

THE CHURCH SQUARE JOURNAL

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Museum reopens in May

Lititz Moravian Archives and Museum will reopen for the season on May 1 according to an announcement by Archives Chairman Steve Black. A slight change from last year has the Museum open on Fridays and Saturdays through October 30 from 11 a.m. to 2 p.m. There is no admission charge, but donations are accepted.

Cyndy Scibal, who organizes the volunteers that keep the Museum open, says, "We are all a part of an important welcoming ministry. Through the Museum we witness to the faith of those who have gone before us in Lititz."

Another member of the Archives Committee, Dorothy Earhart, leads a cadre of tour guides that gives group tours around the historic campus. She, says, "We really must have advance reservations for large tours, preferably a month ahead!" There is a charge of \$3 per person for group tours. For more information, call the church office at 717-626-8515.

An ad hoc committee headed by Dale Shelley is exploring the possibility of extending the tours to other historic sites near Church Square. It is reported that there are more 18th-century buildings in use on Main Street than anywhere else in America.

Phil Cooper to give recital on 1787 Tannenberg organ



Phil Cooper at York Tannenberg

by Bob Sandercox

Philip T. D. Cooper, Director of Music Ministry at Lititz Moravian Church, will be giving a recital on the Church's 1787 David Tannenberg organ now installed in the Fellowship Hall on Church Square at 4 p.m. on Sunday, May 2.

Cooper, an authority on early-Pennsylvania-German organs, is delighted to present this first recital on the 1787 Tannenberg since assuming his position at Lititz Moravian. He did, however, give four other concerts on the Lititz instrument previously.

Cooper has done major research on the many organs built during the 18th century by one-time Lititz resident, David Tannenberg. He maintains a website <www.davidtannenberg.com> where much of his material on the organ builder is exhibited.

The 1787 instrument was originally placed in the west gallery of the Lititz Church where it served the Congregation for 92 years. In 1983 the organ was restored by James R. McFarland & Co. and installed in the gallery of the Fellowship Hall of the Single Brothers' House.

The recital will focus on the music by Johann Pachelbel and his students. According to Cooper, "The music of the Pachelbel school is characterized by a sweetness and genteel refinement that is perfectly suited for the Tannenberg organs."

Steve Black, chair of the Congregation's Archives Committee, says, "All are welcome, and I hope organists and organ enthusiasts from across the region will avail themselves of the opportunity to hear this music on the Tannenberg organ." There is no admission charge.

Last year, Cooper gave a recital on the 1770 Tannenberg organ at Zion Moselem Lutheran Church in Moselem Springs, and a lecture-demonstration on the 1804 Tannenberg organ at the York County Heritage Trust Museum. In February he gave a recital on the historic Krauss Organ at Huff's Union Church in Berks County.

Before coming to Lititz, Cooper served as Organist and Choirmaster at St. Luke's Episcopal Church, Auburn, CA. And, before his move to California, he served at Sherwood Episcopal Church, Cockeysville, MD.

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Lititz Moravian Congregation
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Journal Expanded

Readers may notice even before perusing this issue that something is different. Yes, there are more pages in this issue! We've expanded from 8 to 12 pages. The reason is that so many good articles were submitted. The Editors decided not to cut or shorten any of the submissions. Thanks to our guest writers: Ron Reedy, Charlene VanBrookhoven, Marian L. Shatto, Phil Cooper and Dick Martin. We hope that others will consider writing for future issues. Ed.

Where is it?



Photo by Bill Sweger

If you need help identifying this photo,
turn to page 8 for the answer.

Archives Committee Welcomes Steve Black as Chair

Steve Black, a member of the Congregation's Board of Trustees, was appointed chair of the Archives Committee in February by Tom Watson, President of the Trustees. He succeeds Clarence Martin whose tenure as a Trustee of the Congregation ended with the annual Church Council on February 7.

While members of the Congregation volunteer to serve on the Archives Committee, the Chair must come from the Board of Trustees whose president makes the selection. The reason given for this procedure is that the Board of Trustees has ultimate responsibility for the Church's archives, and much of the funding for archives comes from trust funds managed by the Trustees.

Steve Black has a long history of service at Lititz Moravian. Prior to his reelection as a Trustee, he had served several other terms as Trustee, even as President. He has also served on the Building Committee and as co-chair of the capital campaign that resulted in a large building project in 2004.

Steve, who is a local homebuilder and is involved in many State and National Home Builders Associations, has also given leadership to many Moravian agencies. He has served as a trustee of Linden Hall, Moravian Seminary and Moravian Manor. He has also participated in several projects at the denomination's Camp Hope.

Members of the Archives Committee welcome Steve Black to yet another facet of Moravian witness.



Letter from the Archives Chairman

As a member of the Congregation's Board of Trustees, I assume the responsibilities as Chair of the Archives Committee as a challenge and as an honor. I am mindful of those who have given leadership in the past, particularly to the accomplishments of Clarence Martin, who now passes the portfolio to me.

Maintaining the records of the Church has always been a sacred trust. It is the legal responsibility of the Trustees and a primary duty of the pastors. Here at Lititz, we have 261 years of history, and a very competent Archives Committee to care for the documents and artifacts. Our first museum was dedicated in 1951 and in 1980 the Trustees made available the former home for older women on Church Square to house the artifacts and papers of the Church.

Every year we have added to our collection and enhanced our displays. I have every reason to believe we will make additional progress in this ministry; a ministry to the witness of our forebears, and as some say, "A ministry of Welcome" to those who want to know more about our Church. Steve Black



Candle tradition in the Park on Fourth of July 2008

In 2011, the 200th anniversary of the first recorded Independence Day celebration ever held in Lititz Springs Park will be commemorated. The Park Board is in the process of planning for this milestone. Ron Reedy, Lititz Springs Park Historian, is writing a book entitled “A Community Legacy,” depicting how Lititz has celebrated our Nation’s Independence Day. This book, which will highlight all of the documented celebrations from 1811 to 2010, will be available during next year’s anniversary celebration.

Lititz artifacts loaned to Winterthur

At its March meeting the Board of Trustees approved the request of Winterthur, the country’s premier museum of Americana and decorative arts, to borrow three items from the Lititz Moravian Museum for a 2011 exhibition – *Paint, Pattern, and People: Furniture of Southeastern Pennsylvania, 1725-1850*.

In the letter of request, the Winterthur Director said, “These three objects will significantly help to introduce Moravian culture and decorative arts. The brass trombone and the Windsor chair will interpret the rich musical tradition of the Moravians, while the coffee mill, with its attribution to gunsmith Andeas Albrecht, will be used to discuss Moravian craftsmen such as Albrecht who produced a range of ornately decorated objects.”

Winterthur curators have been preparing for the exhibition since 2006 and plan to produce a scholarly publication on the subject. The exhibition and publication will feature over 100 pieces of furniture and a variety of other objects that relate to the furniture, its makers and its owners.

Moravians in Bethlehem have also been asked to loan some pieces to the exhibition according to Paul Peucker, Director of Moravian Archives.

“A Community Legacy”

by Ron Reedy
Lititz Springs Park Historian

The Fourth of July celebration in Lititz Springs Park is one of the oldest continuing community-wide celebrations in the nation. The familiar springhead has silently witnessed more celebrations of the Nation’s birthday than most other places in the United States. This distinction has reflected favorably upon the Lititz community, which has instilled patriotic pride in celebrating America’s day of independence.

In the early 19th century, observances of Independence Day in Lititz occurred randomly and sporadically. Young fellows would assemble in platoons on the Fourth of July and enthusiastically celebrate by firing flintlock fowling pieces and horse pistols in the area of the “Big Springs” and throughout the village.

The first recorded Independence Day observance was held Thursday, July 4, 1811, when the first village band, organized in 1810, entertained in the newly designated “Park.” However the “Aufseher Collegium,” the Moravian Board of Overseers, disapproved of this “merrymaking at the Springs” and disturbing the village late into the night. What was worse were the young people associating with the neighboring military company, which paraded to Lititz during the day.

Finally, in 1818, the Moravians, who did not want to show a lack of patriotism, now encouraged the celebration. Lititz held its first community-wide observance of Independence Day that was broadly supported by the public. The event included a banquet, homemade fireworks and music. This was the first of an unbroken series of Fourth of July celebrations in Lititz Springs Park.

A special attraction that would give the annual event in Lititz a recognized uniqueness was introduced on July 4, 1843. To raise funds for improvements to the Park, celebration planners decided to light up 400 candles, an extraordinary feature advertised as a “general illumination of the grounds.” This first illumination of the “Springs” was the grandest affair ever to occur in Lititz. The candle lighting custom had been borrowed from the most familiar portion of the Moravian Christmas Vigil. Thus, a cherished, continuing Independence Day tradition was begun.

1764 Antes Viola loaned to MHS for Exhibit

by Bob Sandercox



Lititz Moravian Archives and Museum's Antes Viola

One of the Lititz Congregation's prized possessions was recently loaned to the Moravian Historical Society in Nazareth, Pa., for an exhibit at the historic Whitefield House Museum. The exhibit titled "With a Heart Devoted to the Service... The extraordinary Life of Missionary and Musician, John Antes," is open daily from 1 to 4 p.m. through October 2010.

Guest Curator, Tiffany Fisk-Watts, was praised by MHS Executive Director Wendy S. Wieda "for her hard work and dedication" in developing the exhibit. Fisk-Watts had several contacts with the Lititz Archives, the most recent, a meeting with Clarence Martin, Marian Shatto and Nancy Sandercox in October.

According to Marian Shatto (see Fall 2009 issue of CSJ), "The label in the viola reads, 'Johann Antes, me fecit in Bethlehem 1764' [John Antes, made by me in Bethlehem 1764]. Assuming that the label is authentic (and the late James Fegley of Reading, the luthier who in the 1970s returned the instrument to playing condition, believed that it was) this is the oldest extant viola built in America."

John Antes was born in 1740 in Fredricktown, Montgomery County, Pennsylvania. Trained as a woodworker, he began at the age of 19 to fashion musical instruments, starting with a violin that is now a featured along side the Lititz viola at Whitefield House.

An interesting note is that James Fegley was of the opinion that one of the 'cellos in the Lititz collection might also be the work of John Antes. He based this on similarities between the 'cello and the labeled viola in wood and finish, as well as in construction techniques and craftsmanship. That 'cello has also been loaned to the MHS for the exhibit where further examination may provide clarification.

Great Sabbath

An hour to share with fellow Christ-followers

by Marian L. Shatto

Observance of Holy Week at Lititz Moravian, with its schedule of fourteen services in eight days, is both intense and richly meaningful. One of this author's favorites of the many worship opportunities is the Great Sabbath Lovefeast. Held in the late afternoon hours of the Saturday between Good Friday and Easter Sunday, it is marked by calm and restraint. The horrible events of Jesus' trial and crucifixion are past. The joyous news of Christ's resurrection is not yet come. Unlike the disciples who waited in grief through that first Great Sabbath, we know that the ending of the story will be glorious. But we take an hour from our day of waiting to gather in quiet anticipation, to reflect on God's great love and Jesus' suffering on our behalf, and to share a simple meal with our fellow Christ-followers.

The earliest Great Sabbath ode (a printed folder of hymns and anthems to be sung during the service) in the Lititz archives is dated 1764. Though it does not specifically indicate that the service included a lovefeast, the simple fact that there is a printed ode strongly implies as much. The musical selections are labeled alternately for "chorus" and "gemeine" (congregation). The same ode was reprinted for 1765, with just a new cover. In 1766 the choir was split into "Chorus I" and "Chorus II." By 1767 solo selections were introduced. These innovations mark the early efforts of Bernard Adam Grube, who served the congregation from 1765 to 1784 as both co-pastor and director of choir and orchestra. Under Grube's tutelage the musical life of the community flourished and gained notice beyond its borders.

Travel was frequent among the Moravian communities of the 18th century, as pastors and missionaries followed their call. This is evidenced by a number of odes found in the Lititz archives labeled "Zum Grossen Sabbath in Bethlehem" and "Zum Grossen Sabbath in Herrnhut." For several of the early years there are two quite different odes in the files, neither of which is labeled with a location, making it impossible at this time to determine which was used in Lititz and which was brought from another congregation.

The first use of English is found in the ode of 1789, where one hymn verse in English is assigned to the congregation, and two verses to the children.

Continued on the next page

Great Sabbath (continued)

This parallels the pattern observed in the Christmas Vigil odes, where the children were the first to sing in English. Through the 19th century a gradual shift can be seen from primarily German to predominantly English, with choir anthems remaining in German long after the congregational hymns and responses had made the transition.

Unlike the Christmas Vigils, the Great Sabbath Lovefeast ode has never been completely standardized. Though the hymns have remained unchanged in recent years, a number of revisions were made up through the latter part of the 20th century. And the anthems sung by the choir change from year to year, three being chosen for each service from among a list of eight or nine appropriate works now in the choir's repertoire. The texts for Great Sabbath appear to have been a rich source of inspiration for Moravian composers, as there is a wide range available from which to select. One in current use, "O Speak to Me of Jesus' Sorrow" by German Moravian composer Johann Gottfried Gebhard, was unknown in Lititz before it was introduced in modern edition at the 1978 Moravian Music Festival. Another, "Nun ruht er, und erquicket sich," by Christian Gregor, appears as early as the 1813 ode and still is sung today in the English translation, "In Slumber, Peaceful Slumber."

Many of the hymn verses from early years are also familiar to present-day worshippers. In 1816 the children sang:

*Jesus source of my salvation
Conqu'ror both of death and hell!
Thou who didst as my oblation,
Feel the pain, which I should feel;
By the greatness of thy torment
Thou hast purchas'd my preferment
Thousand, thousand thanks to thee,
Dearest Lord, for ever be.*

The same hymn verse appears in the 1969 hymnal with only the third couplet altered, thus: "Through Thy Sufferings, death, and merit, I eternal life inherit." The 1995 hymnal gave us a modern-language rewrite, but this hymn of thanks is still sung today.

By 1876 the only congregational hymn remaining in German was "Jesu Ruh." The English translation, also still in use today, is "Jesus' Name." The choir continued to sing most of the anthems in German. Five years later only one anthem is listed

in German, and two in English. A folder titled "Passion Week Music" from 1909 lists 19 Moravian anthems sung during a nine-day period, only three of them still done in German. The folder cover notes, "Compositions marked M are by Moravian composers and are sung from manuscript." These are the manuscripts now housed in climate-controlled central archives in Bethlehem.

One of the traditions of the Great Sabbath service is the inclusion of baptisms. This practice replicates that of the very early Christian church, when catechumens were instructed during the Lenten season and baptized as part of the Easter Eve Vigil. The imagery is made clear in the Baptism Liturgy, when the congregation declares, "We were buried with him [Christ Jesus] through baptism into death, so that as Christ was raised from the dead through the glorious power of God Almighty, we too might be raised to live a new life."

A quick and totally unscientific survey of Moravians on the Unitas e-mail list shows that a Great Sabbath service is not common in every area, but where it is the custom, it is nearly always a lovefeast. Bethlehem Central, Nazareth, and Schoeneck – all founded in the early days of Moravian settlement in Pennsylvania – report regular services. The churches in Winston-Salem hold a combined service, but it is not a lovefeast. Zeist, Netherlands, and Neukoelln, Berlin, Germany, also celebrate lovefeast. The British churches have no Great Sabbath worship. One respondent from a newer congregation in the Midwest asked, "What's Great Sabbath?" We are fortunate in Lititz to be able to maintain the Great Sabbath lovefeast tradition.

The service concludes with a benediction but no organ postlude. The congregation leaves the church in silence, still waiting, expectant, hopeful, knowing that they will soon gather again in the pre-dawn hours of Easter morning to hear that most glorious greeting: "The Lord is risen! The Lord is risen indeed!"

Museum receives Bethlehem prints

Thanks to an observant Philadelphia thrift store volunteer for four framed etchings of 18th and 19th century Moravian buildings in Bethlehem.

The scenes on the prints are the Moravian Church (Central Moravian Church), View of the Seminary Building from the Pleasure Ground 1855, Female Seminary of 1756, and Moravian Seminary for Young Girls, Bethlehem, Pa.

The Ultimate Honor

by Richard E. Martin

Walking sticks have existed in one form or another since the first of the Homo sapiens picked up a branch to help himself over rough terrain. King Louis XIV carried an ornate, jeweled walking stick. Egyptian King Tutankhamen's mummy was found with 132 canes in his tomb to assist him in walking through the afterlife. Napoleon, Frederick the Great, and President Washington all collected canes as a hobby. Any man who considered himself a gentleman in the 18th and 19th centuries "sporting" a cane to identify his status to the community. It didn't necessarily mean he had a sore foot or a painful hip joint.

As you have been reading along thus far, you are probably wondering: what in the world is this writer getting at? This is only natural, since the last thing you are considering to purchase right now is a cane as a status symbol. You don't even know where the nearest cane store is. What is a walking stick supposed to look like anyway? Does it have its own personality? How much will it cost? Does it come with a special storage case or bag? Will people snicker behind your back? If you have now considered a cane as your next fashion statement, let me tell you that you are about 200 years out of vogue. Sorry!

This is the story of "The Octagon Gold Headed Cane" as researched and written by Dr. Byron K. Horne in 1972. The prime research document used by Dr. Horne is a detailed letter written by Brother Francis Edmund Grosh. The handwritten account is found in a scrapbook housed in the Lititz Moravian Archives. The actual cane (originally owned by Brother Francis W. Christ) is on display in the Archives Museum with other artifacts attributed to the Beck's Lititz Academy for Boys, formerly located in Lititz.

Francis William Christ was born in Lititz on February 29, 1816. He was the third and youngest child of Christian and Anna Christ, members of the Lititz Moravian Congregation. At age eight, young Francis entered the Lititz Academy for Boys and was taught there until age 15. He then became apprentice shoemaker under the guidance of Jacob Greider. Being well established in this business by 1844, at age 28, he married Sarah Ann Kraemer of Lancaster. Their marriage was blessed with three children, but unfortunately death claimed all three at early ages.

In the same year as their marriage, the Christs took charge of the housekeeping department (houseparents) of the Lititz Academy, which was then established in the Brothers' House. The rest of their lives were devoted to the material and spiritual welfare of the boys of the Beck school. The Christs lived in the basement of the building. The boys of the Academy roomed on the second floor, and the school was held on the first floor. It is reported that at times the boys were mischievous and engaged in pillow fights and other pranks, which required Sarah to call up or even run up the stairs to gain control.

If all the work and antics of a day's labor at the school were not enough to hold their appreciation of life, Sarah was instrumental in the establishment of the Ladies' Mission Society, justly followed by Francis' Men's Missionary Society. Francis also served as a Deacon, Chief Sacristan of the Congregation, Assistant Superintendent of the Sunday School, along with being a member of the Board of Trustees.

Francis Christ cast his fatherly image to a great number of boys while doing his job faithfully at the Beck school in Lititz. His courteous and affable manner endeared him to the hearts of everyone who knew him. Seventeen young boys who boarded at the school finally verified the proof of his admirable personality and devotion in 1866. It is unknown who their group leader was, but the intention was very thoughtful. The gang of rowdy boys presented Francis with the ultimate gentlemanly gift – a beautiful walking



Ultimate Honor (continued)

stick – in appreciation of the good home, personal guidance and friendship bestowed on them while living at the school.

The cane was constructed of a fine mahogany shaft, set on top with a gold, eight-sided head, just the right size for holding in the hand. The eight flat sides under the head of the cane display names (one flat has three names) elegantly hand engraved. The top of the head displays an engraving “Presented to Francis W. Christ, 1866.”

The cane was eventually given to Samuel E. Grosh (1834-1902), who handed it down through his family: Horace E. Grosh (1857-1944) and then to Francis E. Grosh, who gave it to the Lititz Moravian Archives. Francis E. Grosh stated in a letter that “I am the owner or keeper of the cane but now have no use for it, but plan to use it later in life and then present it to the Lititz Moravian Archives.”

Francis W. Christ died in 1883 after a long life of giving to the Moravian community. There was a big funeral for him and “the galleries were full.” Members of the Church Board left a lengthy written resolution, proclaiming his thirty-some years of charitable and unselfish labor to be held in loving remembrance.

The author takes no recognition in the research of this article since Francis Edmond Grosh and Dr. Byron K. Horne took that task many years ago. Their elegant and detailed hand-written renditions of history is well received some 37 years later. One never knows what will be found in an obscure scrapbook, hidden away in a desk drawer! Come to the Archives and see what you’ve been missing.

Early Moravians buried at St. James Cemetery

By Charlene VanBrookhoven

At the corner of what is now Pine Lane and West Center Street lies the remains of what has become the burial site for some of Lititz’s earliest converts to the teachings of Count Zinzendorf. The old St. James Church, a small, log structure also built on this plot of ground, was built in 1744 as a “union” church by the Lutheran, Reformed, and Mennonite settlers of Warwick Township. This church was the first public meeting place built after Zinzendorf’s first visit in 1742 and 12 years before the town of Lititz was established in 1756.



St. James Cemetery at the corner of West Center Street & Pine Lane

In 1905 Abraham R. Beck, noted Lititz educator and founder of The Beck Family School for Boys (now Audubon Villa) located at 125 S. Broad Street, wrote “The Moravian Graveyards at Lititz, Pa. 1744-1905.” His reference to plural “graveyards” included both the St. James and Lititz Moravian cemeteries.

The following is taken from Beck’s recorded history of the “old St. James Cemetery:”

“The first, or old, graveyard, a small tract a quarter of an acre or so in extent, is situated within the borough limit a short distance west of the junction of Broad and Centre Streets. On its eastern boundary, two hundred feet back from the King’s Highway, in the woods, stood the log church which had been built by George Klein (on his land), John Bender, Jacob Scherzer, Hartmann Verdriess, Lutherans, supported by a number of adherents of the Reformed and Mennonite denominations, for the Rev. Lawrence Nyberg, a Swedish Lutheran minister of Lancaster, who subsequently united with the Moravians. Consecrated on St. James Day, July 25, 1744, it was thenceforth called the St. James Church. In 1749 the majority of these worshippers, who had been spiritually awakened by the preaching in this vicinity of Count Zinzendorf, in 1742, organized the Warwick (Moravian) Country Congregation, and in 1759 they united with the Lititz Congregation. With the completion of the new chapel (second story of the present parsonage) in 1763, the use of the St. James Church, except for occasional funeral services, was abandoned; but, the graveyard continued to be the burial place of the Warwick members until 1791, when they began to bury in the new graveyard

Continued on the next page

St. James Cemeteey (continued)

(the present Moravian graveyard) although some of them were interred in the former plot as late as 1812. Later the remains of some few friendless persons, or vagrants, were buried there."

When, in 1889, the trustees of that time, actuated by a praiseworthy motive, gave this old graveyard a complete renovation – eradicating a jungle of brambles, repairing the enclosure, and planting trees there – the tombstones, which had been taken up in leveling the ground, were relaid, in exact, straight, rows, to be sure, but with such indiscriminate misplacement that their true individual sites are now hopelessly lost; fortunately, the erring stones are covered to a depth of some inches with vegetable mould and grass.

Although A.R. Beck noted "until 1791, when they began to bury in the new graveyard," Lititz Moravian historical archives shows the following: "On November 6, 1758 at the funeral service of a 41-day-old infant named John, a son of Matthew and Barbara Baumgaertner born on September 26 in Lititz, the congregation assembled in front of the Gemeinhaus for the funeral address. As Bishop Matthaues Hehl spoke he said they would begin their new graveyard with this first seed of grain." Young John Baumgaertner's gravestone is visible in God's Acre as the oldest readable marker. Therefore, there is a discrepancy of 33 years in these two accounts. However, Mr. Beck realized his error after the 1905 printing of his book and publicly corrected this difference.

The last recorded burial in the old St. James Cemetery, which at this time was known as The Warwick Graveyard, was that of Saunders Lovington from San Domingo, Haiti, who passed away in 1844. Saunders was a black man for whom the San Domingo Creek was named.

There are 182 burials recorded, 60 of them infants. Among the charter members of the St. James Church interred in the cemetery are five members of the Kiesel family, for whom the area of Kissel Hill in Warwick Township is named. Other familiar names associated with the history of Lititz and the Moravian Congregation are Bechtel, Bender, Diehm, Evans, Frey, Grosh, Huber, Johnson, Kling, Koch, Schmidt, Tshudy, Warner, Weidman and Williams.

The old cemetery has gone through some troubled times since its original use as a sacred spot.

At one time the neighborhood children used the flat stones as bases for their pick-up ball games. Portions of the one-quarter acre of ground were fenced in and used as chicken yards by neighbors whose backyards bordered the graveyard.

Through the years members of the Moravian Congregation sent teams of workers to clear the area and repair the gravestones. However, time had taken its toll, and the majority of the markers have become not only buried under grass and sod but unreadable.

In 1941 Mrs. Eugene Kreider, a lifelong member of the Lititz Moravian Congregation, had the old St. James Cemetery cleaned of debris and brush in memory of her late husband who was the church sexton for more than 40 years. She also had the chain link fence with a lock erected around the perimeter of the cemetery to keep vandalism at bay. At the southeast corner of the cemetery is a large boulder with a plaque also given by Mrs. Kreider. The plaque reads as follows:

ST. JAMES GRAVEYARD
BEGUN IN 1744
BY SETTLERS WHO FOUNDED
A UNION CHURCH NEARBY
AND LATER ORGANIZED
THE WARWICK (NOW LITITZ)
MORAVIAN CONGREGATION



Looking through the fence into St. James Cemetery



**Answer to
Where is it?**

This mud scraper for boots and shoes is located to the right of the Corpse House entrance.

Museum receives “Zeisberger Preaching to the Indians”



by Bob Sandercox

Recently received by the Archives and Museum is a framed copy of the famous print **“Zeisberger Preaching to the Delawares of Goshgoshunk.”** This print depicts a very interesting and little known event in American history. In the autumn of 1767 David Zeisberger, a Moravian minister, accompanied by two Indian converts, set off from the Moravian settlement on the north branch of the Susquehanna on a missionary reconnaissance westward. Having penetrated the wilds of what is now Western Pennsylvania for almost 200 miles, they reached the Goshgoshunk villages on the Allegheny, in Venango County, on the 16th of October. Here the missionary announced the object of his coming and after nightfall proclaimed the Gospel of Christ to an audience of Indians, who had hastily collected around a fire in the forest. Zeisberger was at this time in the prime of his life and in the midst of his missionary work with the Indians, which he continued for almost half a century.

Zeisberger was an archetype Moravian, fleeing Moravia (now part of the Czech Republic) with his family as a 5-year-old to Herrnhut. He later followed his family to the first Moravian settlement in America in Georgia, only to flee to Pennsylvania when war broke out with Spain. In 1739 he was among the first settlers of Bethlehem, from where he embarked in the 1740s on his 60-year mission to evangelize American Indians.

Zeisberger frequently visited Lititz because the Lititz Congregation was a source of support for his work. He married Susanna Lekron in Lititz on June 4, 1781.

Artist Christian Schussele, 1824-1879, completed one of his most famous works, “Zeisberger Preaching to the Indians,” in 1859. He was born in Alsace and studied in France before coming to New Jersey where he devoted himself to painting. The painting was first printed as an engraving by John Sartain in a gift book printed in New York.

This large print is a second copy for the Museum. The anonymous donor said he wished to honor the Moravian commitment to mission.

Lititz Moravian Historic District

by Bob Sandercox

In the PBS series “The National Parks, America’s Best Idea” Ken Burns recounts the development of the notion that some sites should be preserved for future generations. A similar tale could be told here in Lititz about the efforts of residents, many of them Moravians, who worked to preserve some of the architecture and landscape that makes Lititz special. Lititz became the first Pennsylvania community to develop a local historic district ordinance, and was instrumental in the State’s adoption of preservation legislation in 1957.

In the 1980s, after the popularization of the “National Register of Historic Places,” another group of citizens with the support of the town crafted a nomination to the National Register for the Lititz historic district. That nomination, named the Lititz Moravian Historical District, was approved by the State Preservation Officer on March 14, 1987, and sent to the Keeper of the National Register at the National Park Service.

Without getting into the details of the boundaries of the District, let it suffice to say the District includes all the historic structures of 18th-century Moravian Lititz on East Main and Broad streets and all of Church Square, the church grounds and cemetery to the south, and all of the Linden Hall property including the equestrian areas adjacent to the cemetery. It focuses on tree-lined streets and open spaces that residents have come to love.

Johann Pachelbel, David Tannenberg and the Sweetness of the Morvian Musical Style

by Philip T. D. Cooper

What does Johann Pachelbel have to do with David Tannenberg and the Moravians? On the surface, there appears to be no connection whatsoever. Pachelbel grew up in a Lutheran family and worked in Lutheran churches for the greater part of his career. The Moravians, who had gathered on the estate of Count Nicholas Ludwig von Zinzendorf, in all likelihood never heard of the master composer and organist who had died in 1706 – 22 years before the birth of David Tannenberg. It is in our 21st-century vantage point, however, that we can see that the sweet, genteel quality of Pachelbel's music is a perfect match for the sound produced by Tannenberg's organs. How is it that this is the case? What were the influences that caused Pachelbel to write in this style and Tannenberg to build organs that sound equally sweet and genteel?

Johann Pachelbel was born in 1653 in the southern part of Germany in the free imperial city of Nürnberg a little more than 250 miles from the town of Herrnhut. Very early in his career, Pachelbel traveled to Vienna, Austria, where he worked - and may have also studied – with the great 17th-century Viennese organist, Johan Caspar Kerll. It was here that Pachelbel was exposed to the Italian keyboard repertoire with its sweet and genteel character. It was these qualities that he brought back to Germany and influenced an entire generation of students and associates. A little later in the early 18th century, one of Pachelbel's most well-known students, Johann Heinrich Buttstedt, noted that his teacher was especially well known in Germany for his beautiful *cantabile* style and that he demanded of his students that they also write in this style.

We can hear this in many of Pachelbel's works. From his suites for strings (as well as the well-known and over-played Canon in D!) to his large scale vocal works to the organ and other keyboard works, what is always present is the Pachelbel *cantabile* style. Some of this *cantabile* character, however, has been lost in modern performances. It is possible that many present-day organists and performers – as a general rule – apply other keyboard techniques to the performance of his music, which has the effect of losing much of the music's original sweet and aristocratic quality.

Across the ocean and almost a century later, we find David Tannenberg hard at work building organs in his shop behind the old Pilgerhaus in the town of Lititz. Tannenberg had learned much of the art of organ building from Johann Gottlob Klemm. Klemm was born in Dresden in 1690 and learned organ building there. What is important to note is that the style of organ building, which was practiced in this region at the time Klemm was an apprentice, was unusually sweet and refined. Even more interesting is that all trace of this style of organ building in this region has been completely eradicated – either by the organs having been replaced over the years or from the devastating effects of World War II. Therefore, it can be said that the only remnants of this old Dresden organ-building style are in the United States with the surviving organs of Tannenberg and of his followers!

It should be noted – and perhaps this is even more to the point – that the organ building styles in Leipzig (where Johann Sebastian Bach worked) and surrounding areas as well as in Nürnberg were also very refined. Did the organs Pachelbel played (they are now all long gone) have an especially sweet and refined character and did these sounds influence his compositions? This is, of course, an almost impossible question to answer but one well worth pondering.

Then there are the Moravians and their own special style of worship. There are several references made by visitors to Moravian worship in the 18th century that describe an especially sweet and very moving style of worship. The music in these services was the one element that made the most profound impression on these



1793 Tannenberg

visitors. Even today, a very special and wonderful quality is evident to all who listen to the old chorales, many of which are still found in the current Moravian Book of Worship.”

It has long been a speculation that it was this worship style – and yes, even the Moravian gentle way of life – that inspired Tannenberg to produce organs that mirrored these qualities. Since no organ by Tannenberg’s teacher, Johann Gottlob Klemm, has survived, we cannot make a comparison between the organs of these two men, but it seems likely that the way of life and the worship style of the Moravians did indeed influence Tannenberg – at least a little bit. Therefore, it would seem that an especially sweet and refined organ-building character – one that has been all but completely lost in Germany – found its way to the colony of Pennsylvania by the way of Klemm and was refined even further by Tannenberg and his followers. That the music of Johann Pachelbel and his students sounds so well on these organs is no surprise after all. This, of course, can also be said of the music of Johann Sebastian Bach and his circle of students and associates.

The writer of this article has had the great privilege to play all nine surviving organs of Tannenberg - as well as many built by those early Pennsylvania organ builders who constructed organs in the Lititz master’s style. He has played them in recital, for recordings and for just plain fun alone in an empty room. It has been 30 years of learning with a growing understanding of the great importance of this beautiful old antique quality that cannot be heard too many other places in the world. Readers of this article will have the opportunity to hear music by Pachelbel and his students performed on the 1787 Tannenberg organ now located in the Fellowship Hall on Sunday, May 2 at 4 p.m. It will be an opportunity for us today to experience the sweet and genteel character of both the music and the sounds of the Tannenberg organ.



Phil Cooper at the 1787 Lititz Tannenberg

Lititz Historical Foundation Calendar



Artisan Days in the Gardens

May 22, June 12, July 10, Aug. 21 & Sept. 11

Local artisans will share their knowledge of a wide range of 18th and 19th-century crafts at the Mary Oehme Gardens of the Lititz Historical Foundation. Learn how to hook a rug, weave a basket, make a bandbox, throw a pot or learn how to carve a bird. There is no charge.

Annual Plant Exchange

Sunday, May 2

This annual event will be held – rain or shine – from 1 to 3 p.m. in the Mary Oehme Gardens. Bring up to 10 perennial plants to be exchanged. Please identify your plants and bring them early. Members of the Lititz Garden Club will be available to answer questions.

Annual Antique Show

June 25 and 26

One of Lancaster County’s first antique shows will be held at the John Bonfield School the last weekend in June. Admission is \$5 at the door. Lunch will be available at the snack bar provided by the Warwick cafeteria staff. There will also be a bake sale.

Annual Rendezvous

Saturday, July 17

Annual Rendezvous and Twilight Garden Party will be held in the beautiful Mary Oehme Gardens. Watch the newspapers for details.

Seeking Warwick Township Photos

Cory VanBrookhoven is seeking pre-1970 photos taken in Warwick Township for inclusion in a new book much like the book “Lititz” that was published last year. Anyone having photos of Rothsville, Brunnerville, Millway, Millport, Kissel Hill, or Lexington should call Cory at 625-4598.

This Journal is pleased to share information from our sister historical institution on Church Square.

Trombone Choir at late 1950s Easter Dawn Service



This picture appeared in the Spring 2010 issue of the Historical Journal published by the Lititz Historical Foundation. It was accompanied by an article by Charlene Van Brookhoven on "Moravians – the Easter People." The article is well worth reading. Additional copies may be available at the Lititz Historical Foundation's Museum. Issues are mailed quarterly to members. The editor is Cory VanBrookhoven, who has Moravian roots. Picture from the Robert "Sketch" Mearig collection.

An Angel Guards a Holy Place

by Bob Sandercox

Many a visitor to God's Acre has asked about the angel nestled in a crevice at the base of a large Hemlock along the drive. No one really knows who placed it there, but it first appeared after the death of Brother David R. Jones in 2002. Since it marks the spot where Brother Jones prayed daily from September 11, 1985, to December 31, 1993, many assume the angel guards his holy place.

Peggy Jones, David's widow, says, "I know nothing about the angel's arrival in God's Acre." She accepts the idea that it honors her husband's devotion and reports, "On several occasions the angel was either broken or lost, but Jim Nuss always found a replacement."

Peggy met David Jones when both were students at Antioch College in Ohio. They enjoyed an active life together highlighted by a missionary experience in Nicaragua. David was sent as a Moravian missionary to Bluefield on the coast. Later, he agreed to split his time between a new work in Managua and the Union Church in the capital city.

After retirement, the Jones' returned to Lititz occupying the historic Huebener home next to the Post Office on Main Street. In 1985 David became concerned about the nature of secular society and decided to pray daily for revival and renewal. Early each morning for 100 months he would leave his home on Main Street and walk to God's Acre where he would pray by the tall tree that now shelters the angel.

Peggy says, "He would go regardless of the weather! It didn't matter whether it was raining or snowing, hot or cold. It was his duty!" She tells the story that David told her, "One day he was walking along Orange Street while pondering the plight of the world and wondering if his prayers made any difference, when suddenly he felt the 'presence of the Lord' and heard the words, *Go for it!*" According to Peggy, that was the only time that David heard a heavenly voice and he mused that the Lord wasted no words when giving direction.

Now, in all kinds of weather, in snow drifts of winter and in the shade of summer, the little angel guards the holy place where David Jones approached the Lord in prayer.



Angel Guards a Holy Place

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We are eager to have your comments and suggestions.