

In celebration of the 320th anniversary of Wilmington's Holy Trinity "Old Swedes" Church, this year's New Sweden History Conference explores this building's life and legacy for Swedish culture in the Delaware Valley. Long after the descendants of the colony assimilated to Anglo-American culture, Holy Trinity remained as a monument to the area's first European settlers. Speakers this year are scholars of art history, architectural history, material culture, and religious history. After the speaking portion of the program, attendees will reconvene at Holy Trinity for a tour, refreshments, and the chance to ask speakers about the church building and its artifacts.

PROGRAM PARTNERS

American Swedish Historical Museum, The Swedish Colonial Society, Delaware Swedish Colonial Society, Kalmar Nyckel Foundation, Old Swedes Historic Site, The McNeil Center for Early American Studies, New Sweden Alliance The New Sweden Centre, Trinity Episcopal (Old Swedes) Church, Swedesboro, NJ.

PROGRAM SPONSORS



SCHEDULE

- 8:30 AM Registration Opens
Breakfast Available
- 9:30 AM Welcome Address
- 9:35 AM Dr. Kathleen Abplanalp:
Stone, Brick and Oyster Shells: the Architectural Evolution of Old Swedes Church
- 10:15 AM Dr. Rev. Kim-Eric Williams:
Andreas Rudman, Pastor and Hymnwriter
- 10:45 AM Break
- 11:00 AM Dr. Phillip Zimmerman:
Early Swedish American Church Furniture from the Delaware Valley
- 11:35 AM Michael J. Emmons, Jr.:
"Inscriptions, Historic Graffiti, and the Liminality of Text at Holy Trinity Church, 1698-1870"
- 12:15-1:15 PM Lunch
- 1:15 PM Speaker Panel Q&A Discussion
- 1:45 PM Depart Lazaretto for Holy Trinity
- 2:30 PM Tour and Remarks from Speakers
- 3:30 PM Refreshments

*Announcing the 19th Annual
New Sweden History Conference*

Celebrating Holy Trinity Church's 320th Anniversary

Saturday, November 2

8:30 am - 1:45 pm

The Lazaretto Ballroom
99 Wanamaker Ave.
Essington, PA 19029

2:30 - 4:30 pm

Holy Trinity
606 N. Church St.
Wilmington, DE, 19801

SPEAKERS

Dr. Kathleen Abplanalp:

Stone, Brick and Oyster Shells: the Architectural Evolution of Old Swedes Church

Wilmington's Old Swedes Church, a National Historic Landmark that was completed in 1699, is the oldest extant continually-used church in the United States. The rectilinear stone edifice, which has a half-hipped roof, a timber-framed and plastered barrel-vault ceiling, and arched windows and doors, was constructed under the direction of the Reverend Eric Björk and is intimately associated with early Swedish settlement in the Delaware Valley and Wilmington, in particular. The style of Old Swedes, which is similar to colonial Anglican churches, was probably influenced by a complicated set of competing interests; these interests challenged congregants both to maintain their Swedish identity and to respond in novel ways to their circumstances as colonists. Join Dr. Kathleen Abplanalp, an independent historic preservation consultant who assisted in the creation of a Historic Structures Report for the church, to learn about the compelling history of this remarkably intact architectural treasure.

Reverend Dr. Kim-Eric Williams:

Andreas Rudman, Pastor and Hymnwriter

For many people it is a surprise that the first hymnals published in America were the work of Swedish pastor, Andreas Rudman in Philadelphia in 1700. Not only did Andreas Rudman lead the three Swedish priests across the Atlantic in 1696-1697 and organize the Wicaco blockhouse congregation to build what he named Gloria Dei Church in 1700, but he brought along a small spinet to use in worship. This talk examines Rudman's early contribution to liturgical music on the Delaware.

Dr. Phillip Zimmerman:

Early Swedish American Church Furniture from the Delaware Valley

This presentation will identify and interpret physical properties of furniture leading to its tentative identification as Swedish. Commentary will then unpack the written evidence that supports Swedish manufacture, ending with exploration of questions and uncertainties. Within the ambiguities that accompany most material culture studies, this furniture provides concrete evidence that talented Swedish craftsmen were among those who farmed the land along the lower Delaware River Valley. This modest finding better defines these early settlers, with worthwhile repercussions on broader themes. The furniture also exemplifies the complexities inherent in trying to recreate profiles of early Swedes apart from the Dutch.

Michael J. Emmons, Jr.:

Inscriptions, Historic Graffiti, and the Liminality of Text at Holy Trinity Church, 1698-1870

In 1699, as builders put the finishing touches on the impressive new Holy Trinity Church in Wilmington, Delaware, they affixed large, iron letters high on its exterior walls—forming highly visible, public inscriptions for the consideration of every visitor. Over time, the church and its grounds attracted many more texts: masons and other builders scratched their initials into the church's stone walls; scores of young people carved graffiti on large, wooden doors under the church's south porch; and hundreds of gravestones were set around the building's perimeter—inscribed with names, dates, and epitaphs to honor departed congregants. This presentation will consider the liminal dimensions of the texts inscribed at Old Swedes, exploring how markings on the doors, walls, and gravestones represent thresholds—words suspended between two worlds.

REGISTRATION

Please register early - space is limited! Use the form below, or register online at www.americanswedish.org

Conference registration, breakfast, and lunch costs \$60 per person (\$35 for students and teachers with ID).

Early bird registration by October 4th, \$50.

Registration deadline is Friday, October 25th.

Name(s): _____

Email: _____

Address (city, state & zip) _____

Daytime telephone: (____)_____

I will attend the reception at Holy Trinity

Mail payment and form to American Swedish Historical Museum, 1900 Pattison Avenue, Philadelphia PA 19145

For registration questions, please call ASHM at (215) 389-1776

Make check payable to ASHM and write NSHC 2019 on the memo line.

You may also pay by credit card:

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Account #: _____

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Name on card: _____

Conference fee: _____

Signature: _____