

THE CHURCH SQUARE JOURNAL

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Mattheaus Hehl Diary: More Discoveries and Much Progress

by Marian L. Shatto



Tom Wentzel (center) holds newly identified Volume I of the two-volume Hehl Diary for committee members Marian Shatto (l) and Emily Klenin (r).

Soon after the article appeared in the Fall 2013 issue of the *Church Square Journal* about the discovery in the Provincial Archives of a diary written in Lititz by Bishop Mattheaus Hehl during the latter half of the eighteenth century, our Archives Committee invited Provincial Archivist Paul Peucker to visit Lititz and describe to the committee what work needed to be done to preserve the diary and make it accessible. Those of us who gathered to hear Paul's presentation were braced for a difficult discussion about how much it would cost and how we might raise the funds. Thus our surprise and gratitude were immense when Paul began his talk with the announcement that Professor Scott Paul Gordon of Lehigh University had made a gift of \$10,000 toward the effort.

Knowing that the expense of conservation and digitization were already covered by Dr. Gordon's generous gift, the committee eagerly moved to the question of translation, committing by the end of the evening to secure funds sufficient to have the diary translated into contemporary English. Another surprise added to the excitement of the evening. At the invitation

of archive volunteer Tom Wentzel, Peucker examined several other old handwritten volumes presently held in the Lititz Archives Museum, and determined that one of them was a companion to the Hehl diary then in Philadelphia at the Conservation Center. This latest discovery proved to be Volume I of a two-volume set.

At their first meeting in 2014, the Lititz Archives Committee approved a plan for conservation, digitization, and translation of both volumes of the diary, which was now understood to cover nearly three decades of early Lititz history. A subcommittee was named, consisting of members Bob Hess, Bob Sandercox, Dottie Garrett, Emily Klenin (a Lititz native and retired UCLA professor representing the Lititz community), and Tom Wentzel, with Marian Shatto as Chair. Following approval from the Trustees, fundraising was conducted during February and March, with a stated goal of \$7500.

On Sunday, April 6, the chair was able to announce to the congregation that the goal had been met and exceeded. The extra funds were especially appreciated because a few weeks earlier the committee had learned that, having encountered substantial damage that was hidden from view during the initial examination of Volume II, the Conservation Center was exercising its contractual right to increase the charge for preservation by 10% of the original quote. Contributions (continued on page 2)



Lehigh Professor Scott Paul Gordon provides the funding for extensive conservation treatment for Volume II of the Hehl Diary

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Museum reopens in May

Lititz Moravian Archives and Museum reopened for the season on May 2, and will be open on Fridays and Saturdays through October 31 from 11 a.m. to 2 p.m. There is no admission charge, but donations are accepted and appreciated.

For information about group tours, call the church office at 717-626-8515.

Trustee John Clark is new Archives Chair

John Clark, a lifelong resident of Lititz, says he is honored to chair the Committee charged with the responsibility of telling the story of Moravian heritage. "It's a story of a people seeking to live their faith. It's an American story of religious freedom."

Clark was appointed by Trustee President Steve Black to fill the position vacated by Randy Reist, who had been a Trustee and chair of Archives since 2012. Church bylaws specify that the Archives chair is to be appointed from the Board of Trustees.



John Clark

John and his wife Brenda are active church members of the church – he as Trustee and Brenda as an Elder. Both sing in the Senior Choir, and Brenda has been leading a weekday discussion group for women of the community.

He recently retired from his job at Durex Coverings in Brownstown. Until 1979, he operated the Spruce Villa Dairy on the family farm at the corner of Newport and Brunnerville Roads.

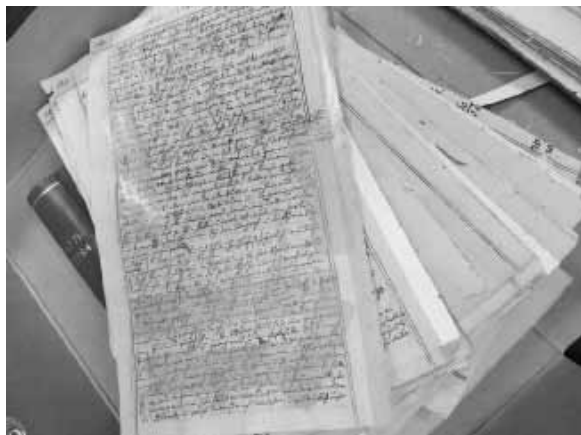
Brenda and John have two sons: Dana, an architect who now lives on the Newport Road farm, and Zachary, who is serving in the U. S. Army.

Clark, who attended his first Archives meeting in April, says he is impressed with the vitality and scope of responsibilities of the Committee. He hopes to support the Archives Committee in every way possible.

More Discoveries and Much Progress *continued from page 1*

from generous Lititz Moravians and friends assure that even this unexpected additional expense will be covered.

At the recommendation of Paul Peucker, Pastor Roy Ledbetter was approached regarding translation. Ledbetter is a Southern Province Moravian who has served in Koenigsfeld, Germany, is skilled in reading and translating old German script, and has done frequent translations for the Northern Province Archives. He readily



Hehl Diary Volume II was a box of loose pages before conservation treatment

agreed to take on the task. In mid-March Shatto transported Volume I to the Provincial Archives, where it has been digitized, and a digitized file sent to Pastor Roy. Just before Easter the Conservation Center notified Peucker that preservation and digitization of Volume II had been complete. The journey to Philadelphia to retrieve it has been scheduled for Wednesday, May 7. Soon Volume II will join its companion in the Provincial Archives, and a copy of the digitized file will be sent to Ledbetter. Copies of both digitized files will also reside in Lititz.

It is now a matter of waiting patiently while the painstaking task of translation is being completed. What a joy it will be to report in the *Church Square Journal* about what these nearly 250-year-old diaries have revealed! Perhaps that article will appear in the Fall 2014 issue. Watch for it here.

The Old Coffee Kitchen, A Hidden Seldom-seen Treasure

By Wayne B. LeFevre

During last November's meeting of the Archives Committee, note was made of the approaching 2nd Friday event of December (Loving Lititz Every 2nd!), always an occasion of gaiety and sparkle in downtown Lititz.

Sister Anne Wentzel suggested that, as a feature of the evening's celebration, the Committee host an open house in the old coffee kitchen in the cellar of the 1762 Gemeinhaus/Parsonage, and described the kitchen as a hidden treasure rarely seen by either the public or the congregation. The Committee immediately embraced her suggestion. Sister Wentzel continued that perhaps each visitor could be given a memento of the occasion; maybe a beeswax Christmas Vigil candle or a Moravian water mint (made only at Christmas time). And so, plans were underway.

A month later the night of Friday the 13th arrived. And this writer, who possesses a very special connection and deep affection for the coffee kitchen, approached the church expectantly and with quiet excitement.

Candlelit luminaries led the way from Church Avenue to the double doors of the church's west façade. Here, a modest placard welcomed coffee kitchen visitors who, entering those doors, stepped into the softly lighted church interior and an elegant setting of impressive and, yes, even breathtaking splendor: the pair of tall cedar trees flanking the apse; red poinsettias massed below the cedars and in the deep windowsills; lavish sprays of holly filling the wall sconces encircling the room; a beribboned wreath of fir on each balcony's panelled front; and high above, the glorious 110-point Moravian star – all in readiness for the first evening of Christmas Vigils just two days later. Early visitors were even privileged to hear snatches of the Vigil's music, courtesy of Director of Music Ministry Jeff Gemmell in a practice session at the organ.

Moving across the front of the church and through the east door into the corridor, guests then took the stair down into the candlelit coffee kitchen where Brother Tom Wentzel described the room's history, its purpose, and its furnishings. Hanging from the fireplace crane, the huge copper kettle – in which, for countless generations, was brewed the lovefeast coffee – had been swung from its firebox site out into the room for visitors' closer inspection. Red-berried greens, freshly gathered from the garden of Sister Charlene VanBrookhoven, garnished the fireplace mantle and other areas throughout the room.

Finishing his presentation, Brother Wentzel then pointed the way through the double doors which, years ago, opened to the back garden, but today, admit one to a vast storage room. Here, visitors immediately encountered the sight and scent of hundreds upon hundreds of hand-dipped, hand-ruffed beeswax candles in readiness for their glorious procession into the church at that most moving moment of the Vigil service. Sister Kim Barabas described the candles' making and their symbolism. As the appreciative guests – many of them visibly awed – prepared to leave, each was given a hand-decorated Moravian water mint from Sister Connie Lawrence's kitchen.

Back into the outdoors and a cold, brittle winter night, with a light breeze nipping nose and fingers. But the gracious hospitality just experienced warmed one's heart and elevated one's spirit.

Approximately 100 visitors welcomed the rare opportunity to view this handsome remnant of Lititz Moravian's rich history and tradition. A frequent comment heard was: "I never knew that there was anything like this down here!"

It is this writer's firm conclusion that this event, courtesy of the Archives Committee, was a vivid example of Lititz Moravian's radical hospitality!



Photo from Wayne LeFevre Collection

Rhea Roosen and Wayne LeFevre prepare Lovefeast coffee in the old Coffee Kitchen in this 1972 picture.

Two ‘Ancient’ Stringed Instruments in Archives Collection

By Thomas L. Wentzel

The Serpent Horn, the Ophicleide, and the Key Bugle are among the rare and unusual instruments familiar to visitors of the musical instrument collection in the Lititz Moravian Archives. Two other rare, and often overlooked, instruments in the collection, with ancient roots, reside quietly in their glass display case in the strings and woodwinds room.

These two instruments are currently mislabeled “Bowed Dulcimers”, but recent research by a volunteer archivist reveals that they were historically called “Scheitholts”. A Scheitholt (scheit in German translates to “piece” and holtz to “wood”) is an early form of a zither (loosely defined as a stringed instrument without a neck). Many Americans are familiar with the Appalachian Dulcimer, which is also a form of zither and evolved from the European Scheitholt.

Medieval music academic Michael Praetorius, b. 1571, wrote a treatise, [Syntagma Musicum](#), which left behind clear drawings and written details about many musical instruments of his day, including the Scheitholt. Praetorius’ work has given researchers a clear view of both construction and tunings of these unusual instruments. Both instruments in our collection match the traits outlined by Praetorius over four hundred years ago!

Lanie Graf, a former archivist at the Moravian Archives in Bethlehem, published an article in the [Journal of Moravian History](#) which outlined early use of the cittern (a guitar-like instrument) in eighteenth century Moravian spiritual and musical life. In her treatise, Graf cites many examples of Moravian use of the cittern in both Europe and America, including an image published shortly after the death of Zinzendorf which depicts a Moravian woman playing a cittern beside Zinzendorf’s casket.

Several 18th century Moravian diaries extant mention the playing of a ‘zitter’, and raise the question: Were these early scribes referring to a ‘cittern’ or a ‘zither’ (Scheitholt)? Further research is needed to answer this question.

What we do know for certain is that the zither was in use in Lititz at least as early as 1825, as indicated by the two examples in our collection.

The first instrument in the Lititz Moravian collection is labeled LMS11, circa 1825, and, along with a bow labeled LMS11b, is recorded as presented by Mrs. Roy Reidenbaugh, with the instrument passed down in her family. The zither appears to be made entirely of oak (or possibly another local wood like sassafras). Visible through the sound hole is a white label which reads ‘1877’. The zither measures 35” long, 3 1/2” wide and about 2 3/4” deep. The top has two sound holes, the first in the shape of a tulip, the second a multi-lobed flower or pinwheel. Both these designs are typical symbols found throughout Germanic culture. The fret board consists of fifteen staples, or frets, some brass (which appear to be the original) and some iron, which are likely later replacements. There are four iron tuning posts to accommodate four strings, and the wear on the frets show that the first two strings, the melody strings, were mounted very closely together, tuned to the same pitch. The other two strings without frets were typically tuned as drones. The spacing of the frets gives the impression of a diatonic scale, but the intonation is off, so it is difficult to ascertain without further investigation.

The second zither in the collection is labeled LMS12, circa 1900, with a similar white tag inside scribed ‘1876’. (The significance of these numbers is unknown at this time.) This instrument is recorded as once being owned by Charles D. Kreider, who was Headmaster of Linden Hall circa 1900. Later, Mr. Kreider was editor of [The Moravian](#) and lived in Nazareth. This instrument has an elegant scroll carved into its ‘head’, and a top and sides made from what appears to be native walnut, but could also be mahogany. The bottom (the soundboard) is likely quarter-sawn spruce. The instrument measures 31” long, 4 3/4” wide and 3” deep. A sound hole is cut into the top in the shape of a stylized reverse ‘S’. The fret board has sixteen steel frets, and they are spaced to create an octave-repeating diatonic scale (think white keys on a piano). There are four iron string-winding posts showing the same construction as LMS11, but it is difficult to determine if the first two strings were placed close together like LMS11, or at the spacing in the current set-up. It is likely, though, that the first two strings are the melody strings and tuned in unison, with the third and fourth strings tuned as drones. After close examination, and seeing no ‘pick wear’ on the top, it is very likely that this zither was also bowed, as opposed to plucked with a pick, which was the picking method on the Appalachian dulcimer. It is the opinion of this writer that this zither was possibly constructed before the listed date of 1900.



This zither (LMS11) appears to be made entirely of oak. The zither measures 35” long, 3 1/2” wide and about 2 3/4”

What do they sound like? That's the question most would want answered. Unfortunately, neither instrument is set up to adequately play. However, LMS12 was recently tuned and lightly strummed and the instrument produces a surprisingly strong and pleasant tone, much like a viola would sound.



The instrument (LMS12) measures 31" long, 4 3/4" wide and 3" deep. A sound hole is cut into the top in the shape of a stylized reverse 'S'.

An internet search on *youtube* for "Ubermal der Tag Verslossen on Scheitholt" will serve up a delightful German hymn played on a bowed Scheitholt, copied from an antique example in the Mercer Museum in Doylestown. This instrument is very similar in construction to ours.

Perhaps in the future, these two Moravian zithers with ancient roots will be fixed-up and tuned-up, and sing out the old melodies once again.

Moravian Sponge Cake



Moravian Sponge Cake (recipe from 1905 cook book, see next story), baked by Anne Wentzel, was featured at recent Lenten Supper hosted by the Archives Committee.

For the Particular Housewife...

1905 *Moravian Cookbook of Tried Recipes*

By Kim Barabas and Anne Wentzel

The Lititz Moravian Archives was thrilled to receive a well-loved 109-year-old cookbook from the Larry Donmoyer family. The Home Mission Society of the Lancaster Moravian Church compiled it.

This cookbook is a time capsule of early 20th century living. It is enlightening to read the recipes and discover the simplicity of that time. There are references to "butter the size of a walnut or an egg", a reminder that butter did not come in measured quarter pound sticks and measuring cups were not yet available. Also, an awareness that ovens did not come with temperature gauges. The directions say bake in a "quick", "moderate" or "hot" oven. Some of the recipes are no longer enticing to a modern palate... a favorite example is Mock Turtle or Calf's Head Soup ...it begins with, "put the head into cold salted water for one hour, after removing the brains."

The index is found at the end of the book and contains much of the usual, such as Soups; Meats and Poultry; Pies, Puddings, and Desserts and some unusual items such as Invalid Cookery (which doesn't describe specific ailments) and Emergency. Under Invalid Cookery we found a recipe for **Milk Punch** which reads as follows: "Half a pint of milk, one Tablespoonful brandy, or two of whisky, or three of sherry, a little sugar and grated nutmeg. Pour into a bottle and shake three minutes." A recipe for **Advice** was listed under the Emergency chapter and written as follows: "Children often swallow cents, marbles and other indigestible articles, Give a good meal of oatmeal porridge, bread and milk, bread pudding, or any soft food and it will in all probability pass away without any trouble. Keep watch of the motions for a day or two to see that it is discharged." That seems practical.

Another rarely seen recipe is on page 114 and is entitled **Scripture Cake**...and is written as follows: "One cupful butter, Judges 5:25; three and one-half cupfuls flour, I Kings 4:22; three cupfuls sugar, Jeremiah 6:20; two cupfuls raisins, I Samuel 30:12; two cupfuls figs I Samuel 30:12; one cupful water, Genesis 24:17; one cupful almonds, Genesis 43:11; six eggs, Isaiah 10:14; one tablespoon honey, Exodus 16:31; pinch of salt, Leviticus 2:13; spices to taste, I Kings 10:10. Follow Solomon's advice for making good boys and you will have a good cake, Proverbs 23:14." True confession... Upon review, half of the bible verses didn't quite fit the topic. Perhaps one needs to actually make the cake to discover its true meaning.

The entry that received the most attention was on page 5 and is titled **How To Cook A Husband**. Right then and there it was evident that this cookbook contained everything a woman needed to know at the beginning of the 20th Century and more than likely we could still learn a thing or two a hundred years later. The following is an excerpt from page 5. "A good many husbands are utterly spoiled by mismanagement. Some women keep them constantly in hot water; others let them freeze by their carelessness and indifference. Some keep them in a stew by irritating ways and words. Others roast them; some keep them in a pickle all their lives. It cannot be supposed that any husband will be tender and good managed in this way, but they are really delicious when properly treated. In selecting your husband you should not be guided by the silvery appearance, as in buying mackerel, nor by the golden tint, as if you wanted salmon. Don't go to the market for him, as the best are always brought to your door... It is far better to have none unless you know how to cook him."

Our Moravian ancestors were a fun-loving group!

A Touch of the Baroque on Church Square

By Wayne B. LeFevre

A particularly elegant design motif of the Baroque period (c.1550 to c.1750) is the octagon – the rectangle or square with its four 90° corners cut off at a 45° angle, resulting in eight corners.

The motif was most visually prevalent in interior architectural detail: the wooden wall paneling of a room or salon;¹ the paneling of a cupboard's door, and that of a door opening from one room to another, as well as that of an exterior door giving access to a building's interior; even lightly incised on a God's Acre gravestone.²

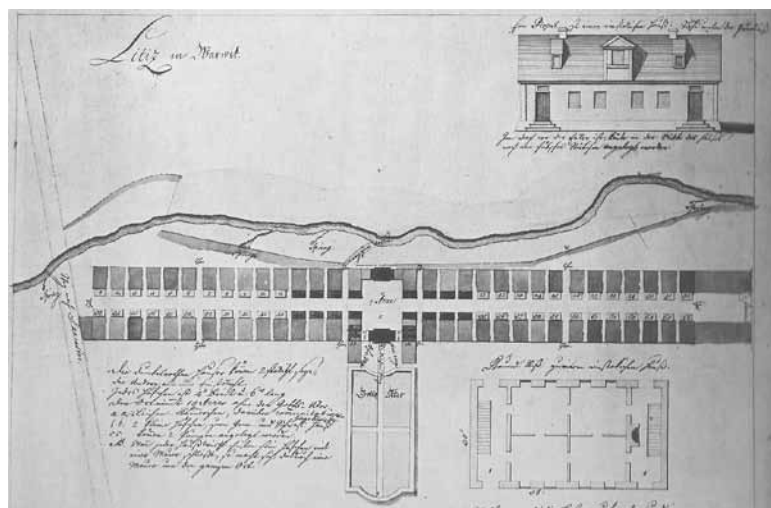
There exists ample evidence to support the conviction that Count Zinzendorf (1700-1760) had a predilection for the octagon and the number (8)³ as will be revealed below.

When the 18th-century Moravian brethren purchased nearly 1,000 acres of land in North Carolina, they first established the town of Bethabara (House of Passage). It was in Bethabara that they began to plan what was to be the town of Salem, central to the outlying Moravian communities of Bethabara, Bethania, and Hope. Received from Count Zinzendorf in Europe was his personal plan for the new town which he first named Unitas, later changing the name to Salem (Peace).⁴ The plan was both octagonal and concentric in form, and could be likened to that of a wheel, with a hub at its center and spokes radiating to an outer rim. Zinzendorf's design called for a central open circular area or hub, with its circumference or outer border cut into eight (8) angles or bevels. Each of the eight angled segments was to contain a large building: six of them as choir houses (Single Sisters, Single Brothers, Widows, etc.), a seventh as an apothecary, and an eighth structure as a tavern and the congregation court. In the hub's center was to be an octagonal *Gemeinhaus*. And radiating out in all directions from this central hub to the town's outer circular boundary were to be eight (again, the number 8!) avenues lined on either side with dwelling houses.

The brethren necessarily rejected Zinzendorf's plan because it could not be adapted to the hilly terrain with which they had to work.

After Zinzendorf's death in 1760, the Brethren engaged their surveyor, Philip Christian Gottlieb Reuter, to draw up a town plan suitable to their situation. Before he became a Moravian, Reuter (1717-1777) was Royal Surveyor to King Frederick the Great of Prussia. After joining the Moravian brethren in Herrnhut, he heeded the church's call to America, arriving in Bethlehem in 1756. February 1757 found him in the new settlement of Lititz surveying the land for streets and lots. Six months later, he and Bishop Spangenberg laid out the Church Square and the lots for the *Gemeinhaus* and the Single Sisters and Brothers Houses. In October 1758, Reuter again visited Lititz, bringing with him from Bethlehem six single men, formally organizing them as the Lititz Single Brothers economy or Choir. Then, he was off to North Carolina where he created a lasting testimony to his skill as a cartographer, drawing maps and plans for the various Moravian villages and their gardens, the maps and plans in themselves striking works of art.

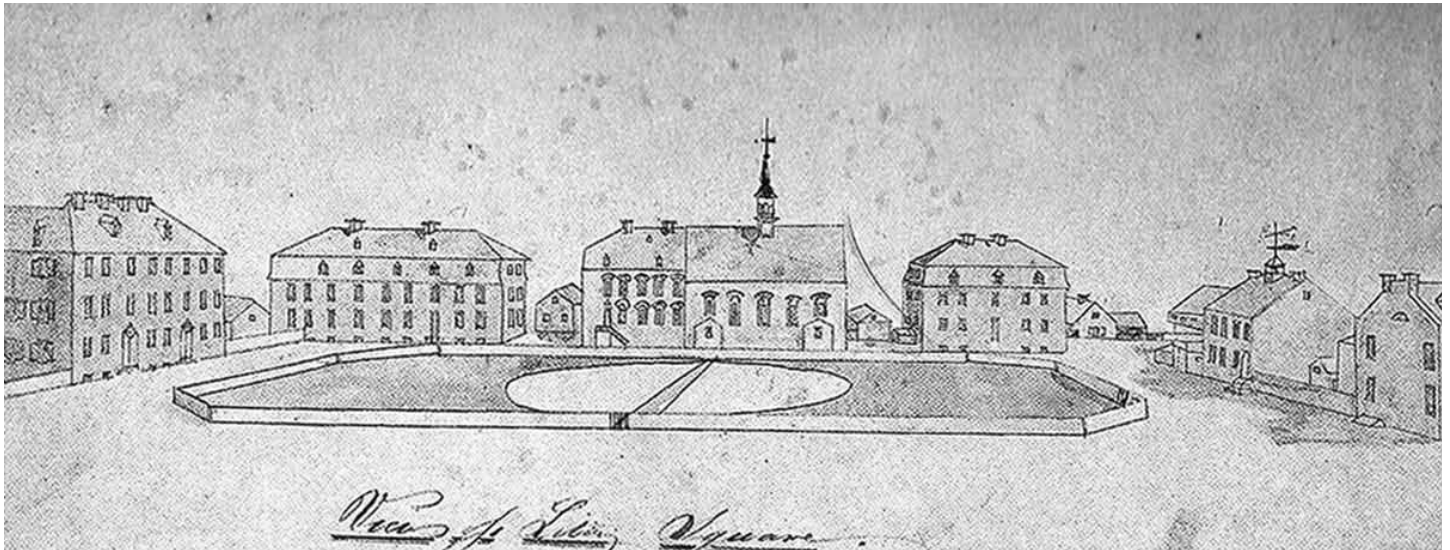
At the town planners' request, Reuter designed Salem's square to be similar to the Lititz Church Square and to those of the Moravian towns of Niesky and Gnadenberg in Germany.⁵ And as such, it appears today.



Undated plan of Lititz, (*Moravian Architecture and Town Planning*, p. 101)

Even though the brethren rejected Zinzendorf's plan with its emphasis on the number eight, they did recognize and include that number in two ways. One: a circle of eight trees was planted in the center of Salem's square. Two: the rectangular square's four corners were cut off at a 45° angle, making the square octagonal in form, having eight corners.⁶

Upon learning that Salem Square, basically a copy of our Church Square here in Lititz, was designed in Baroque style as an octagon, this writer was immediately eager to research the original form of our Lititz Square. The writer's personal library of Moraviana revealed that, indeed, the Lititz Church



Early watercolor of Lititz, artist unknown. (*Artists' Album/Lancaster County*, p 44) Note the octagonal shape created by the fencing of Church Square, and even a figure-eight on further observation.

Square originally was an elongated octagon (the writer's term). A watercolor⁷ and a colored lithograph,⁸ each by an unknown artist, depict the square as eight cornered, an octagon! In addition, a pen-and-ink (?) drawing of the Lititz square also exhibits the octagonal design. The original of this view, by Salem's Elias Vogler (1825-1876), was first admired by this writer while visiting Old Salem decades ago. Negotiations were immediately begun to secure a photographic copy of the drawing for our files here in Lititz. The framed copy is now resident in our museum. All three illustrations are undated. However, they all depict John Beck's Young Gentlemen's Academy of Lititz which was built in 1822, therefore ascribing them to dates beyond the 19th century's first quarter.

Now, an aside of considerable note. Just as there was an alternate plan for Salem, so there was also one for Lititz. In the Bethlehem Archives is a plan, undated and unsigned, which, had it been chosen, would have doubled the size of Church Square as we know it today.⁹ This plan shows a street (today's East Main Street) running through the town. South of the street is an open square with the church at the center flanked by the Sisters and Brothers Houses, similar to today's scene. But north of the street is yet another open square equal in size to that of the south side. This area, on its northern edge, is centered by a *Gemeinhaus* which is directly opposite the church on the proposed square's southern boundary. On both sides of the street, stretching east and west from this double-wide square, are four houses, a total of eight to the west and eight to the east. Again, the number 8! Could this be another Zinzendorf plan? Obviously, it could not be utilized because of the terrain north of Main Street dipping, as it does, downhill to today's North Lane and the railroad tracks, and then uphill to Front Street.

Today, the Moravian Church Square here in Lititz exhibits the conventional 90° right-angle corners at street side. BUT! The southeast corner facing the Sisters House and Stengel Hall, and the southwest corner facing the Brothers House and the dePerrot House, both reveal the cut-off 45° angled corners. True, the last mentioned corner is broader than the originals due to Henry Ford and his colleagues. Yet, may we be so bold as to declare that today, in the 21st century, Church Square does indeed retain a touch of the Baroque?

(Endnotes)

1. Helmut Rudolph, *Architecture and Interior Decoration of the Herrnhutters; The Bourgeois Baroque of the Herrnhut Brethren Community* (Gustav Winter, 1838) p. 33

2. *Ibid*, p.45

3. Anne Hodgson, *A Short History of Salem Square*, in *The Three Forks of Muddy Creek*, Vol. XIV (Old Salem, Inc., 1990) pp. 25-27

4. *Ibid*

5. Penelope Niven, *Old Salem, The Official Guidebook* (Old Salem, Inc.) p. 24

6. Hodgson, p. 25

Darell Spencer, *The Gardens of Old Salem* (Old Salem, Inc., 1977) pp.43, 60, 61

7. Gerald S. Lestz, *Artists' Album/Lancaster County* (Science Press, 1983) p. 44

8. Byron K. Horne, *The Moravians at Lititz in Lancaster County, Vignettes of People and Places* (Science Press, 1975) pp. 58, 59

9. William J. Murtagh, *Moravian Architecture and Town Planning* (The University of North Carolina Press, 1967) pp. 101, 102

Coffee Kitchen Stove

By Richard Martin

The members of the Lititz Moravian Archives Committee always have a roving eye for the old, the unusual, and the hidden. What could be more stimulating to a Moravian “archiver” than an antique stove, right here in the Lititz Moravian Church?

Such is the case when passing through the subterranean coffee kitchen in our church building. A casual pass-through will be momentarily interrupted by an unusual and obtrusive iron stove, beckoning to the inquisitive eye. Closer inspection of this big, heavy, iron box reveals to the researcher a “ten plate” stove, cast of iron plates



Photo from the Martin Collection

This stove design was very popular at the turn of the century. All the local iron masters such as Henry William Stiegel at Elizabeth Furnace and Peter Grubb, Jr. at the Mt. Hope Furnace had their own similar models to compete.

when wood- and coal-burning cooking stoves of cast iron appeared suddenly about 1765. The “ten-plate” stove was not put in order to boil, broil, or fry by immediate contact with the fire, but provided a small oven to bake meat, cakes, pies, and bread on a small scale, and thus partly replaced the large outdoor “bee-hive” bread oven of masonry. This stove also heated the living space of the colonial kitchen.

Iron stoves of only a few years earlier were made of six iron plates and were designed only to heat a room. The addition of four more plates to define the oven portion was the next likely invention. At first it stood with its sheet-iron stovepipe next to the open hearth, walk-in kitchen fireplace as an auxiliary to the open fire. The cylindrical apparatus above the stove added more radiation of heat from the smoke. About 1840, even greater changes took place when the huge coal-burning cook stoves with adjustable lids and draft control appeared.

between 1800 and 1808 at Hopewell Furnace in Berks County. During that period of time, Daniel Buckley was ironmaster there and traditionally had his name cast into the stove.

The patternmaker used his artistic license to design the decorative work of the federal eagle perched in a flowered wreath. This design presents a strong contrast to the direct simplicity of the flat stove plate. Posterity has forgotten the names and history of these pioneer patternmaker craftsmen, since the ironmaster’s record books almost never mentioned them. These patterns were originally carved in wood and then pressed into the molder’s sand to leave a delicate impression before the molten iron was poured into the open sand mold in the casting floor.

Few greater changes ever took place in the American household then when the once universal art of cooking food over an open kitchen fire was abandoned. This finally happened



An angel blowing her horn on end plate of Coffee Kitchen Stove

Photo from the Martin Collection