



Keeping Faith and Keeping Time: Old Testament Images on Mennonite Clocks

by Reinhild Kauenhoe Janzen

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PART 3 OF 3

Reason concludes her response to Lament:

Gewiss ist es den Menschen darzy geporn / Ihm darzy die zeit verlihen sein / das er seinen schoepffer eere / liebhabbe / und bedencke / was daran fellt / verleurt man ungezweyfelt / Nunn sehent wie vil der verlorne und nit verloren zeyt sey.⁽³⁰⁾

The moral to be drawn from this hypothetical conversation is that the only time that is lost to a man or a woman is time not spent to honor, love, and contemplate his or her Creator, as this is the only purpose for which man was given time. Two objects in the scholar/cleric's study that serve such a devotion to God are the prayer beads on the man's belt and the whip for self-flagellation which is hung on the wall next to one of the three time-measuring pieces.⁽³¹⁾

The idea that time on earth should be spent honoring God is of course central to the medieval Book of Hours, and it is visually expressed in the design of many clocks. Examples from the 15th century include Paolo Uccello's 1443 fresco for the clock face of Florence Cathedral which features the haloed heads of the four evangelists, while the hour hand combines the form of the cross from which a burst of light radiates like the light of the sun. Similarly, the title page of the German edition (1493) of Bertoldus-Berthold von Regensburg's

Horologium devotionis circa vitam Christi (1346) features in the center of the clock face a radiant sunburst, symbol of the cosmos as well as of Christ's Resurrection.⁽³²⁾ (Fig. 12)



Fig 12: Title page: *Das andaechtig zeytgloeklein des lebens un leydens Christi nach den 24 Stunden aufgeteylt.* Bertoldus-Berthold von Freiburg, Ulm 1493.

The omnipotence of God as Creator of the universe and of Time is quite literally depicted on a 16th century clock in the Kunsthistorisches Museum, Vienna. Above the dial, emerging from the clouds, is the image of God as ruler of the world, his right hand in the familiar gesture of blessing, his left holds the globe topped by a cross. Heads of putti personify the winds blowing from the four directions.⁽³³⁾ By the time Filippo Picinelli's *Mundus Symbolicus* was published in 1694 the "Raederuhr", (*Horologium Rotatum*), had become a multivocal, multifaceted symbol of God's order and justice and man's life course - seven whole pages of text discuss all possible symbolic meaning of the clock, after devoting seven pages to the symbolic meaning of the sun dial (*Horologium Solare*).⁽³⁴⁾

The use of the image of the clock as a moralizing metaphor for human conduct is illustrated in Jan Luyken's best seller *Het Leersam Huisrad* ("The Tutelary Household"), published in Amsterdam in 1711. (Fig. 13)

In a well-appointed room the older of three women
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PRESIDENT'S MESSAGE

By Jim Chamberlain

Summer is the time to clean out your closets of your unwanted clocks, watches and tools. Our mart is the place to turn them into money for other uses. It is also a good reason to attend our meetings to find something that you may need for your horological workings. We are still in the process of disposing of clocks, parts, and tools from an estate so Jim Gilmore will have several tables full of items for sale.

Our chapter will be looking for members to run for several positions of both officers and directors. If you wish to advance the operations of the chapter step forward and assist in the planning and growth of our membership. It only takes a few hours a month and we are always open to suggestions on programs, classes, demonstrations that will enhance our meetings.

Membership is critical to the health of the NAWCC so become a part of growing the active participation in our chapter.

Keep in mind and mark your calendar for July 24th when we again use our monthly date for our well attended and active MINI MART. There will be about 70 tables of goods from which to shop. Bill Fox will be serving his tasty "Top Dog Hot Dogs" so you need not have breakfast that day. Tables are \$15 and admission is \$5. Bring a friend or two so they can be drawn into the world of clocks and watches.

The editor of our Regulator is always in need of articles for each month's issue. I know that each of you has a story in your mind of an adventure in your horological life which would be of interest to us all. Just think back to some watch you found that intrigued you or the clock that you found on e-bay or at a yard sale. Maybe you had a repair job which provided a sharp learning curve in your life. All of you must have a story to tell, just hand write it or type it and mail or email it to Robert Gary at: homepromousa@earthlink.net. The Regulator is the life blood of the chapter and interesting articles draw attention and invite participation for the betterment of our chapter.

Our program this month will be about three spring powered table style grand sonnerie clocks which run about three days.

Jim

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Keeping Faith and Keeping Time: Old Testament Images on Mennonite Clocks

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gestures toward a large wall clock, while an open Bible rests on her lap. She admonishes the two younger women who are bent over mending or needle work to heed 1 Corinthians 15:58: "Therefore, my beloved, be steadfast, immovable, always excelling in the work of the Lord, because you know that in the Lord your labor is not in vain."⁽³⁵⁾

Many examples of clocks decorated



Fig 13: "Het Horologie" from Jan Luyken's *Het Leerzaam Huisrad*, 1711.

with biblical symbols and narratives have been documented from the 16th through the first half of the 19th century. But the motifs are for the most part taken from the New Testament:

The Annunciation, Visitation, the Nativity, Adoration of the Magi, the Holy Family, Christ and the Samaritan Woman, Christ in Gethsemane, the Flagellation, Christ Crucified, the Conversion of Paul. In contrast, Old Testament imagery on clocks is relatively rare. Published examples show the Fall and the Tower of Babel, in addition to the two Old Testament themes on the Vistula Delta domestic clocks discussed in this essay. Thus, seen in this wider context, the latter remain unique within the body of documented clocks.⁽³⁶⁾

Anabaptist/Mennonite Relationships to Time

An Anabaptist/Mennonite relationship to time involves a strong conviction, at best commitment, that time should be sanctified by active discipleship. This is expressed in written and visual sources.

Among late 18th and 19th century examples of Mennonite illuminated penmanship, known as *Fraktur*, at least one is preserved which expresses a strong consciousness that the hours of the day, human time, must be lived faithfully, in awareness of and therefore in preparation for death, judgment, and

eternal life. In 1846 a member of the Mennonite community in Michalin, Polish Russia, wrote and embellished "Spiritual Wonder Clock," the title of a German poem which relates a passage from scripture for each of the twelve hours marked on a clock's dial, admonishing the continuous upholding of all major tenets of faith. (Fig. 14)

The work is not signed. Maybe it was a collaborative effort, one person painting the image, the other writing the text. The fine German script is fitted around a centrally placed drawing of a table clock which in turn is surrounded by a lush wreath of flowers.

"One--need we have on earth, that is Jesus
Two--paths: one narrow and one wide
Three--persons we honor in one being:
Father, Son and Holy Ghost
Four--things exist before the Soul:
death, judgment, heaven, and hell;
Five--wounds of Jesus I see on the cross
Six--days the Creator used to build a lovely earth
Seven--words Jesus spoke as He died on the cross
Eight--people stood in grace as the flood was rushing on; may Jesus too be your ark
Nine--who were cleaned but did not give thanks
Ten--commandments are before my eyes
Eleven--of the twelve were true to Jesus
Twelve--tribes were as twelve pearls to Zion's counsel!"⁽³⁷⁾

In essence, this work on paper may be considered as a mid-19th century Protestant variation on the theme of the medieval Book of Hours or the *Zeitgloeklein*. In addition to the text, both on this *fraktur* as well as on the frontispiece for the *Zeitgloeklein*, the images of the clocks respectively serve as a moralizing emblem without itself bearing explicit religious narrative imagery.

This joining of a moralizing text with a clock can be observed in parallel contexts of Mennonite life by the mid-19th century. When, following the 1830s, religious motifs were no longer painted on the dials of Mennonite-made clocks, moralizing mottos (*Sinnsprueche*) were sometimes placed on clock cases in the living rooms of well-to-do Vistula Delta farmers, as

recorded by a German ethnologist who studied the material culture of the region in the 1930s. For example, "I run quickly, oh man, think of the end" ("Ich lauf behende, o mensch, bedenk das Ende!") and "Here goes time, there comes death, o man, act justly and fear God!" ("Hin geht die Zeit, her kommt der Tod, o Mensch, tu recht and fuerchte Gott!")⁽³⁸⁾



Fig 14: "Spiritual Wonder Clock", 1846, anonymous, from Michalin, Polish Russia, private collection. Photo: Mark Wiens.

The same type of wall pendulum clock that was a key furnishing in Mennonite homes in the Vistula Delta and in the Mennonite colonies in the Ukraine was also hung in Mennonite meeting houses, literally "prayer houses," as well as mottos. Clock and motto were the only decorations in the otherwise plain interior of the prayer house, placed there however not as adornment, but as didactic devices for religious admonishment. Henry Pauls remembered the debate among the members of the Chortitza Mennonite church, built in the 1830s, over whether to put a clock into the worship space, thereby acting against the Anabaptist prescription of plainness.⁽³⁹⁾ Pauls relates that this clock was installed "only after debates about the appropriateness of having a clock in a church at all, and only after the chimes had been disconnected." (Fig. 15)

This combination of Kroeher clock and hand-painted wall mottos of scripture could be seen in a number of the new prayer houses in the Orenburg region in the southern Ural plains of Russia, built in the late 1970s and 1980s - and then deserted because of Mennonite mass migrations from the

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the Soviet Union to Germany in the early 1990s. For example, Zhdanovka's prayerhouse of the *Kirchliche* featured a Kroeger clock, a motto painted onto the chancel "Wir predigen Christus den Gekreuzigten" (We preach Christ crucified) -



Fig 15: Chortitza Mennonite Church, Chortitza, Ukraine, painting by Henry Pauls. From *A Sunday Afternoon: Paintings by Henry Pauls*, 1991, plate 21

Christ - in addition to mottos hung on the walls. (Fig. 16) Similarly, the prayerhouse of the *Kirchliche* in Pretoria featured a clock in the center of the elevated chancel platform, a clock symmetrically framed by two behind-glass-paintings illustrating scripture verses.⁽⁴⁰⁾ (Fig. 17)

It is noteworthy for this discussion of the relationship between time and faith that the Lone Tree Church of God in Christ Mennonite (Holdeman) near Moundridge, Kansas, built in the 1970s, features a plain electric clock in the same general location as is typical for the placement of clocks in the Russian Mennonite churches just described, namely on the wall with the chancel or platform for male worship leaders, in the center of which is the pulpit. In these worship spaces the believers *face* the clock, while in most mainstream contemporary American Mennonite churches a clock is placed in the back of the congregation and a cross is placed in front. Because the Holdeman Mennonite leadership's strict proscription of simplicity there are no mottos, no posted scripture verses, of course no "graven images" of any kind, so that the clock is the absolutely only visual focal point in the severely plain interior. What might it mean that in this gender separated, patriarchal, and hierarchical environment the clock is placed facing the men's and not the women's side?⁽⁴¹⁾ In such settings then, where there is neither cross nor any other icon, the clock takes on iconic qualities.

This plain Holdeman church with its clock near the chancel has an uncanny

parallel in the former Witmarsum Mennonite meeting house in the Netherlands, built in the early 18th century. An engraved view of its interior shows an hourglass behind the chancel on the otherwise completely plain wall.

"Now is the Time of Grace"

The image of the clock dial itself is temporal - as is the running of the sand in the hourglass - and expresses *eo ipso* what the hymns admonish the believers to do: to live with the finiteness of time in mind, to acknowledge time as a gift of God that warrants stewardship. When our two Old Testament clocks ticked and rang the hours in Mennonite living



Fig 16: Kroeger pendulum clock and Christian motto near chancel of the prayer house of the *Kirchliche Gemeinde*, Zhdanovka, Orenburg region, Russia, 1991. Photo: John M. Janzen.

states that the book is intended for use in the home as well as for congregational worship, and that its ultimate purpose is to prepare the community of believers for eternal life. This eschatological emphasis is certainly absent in the foreword's statement of purpose in the *Hymnal: A Worship Book* (1992) which is used by many North American Mennonite congregations today. Here there is only mention that the use of the hymns should strengthen faith, nothing is said of eternity.⁽⁴³⁾ This shift from a "restrained" eschatology⁽⁴⁴⁾ which the Anabaptists adopted in the 16th century to a minimalizing of eschatology 500 years later is a reflection of a changed concept of time - in the sense of secularization of time - which in turn is manifest in the decreasing numbers of today's hymns dealing explicitly with time.

In the 1780 Mennonite hymnbook

which was used when our clocks marked the hours and the days of Mennonite families in the Vistula Delta, one finds under the heading "Of the Christian Life and Faith Journey" (*Vom Christlichen Lebenswandel*), 94 hymns of which four address the sub-theme of "Regarding faithfulness in temporal vocation" (In der Treue des zeitlichen Berufs). Hymn 394 compares man to a time's speck of dust (*Staub der Zeit*) whose wit, scheming and planning amount to little unless man recognizes his weakness and asks God for guidance in his daily work and endeavors. Only then will one's work be blessed. Four more hymns deal explicitly with "The right Use of Time," (*Bey dem rechten Gebrauch der Zeit*). In this same hymnbook the theme of time is again central in hymns dealing with dying and death - twelve alone are devoted to the theme "Thinking of Death during healthy [sic] days" (*Vom Andenken des todes bey gesunden Tagen*), and six hymns deal with preparation for approaching death (*Bey Herannahung des Todes*), while time is not a subject in mourning hymns specifically at the time of a funeral - and finally time is a central subject in hymns that speak of eternal life.



Fig 17: Electric clock between two paintings with mottos above the chancel of the prayer house of the *Kirchliche Gemeinde*, Pretoria, Orenburg region, Russia, 1991.

In contrast, the 1992 American *Hymnal: A Worship Book* has no equivalent categories for "general songs for dying," nor songs for preparing for death. It does offer three songs specifically for funerals and thirteen for a thematic category which combines Death/Eternal Life. Still, this contemporary hymnbook acknowledges, as did the medieval Book of Hours, "All time is yours, O Lord to give, May we, in all the years we live, find that each day of life is new, a celebration, Lord with you," (No. 48), or, "This is the day the Lord has made,

he calls the hours his own..." (No. 642).

Hymns to mark the New Year gained remarkable prominence between 1780 and 1854, the publication of the next Mennonite hymnal used in the Vistula Delta communities. While the 1780 hymn book contains one New Year's song as an appendix, the 1854 Mennonite hymnal offers twelve songs celebrating the New Year as part of the hymnal's cycle of "Christian celebrations." This christianization of celebrations of civil society might reflect the "Prussianization" of Mennonite religious culture in the Vistula Delta. New Year's hymns in the 1854 song book (for example numbers 141-143) focus on acknowledging God's rule over time and eternity and His eternal faithfulness and extended grace toward men. New Year is seen as a time for repentance and new beginning for one's responsible, meaning Christian, use of time. And the hymns which are to aid a person's "*christlicher Wandel*" urge again and again to use one's time wisely, for good and just works for one's neighbor in need, for widows and orphans, (No. 557) in view of eternity when it is too late for regrets. Similarly, numerous late 18th and 19th century *fraktur* pieces are New Year's greetings, often given by children to their parents, with verses expressing gratitude to God for another year of life blessed by God's gifts of sustenance and hope.

Catechisms which were published in the latter part of the 18th century taught that the most necessary thing a person should strive for in this life is to live in God's fellowship and grace and to obtain eternal salvation in the hereafter; that a person must provide for his bodily needs in a Christian manner, seeking first the kingdom of God and His righteousness in this life; that the kingdom of God in this time resides in all believers and consists of justice, peace, and joy in the Holy Spirit, but that *nachmals* [after death] the kingdom of God is eternal life with God

and all the saints. (*Katechismus*, Elbing, 1778)

For Menno Simons, a Catholic priest who converted to Anabaptist Protestantism in 1533, Christianity meant a practical Christianity, a way of life on this earth which followed Christ's model and Christ's teaching. His motto was 1 Corinthians 3:11 "For other foundation can no man lay than that is laid, which is Jesus Christ." That is why in his writings he emphasized the message of the New Testament, with occasional reference to the major Old Testament prophets as models of faith, and the few references he made to the fates of Old Testament villains - violent, cruel, unrighteous people like Hezekiah's adversary Sennacherib⁽⁴⁵⁾ - serve as examples of God's judgment and wrath. For Menno's purposes, Hezekiah and Jephtha were not important, but Christ's Sermon on the Mount was.

Man's life on earth passes in what Menno called "time of grace" and "days of grace," and he reminded his fellow believers that "the time of grace remaining is short" so that they might strengthen their effort to live the kingdom of God on this earth.⁽⁴⁶⁾

Thus we have seen that the biblical images on these early Kroeger clocks demonstrate an acute sensitivity to bringing human time into close connection with eternal time by exploring how these artifacts express a sense of time distinctive to Mennonites within the broader European context of biblical iconography on clocks. Because clocks are visual markers of the passage of time, persons of faith may perceive them as indicators of the finiteness of life, as a reminder of death. For people who believe in an eternal life, the way time is lived on earth must involve constant awareness that the order of the universe is ordained by God, hence the Creator God is acknowledged as the Master of Time. Biblical narratives painted on clock faces mediate sacred time,

between God's time and the passing time of the everyday world and mortality.

Clocks are by definition and by function symbols of time. But this study of biblical iconography painted on clock faces tells us something distinctive of a community of believers caught in cross-currents of European history. Their religious outlook in which time was sacred pervaded the work-a-day world. While the story of Hezekiah was generally understood as an allegory of God's power over time - He extends and retracts it - both the Hezekiah story and that of Jephtha and his daughter function as didactic devices and symbolic models on how to live one's time faithfully in the face of God.

Afterthought

Given the historically iconoclastic stance of Anabaptist teaching, the absence of religious imagery in Mennonite prayer-houses - with the exception of late 20th century acculturated liberal Mennonite denominations in North America - it is curious that around 1800 Mennonite clock-makers made and sold clocks with biblical imagery. This might reflect the wider cultural practice of decorating household objects with religious imagery, not just clocks, and it may reflect Mennonite production for a non-Mennonite market, as well as for a Mennonite market. A second aspect of these clocks seems to be at odds with Anabaptist/Mennonite teaching, and that is pacifism. Both clocks presented here feature Israelite military heroes. But then, it is not military heroism which is central in each image, but rather the very human struggle of how to remain faithful to God while living in a world of politics and power struggles. This is a struggle that the Anabaptist/Mennonite religious minorities in Prussia and in Russia identified with, especially its leadership which needed to constantly negotiate with both of these 19th century "super powers."

Footnotes

30. Manfred Lemmer, ed., Franciscus Petrarca: Von der Artzney Bayder Glueck / Des Guten und Widerwertigen (Friedrich Wittig Verlag), chapter 15, "Von Verlierung der Zeit." See also Franciscus Petrarca: Von der Artzney bayder Glueck (Augsburg: Heynrich Steyner, 1532; reprinted in Hamburg, 1984).
31. See also Walther Scheidig, Die Holzschnitte des Petrarca-Meisters (Berlin: Henschelverlag, 1955), 209. Scheidig's interpretation of the woodcut "Of the Loss of Time" is entirely secular, disregarding completely the sense of Petrarca's dialogue between Lament and Reason.
32. C. Spierdijk, *Klokken en Klokkenmakers: zes eeuwen uurwerk 1300-1900* (Amsterdam: J.H. De Bussy, 1962), 51. The full title of the German translation of Bertoldus-Berthold's *Horologium devotivum circa vitam Christi* is "Das andaechtig zeytgleocklein des leben un leydens Christ nach den 24 Stunden aufgeteylt," published by Conrad Dinkmuck, Ulm, 1493.
33. Ernst von Bassermann-Jordan, *Uhren*, p. 13, fig. 6. The clock is dated on its face, 1545.
34. Filippo Picinelli, *Mundus Symbolicus* (Colgone 1694; New York: Garland, 1976), edited by August Erath, Vol. II, pp. 187-194.
35. See C. Spierdijk, 158; see also Jan Luyken, *Het Leerzaam Huisraad* (Amsterdam/Leiden, 1711).
36. These examples are from the following publications:
Luiga Pippa: *Orologio Nel Tempo, Da Una Raccolta* (Milan: Vanni Scheiwiller), 80-81. This luxury clock is in a form of a book, dated 1592, by an anonymous German master. The frontispiece shows the donor/owner praying under the crucifix, with the inscription: "CruX Plasmatoris Defendat Nos Omnibus Horis," the back shows the Annunciation with the inscription "Hora est de Somno Peccati surgere," and "Mater Dei sis Memor Mei." Ernst von Bassermann-Jordan, Fig. 34, a sundial made of ivory, featuring the crucified Christ with Mary and John, 1544, Germanisches Nationalmuseum, Nuernberg; Fig. 39 a,b,c,d, a pendant watch of a Bishop, gold and bronze, with inscription "O Herre Gott wasche meine Suende," and crucifix; Fig. 101a-c, ca. 1620, London, pendant watch in the form of a star, gilded silver, with scenes of the Annunciation, Visitation, Presentation in the Temple, collection of the "Worshipful Company of Clockmakers," London; Fig. 104a-d, cruciform pendant watch, silver, ca. 1640, signed Henry Terold of Bury, with engraved scenes of the Crucifixion, Nativity and Adoration, British Museum, London; Fig. 124, a table clock with the scene of the crucifixion, ca. 1570, Ulm, Collection Dr. E. Gschwing, Basel; Fig. 187, a figured table clock, Munich, ca. 1660, featuring the Apocalyptic Madonna, Bayerisches Nationalmuseum, Muenchen. Catherine Cardinal and Francois Mercier, *Museum of Horology La Chaux-D-Fonds Le Locle* (Zurich, 1993), 113, repeater watch by Cabrier, London, mid 18th century, gold, steel, enamel, shows the Conversion of Paul.
37. Ethel Abrahams, *Frakturmalen und Schoenschreiben*, (Newton, Kan.: Mennonite Press, 1980), 26, ink and tempera on paper, 14"x17".
38. Meyer, *Deutsche Volkskunst*, 27.
39. *A Sunday Afternoon: Paintings by Henry Pauls* (St. Jacob's, Ont.: Sand Hills Books, 1991), plates 20 and 21.
40. Reinhold Kauenhoven Janzen, *Russia notebook*, ms, June 1991; see also Reinhold Kauenhoven Janzen, "The Visual Arts in Mennonite Worship," *The Mennonite Quarterly Review* 73 (April 1999): 388, fig. 11.
41. John M. Janzen, "Form and Meaning in Central Kansas Mennonite Buildings For Worship," *The Mennonite Quarterly Review* 73 (April 1999): 352, fig. 7b.
42. *Geistreiches Gesangbuch zur oeffentlichen und besondern Erbauung der Mennonitischen Gemeine in u. vor der Stadt Danzig* (Marienwerder: gedruckt bey Johann Jacob Kanter, Koenigl. West-Preuss. Hofbuchdruckerei 1780). The foreword concludes with the reward for the devotional use of this book: "... Friede, und Freude in dem heiligen Geist, und dereinstens Theil haben and dem Erbtheil der Heiligen im Lichte..." (no page)
43. *Hymnal: A Worship Book* (Elgin, Ill.: Brethren Press; Newton, Kan.: Faith and Life Press; Scottsdale, Pa.: Mennonite Publishing House, 1992), iii.
44. The term "restrained eschatology" was coined by Walter Klaassen and is discussed in Marlin E. Miller, *Theology for the Church*, Richard A. Kauffman and Gayle Gerber Koontz, editors (Elkhart, Ind.: Institute of Mennonite Studies), 77-78.
45. *The Complete Writings of Menno Simons*, 203.
46. *The Complete Writings of Menno Simons*, "The Foundation of Christian Doctrine," 109.

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Greenwich: It's Where 'Time' Began

by Jack Schnedler Gilmore

Originally printed in the September 1984 edition of the San Fernando Valley Regulator

For hundreds of thousands of travelers each year, this is the place to bestride the globe like some mythological giant. At Greenwich, an oasis of green 011 England's River Thames, rosy-cheeked tykes and wizened grandmothers, along with all ages in between, straddle the famous metal bar in the courtyard of the Old Royal Observatory. It's that simple to stand in touristic triumph with one foot in each hemisphere.

The dividing line, of course, is make believe - an arbitrary boundary between East and West. The fact that it runs through a London suburb bespeaks the primacy of British naval and commercial power a century ago, when it was officially declared to be the Prime Meridian.

That is the anniversary being celebrated this year (1984) at Greenwich: the centennial of Greenwich Mean Time, the base from which time zones are calculated worldwide. The centennial deserves a nod of gratitude from tourists, because international travel - along with much else in our clock-driven lives - would be impossibly chaotic without a uniform time system.

Before uniform time zones, many communities kept their local hours by the sun, which meant that clocks in Palm Springs might be 14 minutes later than those in Santa Barbara. But the 100th anniversary of Greenwich Mean Time also makes a perfect occasion to visit Greenwich, one of the most refreshing and stimulating day trip destinations for Americans in London.

To reach the Old Royal Observatory on its hilltop

perch, I hiked through the winding streets of Greenwich town, with its sprinkling of antique shops and tempting pubs. The observatory, established in 1675 by King Charles II for "the finding out of the longitude of places for perfecting navigation and astronomy," functions today only as a museum. A new Royal Observatory was set up in rural Sussex after World War 11 to escape London's lights and pollution.

For architectural beauty, the jewel of the Old Royal Observatory complex is Flamsteed house. Designed by Sir Christopher Wren, it was built from second-hand materials for less than \$1,000, raised by the sale of decayed gunpowder from royal stores. Wren's masterpiece here is the handsomely proportioned Octagon Room, with its original ceiling and paneling from 1676.

To mark the centennial of Greenwich Mean Time, special events are scheduled all summer, culminating Oct. 13 with Meridian Centenary festivities and the

lighting of bonfires along the Prime Meridian. A combined ticket gives admission to the observatory buildings and the National Maritime Museum.

For lunch, I walked back to the riverfront Trafalgar pub, which was crowded with Germans and Frenchmen.

The two college buildings open to the public evoke royal majesty of a vanished era. Largely designed by Wren, they are the Painted Hall, with a baroque ceiling that sings the glories of the Protestant monarchy, and the equally harmonious Royal Chapel.



CHAPTER HEADS....PLEASE NOTIFY YOUR MEMBERS



The cat is checking out this 1850 dial from the Thwaites & Reed Tower Clock in this calendar.

WE ARE PLEASED TO PRESENT THE
2012 NAWCC CLOCK CALENDAR
Timepieces from the NAWCC Membership

We need your help
to make your membership aware
the Calendar is ready for sale!

This beautiful 2012 NAWCC Clock Calendar features vintage clocks from the 19th Century, clocks from America, France, England, Germany, some of these scarce/ rare timepieces may have never been seen by our membership. A yearly calendar cannot possibly show other clocks ..many that may come from overseas countries.

This NEW vintage clock collectors calendar can be purchased from the Museum Gift Store or directly through me at dweiss17@verizon.net (for faster service)

An order form will be posted in the NAWCC Message Board Forum Member News and Views.

Still only
\$10.00 in the USA
\$12.00 Overseas
Use the Order Form

FRONT COVER PAGE



THE 2012 CLOCK CALENDAR

featuring
Timepieces from the NAWCC Membership

A MEMBER SPONSORED PROJECT
IN SUPPORT OF THE
NATIONAL ASSOCIATION
OF WATCH AND CLOCK COLLECTORS

This calendar provides that special place to record your personal horologic goals, accomplishments, meetings and other reminders.

FROM THE MIND OF MAN ... *Our Guardians of Time*

Please copy and print out this Order Form from your computer.

2012 Calendar...TIMEPIECES FROM THE NAWCC MEMBERSHIP

Send all orders for the 2012 NAWCC Clock Calendar to:

Daniel M. Weiss,
1707 Napfle Avenue, Philadelphia, PA 19111

\$10.00 each for USA postage...with overseas postage \$12.00.

Make checks or money orders to: NAWCC Inc.

The NAWCC Gift Store will feature the 2012 Calendar at a future date on their web site at <http://www.nawccstore.org/>. Send checks or money orders; if cash, send it double-wrapped in sheet paper.

Name.....

Address.....

City.....State.....Zip.....

Country.....

NAWCC #.....Email Address.....

Enclosed my check or money order in the sum of \$.....

Number of Calendars.....1.....2.....3.....

Should you want any calendars sent to more than one address, please enter the additional names and addresses below.

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If undeliverable, return to:
7344 Bonnie Place
Reseda, CA 91335

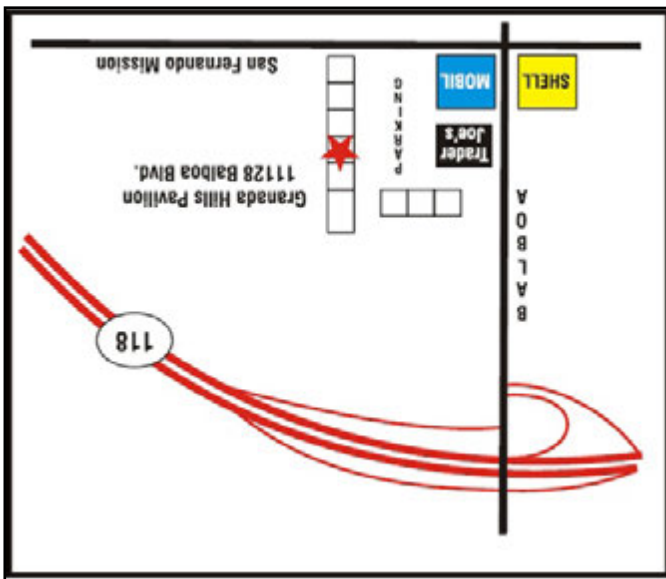
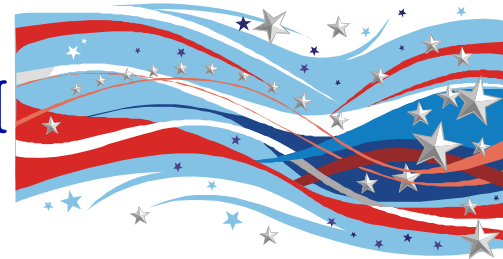
Our Meeting is Sunday, June 26th

11:00 Workshop
12:00 Mart & \$5 Luncheon
1:30 General Meeting & Program

This month's topic:
**Jim Chamberlain demonstrates and explains
clocks from his personal collection**

We will continue with the selling of the clock makers estate items that we featured at the March meeting. We sold most of the clocks that we brought to the meeting through a Silent Auction. There were some good bargain buys for those that attended the meeting. There will be a selection of clocks that were repaired for customers and never picked up. They have been sitting for some time and may need to be re-oiled, but were repaired and operational at one time. Additionally we will bring in some parts and partial cases. There are books and some tools that we will include over a period of time as there is a large collection of items that are too cumbersome to feature in one big sale. Plan to check into the meetings each month as we will continue the sales over several months.

This Month: Keeping The Faith and Keeping Time pt. 3 of 3



Visitors are welcome!
For more information, contact Jim Chamberlain at (805) 495-5349
Please visit our website:
www.nawcc-ch75.com

**Chapter 75 meets 4th Sunday of
each month. There is no meeting
during the month of December.**