

# THE CHURCH SQUARE JOURNAL

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## Lititz Moravian Archives Committee Tours Linden Hall Campus

Single Sisters' Choir House, the Castle, and Linden Hall – all are names with which Lititz Historians are familiar. The Archives Committee of Lititz Moravian Congregation took a step back in time when they toured the Linden Hall Campus. While doing research on the Single Sisters' House for a presentation to the Archives Committee, my interest in the history and buildings on this beautiful campus grew. I contacted Kate Yeager, Assistant Archivist at Linden Hall, and she was eager to share her knowledge of the school and grounds to this history-loving group.

On June 28, 2016, a group of twenty, along with our guest Tom McCullough, Assistant Archivist of the Moravian Archives in Bethlehem, enjoyed a tour of several buildings and the beautiful grounds of this historic gem. Our tour of Linden Hall began in the Single Sisters' Choir House, continuing upstairs to the second and third floors. Although most of the building has been remodeled and updated, it was interesting to see the inside of the building we have read so much about and imagine its use as a home and school. It was also used as an interim place of worship while the church was being constructed.

The third floor of "The Castle," as it is referred to, has a storage area which was of particular interest to us. The students were housed in this area at one time; metal tracks on the floor can be seen which defined each girl's sleeping area. Upstairs to the attic gave us an inside view of the hand-hewed wood beam construction. We



The Sisters' House as it appears today

also toured the building located behind the Sisters' House, which was used as the school washroom/laundry until the late 1970s. More recently it has been used as a computer lab. The interesting wooden circle bench in this beautiful stone building is the original cistern, which was repurposed into a unique seating area.<sup>(2)</sup>

According to Lititz Moravian Congregation diary entries, the cornerstone of the Sisters' House was laid June 7, 1758, with 1761 as the year it was first occupied. "On the 15<sup>th</sup> Brother and Sister Hehl and their maid, Anna Marie Kiesel, moved ... into the little room opposite the Little Worship Hall on the first floor of the new Single Sisters' House."<sup>(1)</sup> The outside stone work of the building is original with changes to the front porch, an addition to the left side of the building and a 4-story annex to the back of the building. Linden Hall is the oldest all-girl school in the country. It was given the name "Linden Hall" in 1844 by Rev. Eugene Frueauff, principal of the school at that time, who had planted a row of linden trees. He and his wife brought the saplings with them from Germany.

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*All photographs not otherwise  
identified were taken by the  
editor.*

### Message from the Chair

Welcome to the latest edition of *The Church Square Journal*. I would like to tell you about some of the things that the Archives Committee does during the year. We host one of the Lenten suppers each spring, give guided tours of the buildings and grounds to local school classes plus individuals and tour bus groups from all parts of the country, offer dramatizations to the public about the history of Lititz, sponsor trips to other historical sites in the area, and always have a great Christmas party to end the year. These are all ways the archivers become involved beyond taking care of the fabulous collection of exhibits and opening the museum to the public.

We welcome one and all to our meetings on the second Tuesday of every month with a local history half hour and a short business meeting. We meet in the Heritage dining room at 6:30 p.m. Come and see for yourself what special things are in the works for the coming year.

~ John Clark, Archives Committee Chair

*Continued from page 1:*

Early Moravians practiced the Choir System which divides the members of a Moravian settlement into groups by marital status, age, and sex. Therefore, our Church Square has both a Brothers' House and a Sisters' House. Each house was governed from within, maintained its own household and leadership from within the group. The Sisters' Choir House became an integral part of the education of girls. They lived as one large family under care and guidance of the Vorsteherin (supervising Sister) and Pflegerin (spiritual advisor). Education of the Sisters was of utmost importance, including vocational training and becoming proficient in a

trade, needle work, vocal and instrumental music training, religious activities, and intellectual pursuits. Moravians placed emphasis on spiritual values in the education process.

The Sisters kept daily diaries, seven volumes of which (1762-1841) are cataloged and housed at the climate-controlled Moravian Archives in Bethlehem, PA. Though not yet translated from the original German script, they promise to reveal to future eager researchers detailed information about the daily life of a Moravian Single Sister.



THE WASH HOUSE, 1940S.

Photo reproduced from *Linden Hall: Enduring Values, Changing Times*. See footnote 2 below.

From its Moravian beginnings to its current use as part of an esteemed educational institution, the Lititz Single Sisters' Choir House continues its tradition of nurturing and educating young women. The Archives Committee is appreciative of the chance to tour the grounds of Linden Hall Campus and the ever-present limestone Castle that is a part of our beautiful Church Square.

~ Kim Barabas

<sup>(1)</sup>Lititz Moravian Congregation diary maintained by Bishop Matthaues Hehl, December 15, 1761 entry, as translated by Pastor Roy Ledbetter, presbyter Fratum, St. Louis, MO.

<sup>(2)</sup>Handler, Bonnie S., with Judith Jackson Melzer and Josephine Haubner Yocum, Eleanor W. LaCasse, ed., *Linden Hall: Enduring Values, Changing Times*, Sutter House for Linden Hall, Lititz, PA, 1996.

## Learning German Script: Deciphering the Code to Discover Historical Treasures

For two weeks this summer, from Monday, June 5 through Friday, June 16, I was enrolled in the German Script Course at the Moravian Archives in Bethlehem, PA. The Archives Committee of the Lititz Moravian Congregation provided generous support for me to take this class. This article is offered as a thank you note for the valuable experience and to share some highlights.

The Script Class was composed of fifteen students, mostly young college professors or graduate students who read, write, and speak German with ease. However, each student specializes in research that requires an ability to read the “old” German script to further their research, an alphabet that fell out of use in the early- to mid-20<sup>th</sup> century.

Research interests varied greatly, from 18<sup>th</sup>-century German literature or engineering treatises, to 19<sup>th</sup>-century government forms and documents, to early 20<sup>th</sup>-century post cards, personal letters and other correspondence. All students shared a common goal: to learn how to decipher this mysterious German handwriting in order to unlock hidden treasures and discover hitherto unknown gems of historical value derived from a modern reading of the script. As the Archives Committee is aware, I sought to learn the script in order to transcribe our congregation’s early memorabilia, diaries, registers, logs, and other writings, especially those dealing with our proud tradition of music ministry, performance, and composition.

Simply put, the course presented opportunities to read *and* write old German script as a means to transcribe the unfamiliar symbols into modern German letters. Within the first hour of the first day of class, it was obvious that this was going to be as much a calligraphy class as a reading course! Using multi-lined paper and carefully sequenced instruction, former Assistant Archivist, Lani Yawinsky, taught us the lower case German script alphabet stroke by stroke. While many of the letters are similar to English, many are not (see table to the right). After reviewing the entire alphabet, we were left with a homework assignment: notate all lower case letters by memory for a quiz the next day. This would require many hours of practice.

Next, we dove right into the deep water. Head Archivist, Paul Peucker, led us through the first reading – an extract from an old Bethlehem Diary describing early Moravian life in the American colonies. With only our brief introductory writing lesson and script tables as guide, we struggled with this “cold reading” of our first text. While deciphering the letters proved challenging, unraveling the various strokes of the stylized writing of the period added another level of difficulty. We were seated in a large circle in the Archives Reading Room, and each student took a line of text in turn and attempted to read it out loud by themselves. Regardless of struggle and no matter how long it took, help from other students was not permitted – only probing questions offered by Paul to encourage the discovery of the right answer. This was somewhat nerve-wracking! Since I am not a German speaker, I found it especially difficult. Fortunately, in retrospect, I relied solely on my ability to read the symbols, with very few contextual clues that an

German Script Course

MORAVIAN ARCHIVES

Script Table 1

A a	A a	A a	P p	P p	P p
B b	B b	B b	Q q	Q q	Q q
C c	C c	C c	R r	R r	R r
D d	D d	D d	S s	S s	S s
E e	E e	E e	T t	T t	T t
F f	F f	F f	U u	U u	U u
G g	G g	G g	V v	V v	V v
H h	H h	H h	W w	W w	W w
I i	I i	I i	X x	X x	X x
J j	J j	J j	Y y	Y y	Y y
K k	K k	K k	Z z	Z z	Z z
L l	L l	L l	ch	ch	ch
M m	M m	M m	sch	sch	sch
N n	N n	N n			
O o	O o	O o	sz tz	sz tz	sz tz

Script Table showing different styles of the alphabet.  
The old German script is found in the middle column.

Used by permission, Moravian Archives in  
Bethlehem, PA.

understanding of the language would provide. Such teaching techniques were very motivating and inspired all of us to study and prepare well. What remained unread during class was then added to the homework assignment, along with new material. This first day routine became our daily cycle, a way of life.

Class was in session from 9 AM -12:30 PM Monday through Friday, with the remainder of the day (and night) devoted to handwriting practice for the daily quizzes (lower case, upper case, both cases together, spelling test in order to connect the letters, etc.) and transcribing various diary entries. Reading material became more difficult as the course continued, but we improved each day as the reading and writing of the script became second nature through such regular use. The current Assistant Archivist, Tom McCullough, took charge of the handwriting instruction for the second week. He taught us the same alphabet, but employed an authentic 18<sup>th</sup>-century Moravian *Primer* as his source material for instruction. We learned to make our strokes in exactly the same manner as early Moravians, which gave our writing a similar “look” to what we were reading. Through our readings, we grew to appreciate the subtleties of expression that each writer employed; the expressive content within a unique writing style conveyed their feelings through their pen strokes. We began to experience handwriting as an art. Such an understanding helped us to read otherwise indecipherable scratches, or at least be able to figure out even the most difficult passages. A major class highlight was learning how to write script using a feather quill! What fun! We gained even more respect for the the skill of early Moravians to produce such beautiful script – so clear, legible, artful – using a writing tool that can be so unpredictable and difficult to control.

Outside of class, when not hunched over my dorm desk practicing my writing or straining my eyes to read script, I enjoyed getting to know my classmates and learning about their professional life, scholarly work,



Photograph of the 2017 German Script Class at The Moravian Archives in Bethlehem. Used by permission.

and recreational pursuits. With Paul Peucker as our tour guide, we also took two afternoon field trips, one to historic Bethlehem and the other to Nazareth. We also enjoyed a festive closing dinner at McCarthy’s Red Stag pub in downtown Bethlehem. This course exceeded my expectations, and I recommend it highly to anyone wishing to read German script, something that not even many native Germans can do today. We are blessed that such an opportunity exists to study this topic and come away with such a useful skill. Many thanks to everyone who made this experience possible, and special kudos to the impressive work of Paul Peucker, Tom McCullough, and everyone at the Moravian Archives in Bethlehem.

Exciting news!!! In a future issue of the *Church Square Journal*, I will share a story about the fascinating booklet I discovered in our own Lititz Moravian Archives

and Museum: *Etliche Anmerkungen unser Singen und Spielen, Melodien und Choral-Buch betreffend*. [“Various Remarks Concerning Our Singing and Playing, Melodies and Choral Book”], written by J. Fr. Franke, Herrnshut, April 1763. Written three years after Nicolaus Zinzendorf’s death by a musician that worked closely with him, this “treatise” includes twenty-one specific points and an extended footnote that explains various facets of Moravian music and performance practice. I transcribed this innocent looking pamphlet during the Script Course and shared it with Paul Peucker, who believes this could be a “significant document.” Such words mean a lot coming from Paul! I have never read anything quite like this, with such specific detail regarding the nature and practice of music within the early church. As of yet, no one else I have contacted has encountered this unique document. Amazing!

~ Dr. Jeffrey S. Gemmell, Director of Music Ministries



### Hans Christopher Christiansen, Engineer Extraordinaire

Do you know, dear reader, that there resides in Lititz Moravian's God's Acre a genius whose 18th century accomplishments should have been trumpeted abroad throughout the land? No? Read on.

The monthly 7 p.m. meeting of the Archives Committee actually begins at 6:30 with a presentation of historical interest to Moravians in general and Lititz Moravians in particular. The May 2017 meeting featured this writer's longtime acquaintance Randy Harris of Lancaster, who for many years was head of Lancaster Historic Preservation Trust, and today is a professional consultant on historic preservation and restoration. Mr. Harris was to speak to us about the Lititz Moravian 18th century grist and saw mill still standing east of town, a ruggedly handsome stone structure designed by Brother Hans Christopher Christiansen, who also supervised its construction in 1775-76.

On that May evening just mentioned, I was the first arrival. Soon there appeared Lititz Moravian's head historian, Brother Tom Wenzel, and a bit later Mr. Harris himself. With poorly suppressed excitement I mentioned Brother Christiansen's Bethlehem, Pennsylvania, achievement – designing and supervising the construction of America's first Municipal Water Works – and was stunned to observe both gentlemen staring at me with blank expressions on their faces! They were obviously unaware of Brother Christiansen's major accomplishment.

Now, who was single brother Hans Christopher Christiansen? The year is 1751. The new Moravian town of Bethlehem is being built on top of a hill. But its fresh spring water source for drinking and cooking is at the bottom of the hill, thus requiring human water carriers either on foot or in horse-drawn conveyances. The town's large commodious houses – the Gemeinhaus, Single Sisters House, Single Brothers House, Married Couples House, Kinderhaus – are rising one after another, accepting more inhabitants, and therefore requiring more and more fresh water. Something has to be done to more easily facilitate the transfer of water from the spring at the bottom of the hill to the houses on top of the hill! The town fathers are at a loss as to what to do.

Up steps brother Christiansen, freshly arrived from Herrnhut on the Moravian ship *Irene*, captained by Nicholas Garrison, and just in time, it would seem. Various described as an expert millwright, a hydraulic engineer, and a mechanical genius, he studied the situation and designed and supervised the construction of a pumping system which, in 1754, began pumping water through underground hemlock logs up the hill to a water tower standing on the site of today's Central Moravian Church. In 1762 the system was improved and housed in the stone building which still stands at the foot of the hill below Hotel Bethlehem.



Brother Christiansen provided Bethlehem and the Moravians with both the first municipal water works AND the first municipal water distribution system in all of America! – a miracle which drew astonished visitors from near and far to marvel at the system's ability to shoot a stream of water

From left to right: Blacksmith shop, reconstructed 2004; Central Moravian Church; Single Brothers' House flanked by more modern Moravian College buildings; and the Bethlehem Waterworks. Photo by Wayne B. LeFevre, 16 December 2004.

thirty feet into the air – this in the 1750s and '60s! This engineering marvel was admired by Benjamin Franklin, George Washington, and others, and forty years later was used by the Moravian architect Benjamin Latrobe as the best example upon which to pattern Philadelphia's first water works.

Brother Christiansen also designed and constructed combination grist and saw mills for the Moravian communities of Bethabara, North Carolina; Hope, New Jersey; and, as mentioned before, a similar mill of log construction here at Lititz in 1757. In 1775 this mill burned to the ground. Over in Bethlehem Brother Christiansen was gravely ill with consumption, known today as tuberculosis. But when he learned of the loss, he



The Lititz Mill

photo by Wayne B. LeFevre, September 2017

undertook what must have been for him a terribly grueling journey from Bethlehem to Lititz, where he again designed and provided on-site construction supervision of that splendid stone building still standing today, claiming our admiration and veneration.

But this latest project hastened his demise. He was forced to take a bed in our Single Brothers House infirmary, that little room on the third floor (the brothers' dormitory), its one window looking out on Church Square. And there, on September 15th, 1776, he died and was interred in our God's Acre.

Those of you who wish to make a pilgrimage to Brother Christiansen's grave can do so by walking through the avenue of cedars to Row Ten on the right side, and then down the row to Grave Number 6. Here lies Hans Christopher Christensen – 18<sup>th</sup> century American Moravian engineer extraordinaire!

~ Wayne B. LeFevre

### **The Letters of Andreas Albrecht, Jr., to John Gambold, 1793-94**

edited by Scott Paul Gordon, Lehigh University

Andreas Albrecht, Jr. (1770-1822) and John Gambold (1760-1827) lived in Lititz's single brothers' choir house together, Gambold serving as a choir helper, Albrecht teaching in the school. Then Gambold left Lititz in fall 1791 to become the choir helper of the single brothers in Salem, North Carolina. Luckily for historians, the two stayed in touch—and three letters from Albrecht to Gambold, written in 1793 and 1794, survive in the Moravian Archives, Southern Province, Winston-Salem (Correspondence of John Gambold, A-45, 7a). Albrecht uses each of these letters to send news and gossip from Lititz and to report on his own efforts to settle on a career that satisfied him. They offer an unusually intimate view of life in a single brothers' house. We print the first letter in this issue of *The Church Square Journal* and the two others in two subsequent issues.

The first letter captures a single brothers' house in crisis. In May 1791, when the choir's leader, Georg Gottfried Müller, assembled a membership catalog, the Lititz single brothers' choir contained 35 men and young men between the ages of 16 and 76. These men worked as weavers, tailors, nailsmiths, carpenters, shoemakers, joiners, smiths, turners, and dyers; some worked with the children; others farmed.

By the end of 1793, twenty-two of these men with whom Albrecht and Gambold had lived in 1791 were no longer present. Five had died. Two had left the congregation, one of these, Jacob Busch (b. 1773), having been expelled. Eight men had been sent to practice their trades or to serve as leaders elsewhere, in Bethlehem, Nazareth, and Salem. But marriages reshaped the single brothers' choir in Lititz more thoroughly than any other factor.

Nearly 25% of the Lititz men who were single brothers in 1791 had married by the end of 1793 (including two who had already moved elsewhere). Three of these eight marriages occurred without the approval of church authorities. Albrecht mentions Peter Ricksecker's clandestine marriage in York (see note 9 below) and two others occurred ten days after Albrecht sent his letter: Conrad Brehmer and Christoph König (see notes 6 and 7 below) snuck off to Lancaster in the middle of the night to marry their brides. Both were told not to return to Lititz. Indeed, the same day that they learned about these two marriages, church leaders decided it would be best to warn Albrecht himself about his unauthorized "connection" with Ludwig Gutjahr's daughter. Unlike Brehmer and König, Albrecht "promised to abide by the rules" (October 15, 1793, *Diary of the Single Brothers' Choir in Lititz*). The single brothers' house in Bethlehem experienced similar problems. Noting a secret engagement and elopement in September 1794, the choir's diarist wrote: "If this continues, the Brothers' House will soon be empty!" (September 17, 1794, *Diary of the Single Brothers' Choir in Bethlehem*).

There were, of course, additions to the single brothers' house in Lititz (as Albrecht describes), but these did not replenish the population and some of the new members did not stay long. Albrecht's sense of a house in crisis is even more clear in his next letter,

written to Gambold in June 1794: "our numbers decline," he complained. "You can't imagine how empty and quiet it is here in the House." The single brothers' economy persisted for another twenty years, however, until its financial liabilities become unsustainable. Moravian authorities dissolved Lititz's single brothers' economy, whose debts had approached \$8,200.00, on June 7, 1818 (Mary Augusta Huebener, "Bicentennial History of the Lititz Moravian Congregation," *Transactions of the Moravian Historical Society* 14, no. 3/4 [1949]: 246).

Albrecht's letter traveled to Gambold with Gottlieb Spach (1764-1814) of Salem, North Carolina, who had visited Lititz and Bethlehem and was returning home. Spach had hoped to purchase merchandise in Philadelphia for Salem's store. A guard stopped him at the Conestoga River, however, and refused to let him travel on to Philadelphia because of the Yellow Fever epidemic. Spach arrived in Salem on November 6 with Gambold's letter (*Records of the Moravians in North Carolina*, 6: 2474).

The letter has been translated by Edward Quinter, who has worked extensively with *Kurrentschrift* (the German script that eighteenth-century Moravians employed) and taught Pennsylvania German at Kutztown University. The Moravian Archives, Winston-Salem, North Carolina, has generously permitted us to print this transcription.

Lititz, 4 October 1793

My dear Brother Gambold!

Your beautiful letter of the 15<sup>th</sup> of September I received last evening from *Gottl. Spach*. I read it with pleasure, since I hadn't heard from you in a long time. It was also good to hear our dear God has continued to favor you with such good health.

There is much sickness hereabouts. Even though there aren't so many who are actually bed-ridden, there aren't many either that aren't suffering from coughing, a runny nose or sore throat. I was also one of these who had to deal with this for quite a while. But despite all this, it is still pleasant here, compared to what's taking place in *Philadelphia*. A terrible fever (called yellow fever) is raging there. Whatever it touches, it takes a quick toll, often in just a few days. It's difficult to get accurate information about how many have died, but some things are certain: some days a hundred people perish, other days fewer. Many have evacuated the city, so that it is reported whole *Squares* are empty. We must thank God should we be spared this plague further.<sup>1</sup> John Mack was stricken with it and died. Perhaps others we know died as well. We won't know for sure until this disease has left our area.

There have also been other changes here, but since *Spach* will be returning today, I'll try to mention as much as possible in a short time and what comes to mind.

The number of residents in our house is declining rapidly. Shortly before the Brothers' fest *Isaac Harry* married *Anna Cölln* and lives at his father-in-law, *Claus Cölln*.<sup>2</sup> Right after that *John Kreiter* married *Anna Maria Thomas*. He also moved to his father-in-law. And when his brother *Peter* returns from *Lancaster*, he [John] will help in the bakery with his father-in-law.<sup>3</sup>

*George Sturgis* died. He also had an inflammation in his throat, and since he had an unhealthy lung, as one surmises, it moved to that area where a large ulcer developed. He basically choked to death on the growth.<sup>4</sup>

*David Digeon* moved away. No one knows why for sure, but he had a weak mental state.<sup>5</sup>

*Conrad Brehmer* will also not last much longer. When his year is up, that will be it.<sup>6</sup>

*Christoph König* is also among the dissatisfied group. It seems the reason is mainly because he can't get a wife. It has gotten to the point for him, where by his own choice, he wouldn't participate in our annual Brothers' Fest. It is regrettable.<sup>7</sup>

Our dear *Br. Fräiauff* left Monday for Bethlehem to take over the position of *Br. Müller*. *Br. Ludwig Stroble* came here to take over for him.<sup>8</sup>

*Peter Rickseker*, who has been in Bethlehem for over a year now, came back for a while to work with the harvest. But since then has returned. He married *Gretel Friedrich* last Sunday or Monday in *York Town* (who had gone there to visit). His father left Bethlehem last Friday morning and knew nothing about this, even though he [Peter] must have left the same day.<sup>9</sup>

*Matthew Cassler* left for Bethlehem to [work under] *Weincke*. He will be replaced here by *Charles Weincke*. He [Cassler] had gone there to visit right after the Brothers' Fest. He was to have come back though, but he doesn't want to.<sup>10</sup>

You can imagine how our membership even without this is small, but this summer it fell sharply.

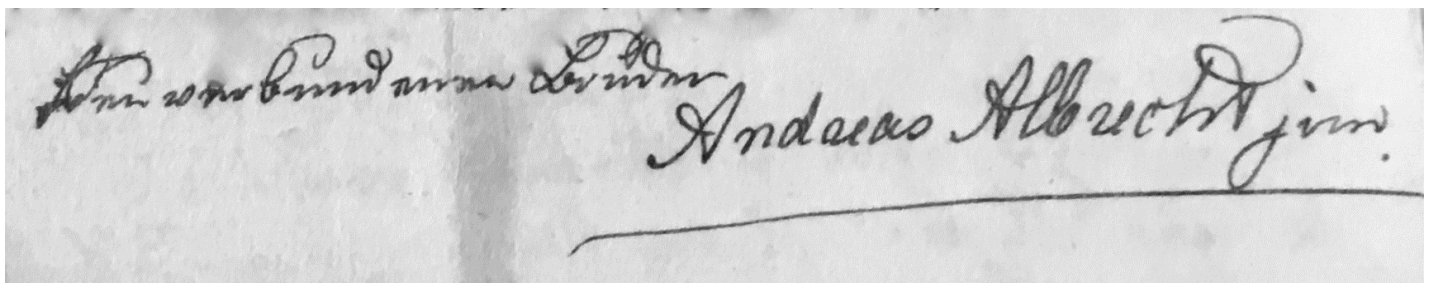
The other various changes with the farm workers and others you'll surely learn from letters from Bethlehem and here.

*Jacob Eyerly*, Esq. has purchased *Friedensthal* for £4000. cash. Like all the other Assemblymen at the last session, he received 3 dollars a day.<sup>11</sup>

I have nothing else to tell you of myself other than I go about my life as always. I take life as it comes. Sometimes it's good, other times less so.

I have lots of greetings for you. Since I'm pressed for time, I can't name them all. You can be sure though that every time your name is mentioned, people want to be remembered to you. Special greetings come from *J. Kreider*, who didn't have time to write this time. My dear parents also send their best.<sup>12</sup> But most of all come dearest thoughts from your faithfully-bound Brother.

*Andreas Albrecht, Jr.*



Andreas Albrecht, Jr.



<sup>1</sup>Yellow Fever. About 10% of Philadelphia's residents, 5,000 individuals, died between August and November 1793 when Yellow Fever visited the city. Historians estimate that 1,100 people died when the disease returned in 1797 and 3,500 in 1798.

<sup>2</sup>The Single Brothers' Festival Day was August 29. On August 23, 1793, Isaac Ratus Harry (1767-1835) married Anna Bernhardina Cölln (1769-95), daughter of Claus Cölln (1724-1806), the master carpenter and builder in Lititz.

<sup>3</sup>John Thomas (1727-1803), a baker, moved from Lancaster to Lititz in 1759. His daughter, Anna Maria (1763-94), married John Kreiter (b.1766) on September 15, 1793. Peter Kreiter (1771-1819) married Maria Elizabeth Ricksecker (1777-1826) in 1797.

<sup>4</sup>George Sturgis (1775-93), a weaver, died on September 15, 1793.

<sup>5</sup>David (b. 1774) Digeon (Dishong/Dijon) and his sister Maria (b. 1773) returned to their family at Hebron in September 1793. David and Maria were the eldest of many Digeon children: Catherina (b. 1775), Henrich (b. 1777), George (1779-79), Susanna (b. 1780), Elisabeth (b. 1781), Christian (1783-87), George (1786-89), Maria Barbara (b. 1787). Their father, Johann David Digeon (b. 1749), worked as a shoemaker in Lititz from 1762-70 and, after marrying Catherine Schweitzer (b. 1746), at Hebron.

<sup>6</sup>Conrad Brehmer (1774?-1830) did not last much longer, as Albrecht predicted. On the night of October 14, he (and Christoph König: see note below) left the single brothers' house without informing anybody. The next day both got married in Lancaster, Bremer to Magdalena Cassler (1763-99), daughter of Lititz's shoemaker, Ludwig Cassler. Authorities had reprimanded Brehmer multiple times for his frequent visits to the Cassler home. Brehmer, König, and Magdalena Cassler were all forbidden to return to Lititz (October 15, 1793, Diary of the Single Brothers' Choir in Lititz). At some point, however, the Brehmers were welcomed into the Hebron Moravian church. After his first wife's death, Brehmer married Rebecca Kuehner in Hebron on November 13, 1799. The couple seems to have moved to Ohio.

<sup>7</sup>Christoph König (1745-1805) snuck out of the single brothers' house (with Conrad Brehmer: see note above) on the night of October 14 and the following day married the widow Margaret Mueller. The couple lived near Lititz and, having repaired his relations with Lititz authorities, König is buried in Lititz's God's Acre.

<sup>8</sup>Georg Gottfried Müller (1762-1821) had led the single brothers in Lititz along with Gambold. He had moved to Bethlehem in 1791, marrying Anna Johanna Levering (1759-1822) there on September 18, 1793. The two moved to Emmaus, a small Moravian settlement south of Bethlehem. Johann Friedrich Früauff (1762-1839), who had replaced Müller, served Bethlehem's single brothers until he married Johanna Elisabeth de Schweinitz in 1798. Ludwig Strohle (1767-1827) remained the leader of Lititz's single brothers until 1799, when he married Catherina Roth (1774-1853) and the couple moved to Schoeneck (and, later, to North Carolina).

<sup>9</sup>Mary Penry sent this same gossip to Gambold: "Young Peter Rixegger went off from Bethlehem, where he had been placed, and Gredel Friedrich to York town under the Pretence to visit her Mother—there they *met*, and *married*. I suppose you will imagine this has given much trouble and uneasiness" (Penry to Gambold, October 4, 1793, in *The Letters of Mary Penry*, forthcoming, Penn State University Press). Peter Ricksecker (1770-1836)—and his father, separately—left Bethlehem on September 27, 1793. After Peter married Margaret (Gretel) Frederick (1769-1850), the couple returned to Lititz, where they lived out their lives.

<sup>10</sup>Matthew Cassler (1771-1832) left for Bethlehem to work under Carl Weinecke (1732-1811), a tanner and shoemaker, whose son, Charles Weinecke (1775-96), had been asked to leave Bethlehem because of misbehavior. After a few weeks in Philadelphia, young Weinecke was allowed "on probation" at Lititz, where he arrived on June 27, 1793. He did not stay long and is buried in a Mennonite cemetery south of Bethlehem. Matthew Cassler "ran away" from the tanner on November 1, 1793. Apparently he wanted, instead, to learn to smoke wood with the community's carpenter.

<sup>11</sup>The 500 acres of land called Friedensthal, on which Moravians built an important mill (and which was stockaded during the French and Indian War), was sold for £2,000 in spring 1771. Jacob Eyerly (1757-1800) of Nazareth built a second mill on the land in 1794, after the purchase of the property that Albrecht records here. Eyerly was elected to the Pennsylvania assembly in 1789.

<sup>12</sup>Albrecht's parents were Elizabeth Orth (1739-1830) and Andreas Albrecht (1718-1804), who immigrated to Bethlehem in 1750. He worked as a gunstocker and teacher in Bethlehem and Christiansbrunn, and ran Bethlehem's Sun Tavern, before he moved to Lititz in 1771.

### Lititz Moravian Keyed Bugle



photo by Gentry Stoltzfus

When you gaze upon this particular curiosity in our archives, you may think that it is a keyed trumpet from days gone by. However, the instrument displayed is actually a keyed bugle – an instrument that received great acclaim in its use as a solo instrument as well as for military purposes. The keyed bugle is known to have been patented by Joseph Haliday in 1810 and was well received by the performance market due to its chromatic capabilities, a feature which was unavailable in previous models of bugles.

The keyed bugle makes use of keys and coverings or ‘clappers’ that are placed around the instrument in accordance with acoustical principles in order to effectively change the length of resonant tubing, thus altering the tones that the instrument can produce. By pressing one of the keys, the player can either lengthen or shorten the instrument in order to lower or raise the pitch. The covers were made of metal and featured circular pieces of leather that were glued to the underside of the clapper, creating a full seal similar to those on modern saxophones or clarinets. Like saxophones and clarinets, the keyed bugle also came in a variety of sizes, including the soprano, the alto, the tenor, and the contrabass. Before the invention of the keyed bugle typical bugles could only reliably play a maximum of 8 tones. Once the keys were added, the instrument was able to produce more than 20 viable tones.

In 1793 Anton Weidinger had created the keyed trumpet. The first major work written for the keyed trumpet, a composition that changed the idea of what trumpets and bugles could do musically, was Haydn’s

trumpet concerto, written for Weidinger in 1796 (though not performed until 1800). Never before had an audience heard such flexibility and ability from a trumpet, and they enjoyed it thoroughly. Through this invention, the way was paved for Haliday to create the keyed bugle, an innovation which was superseded in 1818 by the dawn of valved brass instruments that were easier to play and were also louder than their predecessors. Despite the advent of valved brass instruments and their incredible hold on the professional music world during the early 19<sup>th</sup> century, the keyed bugle still remained a moderately popular instrument until around 1850, at which point it was shelved in favor of the cornet.

The keyed bugle at the Lititz Archives is an instrument of particular merit and is truly an example of what a detailed keyed bugle could look like. While most keyed bugles were made primarily for their functionality and featured plain coverings, the instrument in Lititz is a rather ornate specimen which even includes corks to protect the instrument when the keys are depressed while moving the clappers. Out of the various collections of keyed bugles I have seen, this instrument is one of the most detailed and is also one of my personal favorites. The instrument is an alto model pitched in C and features a total of 8 keys that are placed around the piping that leads to the bell. Though no maker’s mark is anywhere to be found (unusual for an instrument that featured additional tooling and high amounts of detail), it features ornate scallop-shaped clappers as well as a largely copper-based construction that is offset by its brass garland (a round piece of metal that decorates as well as reinforces the end of the bell), its fixtures, its

leadpipe, and presumably its mouthpiece. While I cannot be sure if the mouthpiece is original or not, especially due to the fact that I do not have a maker to match the styling to, it does appear to have stylistic features of some of the other mouthpieces I have seen from the early 19<sup>th</sup> century.

Without further documentation, the instrument is estimated to have been made c.1810, but since the instrument features no maker's marks or any specific hallmarks for an individual maker, the exact origin and creator of the instrument remain unknown. What we do know is that the instrument is documented to have been

in use in the Lititz Band as late as 1842, at which time it would have been replaced by the cornets of the period. The estimated date of construction cannot be further deduced without additional research into ledger notes or perhaps some personal diary entries from members of the congregation, if such writings are available or in existence. I look forward to delving further into the collections of the Lititz Moravians in the upcoming year to answer these questions and many more!

~ Gentry Stoltzfus

### The Souvenir Bells: A Mystery Solved

At the close of my article on the Steeple Bells which appeared in the Spring 2017 issue of *The Church Square Journal*, I indicated that there was some question as to how many souvenir bells, cast from the damaged Grosh bell after the 1957 fire, were actually received and sold. Records showed that 1,000 were ordered, and 1,000 were advertised for sale in an August issue of the Lititz Record Express. But memories of congregation members who were present at the time differed considerably on the actual results of the sale.

Thanks to the meticulous record-keeping of Sister Martha Sturgis, who was handling the accounts for the Sacristans in 1959, to the dieners who carefully preserved those records, and

Date	Acct Credited	Ex-planation	Am't	Total
1959 Oct.	Sale of Bells	Sale of Bells	3000 00	
"		Donations	34 49	
Nov. 4	Bevin Bros. Mfg. Co.	Refund from Bell Scrap Iron	58 00	3092 49
Dec. 29		Sale of Bells	144 00	
		Donations	3 00	3239 49
		Donations	9 65	

to Sister Darlene Bucher, who recently shared the account books and ledgers with me, we now have a precise answer. One thousand bells were ordered; one thousand one bells were received for sale. The Building Committee took twenty to sell. Another sixty were sold through the Church Office. The remainder were distributed to twelve persons, presumably most of them on the Dieners Corps of the time.

Sales were completed through the months of September and October. By the end of October \$3,007.00 had been received and deposited – 1,001 at \$3.00 each plus four dollars in extra donations.<sup>(1)</sup> Then in November Bevin Bros. sent 48 additional bells plus \$58.00 as payment for scrap metal salvaged from the manufacturing process. By December 29 those bells had also been sold, and \$144.00 was added to the fundraising total. At the March 20, 1960, meeting of the Sacristans, Martha Sturgis reported that the net profit from the sale of 1049 bells had been \$2,128.69.

The total cost of the Grosh bell in 1850, including transport costs and credit for the old bell, had been \$245.90. That was the equivalent of \$880.95 in 1959 dollars. The bell served the congregation well for more than one hundred years, then served again through its demise, providing recovery funds in an amount nearly two and one-half times its original cost when adjusted for inflation. Samuel Grosh's bequest was truly a generous and long-lasting gift to the congregation.

~ Marian L. Shatto

<sup>(1)</sup>These figures are taken from the individual totals listed for each person handling sales. The ledger book pictured here shows an even \$3,000 for bells and a substantially larger donation amount. With no other way to resolve the discrepancy at this date, I can only presume that \$3.00 for the extra bell was included in the donation total.



### Lehigh Valley Moravians Visit Lititz

In mid-September eight staff members from the Moravian Archives in Bethlehem and the Moravian Historical Society in Nazareth spent a day exploring Lititz. The group, hosted by Tom Wentzel and Marian Shatto, included Paul Peucker, Tom McCullough, and Kelly Givens from the Moravian Archives, and Megan van Ravenswaay, Suzanne Keller, Erin Bloys, Janice Armstrong, and Gerald Kroboth from MHS. Their stops on the church campus included the Sanctuary and Coffee Kitchen, the Corpse House, and the Archives Museum. Tom Wentzel also led our intrepid visitors in a climb to the third floor and the attic of the



Visitors on the porch of the Archives Museum  
photo by Megan van Ravenswaay

Brothers' House, both holding numerous artifacts of the 18<sup>th</sup> century.

After lunch at Lititz Family Cupboard the group crossed Main Street, where they were greeted at the Lititz Historical Foundation museum by LHF



This wrought iron door latch caught the eye of Tom McCullough.  
photo by Tom McCullough

President Cory Van Brookhoven and given a quick tour of the Mueller House by guide Marsha Campbell. Then it was on to Julius Sturgis Pretzel Bakery and the opportunity to earn an Official Pretzel Twister certificate.

The day concluded with a stop at the Saint James Cemetery. Bill Oehme was on hand to describe the recent restoration project, pointing out the location of the church foundation lying primarily under what is now Pine Lane, and displaying a facsimile of the 1790s chart that allowed the work crew to identify and reposition most of the remaining grave stones. Bill also demonstrated his shaving-cream-and-squeegee technique for revealing seemingly unreadable inscriptions on the very worn stones, a process which our visitors appeared to find quite intriguing.



And of course there was the obligatory photo op with The Pretzel.  
photo by Megan van Ravenswaay



This visit followed by just one week a similar journey by Lititz historians and archivers to Bethlehem and Nazareth. We have much to learn from each other, are encouraged by such exchanges, and hope for even more interaction between our communities in the future.

Left: No visit to Lititz is complete without a stop at the reconstructed privy.  
photo by Paul Peucker