

THE CHURCH SQUARE JOURNAL

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ROME: A Forgotten Area in Lititz and Warwick Township

Historically there is much information on how Richard Carter came to name Warwick Township in 1732 after his beloved homeland of Warwickshire, England. Also in that year Carter Run, now known as Lititz Run, was named after Carter. However, little is known of Rome, the area east of the town of Lititz and west of the town of Rothsville. There are no known records as to how this area became known as Rome, nor is there any known map outlining the parameters of the area of Rome. Possibly early European settlers would have given this name to the area. Another possibility is that Richard Carter may have given the name, as he had to Warwick. These early arrivals were surely aware of the 3,000-year-old Italian capital.

In 1746 a small group of Moravian brothers and sisters formed a congregation with their own Gemeinhaus. The log building was a combination school, parsonage, and meeting house built on the south bank of what is now Lititz Run. The exact location of the original building has not been determined; however, it was located between today's Locust and Oak Streets on the eastern end of Lititz. This Gemeinhaus would have been located in the area known as Rome. The Warwick Gemeinhaus and School remained in operation for nineteen years with a total enrollment of 77 children. Linden Hall School for Girls and John Beck School for Boys were outgrowths of this first school.

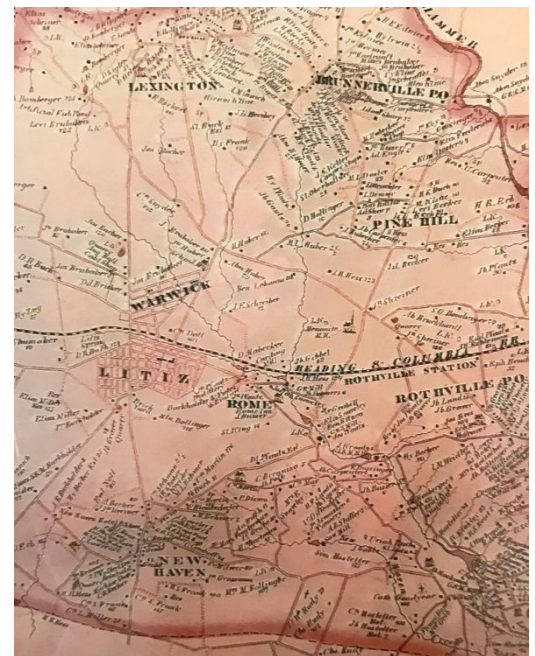
At that time Rome, as well as other large areas of Warwick Township, were surrounded by virgin timber. During the winter months Lititz had a shortage of timber for heat, so the men of town were given permission to remove the trees east of what is now Locust Street. The timber was also used to construct buildings in the new, planned village of Lititz. Bears were reported to wander throughout the woods, making this task quite dangerous. This forested area would have been included in Rome.



Compass Mill as it appears today
~ photo by Charlene Van Brookhoven

An early map of this area of Warwick Township by H. Frank Eshelman shows the original tracts of land were owned by: John and Michael Pfautz, Jacob Royer, Daniel Burkholder, Jacob Heil, John Hess, and the Keller family. John Bender, a German man from Baden, arrived in the area in 1741 and joined the Moravians. Bender's two sons built a poorly-constructed mill, which was used for the purpose of cutting boards for the new grist mill. This new mill, Compass Mill, also known as Lititz Mill, was raised in July, 1756. The name came from the fact that the mill was laid out using the cardinal points of a compass. It was built with help from Bethlehem

and Warwick Moravian brethren on land purchased from George Klein. Unfortunately, a fire in 1775 destroyed the log-built mill, which was rebuilt using stone in 1776.



Map of Lititz, including Rome, taken from
an 1875 atlas of the area.

The Church Square Journal

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From the Chair:

After almost forty years of talking and planning the archive building is finally enjoying its first summer in air conditioned comfort. We think all the bugs and tweaks have been addressed, so we have constant temperature throughout the building, including the gift shop, all year long. The project took several weeks to complete, but with very little interruption to the schedule of events. With help from archive members, we were able to move the displays and artifacts out of the way to allow the work to be completed. There is some paint touch-up to do over the winter to finish the job. The end result is a GREAT addition to our museum.

We have had a busy summer hosting tour visitors from all over the country and around the world. Archive members have stepped up “big time”

to host these tours and promote our Lititz Moravian heritage.

There are plenty of activities planned for the coming year, so join us on the second Tuesday of each month for our meeting and learn how you can become a member.

~ John Clark, Archives Committee Chairman

British Lord Visits Lititz Moravian



Lord Wei, family and friends

~ photo by Tom Wentzel

Lord Nathaniel Wei, a member of the British Parliament House of Lords, made a surprise stop in Lititz last Spring to visit our historic church square. The Lord Wei, who introduced himself as ‘Nat,’ was traveling with his wife, Cynthia, their two young sons, and a local couple. He explained that, as a Christian and the son of a Christian Missionary, he had a personal interest in visiting Lititz because of its early missionary work in the colonies.

A Lititz Moravian guide led the small group through the church Sanctuary, the coffee kitchen, and the corpse house. Lord Wei was particularly inquisitive about the levels of decision making in the colonial settlement, and about Moravian interactions with Native American Indians.

His sons were very excited to peek inside the corpse house. After they spent a few minutes inside, the topic of conversation turned to zombies as the boys listened to stories of rigor mortis, cooling boards, and burial traditions. After taking the time for a

few photos and goodbyes, the group journeyed on to its next destination.

~ Thomas Wentzel

Continued from page 1:

The first people traveling into the area from Philadelphia used the old Peter's Road, an Indian trail established by French fur trader Peter Bezillion. This popular trail was heavily used between the Susquehanna River and the port of Philadelphia. Near the village of Millport the trail began following Carter Creek to its source, "the big spring head". A stop-over resting place was needed because of the duration of these travels. In the early 1730s The Rome Hotel was built. The hotel was located on the corner of Lititz Run and Rothsville Roads. Presumably a copious amount of alcohol distilled nearby and beer brewed locally would have been consumed. Sleeping accommodations were crowded with three to four beds per room.



Early photo of the Rome Hotel from the Robert P. "Sketch" Mearig collection

A short distance east of the Rome Hotel heading north is Clay Road. This road led from Rome to a trail which would later become Newport Road. A bridge was built over Carter Run near the Compass Mill to make north-bound traveling less risky. These roads were no more than glorified Indian trails.

Because of its location in the area of Rome, the Compass Mill mistakenly became known as the Rome Mill. The actual Rome Mill is located on Lititz Run Road and was built by Johannes Hess in 1769 as a hemp and oil mill. In 1790 the mill began operating as a gristmill. In 1884 the Rome Mill was destroyed by fire but was rebuilt on the original stone foundation the next year. Grain was milled until 1900. From 1902 until 1910 the Sturgis family of Lititz used the mill as a pretzel bakery. During these years The Rome Distillery stored barrels of whiskey, which was distilled just upstream from the mill. It was also used as a tobacco warehouse. Today the Rome Mill, immaculately preserved by the Hess family, sits along a beautiful spot on Lititz Run.

The first commercial distillery in the area was the Rome Distillery which began production in 1815. The first known proprietor was Jacob Diehm, a member of the Moravian Church. Locals would take crops such as rye, wheat, and fruit to the distillery and turn them into fine whiskey. In August of 1893 a group of prohibitionists set fire to the Rome Distillery, dumping 650 barrels of whiskey into the Lititz creek. The alcohol set the creek on fire, displaying a beautiful blue haze for miles down stream. The distillery continued in operation until the early 1920s, when prohibition forced the operation to cease.

The 1913 and 1926-27 Lititz Warwick Directories, published by The Express Printing Company in Lititz, both list Rome as Route 4 for mail delivery. "Route 4 leaves Lititz via E. Front Street, goes through Rome, follows Lititz Creek to Millport...." In the mid-1930s a Lititz woman took a stroll with her son from what she described as "Rome to Broad Street," naming every resident along the way. Several years ago her son shared this recorded information with Lititz historians. The first family name she mentioned was Jonas Eberly. They lived just west of the Rome Hotel. A cluster of houses along Lititz Run Road following Lititz Run is known as Rome. A short street known as Rome Road, between Elm Street and Balmer Road, was once an apple orchard owned by Arthur Bruckhart and Sons of Rome.

Thus before Lititz was founded, and after Carter arrived and named Warwick Township, the first Moravian Gemeinhaus was built in the area known as Rome. Unfortunately, Rome lost its official identity when Lititz became a closed Moravian community. Even though very little has been recorded and written about this wide-spread area, with no precise map indicating its specific parameters, Rome was and still is a name synonymous with the industrious people who were instrumental in the founding of Lititz.



Rome Mill as it appears today
~ photo by Charlene Van Brookhoven

~ Charlene Van Brookhoven

The Letters of Andreas Albrecht, Jr. to John Gambold, 1793-1794

edited by Scott Paul Gordon, Lehigh University

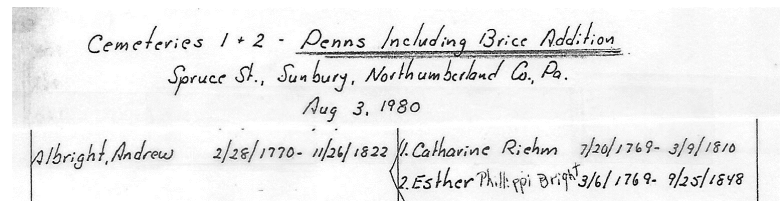
Andreas Albrecht, Jr. (1770-1822) wrote three letters to John Gambold (1760-1827) in 1793 and 1794. In the first, dated October 4, 1793, Albrecht described the declining population of Lititz's single brothers' house. Men were dying, marrying, or leaving Lititz. *The Church Square Journal* published this letter in its Fall 2017 issue.

In this letter, written eight months later, Albrecht repeats the same news: "our numbers decline." In 1791, a membership catalog listed 35 adult single men (at least sixteen years old) who lived in the single brothers' house. In 1794 Albrecht can only name 15 adult single men who lived in the single brothers' house. No wonder it seemed so "empty and quiet." Many of these men, as note 7 below documents, would marry or leave Lititz over the next decade. But other single men joined the choir, and an 1802 membership catalog identifies 20 adult single men in the house.

Albrecht also used this letter to describe the many building projects in Lititz. I have tried to correlate the facts that Albrecht provides here with information available elsewhere, including Hiram Eberly's scrapbook about early life in Lititz (<https://lititzlibrary.org/hiram-eberlys-main-street-lititz/>) and a marvelous 1988 three-fold flyer produced by the Lititz Historical Foundation. In some cases, this has been difficult because of incomplete, or contradictory, information.

In his third letter, which will be printed in a subsequent issue of *The Church Square Journal*, Albrecht focuses on a new trade and tries to enlist Gambold's help in that endeavor.

This 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.



For many years Albrecht's gravesite was recorded as "unknown." We now know that he anglicized his name to Andrew Albright and is buried in the Penns section of the old Sunbury Cemetery in Sunbury, PA. Many of the stones there are toppled, missing, or unreadable. A recent search could not locate his stone. Thanks go to John Lindermuth, librarian of the Northumberland County Historical Society, for providing the record reproduced above.

John Gambold is buried in Morrow Cemetery, Gordon County, Georgia
← ~ photo by John (Jack) Moon

Lititz, 11 June 1794

My dear John!

Even though I don't have any lines from you lying in front of me, to which I could respond, I nonetheless can't use that as an excuse not to write.

I'm sorry to hear that the news from me and Phillips regarding the events there affected you so much. Even though it hasn't affected me directly, it seems it has robbed me of the pleasure of hearing from you. I don't know exactly where from and how I received the news of that place, but not a word of it was spoken here. For Phillips and me we didn't give it a thought.¹

What does concern me though is that I am quite healthy at the moment, thank God. As usual I still conduct school here.² This past winter I made 3200 lbs. of candles. They didn't last long, and I seldom had any extra on hand in reserve. Since Easter I've been learning how to produce heads on nails with the new machine the nail smith has. I do this between school terms. It's a way to make a little extra money.³

I don't have much news to tell you. This year a lot of construction has happened in our village. Detmer's barn is already half under roof. Eichler's house has been enlarged by half.⁴ At the Sisters' House, this week a 60' long wash house foundation is ready to be laid up. At Masslich's place (next to Claus Cölln) there is a roof being put on.⁵ Schropp and Miller are also digging a basement. He's building a stone one-story house. On the corner next to Jacob Ricksecker, Andre Kreiter is building a two-story wooden house. All of these are to be completed by year's end.⁶ You can imagine how our place here is becoming quite attractive.

But to a larger degree as the number here [in Lititz] increases, to the same degree our numbers decline in the [Single Brothers' Choir] House. You can't imagine how empty and quiet it is here in the House. I don't think it would take long to write down all those who live in the rooms.⁷ A. Lichtenthäler, S. Grosch, C. Christ, with the boys. In the Tailor's room are I and Phillips and John Becker. In the shoemaker room are M. Tschudy, M. Werner, P. Kreider and John Holder.⁸ With Starck is Greenbury still and my brother Jacob, in the kitchen are John Wholeson and Charles Chitty. An older man who still isn't a Brother, is our night watchman. His name is Loch. Strohle and Eggert are our Choir Helpers. There you have the whole catalog of names of our Choir. There are only a few boys. Phillips has 2. P. Kreiter 1. In the nailsmiths 1. and Tschudy has the young Jac. Chitty.⁹

My parents and siblings are in good health and spirits. They send their warmest greetings.¹⁰

I'll end for now with greetings and kisses in the Spirit many times over, and remain your well-known and affectionate Brother,

Andreas Albrecht, Jr.

Notes:

¹John Phillips (b. 1769) would marry in November 1794. It is unclear what "news" Albrecht refers to, though it seems that the "news" happened in Salem.

²Earlier writers stated that later in his career the gunsmith Andreas Albrecht taught school in Lititz, because of Mabel Haller's note that in 1791 "Brother Andreas Albrecht took over the position" in the Lititz school "vacated by Brother [Francis] Lembke's transferal to the *Paedagogium* in Nazareth Hall" (*Moravian Education in Pennsylvania* [Bethlehem, 1953], 100). This letter reveals that it is his son, Andreas Albrecht Jr., who taught school in Lititz.

³The single brothers paid for room and board in the single brothers' house, hence Albrecht's need for "a little extra money" and his efforts to pick up various trades: schoolteacher, candlemaker, nailsmith.

⁴Ferdinand Phillip Jacob Dettmers (1718-1801) arrived in Bethlehem in 1761 and later served as a church warden in Lititz; Gottlob Eichler (1758-1821), a tobacconist, had married for the second time in 1791; he and Elizabeth Kiehl would have four children.

⁵The home of Claus Coelln (1724-1806), a master carpenter who arrived in Lititz in 1756 to build the brothers' house, the sisters' house, and the *Gemeinhaus*, was on the south side of Main Street, just west of the community store. Perhaps Gottlieb Masslich (1752-1811) was the next house to the west, at the corner of what is now Cedar Street.

⁶Christian Schropp (1756-1826) worked as a school master and a nailsmith in Lititz; he had married Anna Maria Russmeyer in 1793 and seems to have built his home, which still stands at 145 Main Street, in the same year. Most published material suggests that Johannes Mueller ("Miller") built his home (139 Main Street, now owned by the Lititz Historical Foundation) in 1792, but this letter suggests that he was building his "stone one-story house" in 1794. I have not located the homes of Jacob Ricksecker (1746-1806) or Christian Andreas Kreiter (1751-1824).

⁷In this paragraph, Albrecht lists only fifteen single men (including himself), nearly all of whom would marry or leave Lititz over the next decade. Ludwig Strohle (1767-1827) remained the leader of Lititz's single brothers until 1799; Matthew Eggert (1763-1831), who had taught at Nazareth Hall (1786-91), was warden of the Lititz single brothers' house from 1792 to 1802. Adolph Lichtenthäler (1769-1834), a carpenter, married in 1795; Samuel Grosch (1768-1850), later Lititz's shopkeeper, married in 1798, as did Matthias Tschudy (1771-1852), a weaver. Matthew Werner (b. 1773) seems to have married in late 1795 or early 1796, Peter Kreiter (1771-1819) in 1797, and Christian Christ (b. 1773) in 1810. Jacob Albrecht (b. 1775) left Lititz to become a blue dyer in Ephrata, John Leonhard Becker (b. 1775, the son of Lititz's shopkeeper) had married by 1799 and would work in Manheim as a soap maker, and Charles Chitty (1772-1836) moved to North Carolina. John Georg Stark (1718-1797) and Greenbury Pettycourt (1748-1835) died as single men in the brothers' house; Johannes Holder (b. 1773) was still living there in 1802. I have been unable to discover what happened to

able to find a signed coin silver spoon that he made.” Kridel purchased the item and placed it on his music stand during the concert as a sentimental connection to the past. He will contribute the spoon to our museum to be displayed alongside the serpent.



Craig Kridel displays the serpent horn from the Lititz Moravian Archives collection as he describes this unusual bass horn to the audience.

~ photo by Wayne B. LeFevre

The program resumed with *Military Divertimentos* [LCM 210] by Louis von Esch, chosen for the distinctive serpent horn part, which were followed by a Mozart flute duet [LCM 111]. Another hymn appropriate for the occasion, “Join We All with One Accord,” was sung, after which excerpts from Boccherini’s *Collection of Military Pieces* [LCM 200] were played. The final concert piece, Andreas Romberg’s *Pater noster* [LCM 261], employed the full resources of LMCM. The concert concluded with the hymn, “Lamb of God, You Shall Remain Forever,” with verses added that were most appropriate for the occasion.

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



Premier Performance of the revived Lititz Moravian Collegium Musicum
Audience and orchestra seated “in the round” evoked the intimate setting of an
Eighteenth Century chamber music concert.

~ photo by Owen Blevins

Antes 'Cello: Lost and Found

While visiting Lititz last September, Provincial Archivist Paul Peucker mentioned to me that they had recently learned of the existence of a 'cello bearing a John Antes label. A few weeks later I received an email from Dave Blum of the Moravian Music Foundation (MMF) confirming existence of the 'cello and asking if I could provide photos of the label in the Antes viola in our instrument collection for comparison purposes. Photographing the interior of a string instrument requires specialized equipment, but I did the best I could by shooting through one F-hole while a friend shone a flashlight through the other to highlight the faded label.

Paul had hoped that the current owner of the instrument might be persuaded to donate it, if authenticated, to one of the museums. That was not to be. A day after I sent the viola photos to Dave, we learned that the 'cello was now in the hands of Pook & Pook, Inc., a noted antiques and fine arts auction house located in Downingtown, PA. There it would be offered for sale at some time in the coming months.

The Christmas holidays came and went. By mid-January we knew that the 'cello was to be included in an auction of International and Early Americana antiques scheduled for the last Saturday in January. It would be on exhibit at the auction house during the preceding week so that prospective bidders could examine it more closely than was possible simply by viewing the multiple photographs posted on line by the auction house. Tom Wentzel and I arranged to drive down to see it the day before the auction.



Violin label - 1759



'Cello label - 1763



Viola label - 1764

What we found was a beautiful instrument in extremely fragile condition. Years of storage in an attic had done it no good. Most of the major seams had opened, and the neck remained but tenuously attached to the body. A plastic bag lying beside it contained the bridge, the tail piece, a mute, and various other parts that had come detached from the 'cello. To Tom's practiced eye, however, there seemed to be no damage that could not be put right by a good luthier. And the label appeared to me to be clearly from the same hand as the one in our viola. We drove home that day as convinced as two non-experts could be that this was indeed one of the lost Antes 'cellos.

According to Bethlehem church records, John Antes constructed seven stringed instruments between 1759, when he made a violin, and 1764, just before his departure for Germany to pursue ministerial studies. That first violin is in the possession of the Moravian Historical Society and on display in the Whitefield House Museum in Nazareth, PA. In 1763 Antes made a viola and a "bass" (violincello). The next year he completed a string quartet – two violins, a viola, and a 'cello – on commission for the Bethlehem Collegium Musicum.

Rufus Greider, a Bethlehem historian writing in 1873, knew of three Antes instruments: a violin, a viola, which he locates at Nazareth, and a 'cello in Bethlehem, inscribed "Johann Antes, me fecit in Bethlehem, 1764". My first thought was that it was this 'cello which had surfaced, nearly 150 years later; but no, the instrument now on display was clearly labeled 1763. Where had it been, and how had it traveled from one side of the state to the other? One small clue was visible inside, a repair label reading "Repaired by Carl Thorbahn Lancaster PA." More research was necessary.

John Frederick Carl Thorbahn (1834-1915) was born in Germany and as a young man immigrated to Canada, becoming prominent in the musical circles of Montreal and various other cities. He came to Lancaster in 1884, where he taught music in the high school and at Millersville Normal School (now Millersville University) and on occasion directed the orchestra at the Fulton Opera House. He is also known to have built more than fifty string instruments. In hopes that his records might have been preserved, I contacted the archives librarian at Millersville U., only to learn that the school is not the repository of his papers. Through links on a genealogical website I was able to get in touch with two of his great-granddaughters, who responded cordially but were able to provide very little additional information. Thus we know only that the 'cello was repaired in Lancaster sometime during the last years of the 19th century or the beginning of the 20th.

The 'cello was put up for sale during the morning of January 26. By early afternoon we knew that the underbidder was a representative for the instrument collection of the Metropolitan Museum of Art, a fact that indicated high confidence in the authenticity of the instrument. The winning bidder was Thomas Riddle, a prominent businessman of the Bethlehem area and a direct descendent of John Antes' uncle. Two hundred and fifty-five years after leaving the workshop, the 'cello had returned to the family of its maker.

A flurry of emails and phone conversations ensued over the next few days, determining the best way to proceed in securing an expert appraisal and evaluation. It was decided that a “reunion” of all three Antes instruments was in order and that, because of the extreme fragility of the violin, the Whitefield House was the best location. Tom Wentzel and I obtained permission from the Trustees to transport the viola to Nazareth on Tuesday, February 6. Tom Riddle brought the ‘cello. Philip J. Kass, a member of the Appraisers Association of America and an internationally recognized expert and



Philip Kass explains details of the ‘cello’s construction to Tom Riddle while a reporter from the Allentown *Morning Call* takes notes.
~ photo by Tom Wentzel

author on fine stringed instruments and bows, arrived from his home in Havertown, PA, with the equipment needed to complete a thorough examination and comparison of the three instruments. Staff members from the museum brought the violin from its display case to the table specially set up for the day’s procedure. A reporter and a photographer from the Allentown *Morning Call* completed the assemblage.

One of the tools Kass employed was a narrow, flexible wand tipped with a light and miniature camera. This he inserted into an F-hole of each instrument in turn, using it to view details of interior construction without the necessity of opening the backs. We were able to watch the resulting images on the laptop computer to which the camera was connected. As he worked, Kass willingly explained the significance of what he was seeing. His conclusions at the end of the process were that yes, the ‘cello is from the same maker as are the violin and viola, that they all exhibit clear traits of the Saxon school of German string instrument building, and that Antes had both experimented with and refined his technique over the five years’ span between the construction of the violin, when he was just nineteen years of age, and the viola, which was one of his final efforts before leaving for Germany.

There are still some questions outstanding. Details of the ‘cello’s finding are skimpy. What we know so far is that it was acquired from a company hired to clean out old houses, that it came from a home in a Pittsburgh suburb, and that it was then stored for some years before the finder decided to research the label. As for the link to Carl Thorbahn, one of the granddaughters who responded to my inquiries observed that if anyone would have possession of his records, it would most likely be a descendent of his youngest son, H. Clifford Thorbahn. I’ve not found one yet, but as more genealogical and demographic information comes on line every year, I still have hope for future success.



The three known extant stringed instruments built by John Antes, together again for one extraordinary day.

~ photo by the author

~ Marian L. Shatto

**“What Would Zinzendorf Do?”
Newly Re-Discovered Treatise Offers Suggestions
Regarding Musical Performance**

by Jeffrey S. Gemmell

Part 2: Discussion of Points #7-11 of Johann Friedrich Franke’s *Remarks*

As reported in the last two issues of this publication (“Learning German Script: Deciphering the Code to Discover Historical Treasures” and “‘What Would Zinzendorf Do?’ Newly Re-Discovered Treatise...Part 1”), a document displayed for years in our museum has been re-discovered, transcribed, and translated. The Lititz Archives Committee sponsored a full academic translation of this rare document by Rev. Dr. Roy Ledbetter. Entitled *Etliche Anmerkungen unser Singen und Spielen, Melodien und Choral-Buch betreffend* (*Several Remarks Concerning our Singing, Playing, Tunes, and Chorale-Book*), referred to here as *Remarks*, is seemingly a one-of-a-kind find! Franke worked closely with Zinzendorf as a secretary and music director of sorts, thus his insights give us a clue as to how Zinzendorf would have viewed music in worship. Extensive international searching has yet to produce another copy of this fascinating treatise!

The points presented below offer specific instructions for hymn singing in worship. As our congregation’s organist, I find these recommendations particularly helpful and have attempted to put them into practice; however, as with all artistic decisions regarding interpretation, performance practice, and spiritual expression, one must also be sensitive to the needs of *today’s* congregation and our modern tastes and sensibilities. It is fascinating how these useful, relevant, and universal remarks have stood the test of time.

Point #7 begins with how to lead congregational singing and that the “the Gift of God” makes everything unnecessary, “which one sees in the Fore-singers [cantors, song leaders] of other denominations.”

Ours have only to begin the hymn and then sing along in an orderly fashion. If, for the sake of the subject, they want to have a verse or a few lines sung more strongly or cheerfully, e.g., with the blessed chalice and otherwise, then they need only make arrangements all together with the organist and as a result of this intone only a couple of words [of the hymn verse] with this intention, then the [Organist] will just fall right in, in addition however, he will always properly accompany the ordinary soft singing. Then it must only be left always to the spirit of the Congregation whether and how it will arouse a hymn and sound, so that it rings and moves or rushes like water etc. in a small way, as the prophet and the Revelation describe in a large way.

Point #8.

As little as one can say that our dear Lord may be in the Whirlwind, the Fire or the Earthquake, it is so certain that the Still, Small Voice is the actual and customary accompaniment of His dear Presence, already in the Old Testament, and as a result still is and is necessary still at the Holy Communion, during which—especially in the first part—one can never be too careful in regard to loud or fast singing.

Point #9.

It is not unknown among us that a Liturgist of the Organ can awaken and sustain a blessed feeling and to this play text and Word into the heart. Before this took place during the distribution of the Blessed Bread, when singing and playing were done in turn. Should this not be a consideration for us? Playing of this sort is also useful because the Liturgist can easily find the next tone, as the best musician (as much as he will deny it) can experience, and choose a tone that is too low or too high and thus let the voices sometimes rise or sometimes fall in the same verse. It might be helpful in the same case, in the Singstunden and other services, if the Liturgist would announce the first line of the next verse right away, so that the organist might begin again in the richest tone. This has been useful in other places and has taken place here previously.

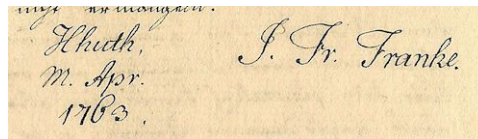
Point #10.

Something else must be mentioned here, that is not so common, to be sure, but is just as indecorous. This is the so-called Mannered Singing [singing in an excessive or selfconscious way], especially in chorale and especially where everything is most audible in fore-singing. For even in the Figural Music the astounding importance of our dearest Subject permits so little of this so-called Mannerism, that it would be better to omit it ten times than just once to present something indecent. All ornamentation from that side is best left to the

organ and the other music and our Singing is most reliably beautiful when it is most simple and regulated, as the nature of the subject makes it accustomed.

Point #11.

In the Services one can hear Immoderation in Slow and Fast Singing of the Psalms of David and other songs. May His good Spirit guide us on a level path in the Middle between both wrong ways. Here at this time we are closer to speed than to slowness in view of the words and lines, as well sometimes as the Verses one after the other. For the necessary space in [Congregational] singing is so much greater than Choral Singing and of necessity must be slower than the slowest Reading. This is how it is with even larger sections. If one stands up, for example after kneeling and praying, it is only reasonable not to start singing until all the noise has subsided and the necessary stillness is there once more. Fast singing for this reason is not suited at all to our hymns, the more subjects they contain, which one already reads slower than others, for example in the Passion and Easter Story. Of the tunes we accepted some time ago, many have—thanks be to God—fallen out of usage. But there are still one or another of them around whose parentage and nature may be too easily exposed through fast singing. And finally fast Fore-Singing helps all reminders that the Congregation might sing fine at the same time and therefore make the hindering of the great beauty of their singing quite in vain, as though one would hear” “ONE VOICE.” [sic]



Part III of this article will appear in the next issue of the Church Square Journal, where Franke's *Remarks* address the nature of children's singing in worship and their music education.

continued from page 12

The Archives Museum was open to visitors during the event. And across Main Street the Lititz Historical Foundation joined with the Archives efforts by providing tours of the Mueller House, much of which had been constructed during Penry's time in Lititz and which today gives visitors from across the nation and around the world a glimpse of early life in Lititz.



Lighted candles in the windows mark the room where Mary Penry wrote her letters and kept accounts for the Single Sisters.

~ photo by Donna Olah

Anyone who was unable to attend the book signing event and wants to own and read this fascinating book can purchase it at the Moravian Mission Gift Shop at the rear of the Archives Museum, open Thursday, Friday, and Saturday, 10 AM to 4 PM, from October 1 until Christmas.

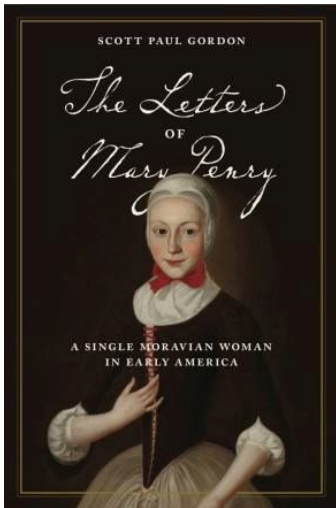
~ Marian L. Shatto



Charlene Van Brookhoven leads a group of visitors to Mary Penry's grave in God's Acre.

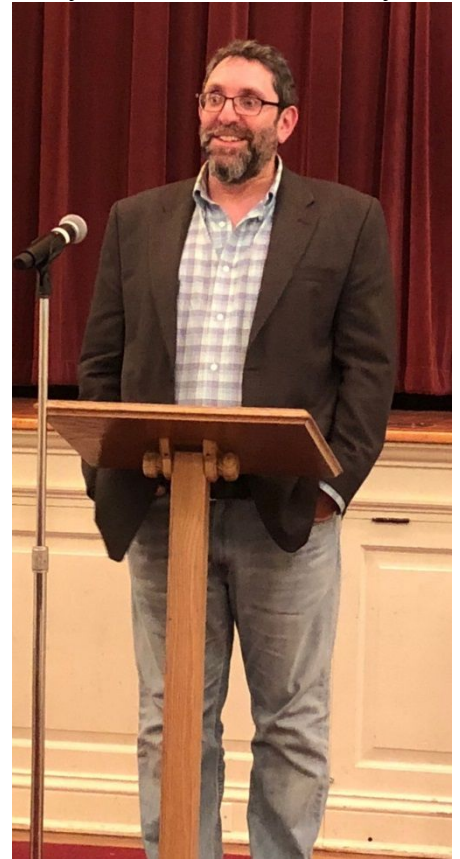
~ photo by Donna Olah

Book Signing Brings Mary Penry's Story to Life



The Lititz Moravian Archives Committee on Friday, September 14, hosted a book signing by Dr. Scott Paul Gordon for his recently published “The Letters of Mary Penry: A Single Moravian Woman in Early America.” Gordon, a long-time friend of our Lititz Moravian Archives and frequent contributor to *The Church Square Journal*, since 1995 has taught at Lehigh University, where he is currently the Andrew W. Mellon Chair and Professor of English. In addition to signing 24 books at the event, a very respectable number of sales for an expensive hard-cover academic volume, Gordon delivered two mini-lectures on Mary Penry’s life and work, following each with a lively Q&A with the audiences which had gathered in Fellowship Hall to hear them.

The evening was devoted to Mary Penry in more than just the book signing and lectures. A costumed guide led interested visitors to Penry’s gravesite in God’s Acre, where another garbed figure representing Mary herself emerged from the shadows to tell those gathered around the gravestone a bit of what her life was like in late eighteenth century Lititz. As each group returned to Church Square, they were invited to stand for a few minutes outside the Sisters’ House, now part of Linden Hall School for Girls, and look up at the second floor windows where lighted candles marked the corner room believed to be the work space where Penry kept meticulous accounts and wrote most of her letters.



Scott Gordon speaks in Fellowship Hall about Mary Penry.

~ photo by Tom Wentzel



Above and to the right:
Janet Smedley plays the role of Mary Penry, describing eighteenth century Lititz life to visitors.
~ photos by Donna Olah

