 4.** One *Haube* is displayed on a mannequin head. Photo by Rebecca Horeth, June 19, 2022.

Aligning with this artistic lens, Rosemary and I considered how the red *Haube* was made. Since we are not able to determine its original maker exactly, we pondered together the choices and inspiration for the *Haube*'s design. First, Rosemary explained that

women would have had to travel to the largest city of the region, Bistritz, to purchase the velvet material. Remembering how her grandmother would use a bowl to create a pattern for a hat, Rosemary surmised that the maker also might have placed a bowl on the recipient's head to size, then sketched out the three main shapes of the *Haube*. The pattern, once created, then would have been put together with the linen lining pieces so the maker could verify the sizing. If all was well, Rosemary suggested that the pattern would be transferred to a short-pile black velvet fabric during the initial steps of the creation process.

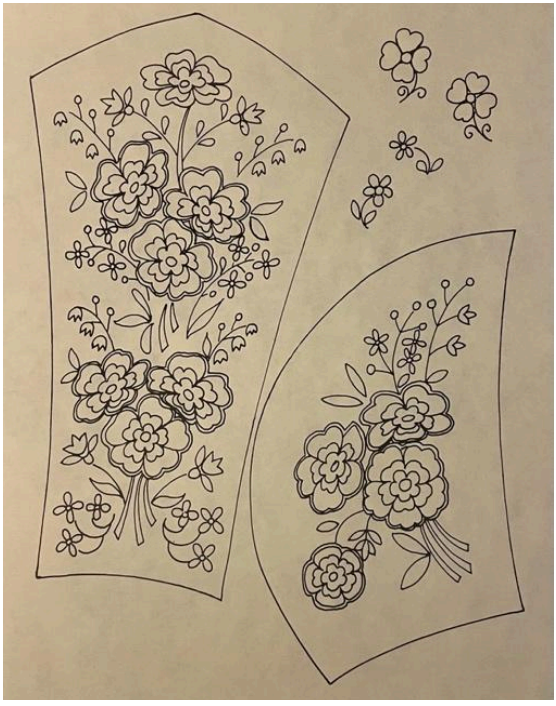

Figure 5. Embroidery pattern for the centre and side pieces to create the three main shapes of the *Haube*. (Fleisher 1982)

Although she had never seen her grandmother make a *Haube*, Rosemary recounted how her grandmother traced an embroidery

pattern onto a velvet tie (part of the men's costume), under the assumption that the process was the same for the hood. She thought that the maker would either have a replicated pattern or be inspired by local flora. Upon further reflection, she also suggested that inspiration from regional Romanian costumes may have influenced Transylvanian Saxon design choices. Klusch confirms her suspicion, stating that costumes were often inspired by neighbouring cultural groups in *Nösnerland* (Klusch 2002, 138). The first step in the process is tracing the pattern onto wax paper. Then, using a sharp pencil or a needle, the maker poked holes along the lines of the pattern. Next, she made a paste of flour and water and, laying the wax paper over the velvet, she spread the paste across the pattern and through the holes, resulting in small dots on the material. At this point, she could start embroidering. English literature scholars Pristash, Schaechterle, and Wood present an interesting observation that applies in the context of my conversation with Rosemary about the creation of the *Haube*. They note that women doing needlework described feeling connected to their own mothers, grandmothers, and great-grandmothers (Pristash et al. 2009, 13). Furthermore, Segalo, who specializes in community psychology, visual arts and gender studies, asserts:

> As a form of narrative, embroideries lend themselves to multiple interpretations, moving away from the universal idea of understanding the world and ways in which people make meaning of it. History, the present and anticipated future, can be weaved together in this form of art, thereby showing the interconnectedness of existence (Segalo 2018, 299).

Embroidery in the red *Haube* is part of a process of a family tradition that honours its past members as a means of making sense of our present and future (Glassie 2003). This is especially true because we refer to the unique red embroidery of this particular *Haube*. In this sense, it is not only the costume piece itself but also the process of making it, which demonstrates the importance within our family, at

least, of this item as a link to our ancestors who either made or wore it.

Connection to our ancestors was a recurring theme when Rosemary and I considered what it would mean to make a new *Haube*, as I have been learning some sewing and embroidery techniques over the past few years. Rosemary said, "If you do make one, I guess it doesn't mean the same thing anymore. To me, the *Häuf* that you're talking about came from the Old Country, so it has more memories attached to it. When I look at that *Häuf*, I think of my mother wearing it and, even though I never saw my grandmother wearing it, I think about her wearing it in the Old Country." Through a folkloric lens, one might correctly conclude that the *Haube* is folk costume. However, defining its genre in more than one way provides further clarity about its function and message to a *Haube*'s current owner and caretaker.

I have demonstrated how the *Haube* presents as folk costume, aligning with Shukla's definition of extraordinary attire for special occasions, with ties to heritage, ancestors, and land. Supporting this notion, Czech language and identity scholar Lida Dutkova-Cope presents a news article about the Westfest Czech folk festival as evidence to outline that costume tradition connects to one's personal history – by wearing the costume, descendants contribute to the survival of their heritage (Dutkova-Cope 2003, 660). Apparel scholars French and Reddy-Best describe their research with descendants of Czech immigrants who wear folk costumes in the United States. They call attention to their participants' connections, not only to their family history and ethnic origins but also as a symbol to commemorate their ancestors' immigration experiences (French and Reddy-Best 2021, 7-9). Material culture specialist Lizette Gradén expands on the connection to immigration. She writes that "costume provides a concrete avenue for understanding how folklore interlaces with emigrations and immigrations, and perhaps also with transitions in life" (Gradén 2014, 343-344). The red *Haube* embodies such a concrete tie with Rosemary's and my family, especially because

Rosina Wolf selected it as the sole folk costume item that she carried with her from Transylvania to Canada as an immigrant. However, other *Hauben*, like in Dietmar's collection, might be better understood and interpreted as folk art rather than costume.

Folklorists Barre Toelken and Henry Glassie study the context of items considered to be folk art, and I use their interpretation to similarly examine the *Haube* when it is on display. For example, Toelken describes that folk art "tends to reinforce past group aesthetic" (Toelken 1996, 221). The *Haube* not only emphasizes a past aesthetic, but also traditional family values of marriage. On display, these values and practices are remembered and reinforced, but a connection to an exact family or location is lacking. Collectors I have spoken with in museums and private homes will acknowledge their *Hauben* are from *Nösnerland,* but only owners of *Hauben* passed down by family members can identify a precise village or family name. Using Glassie's explanation of folk art supports the emphasis on traditional values that is demonstrated through display of folk art. Like Glassie, I recognize the symbolism of a *Haube* on display demonstrating that it "is a part of the experience of life" (Glassie 2003, 273-274), at least for Transylvanian Saxon women who will be or are married.

With this in mind, I analyzed the *Haube* as folk costume and folk art but also as rite of passage, and folk belief to learn its main purpose to me, as its owner. Presenting the crossroads of genre at which the *Haube* finds itself, folklorist Dan Ben-Amos states that "because ethnic genre is a part of a whole folkloric system, it must relate to other forms in the same network of communication" (Ben-Amos 1975, 23). These analyses also help decipher the *Haube*'s meaning within the context of Rosemary's and my family, and in comparison to other *Hauben* I have viewed on display in private homes and in museum collections. The two dominating genres tend to be either folk costume or folk art – and typically not both. It is either displayed and never worn or it is worn and stored safely away from dust and pests

between uses. The classification of folk art or folk costume i, therefore dependent on the context of the owner displaying or wearing the headpiece, as Rosemary noted. Regardless, in such instances, the *Haube* is communicating a similar message of connectivity to heritage and immigrant identity, a message which is less present in its rite of passage and folk belief contexts.

The *Haube* may align somewhat with additional genres, again dependent on the context in which it is being worn, displayed, or given. For example, I examined the *Haube* as part of the marriage rite of passage. There is separation from the bride's family followed by transition, incorporation, and acceptance into the groom's family, all illustrated through the passing on and wearing of a *Haube* after one's wedding day (van Gennep 1999, 101-103). However, today, this classification does not play a central role in interpreting the *Haube*'s function and meaning within my family or through my own personal use because it is not so closely aligned with the ceremonial aspects of contemporary Transylvanian Saxon weddings – even I did not receive my *Haube* until after over two years since my own wedding had passed.

Additionally, Rosemary shared a folk belief about this *Haube*, as a potential explanation for not being married herself. Neither of us has heard others repeat this belief about other *Hauben*. She said, remembering upsetting her grandmother when she had declared wanting to try on the *Haube*. Rosemary's grandmother admonished her, saying, "Single women shouldn't be wearing this hat, through an old superstition that if you put it on, then you'll never get married." Hand describes such secular folk beliefs and superstitions related to marriage customs as "love, courtship, and marriage," a category of folk belief (Hand 1973). Nevertheless, as Toelken notes, understanding the cross-referenced genres of a text does not reveal how relevant each type of genre is and we cannot overlook the other expressions such other genres and their relationship to the "central" genre represent (Toelken 1996, 185). While it is fascinating to know

there exist beliefs tied to the rite of passage and the people who can and cannot wear this accessory, the particular genre of folk belief, like rites of passage, does not strongly pull the red *Haube* into its purview because, as discussed, it seems this *Haube* is more about to whom it connects its owner and not from whom it separates her.

Despite the seemingly deep ancestral and place-connecting messages of the *Haube*, I have only worn it on three special occasions: in February 2018, in May 2021, and in November 2022. At those times, my apparent reasoning to select this costume piece was because it was new (to me) and belonged to my grandmother (2018), because I wanted to demonstrate a variety of costumes from Northern Transylvania as worn in Canada for a video my dance group sent to Transylvanian Saxons in Germany (2021), and because the first Canadian event after several COVID-19-related cancellations felt significantly more important in cultural preservation and continuity (2022). Examining these three instances through a folklore filter, I sift them through Shukla's assertion that "costumes grant their wearers a chance to be social and an opportunity to make public statements" (Shukla 2015, 10), especially in exceptional circumstances. For me, these statements express that I seek to maintain ties to my ancestors, strengthen connections between my community's homeland and host region, and promote my heritage within my community.

It is important to note that in wearing the *Haube* with my usual velvet *Tracht*, I am choosing to demonstrate a "proper way of doing things," in terms of how the costume should be worn, as Toelken points out (1996, 231). This approach is a type of display, where the *Haube* becomes both costume and art. I do this even though my *Haube* is, in fact, extremely uncomfortable and even though the *Haube* is not actually worn by most Transylvanian Saxon women in Canada today (Shukla 2015, 80). It was not made for me, so it is too tight (I can't even drink water when it is fastened), and my hair does not fit inside the hood. Shukla describes costume as extraordinary, explaining that "it is generally more extravagant in cost, materials,

embellishments, structure, and mode of wearing (with a corset or an apron, for example)" and that most people describe costume as "uncomfortable," which, she says, further proves the costume's significance (Shukla 2015, 14). I disagree; to me, the discomfort is something more than "specialness;" it is discomfort with a tradition that was not designed for contemporary application. Rosemary mentioned that her mother would wear the *Haube* unbuckled because it was too hot and too tight in the summertime. She also said her sister opted not to wear it because it did not fit comfortably. So, what does dealing with the discomfort of a folk costume then communicate? Rosemary recalled that older generations would say to married Transylvanian Saxon women in Canada that they were not wearing the full costume if they did not have the *Haube* on as well. She implied that this was a matter of personal relevance, such as when a woman "insists on wearing the full costume to be *authentic*. But I don't think you can really insist on doing that." Rosemary understands that Saxons in Canada today can be flexible with costume accuracy, though she feels it is important for the wearer to at least know about the traditions of the costume.

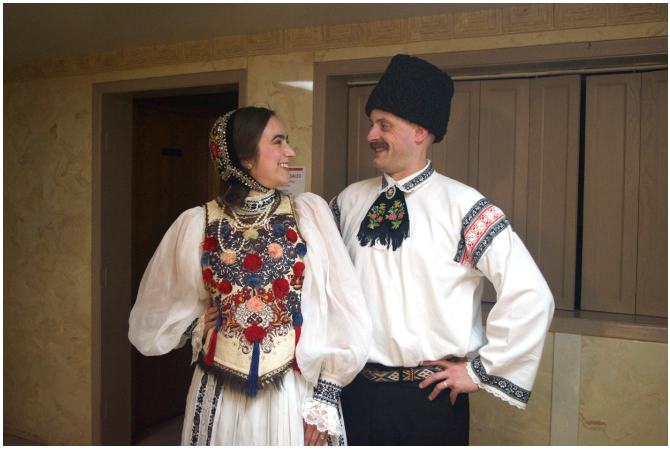

Figure 6. Wearing the red *Haube* at Trachtenball next to my husband, who is wearing the shirt my father previously wore and a hat like one my grandfather wore. Photo by Karen Horeth, November 5, 2022.

Both Shukla and Glassie, therefore, propose that retention and revival of tradition need an advocate who sets an example, thereby creating the future of a tradition through a process that is loyal to its past (Shukla 2015, 83; Glassie 2023). Rosemary is tolerant of changes in tradition, explaining that "society and times change, but you're still keeping some of the original tradition and you're changing it with the current time so that the future understands what traditions are." It would appear, then, that my choice to wear the *Haube* at certain events (but not all) was not only to connect with ancestors, heritage, and homeland, but also to demonstrate advocacy for the maintenance of costume traditions. This interpretation presents implications for my choices as a member of the group going forward. Shukla describes that “One reason to wear the costume during the public demonstrations is precisely to be seen by spectators, […] because this intentional display helps keep the tradition alive. A costume worn only in the privacy of the home does not inspire others to adopt the tradition and push it forward” (Shukla 2015, 86). This observation perfectly corresponds to my choices and the context in which I wear the *Haube*.

After examination of my actions, I am left wondering, *now what?* specifically, because my analysis, reflections, and conversation with my aunt have made me conclude that not only do I want to wear my *Haube* more often going forward, but I also want to encourage other married members in our dance group, of which I am the leader, to wear the other two *Haube* I have in my personal collection. If I do so, I will reinforce the notion that the *Haube* is more costume than folk art. Further, if I invite married members who are not Transylvanian Saxons but who perform as part of the group, I communicate that the *Haube* does not really fall into the rite of passage genre either. As for the folk belief, the number of married women in our community who have worn the *Haube* has fluctuated over the past five years, with typically only one or a maximum of two wearing it at a given event. It is never worn publicly by an unmarried woman (as community

members also confirmed through their questioning of me wearing it in 2018). About the possibility of a *Haube* revival, Rosemary articulated, "Usually there has to be a leader, and if the leader is strong enough to influence the others in the group, then they would wear it too. But if you leave it up just to be voluntary, then no, I don't see that happening." Thus far, my position as a community leader has been to carry on the tradition, metaphorically wearing my ancestors, my heritage, and my cultural homeland and to encourage other Saxons in Canada to wear our folk costumes for similar reasons. As a novice folklorist, my perspective and understanding of the artistic selection we Saxons make when choosing how to present our identity through dress or art is deepening. I find myself, therefore, at the crossroads, not only of genre but of insider-group member and outsider-folklorist.

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