

THE CHURCH SQUARE JOURNAL

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Beck's Photo of Lion's Head Comes to Moravian Museum



Photo by A.R. Beck

Lititz Springs Lion's Head

There are many pictures of the Lititz Springs Lion's Head, but this one is special because it was taken and developed by Abraham Reinke Beck, celebrated Lititz schoolmaster and brother of the sculptor, Julius Augustus Beck. This is the first photograph of the Lion, developed in A.R. Beck's darkroom, a small building on Raspberry Lane, behind his Audubon Villa home on S. Broad Street in Lititz.

The photo passed down in the family until September 8, 2009, when at a meeting of the Archives Committee, Henry M. Diener, Sr. presented the original Beck photo to the Moravian Museum for display and safekeeping. Diener, a member of the Committee, is a great-grandson of A.R. Beck.

Archives Committee Sponsors Second Cemetery Tour with 1787 Tannenberg Organ Presentation

Last year Clarence Martin, Chairman of the Archives and Museum Committee, said, when announcing the first Cemetery Lantern Tour, "If this event is well received, we will do it again, perhaps visiting other gravesites to remember more of our forbearers in faith." Well, the event last year was a great success and Martin, keeping his word, announced that the second Cemetery Lantern Tour would be held on Sunday, October 4, starting at 7:30 and 8 p.m. The tours will begin in the Church's 222-year-old sanctuary on Church Square.

After a short historical introduction by Dale Shelley, tours will depart the sanctuary in groups of 25. Upon exiting the sanctuary, tour groups will almost immediately be confronted by the open doors of the Leichen Kappelchen, the Corpse House, that stands on the edge of the driveway between the Church and the Brothers' House. Here each tour group will hear that the building is evidence of a former custom, a special place to house the remains of the dead of the congregation from the time of death until burial.

Leaving the Corpse House, the tour guests will proceed 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 are 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.

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. Some of the individuals to be met this year include Andreas Albrecht, Mammy Schroeter, Greenbury Pettycourt, Amelia Demuth and Ferdinand Rickert. A cast including Maryann Richmond, Jim Nuss, Amy Sue Walter, Bill Oehme, Ann Wentzel and Marian Shatto will portray them.

Following the tour, light refreshments will be served in Fellowship Hall where the church's new Director of Music Ministry, Philip T. D. Cooper, will give an informal presentation on the 1787 Tannenberg organ.

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Lititz Moravian Congregation

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Not hot and NOT sticky!

In the last issue of our *Journal* we reported with some fun the sticky description of the Lititz lovefeast buns in an issue of *ANNOTATIONS*, a newsletter of the Archives of the Southern Province. In the most recent issue of that newsletter, the following correction was posted:

"Grace Robinson, our super records transcriber, declares we were wrong, wrong, wrong in ANNOTATIONS on lovefeast buns at Lititz when she was growing up."

"They were not 'hot,' at least by the time they were served. They were certainly not 'sticky.' Whoever heard of serving 'sticky' buns at lovefeast? Yech!"

"But it was fun to watch the ministers try to brush away the powdered sugar that fell from the buns onto their black suits."

"Our thanks go to Wayne LeFevre of Lititz for helping to set the record straight."

Erratum: *The Spring 2009 Issue of the Journal incorrectly spelled the name of Margaret Yerger Pfautz in a picture caption of 1949 Dieners.*

Music expresses Moravian Joy

By Wayne B. LeFevre

Joy, a hallmark of the Moravian brotherhood, is expressed in several ways: the Moravians' love of warm Christian fellowship; the light, airy interiors of the churches; and, above all else, the glorious music and vigorous congregational singing so intensely felt here at Lititz Moravian.

As Pietists, the early Moravians denied themselves many pleasures and frivolities enjoyed by their more liberal neighbors. Music, however, was cherished and practiced with great zeal, with the result that many Moravians, especially clergymen, became noted composers of choral music for the church. Others were skilled organ builders and instrument makers while the rank-and-file sang and played with all their hearts to the glory of God.

In early Lititz, even apart from the daily music-filled worship services, a Moravian's day was saturated with music. Trombones announced festal days from the church belfry at five in the morning. The boarding school girls were awakened by their tutoress singing softly at the dormitory door. Fanfares and serenades were played by the schoolboys from the rooftop of their school. Carrying their sickles, the Single Sisters walked to their fields to harvest rye, accompanied by a band of French horns and oboes playing appropriate chorales. After re-gilding the ball atop the belfry, the painter "stood on the steeple" and sang the Doxology. Chorales were written for each group of workers to be sung during their labors; even the washerwomen, the stable-cleaners and the milkers had their special verses. In the evening, there might be woodwind concerts at The Spring or chamber music programs in the Concert Hall. After he had retired to bed on his birthday, the pastor would be serenaded by the trombonists playing tunes outside his front door. And while all were asleep, the night watchman strode across the Square and through the streets, singing couplets on the hour.

All of this is gone today. Nevertheless, the beloved music of our church – the choir, the trombone choir and that greater choir: the congregation, with their spirited singing of the old Moravian chorales, those stately and dignified chorales unlike any other heard on this sphere – serves today as one of the strongest witnessing and evangelizing forces on the Moravian Church Square in Lititz.

**Report from Clarence W. Martin, Chairman
Archives and Museum Committee**

"Adios" and "Auf wiedersehen" I say as I near the completion of my term as a Church Trustee and Chair of the Archives and Museum Committee. It has been a stimulating and challenging opportunity to be a member of this team of volunteers. I would encourage those interested in history to become a part of the team.

Our accomplishments over the past three years have been numerous: 1) patching plaster and painting walls, 2) repairing suspended ceilings, 3) purchasing new display cases, 4) celebrating 100 years for our museum building,

[Martin continued on page 3>]



Image from Moravian Archives
Engraving of Moravian worship at Zeist,
Netherlands by A. Hulk Jacobsz, 1782

[*Martin continued*] 5) receiving a Senatorial Citation of Commendation from Senator Mike Brubaker, 6) reviving The Church Square Journal, 7) planning and executing two Cemetery Lantern Tours, 8) initiating a program featuring local historians and artists, 9) reworking our displays and wall hanging systems for paintings and pictures and, 10) extending the open hours of our museum.

Yes, there are still many things to accomplish, and it is my prayer that the Committee will continue its tireless efforts to enhance displays and to preserve the precious artifacts for future generations.

Where is it?



Photo by Bill Sweger

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

Gemeinschaft

A Journey in Spiritual Growth through Christian Community

By Charlene VanBookhoven

The German word *Gemeinschaft* means “community shaped or formed.”

Gemeinschaft is a small group experience – usually less than ten participants – who are seeking spiritual growth with the support of other Moravians.

Gemeinschaft was re-established between 1990 and 1994 in Winston-Salem, NC, in response to ways spiritual renewal could be explored by members of the Moravian Churches. The goal of the program is to develop both an inward and outward relationship with God, ourselves, and those we come into contact with in our daily lives.

Community, fellowship, partnership, communion, and mutual participation are the main elements of *Gemeinschaft*. The purpose of *Gemeinschaft* is:

- ***To learn new ways to listen to God and other persons***
- ***To learn about the Moravian Covenant for Christian Living and the Ground of Unity***
- ***To be deliberate and intentional about our total commitment to the Lordship of Jesus Christ***

During the August 13th Celebration Service, those members who have committed to 40 weeks of spiritual discipline stand before the congregation and ask God for His blessing upon them. These 40 weeks of two-and-a-half-hour sessions include prayer, scripture reading, listening to God and each other, and fellowship within the group.

Each session begins with 20 minutes of silence in which to reflect on the past week’s individual spiritual direction. What is my calling in the church? Where is God leading me? How can I become a better steward of my church? How can I share these quiet, spiritual thoughts with members of family and community? These are but a few of the questions asked of oneself during the 20 minutes of silence.

Members of *Gemeinschaft* share a common cup at the conclusion of the 20 minutes of silence. The Moravian Daily Text is read each day with emphasis on the scripture that most affected a participant’s thoughts and deeds. Praying daily for each other in the group is a way to stay spiritually connected.

Journaling and reflecting after each session becomes very important toward a closer and more intimate life with God and the Moravian Church. Also writing a *Lebenslauf* (a course of life) and sharing it with the group is a way to ascertain where one’s spirituality has been and in what direction it should progress. Each weekly session ends with another 20 minutes of silence.

At the end of the 40-week program, Trinity Sunday (around the first Sunday in June), there is a “Celebration Service for *Gemeinschaft* Participants” during the church hour.

Between the months of September and June of 1996-97, 13 members of The Lititz Moravian Congregation participated in Gemeinschaft. It was a remarkable experience for all those who dedicated 40 weeks to spiritual growth.

John Antes, Instrument Maker

By Marian L. Shatto

Among the instruments in the Lititz Congregation collection, surely one of the most significant is the John Antes viola. The label in the viola reads, "Johann Antes, me fecit in Bethlehem 1764" [John Antes, made by me in Bethlehem 1764]. Assuming 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, Pa. Trained as a woodworker, he began at the age of 19 to fashion musical instruments, starting with a violin which is now a featured item in the Whitefield House Museum in Nazareth, Pa.

According to Bethlehem church records, Antes constructed a viola and a "bass" (most likely a 'cello rather than a double bass) in 1763, and a complete string quartet for the Bethlehem Collegium Musicum in 1764 before departing for ministerial training in Germany. Rufus Greider, a Bethlehem

historian writing in 1873, knew of three Antes instruments, a violin, a viola, which he located at Nazareth, and a 'cello, inscribed "Johann Antes, me fecit in Bethlehem, 1764" in Bethlehem. How the viola made its way from Nazareth to Lititz is a mystery yet to be solved. The story of its discovery, as told by Wayne B. LeFevre, congregational organist in the 1970s, is that Dr. Byron K. Horne, former Chair of the Archives Committee, found it in the second attic of the Brothers' House when he was exploring one day and placed it in the museum.

In many ways this viola is a rather crudely made instrument, which in the opinion of some argues for its authenticity. Antes was not formally trained as a luthier and had only those instruments which had made their way to the colonies by the early 1760s as patterns for his efforts. The purfling (decorative edging) is drawn on rather than being inlaid, and the neck where it attaches to the body is excessively thick. Fegley warned when he worked on it that the bass bar was not strengthened sufficiently to withstand the high tension required to tune the viola to today's standard A of 440 cycles per second. We know from the pitch of the 1793 Tannenberg organ that the A of that time was approximately three-quarters of a step lower, a tuning that suits the viola's construction.

John Antes was one of the first outstanding Moravian musicians to have been born in the new world. After attending the Moravian boys' school in Montgomery County, he set up an instrument making shop in Bethlehem on July 5, 1762. His efforts were not without controversy. It is noted in *John Arbo's Commonplace Book*: "Brother Tannenberg complained much about this new trade. Truly, this is nothing but an envy of craftsmanship, which should not be affirmed among Brethren." The minutes of the Bethlehem Elders' Conference record that, "Brother Tannenberg has prayed for assistance so that the young Antes not occupy himself with Claviers and the like, which would injure him in his livelihood. Violins and the like instruments he can, of course, make. Brother David Zeisberger will represent to Brother Antes that he could finish such Claviers and the like as he has started to work on for anyone on behalf of friendship, but in the future may only occupy himself with small instruments."

The records of the Bethlehem Congregation indicate the output from his shop. On March 31, 1763, Antes received one pound for a viola. Later that year he was credited with three pounds for a bass (probably



Photo from Wayne LeFevre Collection

Marian L. Shatto plays the 1764 John Antes viola in the Brothers' House chapel in the summer of 1979

a 'cello rather than a double bass) for Immanuel Nitschmann, leader of the Collegium Musicum Bethlehem. Finally, in June 1764 Antes was credited with eight pounds for a bass ('cello), a bratsche (viola) and two violins for the Collegium Musicum. By that time he had left Bethlehem for theological studies in Herrnhut. It is the viola from this matched quartet that is now in the Lititz Museum.

It is interesting to note that James Fegley, referenced above, 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. The 'cello bears no label, so ascribing it to Antes remains speculative.

From Herrnhut, Antes wrote that "violinmakers were the most miserable people in Germany." To support himself in his studies he turned to the trade of watchmaking, at which he appears to have been quite successful. Having completed training for the Moravian ministry, on July 23, 1769, he was ordained a deacon of the Moravian Church at the Marienborn Synod in Germany. He spent August and September of that year in London and then on October 3 sailed for Cairo to assume a post as missionary to Egypt and Abyssinia.

With a July 10, 1779 cover letter sent from Grand Cairo, Egypt, Antes submitted to Benjamin Franklin a set of six string quartets. Antes composed them for his friend, the Marquis de Hauteford, for use with the Harmonical Society of Bengal. Regrettably no copy of these quartets has been found, nor is there reference to them in the collected correspondence of Franklin.

While in Egypt he suffered a series of unfortunate incidents, the worst of which was being captured and beaten on the soles of his feet by servants of the tyrant Osman Bey, who were attempting to extort money from him. As treasurer of the small group of Moravian missionaries then in Egypt, he had secured their pooled funds in a strongbox at his lodging. Unwilling to relinquish to his captors property which was not his, he endured days of torture rather than betraying the trust of his Moravian brethren.

Antes' last two years in Egypt were spent convalescing and gaining strength for the return to Europe. He went first to Herrnhut, where he was named Warder, or business manager, at Neuwied. A few years later he became business manager of the Moravian community of Fulneck, near Bradford in England, where he spent more than 25 years, retiring finally at the age of 68. He spent his last few years in Bristol.

In England Antes had published a set of three string trios written while convalescing in Egypt. Composition of purely secular works was not usual for a Moravian minister/composer. Seeking a certain anonymity, he had the trios ascribed to Sig.re Giovanni A-T-S, Dilettante Americano. Researcher and former Moravian Music Foundation director Karl Kroeger has proposed that these three trios may be reworkings of three of the lost quartets. Antes' sacred compositions include 35 concerted anthems and solo songs and 55 hymn tunes. Of the 31 anthems and sacred songs by Antes which are extant today, 10 have German texts and were presumably composed at Neuwied. The others are English settings and appear to have been written in Fulneck.

Antes was also a gifted technician and inventor who experimented with various materials to cover piano hammers and invented a page turning mechanism which attached to a music stand and was operated by pressure of the player's foot.

Though he was born in America, it appears that few of Antes' compositions made it back to his birthplace during his lifetime. The Lititz Congregation Catalog lists fewer than a half dozen anthems, and

several of the entries appear to be variants of the same work. The current Moravian Book of Worship includes only three of his tunes, the most familiar of which is probably Monkland. Sopranos know Antes as the composer of the musically and emotionally challenging aria for Maundy Thursday, "Go, Congregation, Go." As instrument builder, composer, and faithful servant of the church, John Antes has a secure place in the list of notable 18th-century Moravian musicians.



Photo from Wayne LeFevre Collection

Antes viola displayed in Lititz Moravian Museum

Albrecht Coffee Mill receives Collectors' Attention

By Bob Sandercox

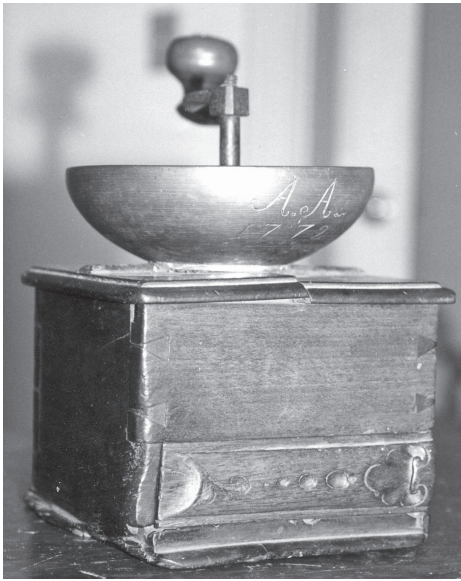


Photo by Bill Sweger

1772 Albrecht Coffee Mill

Recently the Archives and Museum Committee received an inquiry from Dick Duez, an antique dealer from Bridgeport, WV, who has special interest in early American coffee grinders. He wrote that there was a rumor of an 18th-century grinder in a Lititz museum, and he wondered if it might be in the Moravian Museum? Dale Shelley, answering for the Committee, responded, "Yes, we have a coffee grinder on display that was brought to the Museum from the Church's coffee kitchen in the 1990s. It is signed and dated: A. Albrecht, 1772."

This was all Duez, a member of the Grinders Finders Club, needed to hear. Immediately he requested pictures and any information we had on the mill's provenance. If possible, he wanted pictures showing the signature and date to print in the next *Grinder Finder*, a newsletter of the Association of Coffee Mill Enthusiasts. Here is what appeared in the Summer 2009 issue of *Grinder Finder*, part of an article by Dick Duez and Don Drozdenko.

Pennsylvania Mills Pre-1800

From those early days to the present, there have been lots of box mills made to help quench America's desire for brewed coffee. Since those early days in the United States seem to start in the 1820s, the design of the box mill has basically not changed. Pre-Civil War hand-made mills were over-built compared to the next generation that was mass-produced. Thus spelled the demise of those individuals who could not keep up with the demand and be cost effective for what had been a home cottage industry, which lasted around 40 years.

For many years of putting a sizable collection together, lingering questions were always out there. Where are the early mills, the prototypes? When did they start showing up here in the United States? Sure, there have been a few mills on occasion that appeared very early but never one dated before the 1820s.

We will attempt to show in this article a few mills that are familiar to most collectors and that have always been labeled 19th-century. Also, for several years a rumor persisted that a mill dating back to the 18th-century existed in a Lititz Museum in Lancaster County, Pennsylvania. That museum turned out to be a very prestigious one, belonging to the Moravian Church that was organized in 1749. When contacted, museum authority Dale Shelley was very helpful in our request for information. That 'rumored' coffee mill turned out to be not only 18th-century, but dated 50 years earlier (1772) than the earliest known mills of the Pritz brothers, Daniel Small and Timothy Vogler of the 1830s. The mill maker, Andreas Albrecht (1718-1802), was a gunsmith and of German descent. He learned his trade while in the German army and in 1750 migrated to Bethlehem, Pennsylvania, and later to Lititz in 1771.

Much of Albrecht's story is told in his own words, probably his *Lebenslauf*, published in the Biographical Entries for Lancaster County Gunsmiths. It's hard to believe that a Moravian was such an important part of the Pennsylvania long-rifle story! Trained in Germany, he was the master gunsmith in Nazareth in the 1750s. Today there remain six known Albrecht rifles, and the Moravian Historical Society in Nazareth is home to one of them.

Albrecht came into contact with the Brethren during his service as gunstock maker in the German regiment garrisoned in Halle, Saxony, where Count Zinzendorf was educated. In 1743 he met and heard Zinzendorf preach and thought that he would one day join the Brethren. He continued to serve his regiment as gunsmith through the Silesian Wars. In 1748, he was dismissed from the regiment and that very next day he was on the road to the Moravian community of Herrnhag. There he was quickly accepted into full communion; and in 1750, he left with 80 Brethren for America. He arrived in Bethlehem on June 27, 1750. [Continued page 7]

Shortly after his arrival in Bethlehem, he moved to nearby Christian Spring to live, teaching music at a boys' school in Nazareth. All the time he continued to develop his skills as a gunsmith. In Europe, only the military and noblemen were permitted to have firearms, but in America the rifle was considered just another tool on the American frontier. It was not until after the massacre at Gnadenhutten that the Brethren would think of the rifle for self-defense.

In 1766 Albrecht married Elizabeth Ort in Bethlehem and for five years they managed the Sun Inn at Bethlehem. In 1771 the Albrechts resettled in Lititz and there he established himself again as a gunsmith. The coffee mill was one of his first projects upon arriving in Lititz. The mill was long used in the old coffee kitchen of the church to make the Lovefeast beverage. It is reported that during the American Revolution, his rifles were included in shipments from Lancaster County gunsmiths to Revolutionary troops.

Albrecht died in 1802 and was buried in God's Acre in Lititz.



*Photo from Wayne LeFevre Collection
Coffee mill in foreground in this 1971
photo of restored coffee kitchen*

Winterthur Museum requests Lititz items for 2010 Exhibit

By Bob Sandercox



*Photo by Bill Sweger
Albrecht Coffee Mill*



*Photos from Wayne LeFevre Collection
Trombone Chairs*



18th-century Trombone

Recently the Archives Committee received a request from Winterthur, the country's premier museum of Americana and decorative arts, to borrow three items from the Lititz Moravian Museum for a late-2010 exhibit. According to Tom Wentzel, who met with two Winterthur curators, "The request is for the loan of our 1772 Albrecht coffee mill, an 18th-century trombonist's chair, and an early trombone from our collection of musical instruments."

Winterthur, an American country estate north of Wilmington, Del., is the former home of Henry Francis du Pont (1880-1969), an avid antiques collector and horticulturist. Dupont transformed his estate with his collection of antiques and Americana into a museum in 1951.

Wentzel says, "The two curators, Lisa Minardi and Wendy Cooper, visited us last spring. They spent at least three hours looking, examining and photographing items in our collection. They've been scouring Southeastern Pennsylvania for examples of unique and unusual items for the upcoming exhibit."

Clarence Martin, says, "We are honored that Winterthur is interested in our collection. We will certainly entertain the request for an inter-museum loan and will be making a decision in counsel with our Church's Trustees."

Zeisberger Exhibit comes to Lititz

An exhibition titled "Apostle to the Indians, David Zeisberger 1721-1808" was shown at the Brothers' House Sunday, August 30, after the 10:30 a.m. worship service.

Zeisberger was an archetype Moravian, fleeing Moravia (now part of the Czech Republic) with his family as a five-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 on his 60-year mission to evangelize American Indians.

When the Revolutionary War broke out, Zeisberger and his Indian communities in Ohio found themselves caught between the British army at Fort Detroit and the American forces at Fort Pitt. By refusing to take sides in the struggle, Zeisberger and his communities incurred the wrath of both warring parties. This eventually led to the brutal massacre at Gnadenhutten in 1782 by a band of American militiamen, an event former President Teddy Roosevelt called "a stain on the frontier character that time cannot wash away."

WaDaYa Say, Dave?

by Richard Martin

On Easter Sunday, April 11, 1773, at the morning preaching service in the Moravian settlement of Lititz, a crowd of people ascended to the meeting room on the second floor of the Gemeinhaus. There was no church building at the time. This Easter celebration was the first overcrowding of a church service in Moravian Lititz, and was the first intimation that an enlarged chapel should be considered. However, after review of the current financial condition of the congregation, it was found that further indebtedness was nothing but foolish.

A fundraising committee was established but met with less than desirable results. The talk of a new building did not resurface until 12 years later in 1785. It was then decided “in faith and reliance upon God’s blessing” to build a church. The congregation was poor, but it was thought that some part of the cost could be gained from the support of the European Moravian leadership, from other congregations in this country, and a loan might be made to cover the balance. The interest on the loan would be paid by raising the rent on town house-lots owned by the church; by regular church collections; and by contributions from the economies of the Single Sisters and Single Brothers.

A plan for the new church was drawn up by Brother William Henry, of Lancaster, and the design for the steeple was assigned to Brother David Tannenberg, resident organ builder. Tannenberg was also to engage in the construction of a new organ for the church at the same time. Brother Peter Kreiter had offered earlier to foot the bill for construction of the outside walls. On June 7, 1786, the cornerstone was laid and by October, the new church was not only under roof, but also on October 20 of that year, Tannenberg placed the ball on the steeple. Consecration of the new building was held on August 13, 1787, and on that day the neighborhood was awakened at five o’clock in the morning by the sound of the trombones being played for the first time from the new Tannenberg steeple.

It may be asked why in the world an organ builder was chosen to design the church steeple. It’s quite simple. David Tannenberg was the local talent extraordinaire. He was a trained joiner of wood, a metal smithy, and a top-notch cabinetmaker. Besides his musical abilities in organ, violin and vocals, he was a designer of beautiful and gracious architecture used for the enhancement of his organ pipes.

If we fast-forward some 220 years to the summer of 2009, we find that the steeple had fallen to the elements and is somewhat in disrepair. All summer long, workmen could be seen dangling from ladder and scaffold around the steeple. The ball and weather vane were missing – sent out for new gold leaf. The ladder leading to the very tip of the structure, at nearly vertical, awed and amazed everyone on ground level. Suddenly, the ladders and workmen were gone without as much as a goodbye. The spire is restored and good as new! The congregation is happy and renewed. We hope you like it, too, Dave!

Glistening in the Sunshine



Photo by Carl Shuman

Praise God!

After a year of restoration work on the Lititz landmark, the spire of the 222-year-old Lititz Moravian Church, Ephrata contractor C. J. Diirner & Sons finished the project recently by placing on top of the spire its glistening crown, its traditional gold-leafed ball and weather vane.

Church historian Wayne LeFevre, seeing the gilded weather vane, was reminded of a story about the first refurbishing of the spire in 1887, the centennial of the church’s construction. He reported that Isaac Habecker, a painter, was assigned the job of climbing the tower to re-gild the ball and weather vane. Upon completion of the job, Brother Habecker proclaimed his success by singing from the belfry the familiar words of the Doxology, “Praise God from whom all blessings flow,” so that all in Church Square would know that the mission had been accomplished.

**Lititz Historical Foundation’s
Annual Carol Sing
begins in Church Square
at 7 p.m. on Thursday, Dec. 17**

Answer to Where is it?

from page 3

*Decoration on 1787 Tannenberg Organ
in Fellowship Hall of the Brothers’ House*

***The Church Square Journal* is available as a PDF online at www.LititzMoravian.org**