

THE CHURCH SQUARE JOURNAL

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Museum exhibits statuary of distinguished Moravian Americans by John Morman

By Bob Sandercox

John Morman, a painter and sculptor, follows a long tradition of Moravian clergy by sharing his artistic gifts with the community. After a full life of service that included being the Headmaster of Linden Hall School, John and Marie Morman retired to Lititz in 2003. The first project he completed in retirement was the sculpting of the likeness of 12 distinguished Moravian Americans.

In June 2010, he offered the 12 statues for display to the Archives Committee of the Lititz Moravian Congregation. The Committee quickly accepted the offer and the statues are now exhibited in the Museum on Church Square.

Morman first sculpted the figures in clay. When finished, he created rubber molds of each statue. Finally, he filled the molds with a heavy plaster-like substance called Hydrocal that is the final medium for the figurines.

Almost as interesting as the art form is Morman's choice of subjects. Beside each statue in the exhibit is a brief introduction to the character suggesting the qualities Morman wishes to depict. The 12 subjects are:

Charles Henry Buchius Demuth (1883-1935)

Born in Lancaster, Charles Demuth was a painter with a strong interest in things literary. He is recognized as one of America's modernist (precisionist) artists. His works are owned by the Metropolitan Museum of Art in NYC, Philadelphia Museum of Art and many others.

William Henry, Sr. (1729-1786)

One of Lancaster's most active advocates for freedom during the Revolution. From 1784 to 1786 he was a member of the Continental Congress. When the British occupied Philadelphia, David Rittenhouse (the State Treasurer), Thomas Paine (author of the *Rights of Man*), and John Hart (member of the Executive Council) lived with William Henry.



Photo by Tom Wentzel
Artist John Morman with three of his sculptures; (l-r) Cornelius Vanderbilt (in rear), Benjamin Latrobe and Tobias Hirte.

Johannes Herbst (1735-1812)

He came to Lancaster in 1786 and was soon called to Lititz as pastor of the Congregation and headmaster of Linden Hall School. He composed 180 anthems and 200 hymns. He was the organist, playing the new Tannenberg organ, on the occasion of the dedication of the Lititz sanctuary in 1787.

Tobias Hirte (?-1833)

Tobias Hirte was one of the most colorful and exciting figures in Colonial America. So much so that Rudyard Kipling included him in several chapters of his book *Rewards and Fairies*. Tobias had free access to the Seneca from whom he learned their medicinal herbs. He was a teacher and musician who could play many instruments.

Charles Bird King (1785-1862)

He was the most successful artist in the nation's capitol and was commissioned by the War Department to do the portraits of 143 Indian leaders. He also painted Presidents Adams and Monroe and numerous members of their families. Others included Henry Clay, John Calhoun, Daniel Webster and Lafayette. Dolley Madison was a close friend.

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Message from the Archives Chairman

Our Archives Committee continues to preserve and share the heritage of the Lititz Moravian Congregation. We may have more volunteers now than at any time in the history of the Committee. Our volunteers are the heartbeat of the Museum. With their help we are keeping the Museum open three hours on Fridays and Saturdays, April through October. In addition, our tour guides give many group tours through the season.



Steve Black, Chairman

We are especially pleased to place on display this summer 12 sculptures of leading Moravians by our member, John Morman. John has been painting and sculpting all of his life and we are glad this former Headmaster of Linden Hall serves on our Committee.

Our Committee not only cares for the Museum, but also is responsible for the maintenance of the Congregation's two Tannenberg organs. This spring we were able to give a major tuning to our 1787 Tannenberg in Fellowship Hall. On May 5, Phil Cooper, our in-house authority on Tannenberg organs, gave a recital on the renewed instrument. We were pleased with the excellent turnout for the concert.

This fall the Committee will sponsor its third Cemetery Lantern Tour. This is a unique way for the Committee to share Lititz history. Our thanks to Dale Shelley for writing the script for these tours, recruiting the cast and, in general, organizing the event. Attendance has been excellent and we anticipate a good crowd this year.

All in all, this has been a productive year. Our agenda suggests some interesting projects ahead. *Steve Black*

Where is it?

Photo by Bill Sweger

*If you need help identifying this photo,
turn to page 3 for the answer.*

Committee sponsors third Cemetery Tour

By Bob Sandercox

For the third year, the Archives Committee will sponsor a cemetery lantern tour on Sunday evening, October 3, beginning at 7:30 p.m. Dale Shelley, who organized the event, reports that groups of 25 will leave the sanctuary with a guide every five or ten minutes to visit selected gravesites.

One of the individuals to come alive and tell his story this year will be Christian Frederick Steinman. His descendants were prominent Lancaster business leaders and newspapermen. Another gravesite to be visited this year is that of Margaretha Elizabeth Grube whose husband, an organist, organized the first choir and orchestra in Lititz.

Shelley says, "We'll also meet John Christian Gutjahr, whose Anglicized name is the familiar Goodyear." The featured individual this year will be Maria Christina Schmidt, who as a 9-year-old was captured by Indians in 1755. Her story and rescue are most interesting.

The tour groups will proceed from the church to God's Acre while the Trombone Choir plays chorales for the deceased. This procession will provide a sense of an early Moravian funeral. Upon passing the gravesite of General John Augustus Sutter and his wife, Anna, the tour will approach the arched entrance to the cemetery, where the tour group will see the German words on the arch, "Selig sind die Todten die in dem Herrn sterben," translated, "Blessed are the dead which die in the Lord."

Entering God's Acre, the tour groups will see that the gravestones lie flat, signifying to early Moravians equality in death. This is the section where burials were by gender, women on the left and men on the right,

Cemetery Tour *continued*

and then further separated by “Choir,” the divisions of the 18th-century church. The Lititz Church had four choirs: Married People including Widows and Widowers, Single Brethren, Single Sisters, and Children.

As the tour group circles God’s Acre, 11 different gravesites will be visited where scripted characters will briefly tell about the life and death of the deceased. A cast including Jim Nuss, Kelly Catalano, Bill Oehme, Ann Wentzel, Nancy Sandercox, Sandra Shelley, Donna Olah, Ned Foltz, Bob Hess, Tim Hartel, Mike Valudes, and Tom Wentzel will portray them.

Following the tour, light refreshments will be served in Fellowship Hall where the church’s Director of Music Ministry, Philip T. D. Cooper, will give an informal presentation on the 1787 Tannenberg organ. Cooper is a well-known authority on Tannenberg organs and he maintains a website www.tannenberg.com for extensive information on the organ builder and his instruments. The organ presentation will begin as the tours end, approximately 8:30 p.m. All are welcome to the presentation to hear the Tannenberg organ even if they did not attend the cemetery tour.



Cemetery Gate

Answer to

Where is it?

Looking down the stairwell in the Brothers’ House

Continued from Pg. 1 - Museum exhibits Mormon Statues

Anna Rosina Kleist-Gambold (1762-1821)

She was the principal teacher in the Bethlehem girl’s boarding school for 16 years. Her classes included poetry, German, English, science and art. Her writings on the plants used for medicinal purposes by the Indians have been published by *Barnhardt’s Biographical Notes Upon Botanists* and in the *American Journal of Science and Arts*.

Benjamin Latrobe (1764-1820)

He has been called the first professional architect of America. He designed the Philadelphia Academy of Fine Arts and the exterior of the Richmond, Va., capitol building. He was the Surveyor of Public Buildings in Washington, D.C., being responsible for the look of the Capitol as we know it today. He and Thomas Jefferson set the style for American public buildings.

Louis David de Schweinetz (1781-1834)

Though a clergyman, from his earliest years he pursued studies in botany. His book on the fungi of Lusatia, illustrated by his paintings, won him a Ph.D. from the University of Kiel, the first Native-born American to hold this degree. His botanical prints and drawings are owned by the Academy of Natural Science in Philadelphia.

David Tannenberg (1728-1804)

At a time when there were few organ builders in America, he built or helped to build 50 of the finest, of which 11 are still in use. He is recognized today as a master organ builder to be ranked with Silberman in Europe. The Lititz Church has preserved two of Tannenberg’s organs, one built in 1787 and the other in 1793. Tannenberg died in York while installing a new instrument.

Cornelius (Commodore) Vanderbilt (1794-1877)

At his death he controlled many of America’s railroads, including the New York Central, and left a fortune of more than \$100 million. He endowed Vanderbilt University. Today, the name is often related to the homes of his children, the Breakers at Newport, R.I., and Biltmore House in Asheville, N.C. The family gave a third of the cost of the New Dorp Moravian Church on Staten Island as well as 53 acres for their cemetery.

John Wasampa, also known as Tschoop (?-1746)

He was a Mohican warrior and a Moravian preacher. He appears in James Fennimore Cooper’s *The Last Mohicans* as Chingachgook. Cooper, not living in the time of the French and Indian Wars, found Wasampa, or Tschoop as he was called, in the diaries of John Heckewelder and David Zeisberger.

David Zeisberger (1721-1808)

He spoke the Indian dialects of the Onondaga, Delaware, Mohican and Ojibwa. For 60 years he lived with the Indians as teacher and preacher. He is probably best remembered in American history for the massacre that occurred in 1782 at Gnadenhutten, one of his Indian settlements in Ohio. Teddy Roosevelt called the massacre “a stain on the frontier character that time cannot wash away.”

Christmas Vigils

By Marian L. Shatto

The History of the Lititz Moravian Congregation

records that, just a few months after the village was named in 1756, the small group of Lititz brothers and sisters living in the Pilgerhaus celebrated Christmas Eve by holding a Lovefeast. From that humble beginning has evolved an elaborate worship service beloved by all who participate and attend. The congregation presents the service six times each year during the week before Christmas as a gift to the community.

Research into the history of the service, popularly termed the Christmas Vigil, yields fascinating results. More than 30 odes (the order of service with hymns, anthems, and scripture readings) designated for Christmas Eve can be found in the church archives. The earliest, dated 1765, is an eight-page printed folder detailing portions to be sung by two different choirs, soloists, children, and congregation. The congregation's sections are quite short, with most of the music provided by choirs and soloists.

This pattern continues through the remainder of the 18th century, with the children given an increasing role as the years go on. And it is the children who, in 1792, sang for the first time in English. One of the verses they sang, "Hail Infant new-born, whom the angels adore," is familiar to our present choir in an anthem setting by Moravian composer David Moritz Michael. This anthem is not, however, part of our current Vigil ode.

The first time that a text appears that is still used in the present ode is in 1806, when the children and choirs sang, "Praise the Lord, for on us shineth Christ, the Sun of righteousness." It is unlikely that the hymn tune in that service was the one that we know, however, since its composer, Johann Christian Bechler, only came to Lititz in 1822. While the complete texts of hymns and anthems are printed in the odes, there is no indication of composers or tune numbers until well into the 19th century. Determining what the music actually sounded like is therefore a challenge for both research and educated guesswork.

There are 16 odes extant from the first 30 years of records. Beginning in 1793, printed odes appear to have been used for three to five years before a new one was prepared. This supposition is based on a notation on the



*Photo from Wayne LeFevre Collection
Christmas Eve 1949*

1800 ode, penciling in 1801 and 1802 under the printed date, and on the pattern of dates on the existing folders in the archives. Between 1797 and 1877 there are 22 odes extant. There is then a gap of 15 years.

The last ode which differs substantially from the present service is dated 1892. Of 11 hymns sung by the congregation, six are still used today, and a seventh marked for the choir is now a congregational hymn. The children sang "Morning Star" and "The Children's Te Deum," and the choir sang "Benedictus" and "Mache dich auf," but "Thou Child Divine" had not yet entered the choir's repertoire, and there is no indication that the service began with "Stille Nacht." Clearly this ode was intended for reuse, for under the date on the back of the folder is the message, "Please leave this in the pew."

The next ode in the file contains the service as we know it today. It is undated, but because of the poor quality of paper on which it is printed, it was probably prepared during the First World War. We can thus say with some certainty that the Christmas Vigil Service at Lititz Moravian has remained essentially unchanged for nearly 100 years.

The 1944 ode introducing the Christmas stanza for "Sing Hallelujah," written for the Lititz congregation by the Rev. Louis Huebener (an Elder and choir member), is also noteworthy for the infamous "down down." This is a typographical error repeating the final word of one line in stanza two of the hymn "Hail, Thou Wondrous Infant Stranger." It is preserved in memory, if not in print, by the bass section of the choir. These stalwarts persist in singing

the error, much to the delight of some and the annoyance of others over the years.

Sourcing tunes and texts in the current ode has been a task of both surprise and frustration. While most of the hymn texts appear in the 1908 edition of "The Liturgy and the Offices of Worship and Hymns," three do not. "All glory to Immanuel's Name" is in an English Moravian hymnal printed in London in 1862, but "Go to Bethlehem with longing" and "The new-born Babe whom Mary bore" have so far defied identification. A trip to the Northern Province Archives in Bethlehem is definitely needed.

The Moravian habit of adapting texts for specific usage is also in evidence in the ode. The Lititz version of "Stille Nacht" differs considerably from the six original German stanzas by Joseph Mohr. And "The Children's Te Deum" has also been substantially rewritten. The original song, with text by Josephine Pollard, was published in 1867 in a book of songs by Henry Tucker. Just three years later some anonymous Moravian rewrote the stanzas to make them more specific to Jesus' birth and introduced the work in the Vigil service. The children have been singing the altered version ever since.

As for the hymn tunes, four of them – Worship, Herrnhut, Cassel, and Batty – are chorales popular in Herrnhut in the 18th century. Three more – Judgment (by Christian Ignatius LaTrobe), Splendor and Bechler (both by Johann Christian Bechler) – were composed by Moravian musicians of the late 18th to early 19th centuries. Upsala II (Schmücke dich, o liebe Seele) by Johann Crüger; Seelenbräutigam (Thuringia) by Adam Drese; Tallis' Canon by Thomas Tallis; and Vom Himmel Hoch by Valentin Schumann all predate the Moravian renewal of 1727.

Of especial interest is the Tallis' Canon, which varies considerably from the simple chorale form found in most hymnals. While some of the canonic structure has been preserved, running eighth notes have been inserted (primarily in the soprano line). A D sharp in the third phrase of the alto line significantly alters the harmony at that point. The version sung in the Vigil service is found only in the 1908 American Moravian hymnal referenced earlier. One is left to speculate what anonymous Moravian musician experimented to such an extent with the ancient

tune.

The youngest hymn tune in the service is St. Oswald (Sychar) by John B. Dykes, a mid-19th century Church of England clergyman and musician who wrote more than 300 hymn tunes, among them Nicaea, to which is sung the very familiar "Holy, holy, holy, Lord God Almighty!"

While the ode and anthems remain as they were established nearly a century ago, other aspects of the Vigil Services have changed significantly. Some, such as the music for the prelude and offertory, vary on a yearly basis. These selections are dependent on the preferences of the current Director of Music Ministries and in recent decades have moved gradually from a program of solo organ pieces to the present-day mix of organ, instrumental, and choral works. Receiving an offering during the service is itself a fairly recent innovation. For a number of years after its introduction, Ralph Vaughan Williams' lovely hymn prelude on "Rhosymedre," arranged for organ and orchestra, was the standard offertory music. More recently, however, that musical selection has been allowed to vary.

One final innovation to mention is the use of electric candles for the children's choir. In the early years the children received a lighted candle at the end of the service. Now lighted candles are distributed to the entire congregation prior to the singing of the final two hymns. At some point, perhaps when the children's choir began to be clothed in long robes with flowing cottas and large bows at the neck, it was deemed unsafe to permit them to have lighted candles. Thus for many years at the end of each service there was a dark spot in the front of the sanctuary where the children sat, while all around them the warm, flickering glow of beeswax candles illuminated the rest of the room.

Finally, about 15 years ago, one imaginative choir mother devised a solution. Taking small battery-operated flashlights, she painted them the color of beeswax and trimmed them with the same white cut-paper ruffles which grace all the candles. These early improvised candles have now been replaced with battery-operated candles more suitable to the task. And the children can safely share in lifting their candles high in dedication to the Savior as the final hymn of the Christmas Vigil draws to a close.

The Military Hospital at Lititz

By Charlene VanBrookhoven

In January of 1919, Herbert H. Beck, son of Lititz educator Abraham R. Beck, wrote an article titled "The Military Hospital at Lititz, 1777-78" for the Lancaster County Historical Society. The sources of the information contained in Beck's writing were taken from the Lititz Moravian Church diaries, in the minutes of the Aufseher Collegium, and in the separate diaries of the Brethren's and Sisters' Houses – all translated from the German language by Beck's father Abraham.

Much has already been written about the request from General George Washington asking permission from the Lititz Moravian brothers to accommodate several hundred wounded soldiers in their Brethren's House. However, entries in the diaries of the church from 1775 to 1783 contain interesting details of how the small, Moravian community of Lititz dealt with the insurgence of the Revolutionary soldiers.

The first entry mentioning the Revolution, dated February 27, 1775, is as follows:

"Congress having adopted a measure regarding the use of tea, which is now strictly obeyed everywhere, it was resolved to sell none of it in our store."

The following are excerpts from the church diaries during the time of the soldiers' stay in Lititz:

February 28, 1777 – "A party of Marylanders, on their return from the Army, arrived and staid here overnight. Being half-starved they went into the houses to get something to eat, and were given loaves of bread and a quantity of meat, which they accepted with the heartiest thanks, saying that in all their weary march they had been nowhere treated so well as here."

May 15, 1777 – "By order of the Committee, blankets, linen and clothing were collected in our township for the Army. We, too, must contribute what we can spare, and future payment is promised."

October 7, 1777 – "Just as after the battle of Brandywine Creek [Sept. 11th], so to-day, after the engagement at Germantown [Oct. 4th] many soldiers passed through Lititz."

October 21, 1777 – "During the evening meeting six armed soldiers entered the Sisters' House – dreadfully frightening, with their brutal swearing, the house-watcher and the few sisters who were at home. Their intent was forcibly to enter the dormitory and press, for their own use, the blankets off the beds. However, they had the goodness to let



*Photo from Wayne LeFevre Collection
Mid 19th-century view of the Brothers' House with students and teachers of John Beck's School*

themselves be dissuaded from their purpose."

December 14, 1777 – "A doctor by the name of Canada (Kennedy) brought us the news that by order of General Washington, 250 sick and wounded soldiers must be quartered here. He inspected our house (the Brethren's house) which suited his purposes exactly, and ordered that it be immediately vacated, for we might expect the first of the sick in four days. We could, however, retain kitchen and cellar for our own use."

December 20, 1777 – "The brethren Franke and Becker were appointed communicators between Dr. Allison, his steward, or his commissary, and ourselves. There came 15 wagons full of sick soldiers; so that now all our rooms and halls are filled with them."

December 21, 1777 – "... The question arose, where shall the dead be buried if any die in the lazaret? Later, after consultation with several brethren of the Committee on Temporal Affairs, we determined to set apart a corner of our lowermost field."

December 28, 1777 – "...The misery in the lazaretto cannot be described; neither can it, without being seen, be imagined. The two doctors themselves are sick, and have the attention of Bro. Adolph Meyer. Therefore, the soldiers are without medicine. Such as are nearly recovered, fearing a relapse of the malady, prefer to remain out of doors as much

possible; but to-day, because of the continuous snow-storm, they were forced, much to their displeasure, to stay in the house.”

January 1, 1778 – “... Two of the soldiers, seven of whom have died already, were buried to-day.”

January 10, 1778 – “Some of our little boys have been trading things with the soldiers, receiving in exchange cartridges and powder, which they set off in the barns.

... No one should buy from the soldiers what are, at any rate, commonly stolen goods.”

Beck says, “This is a touch of the inevitable comedy of boy nature, amidst the tragic setting of the moment, that is well worth handing down.”

March 1, 1778 – “About 60 well soldiers are rendezvousing here. Their behavior is pretty wild and ill-mannered...”

May 7, 1778 – “Some of the young people – among them some of our musicians – are in the habit of indulging, late into the night, in merrymaking at the Big Spring, where Tobias Hirte has laid out a special place for that purpose. Soldiers go there also. This has given the congregation and ourselves great offence!...”

“This is the first mention of the Lititz springs as a pleasure ground,” says Beck.

June 2, 1778 – “This has been an unquiet day for us, as 130 of the sick and wounded have

been brought hither. We had some hope that deliverance was at hand; but now since the main hospital has been established here we see there is more trouble in store for us.”

June 14, 1778 – “[Sisters’ House Diary] In the meeting of the communicant members we received the information not unexpected, yet painful, that the Holy Communion would be discontinued until our usual calm is restored.”

August 28, 1778 – “At last came the hour when the hospital here broke up. Some of the sick were transported to Yellow Springs, others to Lancaster.”

September 25, 1778 – “Thankful and happy we moved back into our house. It had previously been cleaned of all dirt and rubbish, and the walls were newly whitewashed. All the stoves and windows needed repairs, and the woodwork everywhere was freshly painted.”

December 11, 1783 – “A day of Thanksgiving appointed by the National Government. In the evening, for joy at the return of peace, we illuminated our house; the trombonists playing meanwhile much to our delight.”

Beck says, “With this entry ends all direct or indirect reference to the hospital in the local records of the times. The Brethren’s House had been used by Washington’s men from December 19, 1777, to August 28, 1778.” During this time period, nearly 1,000 sick and wounded soldiers were quartered here.

Museum receives another loan request

Lititz Moravian Archives and Museum has received a third request this year for an inter-museum loan. This time the request comes from The Arkell Museum in upstate New York for a watercolor painting by Rufus Gridler, who lived some very productive years in New York’s Mohawk Valley, where the Arkell Museum is located. Gridler was a teacher and artist who 100 years ago committed himself to recording the history of that region in ink and watercolors. The Gridler work in the Lititz Moravian Museum is called “My Boyhood Home” and dated 1854.

Earlier this year the museum loaned its 1764 Antes Viola for an exhibit at the Moravian Historical Foundation in Nazareth. Later, three items were sent to Winterthur Museum in Delaware for an exhibit that will open next spring titled *Paint, Pattern and People: Furniture of Southeastern Pennsylvania, 1725-1850..*

Lititz Historical Foundation Dates

Annual Meeting, November 14 at 2 p.m. at Steinman Arts Center – This year’s guest will be Jack Brubaker, who writes the “Scribbler” column in the Lancaster Newspaper. Come and hear Brubaker talk about many interesting aspects of Lancaster County. Steinman Arts Center is located next to the Mary Dixon Chapel on the campus of Linden Hall.

Annual Carol Sing at the Moravian Church Square, Thursday, December 16, at 7 p.m. Sing along with the Moravian Trombone Choir providing tunes to traditional carols. Light refreshments will be served in the historic Brothers’ House afterwards.

Both events are free and open to the public!

Friendship or Assistance?

By Richard Martin

In 1758, while struggling to build the town of Lititz, town regulations were read publicly for the first time. The regulations covered everything pertaining to community and personal life. Homes were being built, families begun, and commerce established. One particular subject had been forgotten though, so in 1765 the new Fire Safety bulletin was posted. Brothers Grosh and Thomas were appointed fire inspectors. Fire protection became a priority in the new community and specific directions were given and insisted upon in the building of houses and shops. The placement of bake ovens and fireplaces was specified in detail. Proper procedures for sweeping and burning out chimneys were noted. Live coals had to be carried in a covered pot when taken from house to house. The smoking of segars in the street was not tolerated.

Twenty some years later it was decided that the town should invest in a pumping engine to further support fire suppression endeavors. The order for parts for the pumper was placed in September 1791, from John Grossman in Neuweid, Germany. Metal parts were made by "Brother Schmuz." Shipping, being the problem of the day, hindered arrival of these parts until February 1793 when notice came from the docks in Philadelphia. These items were then sent to Lititz.

Peter Getz of Lancaster manufactured the wooden parts needed to complete the project and made final assembly. By this time a year had passed. (Patience, patience, please.) The assembled fire engine was brought to Lititz where it was immediately determined to be too heavy. Keep in mind, this apparatus was pulled by manpower. Martin Shreiner was consigned to rebuild the thing and it finally went into service in 1795.

This particular time in history required some decorative detail to equipment such as a fire engine. There was yellow and red pin striping added to the wheels and body of the engine which was a basic dark green. H. William Hall was an artist and teacher at the John Beck School. He was only 14 years old when the engine with the plaque "Friendship" first came to Lititz. Some years later, Mr. Hall was conscripted to add proper decoration to the pumper in the form of a detailed painting. It is unknown whether he was allowed artistic license or a specified scene was proposed. Nevertheless, the scene depicts Socrates defending Alcibiades, denoting true friendship. (This happened in the Battle of Potidaea in 432 B.C. Socrates saved his life.) Billy Hall is to be applauded for his very learned choice and for provoking hours of research on the life of Alcibiades. The painting by William Hall is beautifully framed in ornate gold leaf, or its near substitute, and signed "W. Hall."

As was mentioned earlier, this fire engine was named "Friendship," but later became known as

"Assistance." The mystery ensues when the Moravians purchased a another engine (second hand) from the Assistance Fire Company in Philadelphia. When it arrived it was called the "Assistance" after its first owners. Therein begins the confusion over the names of the Lititz engines – "Friendship" is called "Assistance," and "Assistance" is called "Friendship."

Abraham Beck explains the mystery in a letter to the editor of the Lititz Record in 1919. He reports the confusion relates to the names on the firehouses where the equipment was kept. "Friendship," the older engine was housed near Church Square in a building named Assistance, and the second engine called "Assistance" was housed at the site of today's Susquehanna Bank in a building called Friendship. The engines came to be known by the name on their houses!!



Photo by Richard Martin

"Socrates defending Alcibiades" by W. Hall

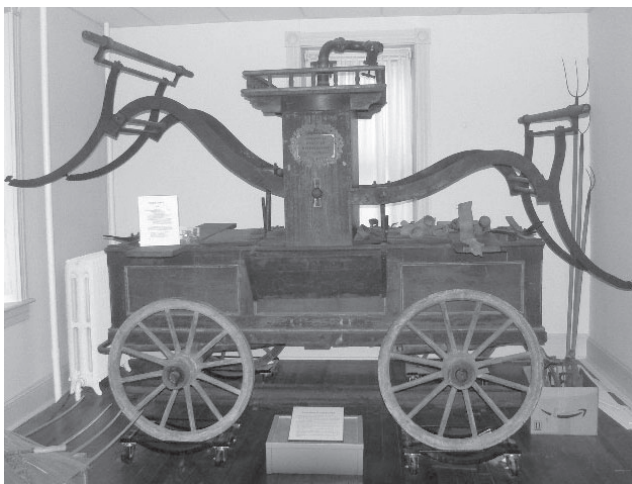


Photo by Richard Martin

Assistance called Friendship in our Moravian Museum