



WennoGESpräch

Mennonite Historical Society of Ontario

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Where one teaches God's Word: Image and Text in Mennonite Folk Art May 10-30, 1990 — Conrad Grebel College Library

Nancy-Lou Patterson

Guest Curator

Hymn 153 of the *Gemeinschaftliche Liedersammlung* is a song of departure to be sung by one who leaves home for a far land:

Now Goodbye, we shall part!
Dear Lord: be with us!
Let the Angels accompany us
Until the dark night is over!
And also tomorrow at that place
Where one teaches God's Word,
Where we shall hear in honour of God
Unknown brethren.

(Translation: Gisela Brude-Firnau)

The long treks of Mennonites from their two places of origin — Switzerland and the Netherlands — which took many to settlements in Pennsylvania and South Russia, and a few ultimately to Waterloo County, accord with this vision of a people who hear and teach God's Word as sojourners in lands far

from their homeland. The Word of God read, heard, and sung is a central element in the perpetuation of this community (*Gemeinschaft*) separated from the World. This forms a central theme in Mennonite thought.

The Word in this sense means not only the Gospel, the Good News of Salvation, but also Jesus as the Word of God. "He became that which he was not before, for the 'Word was made flesh and dwelt among us,'" as an 18th century Mennonite catechism, *Christian Spiritual Conversation on Saving Faith*, (English translation, Lancaster, Pennsylvania: John Baer and Sons, 1857) states, quoting from St. John's Gospel. Because Jesus, the Word of God, has taken on the flesh of a true human being, a renewed dignity of humankind is available to all humans through the "new birth" of baptism: "the Spirit of God will make the Word of God new in your soul . . . in so far as Jesus, the true Word of Life, becomes life and light to your soul."

There is thus a direct relationship between the Word as Gospel, the Word in the flesh, Jesus, and the Word in the soul of the baptized believer. Many works of folk art in the Swiss-German and Dutch-German Mennonite communities of Waterloo County (whether made in Ontario or in previous homelands), often use names and texts in ways related to this complex paradigm of the Word. Such works include those created to teach, to give, to display, to identify, and to record: various intentions which are often combined in single works.

Central to this symbolic structure is the printed book. The first book to be printed in Europe was the Gutenberg Bible, a Latin version produced in Mainz sometime before 1456. Martin Luther's German translation of the Bible is still used by many readers, including conservative Mennonites. In nineteenth century Waterloo County the Bible was *the* Word, but Mennonites, a literate community eager to



Wilhelm Klassen, woodburned and painted Wall Plaque, 1917; a form intended to be displayed. (Photo: Robert McNair)

conduct their own schools, produced and used many other books. These included not only educational works like Bishop Benjamin Eby's *ABC* (Berlin, Ontario: Heinrich Eby, 1842), which expressed the idea that becoming educated is part of the process of living a good and holy life, but also devotional books steeped in Pietism, such as the *Paradies-Gärtlein* (Philadelphia: George W. Menz and Son, 1832) of Johann Arndt (1555-1621), the *Geistliches Blumen-Gärtlein* (Lancaster, Pennsylvania: Johan Baer, 1823) of Gerhard Tersteegen (1697-1769), and hymnals such as the *Unpartheyisches Gesangbuch* (Lancaster: J. Albrecht, 1804) and the *Liedersammlung*, which has been published in Waterloo County since 1836 and is still used by Old Order Mennonites. These books are all used to teach, and it is likely that all folk art containing religious, admonitory, and devotional quotations has teaching — of community values and mores — as a major (if not exclusively primary) intention.

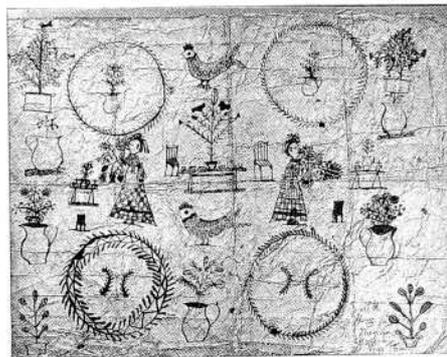
The phenomenon of printing has affected not only the use of texts (words) in books, but in many other items, and there are works which, while lacking texts, clearly relate to the printed tradition. The earliest items to be printed in Europe, even before the book, were playing cards, greeting cards (for New Year's) and cards (like modern prayer cards or "Sunday school cards") bearing religious pictures. The category of *Fraktur* includes works on paper which have hand-lettered texts, works with texts which also bear images (both decorative and illustrative) and works of the same type which have images alone. The latter are often called "tokens" and are explained as having been prepared by schoolteachers and given as awards to their pupils. Certainly some notable *Fraktur* artists were teachers, but others were not. A number of image-only works have been preserved from the Swiss-German Mennonite tradition, including some specifically dedicated as gifts to give, created by non-teachers as well.



Anna Weber, "ANNA WEBER HAT DAS GEMACHT," 1879; a work of art made as a gift. (Photo: Fine Arts Archives, University of Waterloo)

Early nineteenth century examples include two striking works by an unknown Pennsylvania artist (active circa 1820-1825), showing tropical subjects depicted with vivacity and a bold sense of colour, and two works resembling the characteristic ornaments of *Fraktur*, attributed to Abraham Latschaw (1799-1870), a gifted cabinetmaker as well as frakturist; these show paired birds perched upon a lily-bearing tree sprouting from a heart, and a pair of soul effigies (winged heads) between a dazzling pair of astral rosettes suggesting the trees of the Sun and the Moon, both circa 1820. The works of both artists contain strong references to textual sources: the Pennsylvania images resemble contemporary illustrated books and the "Latschaw" images contain motifs found in contemporary *Fraktur*.

An artist who began her career in 1866, Anna Weber (1814-1888) lived at home with her parents until about that year. Afterwards she was shunted from the care of one household to another, rewarding her hosting families with beautifully painted tokens showing birds, animals, and flowers, with the reiterated text, "Anna Weber Hat Das Gemacht" in Roman lettering, like the one she painted in 1878 which its recipient gave to a girl-friend for her birthday. Anna Weber was capable of longer texts, and even produced a little handbound book memorializing an ancestor, but her proud declaration of her own name as maker was her ubiquitous trademark, even if occasionally reduced to initials.



Judith Hoffman, coloured ink drawing, 1879; a young girl's vision of Paradise. (Photo: Fine Arts Archives, University of Waterloo)

In her households, Anna Weber influenced several disciples, and one of these produced a juvenile masterpiece: Judith Hoffman (1868-1879) in the last year of her life created an exquisite vision of Paradise replete with trees of life and birds, based upon embroidered towels; wreaths based upon appliqué quilts; tables set out of doors like those in the 23rd Psalm; and two magnificently appraised ladies in chequered costumes and flowerladen bonnets. This breathtaking compendium of paradisaical symbolism is surpassed only in the expertise developed over a mercifully longer lifetime, in the masterpiece of Isaac Hunsicker (1803-1870), a dazzling display of text and image combined, created in 1861. The twenty letters of the dictum "Mensch Lebe Fromm Und

Gut" (People, live piously and well) are animated to become an array of fancifully dressed people engaged in a wide range of antic activities.



Isaac Hunsicker, "MENSCH LEBE FROMM UND GUT," 1861, a form intended to be displayed. (Photo: Joseph Schneider Haus)

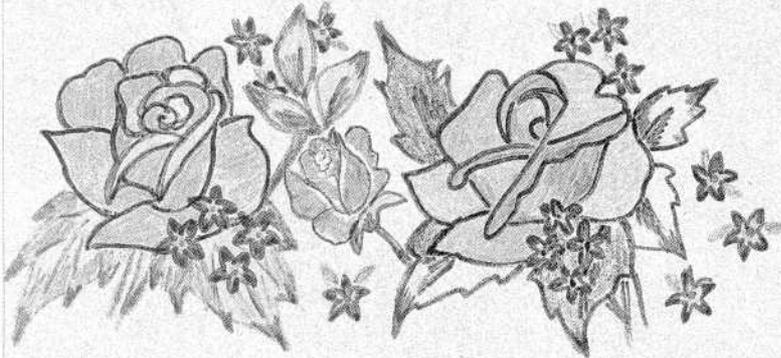
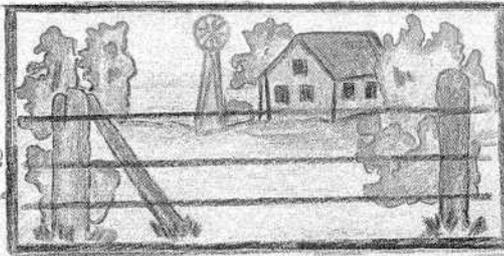
This last work may or may not have been a gift, but with it, as with certain works by Anna Weber which their recipients framed and displayed so long that their fugitive colours faded, one sees a clear intention to display. In a culture which frowns on art which has no function except ornament, ornament is not shunned if a proper function can be found, and moral edification — teaching — is a clear and endlessly reiterated function. Mrs. Michael Bowman's framed *Fraktur* poem, "The Vacant Chair," was probably made in the 1920s, and is clearly intended to be displayed upon a wall for all to see.

Specifically intended as gifts are the pages of the Books of Remembrance, scrapbooks which are given out, page by page, each to a different person to decorate with drawings, paintings, collage, and long texts including poems and Biblical quotations (and even jokes), assembled, and given to elderly shut-ins in the conservative Mennonite communities, like that made for Daniel Weber, circa 1979. The imagery usually includes flowers, animals, scenes of farming — ploughing and haying — and depictions of the idealized *Hütte* or remote cottage where the nearness of God can be recognized and enjoyed, a common symbol of *Gottseligkeit* or godliness.

In the Dutch-German Mennonite tradition, beautiful *Handschriften* or handwriting was displayed in elaborate and painstaking New Year's greetings penned by schoolchildren as gifts for their parents. Such a gift was inscribed by Maria Klassen Toews (born 1898) as a schoolgirl in Russia, using a booklet provided for the purpose. A work intended for display is the "Wall Plaque" with a flower-decorated text, painted and lettered by Irma Vogt Letkemann (b. 1926) in 1949. In both these works there is a pious text prepared with extreme care.

Paper works are not the only text-bearing items made for wall display. Woodburned and painted Wall Plaques were made by Dutch-German Mennonite men — including those by Jacob Klassen (active circa 1921) and Wilhelm Klassen (active circa 1917) — which bear pious

Be Still And Know
How the cares of the day
Overwhelm us. And its
tensions are hard to bear.
There's a refuge that's sure
And a shelter secure.
In the quiet communion of Prayer.



For thee in the hush of His presence
We lose all sense of
despair, Our hope
springs anew. And His
peace comes through
In the quiet communion
of prayer.



Anonymous, album page in *Book of Remembrance for Daniel Weber, 1979*; a gift made for an elderly person. (Photo: Robert McNair, courtesy London Regional Art Gallery)

texts and floral ornament, as does the textile *Wandschöner* (literally “wall-beautifier” but translated by its maker as a “wall-saver” because it was hung on the wall next to a baby’s crib) made by Maria Klassen Thiessen (b. 1895) for her children. A *Wandschöner*, like a wooden wall-plaque, is also displayed in dining room or parlour.

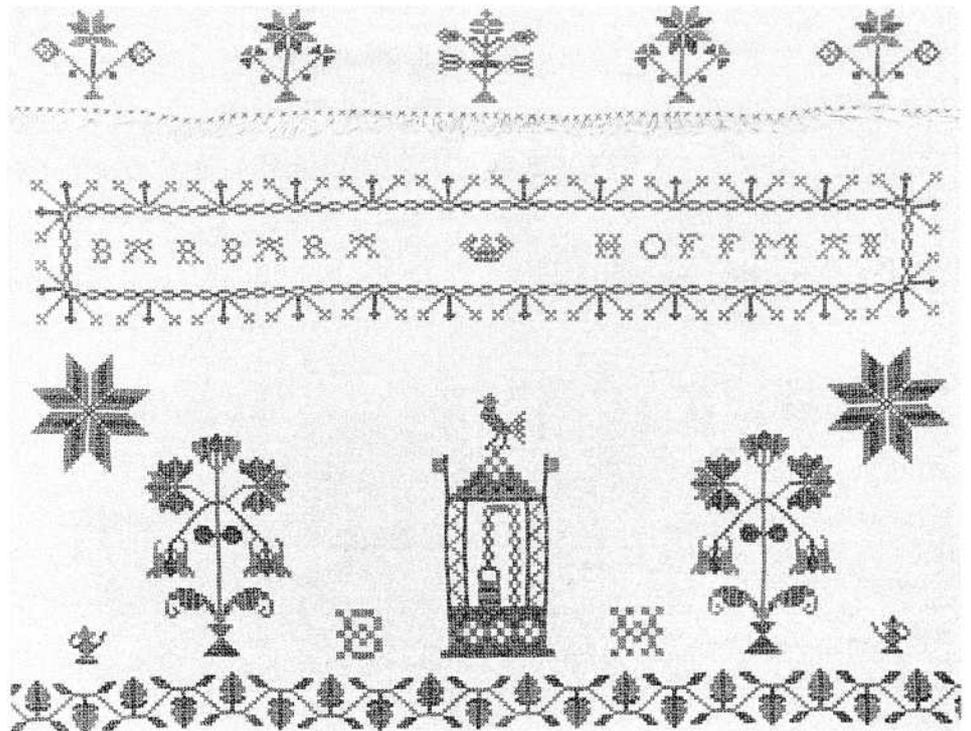
Other textile forms made for wall display are those in Berlin Work, in which a pattern has been worked on paper through a pierced grid, according to a commercial pattern, in coloured wools. Three handsome examples of this technique were made by Maria Klassen Toews (born 1898). One displays the Lord’s Prayer, one the prayer “God Protect You,” and another the prayer “Lord, Stay With Me When the Night is Nigh.” All these texts call upon God for protection and are thus versions of the *Haus-Segen* or house blessing.

Textile forms made for display in the Swiss-German Mennonite community, show towels (so-called because of their German title, *Paradenhandtücher*), are splendid objects painstakingly embroidered on long strips of homespun linen by young girls in anticipation of marriage. Nearly always these items include the maiden name or at least the initials of the maker, and as their title in the Pennsylvania

German dialect used by Old Order Mennonite households, *Namentücher* or “name towels” suggests, the display of this name was a significant part of their function. The towels were traditionally hung on the door of the wedded couple’s parlour, where they could be seen and admired by guests. The ornament is intensely paradisaical, including astral rosettes, floral garlands, trees of life, confronted birds including peacocks, and in two examples, one by Sarah Hagey dated 1839 and one, undated, by Barbara Hoffman, the Well of Life.

Here too text can contain more than the name of the maker and the date: Maria Schneider (1822-1916) made a show towel in 1841 which contains, inside a heart-shaped space, an elaborate *Haus-Segen*. Again, another Barbara Hoffman created a show towel with a family register. One of the most intricate show towels made in Waterloo County is that by Maria Biehn with its seven rows of tassels. This display of virtuosity shows not only the skill of the maker but the clear purpose of the towel. Such elaborate forms are intended to adorn, to enhance, to ornament, and to declare the extreme value and significance of marriage, family, and household, where the values of the community are taught and passed from generation to generation.

Another purpose beyond teaching, giving, and displaying, has been broached by the names on the show towels; that purpose is to identify. A form related to the show towel is the Sampler; there are two forms of sampler, one arranged formally and hence symmetrically, and one arranged informally and asymmetrically. Both teach because they are made by beginners as compendia of lettering and decorating techniques. The formal sampler is superbly exemplified by that of Veronica Bricker (1815-1892) made in 1827 and declaring in the text that while Waterloo is her sta-



Barbara Hoffman, show towel, circa 1850 (detail), made to be displayed on the parlour door after marriage. (Photo: Robert McNair, courtesy London Regional Regional Art Gallery)

tion, heaven is her destination. The touch of mortality in her reference to rotten bones is countered by her anticipation of a joyous encounter with Jesus. In contrast, the "Ebersole Sampler," characteristic in its asymmetry of the Amish-Mennonite community of southern Waterloo County, shows a series of alphabets and an elaborate display of floral and other ornamental devices.

The carefully embroidered initials of the bride on the textile items of her trousseau — matched by similar items provided for her husband's trousseau — are characteristic of Dutch-German Mennonite culture. Maria Reimer I (active 1860) made a Sunday Towel with her initials "M.R.;" Annie Thiessen (active 1880) made a towel with "A.T." embroidered upon it; and Maria Klassen (born 1894) made a towel with "M.K.;" and a set of serviettes were exquisitely embroidered with "E.K." for Elena Zacharias Klassen, circa 1894, the year of her marriage. The same custom is seen in Swiss-German Mennonite towels like the one with "E.B." and another with the name "BAER," both made in Waterloo County. These, though showing a few motifs on the upper border, are towels intended for use — that is, to dry the hands.

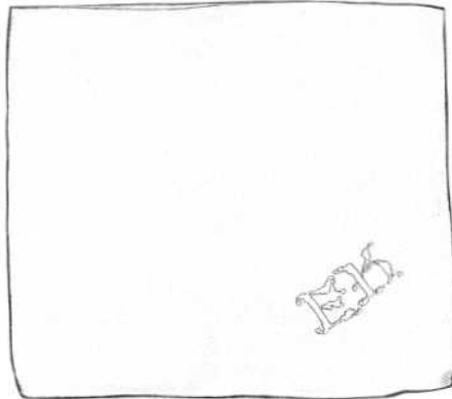


Anna Weber, inscribed flyleaf of her *Gesang-Buch*, 1866; to identify the book as her own. (Photo: Michael Bird)

A wooden artifact with identifying initials is the whimsy made by the youthful Ephraim Martin, which he carefully dated 1941. Whittled works with chipcarved borders, intricately painted, enjoyed a vogue in the early twentieth century, and in Waterloo County many were made by young disciples of the well-known local tramp artist, Fred Hoffman (1845-1926). In this as in all the above works, a sense of pleasure in having made or possess-

ing the items is expressed in the use of the name of initials, but there is also the genuinely practical element of specific identification.

At item in which that element is dominant is the nineteenth century grain sack stencilled with the name "I. BETZNER," which could be used again and again and always be capable of being identified.



Elena Zacharias Klassen, a serviette embroidered with "E.K." to identify the item as part of her trousseau. (Photo: Michael Bird)

Books are, as we have seen, very important in Mennonite life, and the hymnal and devotional volume become intensely personal possessions. As such, books often have not only handwritten inscriptions, but also elaborate flyleaf decorations which not only identify the owner but indicate the value and importance of the book to that owner. Anna Weber made two flyleaves for herself. One is apparently her first effort, in her *Gesang-Buch*, showing a tentative little bird. Another, in her *Paradiesgärtlein*, painted in 1872, is a magnificent display of her virtuosity, with two supernal blossoms or astral rosettes, again suggesting the trees of the Sun and the Moon, with a very handsome and colourful bird. In the first work, she essayed the Gothic alphabet, but in the later, she used a shaky Roman alphabet instead. A much more sophisticated and restrained work, still with a clear decorative intention, is the flyleaf penned by Irma Vogt Letkemann for the hymnal she gave to Johann Letkemann (her future husband) in 1948. It is notable that we see here again similarities of intention or activity in the two Mennonite communities, despite very clear differences of style.

A final purpose of text is to record. As central to a household as its linens was the family Bible, and in a special portion, the Family Register, in which the names of husband and wife, those born to them, and those of the family who died, were carefully recorded. A handsome *Fraktur* family register was colourfully inscribed in the Family Bible of Joseph and Maria (Bauman) Schneider, circa 1860. Three generations are recorded here in red and blue inside a carefully painted red and blue border.

Individual pages were often used to record births — the *Geburtschein* — and baptisms — the *Taufschein* — which in the Mennonite community were events separated by many



Anonymous, Birth Record for Veronica Eby, made circa 1845, to record this life event. (Photo: Fine Arts Archives, University of Waterloo)

years. An especially elegant birth record in *Fraktur* was created for Veronica Eby (born 1815) about 1845. It is framed by a superb papercutting of vines and angels, surrounded by a latticed border with astral rosettes at the four corners. It would be hard to imagine a clearer indication of the importance of the recorded information. A Dutch-German Mennonite certificate, gorgeously printed with gilt, bears a carefully hand-written record of the golden wedding of Anna and Jakob Boschman, circa 1917. Here again the adornment indicates the value and significance of the occasion.

To teach, to give, to display, to identify, and to record: all these intentions are summed up in the Friendship Quilt made by students of a Mennonite Bible School in Ohio for one of their number, Judy Martin (born 1952) of St. Jacobs, Ontario, circa 1976. Here, as in the Book of Remembrance, each participant was given a block of cloth, and then proceeded to embroider it with images, quotations, dedications, names, and dates; all the blocks were then assembled to create the collaborative work.

Works of Mennonite folk art associated with texts suggest the complex interplay of the individual and the community. God is known in the Word, and God's Word is present both in the community of gathered believers and in the soul of the individual believer whom God, through the Incarnate Word, calls by name. Even in the most conservative and conformity-enforcing Mennonite community, the individual is expected to come to a personal belief, to be baptized only when convinced, to enjoy a personal communion with God, to read God's Word when alone as well as to hear or sing it in the group. As the Word became flesh, so the words of scripture and the names of individuals are concretized on paper, textile, and wood.

These silent forms still speak God's Word, after their makers have departed, to us, the unknown brethren of a day the makers did not live to see.

See a listing of items in the exhibit on pages 7-8 of this issue.

Stirling Avenue Mennonite Camp

by Anne Millar



At the cookhouse at Thayendanega the Juniors are gathered.

Men-O-Lan, established in 1938, was the first Mennonite camp for young people in North America. In Ontario, Stirling Ave. Mennonite Church, with the encouragement of pastor Andrew R. Shelly, conducted a youth camp during the final week-end in June, 1943 at Camp Thayendanega, near Paris, Ontario. It was so successful that they repeated the experiment in 1944, adding a children's camp of five days' duration. The Indian name Thayendanega means "buried treasure". Today it is called Five Oaks and belongs to the United Church of Canada. Young people went to Paris on the CPR trolley (Grand Trunk Railway) that ran between Kitchener and Port Dover. They were then shuttled to the camp by church members. It was wartime and gas was rationed. On Sunday afternoon former pastor Urias K. Weber and other older members of the congregation came to see what camping was all about.

Church members provided all of the staff for these camps and the women of the WMA, who arranged for the kitchen staff, found the cooking facilities rather primitive at Thayendanega so in 1945 Stirling rented Braeside, also near Paris. For Stirling, camping was becoming a tradition. Nearly 100 children and young people enrolled and the camp had Paul Shelly, professor at Bluffton College and Martha Burkholder, missionary to India, as instructors. More people enrolled in 1946 and in 1947 registration included 38 guests from Pennsylvania. In 1948 some Stirling young people went to Men-O-Lan, as well as attending their own camp.

In those years instructors at camp included our own missionary on furlough, Alice Bachert, as well as Donovan Smucker, J. Herbert Fretz, Olin Krehbiel and J. J. Enz. The camp mothers continued to do the cooking. They also looked after the homesick ones. Campers were required to assist the cooks by doing "KP"



The cooks at Braeside were mothers of the campers and members of the WMA. Little Diane Rohr came along with her mother and sang solos for the campers.

Some mothers brought along their pre-school children, who played near the cookhouse door while their mothers worked. Four-year-old Janet Schrag was given the privilege of ringing the dinner bell every day. The campers often lifted little Diane Rohr to the table top at the close of a meal, persuading her to sing for them.

Since the youth camp was conducted on a week-end, an issue came up at Thayendanega when campers were forbidden to swim on the Sabbath. One legalistically minded young man suggested to his friends that it would no longer be Sunday after midnight. At two minutes after 12 there were about 30 to 40 young swimmers in the water, playing happily at the small waterfall afforded by the Grand River. Anxious leaders trained their car lights on the water until all of the young people were finished having their night's fun. Some of these young boys and girls had been to Y camps and considered swimming to be an integral part of camping. Similar difficulties arose at Braeside when the boys wanted to play ball one Sunday afternoon after sitting still all morning through quiet time, church and Sunday School. There were singularly unenthusiastic about playing "Bible Baseball".



The Grand River at Thayendanega was a good swimming place with a waterfall too!



Notice that the girls all wear skirts, even when playing ball — Thayendanega.



Handicapped awareness — Doug Millar and Bob Cressman were recruited to carry Oliver Bauman (Salome Bauman's brother) up Vesper Hill every evening. Oliver had a bone disease.

At Braeside there was no swimming pool and many children were disappointed. My husband, Doug Millar and I were counsellors at the time and we took the children swimming to nearby Blue Lake and to Paris public swimming pool. We attached an open trailer to our car and loaded the children into it. We drove right into town with a trailer full of children and no one questioned our method of transportation!

But this informal method of camping was coming to an end. In 1949 some children from Stirling Ave. had an overnight outing at Chesley Lake. For the next 13 years Chesley Lake was the location for Stirling's camp. In 1950 there was a Senior Camp directed by Pearl Eby but after 1952 there was Junior Camp only, with the young people helping. Florence Cressman was a very capable camp director. The mothers no longer did the cooking. Government regulations concerning health and safety were not as strict as they are today. One of Stirling's mothers was the camp nurse and one year I found myself elected as lifeguard although I had never passed any lifeguard exams. My charges were energetic young 12 year olds who frequently swam beyond the prescribed limits and I breathed a sigh of relief when we came to the end of the week without a mishap.

During the 1950's there were young guests at Stirling's camp. Sponsored by various church groups and organizations, they came from the Children's Aid Society and Ailsa Craig Boys' Farm. By 1960 arrangements also were being made for children from First Mennonite Church (Kitchener) and Waterloo Kitchener United Mennonite Church to enjoy a camping experience together with the Stirling children. In these years the men from Stirling still provided transportation to and from camp. Each year special Sunday School offerings helped to defray camp costs. In 1953 a church bulletin described camp as "a vital activity of the Sunday School."

On March 13 and 14, 1964 a meeting of the Mennonite Camp Association (Eastern Region) and Inter-Church Camp Conference of Ontario was held at Stirling. That year Stirling children went to Silver Lake Camp. Soon Stirling was a member of Silver Lake Mennonite Camp Assoc. Stirling children who attended Silver Lake were subsidized by the church. Stirling provided handymen, nurses, cooks and counsellors. In 1966 Stirling erected the infirmary as a project. In 1968 fire levelled the dining hall and called forth special efforts from the supporting churches.

In the winter of 1969 Reuben Musselman dug out a pond for swimming and Doug Millar supervised the building of a road to the family camp grounds. Some other Stirling members who have been strong supporters of Silver Lake Camp are Les and Cliff Zehr, Vi and Irv Manske, Clare Maltby, Doris & Willard Bechtel, Clayton Moss, Elmer Shantz, Bob Shantz and Ron & Jean Gimbel.

In June 1969, some Stirling members were present for the dedication of the new dining hall at Silver Lake. Camp director Ron Rempel gave a brief history of the camp. Rev. H. P. Epp spoke about camping's special significance.

Stirling had a number of congregational retreats in the early '70's. The first was in 1971 with Rev. Bob Duthie, a United Church pastor, as visiting minister. A second retreat in 1972 also took place at Silver Lake. In 1973, 1974 and 1975 the retreat was combined with



This sextet was always clowning around but they also found time to practise singing — Braeside.



At Silver Lake Caroline Williams from St. Catharines was counsellor for these Stirling girls. In the '60's all campers slept in tents.



Reuben Musselman took heavy equipment across the lake in the winter of '69 and cut down trees and dug out a swimming pond for Silver Lake.

the annual church picnic and took place at Hidden Acres Camp near New Hamburg. Activities included a drama put on by the congregation.

Stirling's experience with camping grew from a successful, independent effort to a satisfying experience in cooperation. Our children and young people continue to attend camp every year and the congregation enjoys watching them grow as they take part in a number of different endeavours, including music camp at Conrad Grebel College.

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**Where one teaches God's Word:
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FRAKTUR AND HANDSCHRIFTEN

Anonymous
Pennsylvania
Fraktur Painting, "Tiger in the Jungle"
circa 1820-25
Conrad Grebel College Archives

Anonymous
Pennsylvania
Fraktur Painting, "Parrot and Tropical City"
circa 1820-25

Attributed to Abraham Latschaw (1799-1870)
Waterloo County
Fraktur Painting, "Distelfinken and
Lily/Tulips"
circa 1820
Conrad Grebel College Archives

Attributed to Abraham Latschaw (1799-1870)
Waterloo County
Fraktur Painting, "Soul Effigies and
Astral Rosettes"
circa 1820
Conrad Grebel College Archives

Anna Weber (1814-1888)
Waterloo County
Fraktur Painting with Inscription
1878
Collection of Dr. and Mrs.
E Palmer Patterson

Judith Hoffman (1868-1879)
Waterloo County
Fraktur drawing, "Paradise"
1879
Private Collection

Isaac Hunsicker (1803-1870)
Waterloo County
Fraktur drawing and painting,
"Mensch Lebe Fromm Und Gut"
1861
Joseph Schneider Haus

Mrs. Michael Bowman
Waterloo County
Framed Fraktur poem, "The Vacant Chair"
circa 1925
Collection of Dr. and Mrs.
E Palmer Patterson

Maria Klassen Toews (b. 1898)
Russia
New Year's Greeting in Handschriften
Private Collection

Irma V. Letkemann (b. 1926)
Waterloo, Ontario
Fraktur "Wall-Plaque" painting
1949
Private Collection

Anonymous
Waterloo County
Fraktur and cut paper Birth Record
for Veronica Eby
circa 1845
Kitchener Public Library

Anonymous
Family Register, Bible of Joseph and Maria
(Bauman) Schneider
circa 1860
Conrad Grebel College Archives

Anonymous
Rosenort, Ukraine
Golden Wedding Certificate for Anna and
Jakob Boschman
circa 1917
Private Collection

Anna Weber (1814-1888)
Waterloo County
Fraktur Flyleaf Inscription in Gesang-Buch
1866
Joseph Schneider Haus

Anna Weber (1814-1888)
Waterloo County
Fraktur Flyleaf Inscription in Paradiesgärtlein
1872
Joseph Schneider Haus

Irma V. Letkemann (b. 1926)
Waterloo, Ontario
Fraktur Flyleaf Inscription in Johann
Letkemann's Hymnal
1948
Private Collection

Anonymous
Waterloo County
Book of Remembrance for Daniel Weber
circa 1979
Collection of Dr. and Mrs.
E Palmer Patterson

THE PRINTED WORD

Gerhard Tersteegen (1555-1621), Blumen-
Gärtlein inniger Seelen
(Lancaster, Pennsylvania: Johan Baer, 1823)
Collection of Dr. and Mrs.
E Palmer Patterson

Gesang-Buch (Lancaster, Pennsylvania:
Johann Baer, 1829)
Collection of Dr. and Mrs.
E Palmer Patterson

Johann Arndt, Paradiesgärtlein
(Philadelphia, Pennsylvania:
George W. Munz und Sohn, 1832).
Collection of Dr. and Mrs.
E Palmer Patterson

Lieder-Sammlung (Berlin, Ontario:
Doedecker und Stuebing, 1857)
Collection of Dr. and Mrs.
E Palmer Patterson

Martin D. Wenger, compiler,
Die Philharmonia (Elkhart, Indiana:
Mennonite Publishing Company, 1875)
Collection of Dr. and Mrs.
E Palmer Patterson

Anonymous
Waterloo County
Stencilled Grainsack for "I. Betzner"
19th century
Joseph Schneider Haus

WORKS IN WOOD

Jacob Klassen
Russia
Woodburned Panel
1921
Private Collection

Wilhelm Klassen
Spat, Crimea
circa 1917
Private Collection

Ephraim Martin
Hawksville, Ontario
Chipwork Whimsy
1941
Collection of Dr. and Mrs.
E Palmer Patterson

Veronica Bricker (1815-1892)
Waterloo County
Sampler
1827
Private Collection

Attributed to "Ebersole Family"
Milverton, Ontario
Sampler
19th century
Joseph Schneider Haus

Maria Reimer I (active 1860)
Russia
Sunday Towel with "M.R."
1860
Private Collection

Annie Thiessen (active 1880)
Russia
Towel with "A.T."
1880
Private Collection

Maria Klassen Thiessen (b. 1894)
Russia
Towel with "M.K."
1860
Private Collection

Anonymous
Waterloo County
Towel with "E.B."
circa 1850
Collection of Dr. and Mrs.
E Palmer Patterson

Anonymous
Waterloo County
Towel with "BAER"
circa 1850
Collection of Dr. and Mrs.
E Palmer Patterson

Sarah Hagey
Waterloo County
Show Towel Segment with Tree of Life
1839
Collection of Dr. and Mrs.
E Palmer Patterson

Maria Schneider (1822-1916)
Waterloo County
Show Towel with Haus Segen
1841
Joseph Schneider Haus

Barbara Hoffman
Waterloo County
Show Towel with Tree of Life
circa 1850
Collection of Dr. and Mrs.
E Palmer Patterson

Barbara Hoffman
Waterloo County
Show Towel with Family Register
circa 1850
Joseph Schneider Haus

Maria Biehn
Waterloo County
Show Towel with Seven Rows of Tassels
circa 1850
Collection of Dr. and Mrs.
E Palmer Patterson

Elena Zacharias Klassen (married 1894)
Russia
Serviettes with "E.K."
Private Collection

Maria Klassen Thiessen (b. 1895)
Russia
Wandschöner for Annie Thiessen Bergen
or David Thiessen
early 20th century
Private Collection

Maria Klassen Toews (b. 1898)
Waterloo, Ontario
Berlin Work Panel with "God Protect You"
20th century
Private Collection

Maria Klassen Toews (b. 1898)
Berlin Work Panel with "God Protesct You"
20th century
Private Collection

Maria Klassen Toews (b. 1898)
Waterloo, Ontario
Berlin Work Panel with "Lord Stay with Us"
20th century
Private Collection

Students of Mennonite Bible School
Ohio
Friendship Quilt made for Judy Martin
(b. 1952)
circa 1976
Private Collection

Grateful thanks are offered to the Lenders, including Conrad Grebel Archives, Matthias Martin, Joseph Schneider Haus, Irma V. Letkemann, Mary Reimer, Kitchener Public Library, Jacob Willms, Elvera Thiessen, Annie Thiessen Bergen, and Mary and Henry Martin. Thanks are also offered to Sam Steiner and Hildi Tiessen of Conrad Grebel College for their gracious assistance and permission in making this exhibition possible.

I would like to become a member of the Mennonite Historical Society of Ontario. I will be informed of all Society events, will be eligible to serve on the various committees of the Society, and will receive *Mennogespräch* as part of my membership.

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