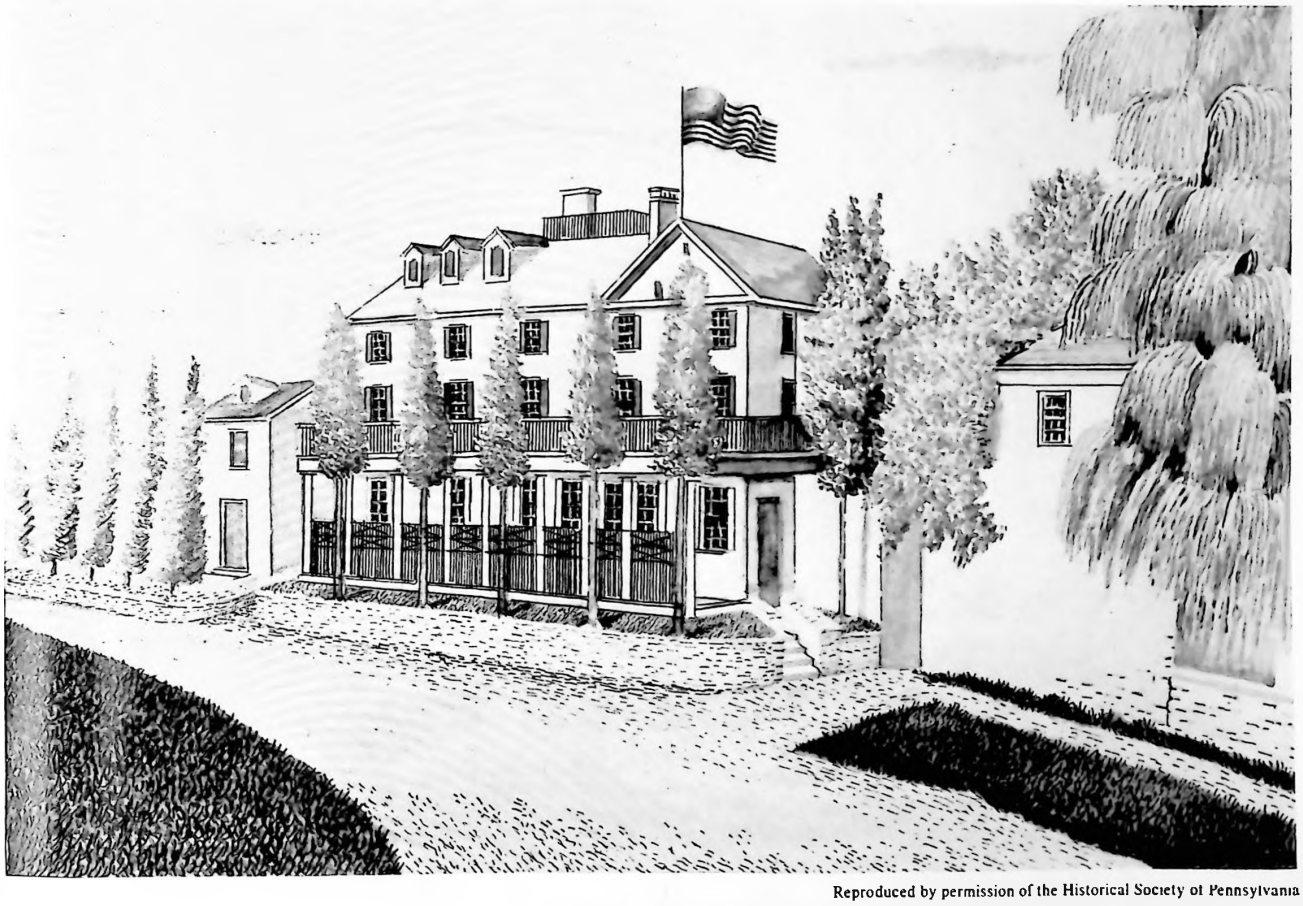
GERMANTOWNE CRIER





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Mount Airy College
After a drawing by G. Lehman.

see Page 60

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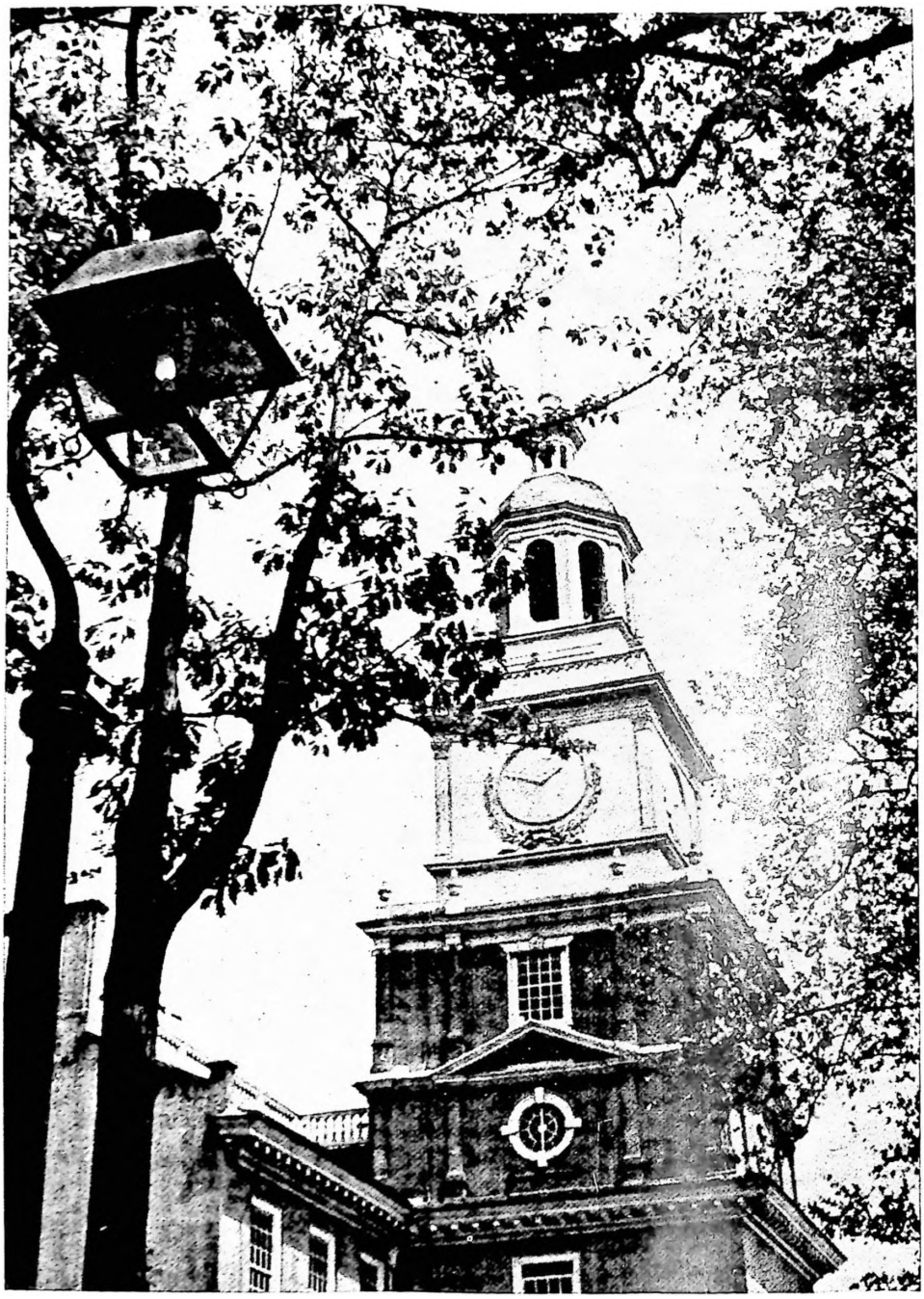
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The Mount Airy Schooldays of Charles Fleury Bien-Aimé Guillou

By Lisabeth M. Holloway, MS in LS

Installment III

An account of the Mansion itself, prior to Brosius' tenancy, occupies the first half of this installment, the second being devoted to Guillou's descriptions of the house and grounds during its schooldays. With this goes some glimpse into the boys' extra-curricular life and sports. All unidentified quotations are from Guillou's "Reminiscence." In the fourth installment, we shall take up some of the most interesting of Mount Airy's many interesting alumni.

"A Clump and Odd Kind of House"

Other writers on Mount Airy College have found themselves taken captive, so to speak, by the romantic connections of the house itself, especially its associations with the ambivalent Chief Justice William Allen.[1] This account will, of course, respect the distinguished judgment of those who have gone before, and will also take a side-glance at the owners and occupants of the house during the 30-odd years of its "French period."

Mount Airy was built by William Allen about 1750 (no precise information has survived as to date, builder, or details of the plan), as a country retreat from the heat, dust and smells of Philadelphia waterfront summers, and from an active business and public life. Born in Philadelphia in 1704 to a well-to-do Irish merchant, and educated in Cambridge and London to the law, Allen came home about 1726 to an assured position, and promptly improved upon it. With his father-in-law, Andrew Hamilton, he undertook, as a public service, to acquire the land for what is now Independence Square; in 1735 he was made Mayor; in 1750 he was appointed Chief Justice of the Supreme Court of the Province, and presided over it for nearly a quarter-century afterwards. He committed money and influence to fledging educational institutions, such as the Academy of Philadelphia and the Log College; he supported Franklin in founding the Pennsylvania Hospital; in a more personal gesture, he underwrote Benjamin West's European art studies. He was a Mason, a subscriber to church and school enterprises, and a member of the American Philosophical Society; he dispensed a generous if sometimes eccentric hospitality. By inheritance and by initiative, he became one of the richest men in the province. Among his western lands was the township of Northampton, now called Allentown, which he opened for settlement.

Allen's children followed his dynastic example in making alliances with families of equal or greater importance: Anne married John Penn, grandson of the Founder; Margaret's husband was James de Lancey, Chief Justice of New York; Andrew married Sarah Coxe, granddaughter of the Chief Justice of New Jersey. Before the Revolution, the Allens were a force to be reckoned with in Pennsylvania society, business, and politics.

But as relations worsened with the mother country, the aging Chief Justice could sacrifice neither his English loyalties nor his American identity, and his sons wavered with him for a time. Over the Stamp Act he had stood with the colonists, even accusing Franklin of too conciliatory an attitude toward the British. But then he veered to the other side, resigning his Chief Justiceship in 1774, and refusing to vote independence in the Continental Congress in 1776. His grandson, E. F. de Lancey, in what reads like an authorized biography, says that "he went to London on a visit . . . and died there," but his presence in Philadelphia is recorded on at least nine occasions from October, 1776 to December, 1779, when he executed a codicil, in the presence of three named witnesses, to protect his property from acts of attainder against his surviving sons, William and Andrew, then serving with the British Army. (One wonders whether he was at Mount Airy on the morning of October 4th, 1777. The British 52nd Light Infantry had stationed a picket at the house, and one of the opening skirmishes of the Battle of Germantown took place there.)

All accounts agree that his death occurred on September 6, 1780. No public announcement seems to have been made in Philadelphia, but the fact was soon recorded by four Pennsylvanians in their private journals or correspondence. And David Evans, cabinetmaker, appears to have settled the question of whether Allen died in London or Mount Airy, by a day-book entry for September 7, 1780:

> To the Estate of William Allen Esquire, formerly Chief Justice — To making his coffin of Mahogany with inscription plate etc.[5] 12 To horse hire attendance on the corps [sic] from Mount Airy.[1]

Many persons living thereabouts in College days must have remembered and reminisced about the Chief Justice, his carefully-tended gardens, and his cherished heavy coach-and-four, so strange a sight on the dreadful roads of Germantown. (The four matched bays were commandeered for military service a few months before Allen's death; he was not allowed to buy them back

even though they were much too old for duty.)

From a printed *Brief of Title to Certain Tracts of Land at Mount Airy, in the Twenty-Second Ward of the City of Philadelphia, belonging to the Estate of James Gowen, Esquire (Deceased),*[2] presumably printed soon after Gowen's death in 1873, it appears that the land was purchased from Jacobus van der Walle, of the Frankfort Land Company, in 1683 by Johannes Bleikers. By the late 1740's, when Allen began to acquire the 32 acres and 70 perches subsequently known as the "Mount Airy Mansion" estate, it had been divided into three lots, the property, respectively, of Matthias Milan and his wife Mary Barbara, John Rudolph and Ann his wife, and William and Catherine Ruttinghausen (Rittenhouse).

Allen's will was proved September 16, 1780 in Philadelphia, and Mount Airy, with "forty-seven acres of land appurtenant thereto" — presumably including farmlands — fell to his grandson Andrew Allen, who with his wife Maria, although not living in the house, retained possession. In the Packet of April 7, 1785, "that elegant Country-Seat known by the name of Mt. Airy, situate in the upper part of Germantown, . . . with two gardens well-stocked with fruit" was advertised "to be let, and may be entered on immediately." From 1793 through 1798, the Germantown tax lists (now at Philadelphia City Archives) show Mount Airy as "William Allen's estate, Jacob Speicer, farmer," except once, in 1795, when Christian Shingle briefly replaced Speicer. From 1799 to 1800, when the tax-series is interrupted, the property is described as "Andrew Allen's estate," confirming that he was not in residence — the Allens returned to England after the short period when Andrew served as British Consul in Boston — and no farmer is mentioned. In May, 1801, Andrew and Maria Allen sold the property to Louis Anastacius Tarascon, who transferred it in February, 1805, to his brother, John Anthony. An undated tax-list, almost certainly belonging to this period, describes the property as consisting of almost 40 acres, with one 3-story stone house valued at $1,900, one frame barn, and one stone house valued at $50.

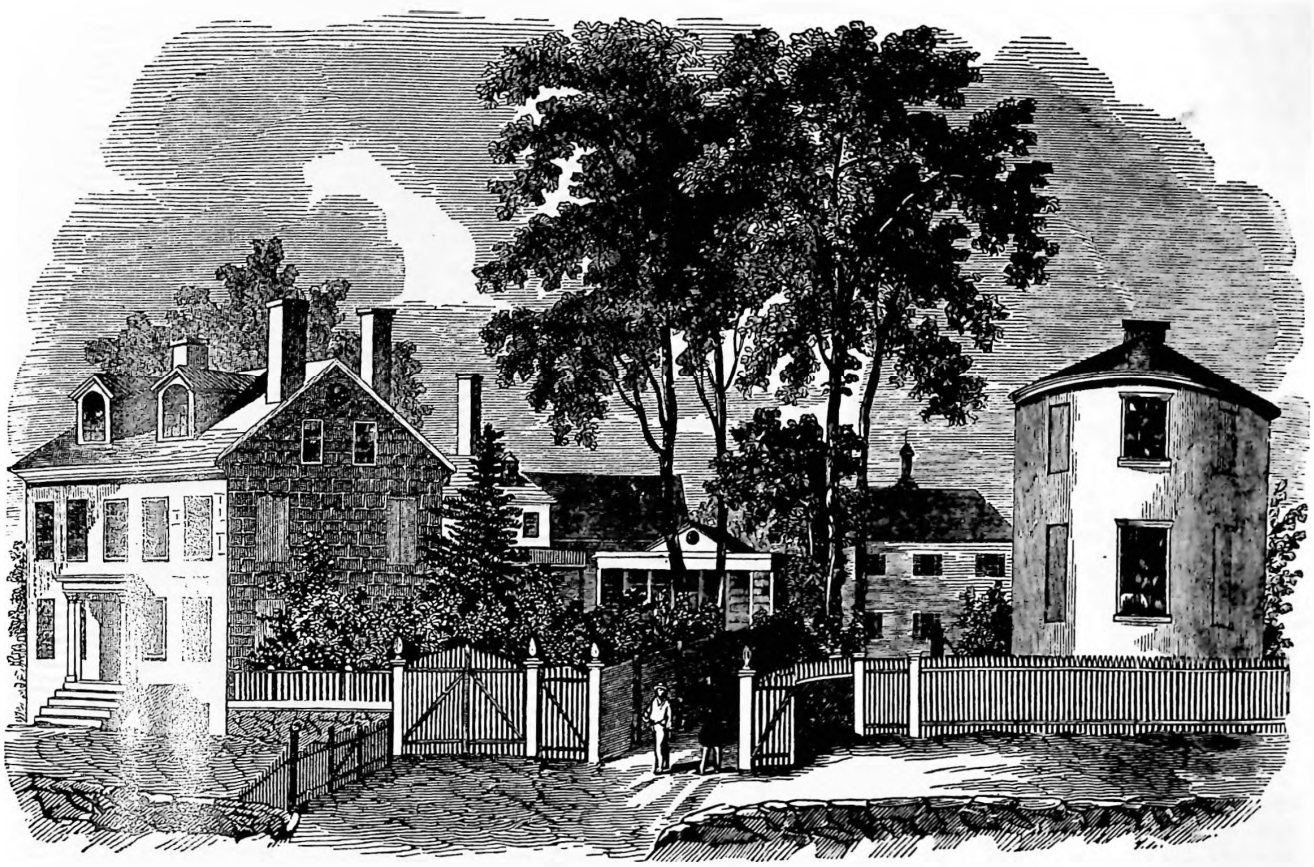
For four years the brothers Tarascon used the house as their country seat. They began the series of French-refugee occupants of the very English mansion. One could scarcely find a refugee family more typically French than the Tarascons — volatile, charming, idealistic, and incurably optimistic in matters of business.[3] With a group of aristocratic relations, they came to Philadelphia in 1798 from Tarascon on the Rhône in Provence, and all told, they attempted at least six mercantile and shipping operations in Pennsylvania and Ohio before settling in 1806 in what was called "Shippingport," Kentucky (now part of Louisville). Here they built the largest flour mill — or so it is said — ever yet constructed, and a 1200-foot ropewalk. John Anthony, with his wife, Dame Elizabeth Louise Bertrand Lapointe, daughter of Santo Domingan refugees, whom he married at St. Augustine's, Philadelphia, in 1802, is remembered by Catholic historians for his influence in planting that church in Kentucky. (Louis' wife seems to have died in 1802 during the family's Mount Airy residence.) Their elegant house in Shippingport was the center of a lively French society. From 1807 to 1824 they had as occasional neighbor their connection by marriage, Jean Jacques Audubon, today the best-remembered of all Santo Domingan refugees, whom Louis was able to assist now and then. But with the death of Elizabeth Tarascon in 1820, this happy period began to draw to a close. Financial troubles set in, culminating in John Anthony's suicide in 1825. Louis, however, after losing a long court battle over the Shippingport properties, turned his energies to a new direction, and as his last venture — unfortunately without fruition — set about planning utopian communities in the wilderness.

At some point during or just after the Tarascons' ownership, the "competent" Madame Rosalie Capron occupied Mount Airy (possibly only in the summers) as proprietress of a ladies' boarding-school.[4] While it is somewhat difficult to chart her peregrinations, between 1797 and 1819 her school can be placed in Newmarket Ward, Philadelphia (1797), Franklin's Court (1801), Wilmington, Delaware (1803) at various other Philadelphia addresses (1802, 1804-1810), and Chambersburg, Pa. (1819). She seems to have brought her establishment to Germantown, "one of the most healthful situations in America," in the summer of 1798, to escape the yellow fever. Then she lived "at Mr. Fraley's opposite the Six-Mile Stone," according to her advertisement in the *Aurora* (August 12), where,

> assisted by the best masters in every branch, [she] flatters herself to be able to deserve more than ever that confidence which she always endeavoured to render herself worthy of; at her house are taught the French and English languages, Writing, History, Geography, Music, Drawing, Fillegre [sic], Embroidery, Landscapes, as well as Flowers, and all kinds of Needle-work.

By 1810, when the census found her in Germantown — just where we do not know, but certainly not at Mount Airy, which was fully occupied by Brosius with his 45 schoolboys and three masters — she had flattered herself into a household of 20 persons, all female. William Young McAllister, himself a Mount Airy alumnus, testifies to Madame Capron's prior tenancy of the house during the period his mother, Eliza Melville Young, born 1790, attended classes as a girl. (Incidentally, McAllister was a dealer in optical instruments, with a taste for novelty, and took some photographs of Mount Airy, according to Hotchkin, which must have been made between 1840 and 1848, approximately, and seem to have disappeared. They would be of extraordinary interest.) Among Mme. Capron's other pupils were Victorine, daughter of E. I. du Pont; Margaret, daughter of Captain Thomas Tingey; Sally Banning of Dover, Delaware; and one of Matthew Carey's daughters.

Madame seems to have taken up teaching as her principal profession about the time her husband, Henri Capron, a French cellist, "music master," and manager of concerts in Philadelphia and New York, began to retire from public life.[5] Much evidence has been found of his professional activity in America from 1785, but none at all after 1801. Both his origins and his fate are unknown. A number of songs and sonatas, and a piece for Benjamin Franklin's invention, the glass



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Mount Airy Agricultural Institute

Showing Joseph Miller's house at left, and at right what is probably the cistern-and-washroom designed by Guillou.

harmonica, are assigned to him as composer. With his partner, John Christopher Moller, he published in 1793 *Moller and Capron's Monthly Numbers,* and they are therefore credited with being the first American publishers of sheet-music exclusively. He — with Moller, briefly — appears in George Washington's household account-books, as music-teacher to Nelly Custis in 1794, 1795 and 1797.

Madame Capron is last heard of in June of 1821, in bad health, and with responsibility for an orphan grandson. She has had to give up her promising establishment in Chambersburg — advertising for sale school furniture, and two handsome Pianos, also the time of an indentured servant, a little girl. She is seeking financial aid from Stephen Girard; two weeks later, Mary Oldmixon (likewise a former resident of Germantown, and herself formerly connected with the world of music) makes a similar appeal on her behalf to Matthew Carey, noting that the physicians have pronounced Madame's case incurable.

In August of 1805, the Mount Airy property was taken in execution for debt under proceedings against the Tarascons, and sold to Joseph Donath for $10,500. (Strictly speaking, Donath cannot be called a Frenchman, having been born in Bohemia, but after settling in Philadelphia before the Revolution, he took two Frenchmen as partners, one being John James Muzurié. Mazurié's son, James, is listed on the 1820-1828 roll as a student at Mount Airy.) During this period, the house seems to have led a double life: in stone and mortar, so to speak, it solidly and steadily sheltered masters and schoolboys; on paper, it figured in the financial ups and downs of Mazurié, who died in 1822, and Donath, who died in 1829. In 1826, Constant himself bought it. He embarked on ambitious improvements and additions, and took Roumfort into partnership. Neither of these steps seems to have paid off financially, however, and in 1828 he left Pennsylvania. When he failed to pay his bond of $2,000 in November, 1829, the property reverted to Mazurié's widow and her new husband; they sold it on April 1st, 1833, to Augustus and Mary Roumfort, for $6,500.

On June 27, 1835, the Roumforts sold it for $9,900 to William P. Rogers, who used it for a summer residence, improving "the buildings and grounds considerably — and considerately — without destroying their original charactertistics," according to Guillou. In February of 1846, Rogers' widow and trustees sold buildings and land to James Gowen, the wealthy Irish son-in-law of Joseph Miller, or Mueller, who had built — supposedly on the plan of Mount Airy — the smaller house to the northwest, which is now known as the Refectory of the Lutheran Theological Seminary. James Gowen occupied the Miller house with his family (including a son, Franklin Benjamin Gowen, who became President of the Reading Railroad), and used part of the Mount Airy estate as an agricultural school, over which he placed John Wilkinson. (This school, called Mount Airy Agricultural Institute, is sometimes confused with Mount Airy College, with which it had no connection beyond the coincidence of name and site.) The Institute lasted only about five years, failing, according to a descendant of Gowen, because the students were exploited as farmhands rather than

educated as apprentice farm-managers. It is said, however, to have contributed to a rising public interest in scientific husbandry, one of Gowen's life-long enthusiasms, and this in time led to the establishment of agricultural colleges and societies throughout the country.

About 1848 or 1849, Gowen began to tear down Judge Allen's house and its immediate complex, and to erect behind it the Italianate house which he called Magnolia Villa. (This, after recent alterations and additions, is now known as Hagan Hall, the administration building of the Lutheran Seminary.) The house and grounds, after a period of neglect following the death of Gowen's widow, came into the hands of the Evangelical Lutheran Ministerium about 1877.

The Mansion Becomes a School-House

While the destruction of Mount Airy as a historic house is a matter for sharp regret in the twentieth century, certainly in a period of dirt roads and horses and farm-carts, it must have had its drawbacks, as J. McA. Harris remarks. It was set so close to the Germantown Road — heavily travelled, even in mid-colonial times — that its chief architectural feature, a kind of covered veranda, served as the walkway for pedestrians, and the Chief Justice and his guests, sitting outside, must often have been enveloped in swirls of dust and flying dirt. No visitor to the house has described its interior in detail, during its residential days, although Daniel Fisher, coming unannounced to see the Chief Justice in 1755, and kept waiting outside for some time, gave a kind of limited praise to the gardens (celebrated for that unusual plant, the Colly Flower). Fisher also remarked on the situation:

> The home was small, built of stone and stood close to a large, much frequented road, which often occasioned the dust to be very troublesome. The spot appeared very naked, much exposed to the sun and bleak winds.

The Benjamin Chew family, as friends of the Allens, were frequent guests, even occupying the house in the summer of 1763, while the Chief Justice was in London. Afterwards, they intimated that their pleasant summer at Mount Airy encouraged them to think of building a permanent residence in Germantown. Perhaps among the vast collection of Chew papers kept for two centuries at Cliveden will be found some description of the interior of Mount Airy.

Madame Elizabeth Tarascon had an observant visitor on the evening of July 16, 1803, from a guest of her neighbor, Mrs. Travis. Williamina Ridgely wrote next day to her mother in Dover, Delaware:

> We paid a visit to our next neighbor, a French family, named Tarescon [sic] who live at Mount Airy, which must I am sure be like the Bastile as to size and corridors, for in my life, I never saw such a clump and odd kind of house, and they are still building to it. The lady of the Castle is young, and handsome. . . .[6]

The only known picture of the house (other than McAllister's missing photographs) is the drawing made in 1828 by G. Lehman, and reproduced on cover. By this time, of course, the house had been altered to adapt to school-functions. One could wish that Guillou had drawn the house rather than describing it — his pencil having had a sharper point than his pen, so to speak — but in any case his visual memory was acute, even in his late seventies. He notes that

> The original building at Mount Airy was of stone uncut, roughly trimmed in various shapes and of irregular sizes. . . . A pump, famous for the excellence of its water, and for having been drunk from by General Washington during the revolutionary war, stood near the South east corner of [the] façade, with its ponderous iron handle and its capacious iron ladle. When I first entered the school, the boys washed their hands and faces at this pump at early morning. Each pair of boys did their share of pumping for the ablutions of the pair immediately before them. . . . On several occasions, during very cold weather, boys had their hands frozen fast to the pump handle, and the skin torn in removing them. A blanket case for the handle was the first improvement made with a view to remedying this unnecessary severity. . . . [A] tin washbasin became, in course of time, the next improvement on the usage I have described, but this improvement was introduced only after the building of the large rain-water cistern (in 1826 as I think) and the erection over it of the boys' washroom. . . . The cistern in question was circular, 16 feet in diameter at inside, and fifteen feet in depth. By order of Mr. Constant, I had calculated . . . the number of bricks and the quantity of mortar required. . . . The master bricklayer worked after my plans and estimate, and . . . came out with a surplus of less than one hundred bricks and two or three bushels of mortar. . . .

After describing the "elevated embankment" along the front of the house, he notes that

> the paved sidewalk adjoining the house was about ten feet wide, and outside of this was a strip of turf of about four feet in width . . . [where] there had been planted a row of Lombardy poplars which in 1820 to 1830 were well grown. . . . These trees stood nearer to the gallery than to the roadside and were readily accessible from the balustrade above. This seemingly unimportant relation is impressed upon my memory, because these trees were frequently climbed by the boys, to and from their dormitories, and two of the trunks were surreptitiously studded with spikes to facilitate passage up and down.

In 1827, when the College was at its highest enrollment, a house across the road, formerly reserved for the teachers, was transformed into a "supplemental dormitory" for some of the larger boys, who were "marched down there each night in good military shape." Pillow fights occurred occasionally "between the colony and the parent country." On one such occasion, about two in the morning, the passengers of the Reading Mail were unexpected witnesses to what they thought at first was a ghostly re-enactment of the Battle of Germantown. When they had recovered from their surprise, they politely asked to be allowed to see the finish. But the boys, wearing only nightshirts and shoes, turned shy, and retreated to their dormitories. The whole affair was "picturesquely set forth" two days afterwards in *The Inquirer.*

The interior of the house proper contained on its ground floor, which was entered from the arcade, lecture rooms, class rooms and a study hall; on the second floor, reached by a broad stairway at one side of the back-to-front hallway, were the Principal's rooms, reception room for parents and visitors, the sickroom, Matron's business room, and the clothes-presses for boys' apparel and household goods. On the third floor were only classrooms. At each end of the original house had been built a two-story wing. That to the west contained on the ground floor a chemical and mineralogical laboratory, and on the second, a series of student dormitories, with doors and windows giving on the second-floor gallery — for the greater convenience, no doubt, of pillow-fighters and other nocturnal excursionists. The eastern wing had the students' dining-room and serving-pantries on the ground floor, with kitchens and sculleries; on the second floor were the matron's quarters and servants' rooms.

Out of doors to the southward were the Playground and Parade-ground, occupying several acres on a "plateau"; beyond them, "in the commencing declivity," were the boys' gardens, small squares of ground assigned as a reward for good behavior and cultivated without supervision to the taste of the student. Barns, horse and cow-stables, and hog pens, stood just beyond the campus to the north and east; close by within the fence was a bakehouse with a pigeon-loft above it, the boys being taught to observe the inheritance of "good moral qualities," along with peculiarities of breed, in the birds. Not far away stood the walled latrine, open to the sky.

In 1826 when the College was converted to the Lyceum, and Constant quite clearly overcommitted himself financially, he erected a two-story building called the Armory. Here were kept the muskets furnished by the War Department to the school, caps, and other accoutrements. On the second floor was the art-studio, so to speak, well-lighted from two sides, where also fencing and dancing-instruction was given. On the same floor, guarded by sentries, were "the cells," two small rooms, about six feet square, with wooden bars, in which "were confined unruly boys on spare diet."

Here was enacted the conclusion of The Great Blackboard Incident, which Guillou recounts nearly seventy years later with lingering schoolboy triumph. After indignantly contradicting Roumfort, who failed to see the validity of his demonstration of a geometric theorem, he was sentenced to solitary confinement.

> . . . My allowance of bread and water was brought to me twice each day of my imprisonment, and delivered to me in the presence of an "orderly," but at the next visit it was always found unconsumed, almost untouched. I was led, under escort, to my bed in the common dormitory each night at 8 P.M. and was led back under guard to my cell every morning at 7 A.M. for 13 hours of solitary confinement. During the night my brothers and other friends supplied me with cold meat and cakes, enabling me by their aid to carry to a successful issue my sham of eating only a very small portion of my allowance. . . . I was finally liberated [after eight consecutive days] without making any apology. My liberation was permitted on the score of health, which was insisted upon, by the attendant physician of the establishment, Dr. Betton.

Guillou says that corporal punishment was not used at Mount Airy, but James Stokes Biddle speaks of having been "boxed on the ear" by Constant for mispronouncing the French word *médecin*.

Military instruction was obligatory at the Lyceum, and after school the students were "assigned to military exercises in the open field, to musket drills under the arcade, or to instruction in military tactics. On Saturdays the 'above-two-thirds' pupils [presumably those who stood in the upper third of the school academically] made long pedestrian excursions from eight to ten, or sixteen to eighteen miles," dressed in fatigue uniforms and carrying their lunches in knapsacks. For military purposes they were divided into two companies, "Company Two" including the smaller boys, up to twelve, who drilled without muskets, and "the First Company," which carried muskets.

> We had morning and evening muster, and afternoon dress-parade. We were awakened in the morning by the Reveille, with fife and drum, and we were sent to our dormitories by the same instruments with the regular Army Tattoo . . .
>
> The uniform was identical with that at West Point, and we were styled "Cadets." Our coat was gray cloth, with black braids, and the rows of brass ball buttons on the breast; standing collar; gray pantaloons and vest, of same material as the coat, during the winter; these last replaced, in summer, by Russia duck pantaloons and vest: a stock of black, glazed leather, having same height as the collar of the coat. The hat, for full-dress uniform, was also of glazed leather seven inches high, with bell-crown, and depressed semi-circular visor: chin straps, . . . a yellow eagle in front and a yellow cockade at left side; a white pompoon [sic] tipped with red, six inches long, topped off the costume. Our fatigue cap was gray cloth, with glazed leather visor, black, with cording and chin straps; there was no fatigue jacket; gloves were *not* a required part of uniform — and were considered rather effeminate.

Each boy's possessions, as specified in the Prospectus, were marked with a number assigned to him; years later, in Paris, it is said, two "old boys" hailed each other in the street by their Mount Airy numbers.

Guillou does not mention Lafayette's brief visit to Mount Airy, following the famous breakfast at Cliveden, on July 20, 1825, but he does record the Marquis' review, with General Andrew Jackson beside him, of "all the schools in the city," at Independence Hall, in the autumn of 1824. Mount Airy's boys were not yet "cadets," and so were not in uniform; as they passed before Jackson and Lafayette, says Guillou, somewhat surprisingly, "we looked at them with respect and admiration. But we did not think that either of them quite reached our ideal standard of a hero." (Here, for once, Guillou is too brief; one would like to know why.) In late July of 1826, the school, now uniformed, marched with fife and muffled drums, but without arms, to Independence Hall, behind the double catafalque of Presidents Adams and Jefferson. On this trip, their schoolboy ap-

petites were relieved by meat sandwiches, served at the stage office.

Physical education, except for optional dancing and fencing, seems to have existed only as self-directed schoolboy sports. The mill-pond, one of several made by damming "Cresheim's Creek" between the Germantown Road and the Wissahickon, served for skating contests in winter and swimming and boating in summer. "Foot-ball," played "with a plain hog-bladder," was remembered by the septuagenarian as "far less vulgar" than the later sport of the same name, "the most brutal and degrading of our modern athletics — more degrading even than prize-fighting." "Town ball," the predecessor of baseball, was the favorite; "hookey" or "shinney" was played with sticks hooked at the lower end, and inflicted "martyrization on the players' shins." Guillou remembers Stephen Girard's nephew Auguste as having remarkable speed and long wind as a racer. But the sport which aroused the old man's most enthusiastic reminiscence was performed on the "volador" — a 10-15 foot post sunk in the earth, carrying at the top four horizontal arms, 2-3 feet long, so constructed as to revolve on a heavy iron pin. The four "swingers" put one leg into the "bight" of the leather strap which hung from each cross-piece, and grasped the strap with an arm. They would then run one-legged, so to speak, as hard as they could, swinging faster and more nearly horizontal as speed increased, till they could sometimes make a whole revolution without touching the ground.

Extramural sports, if one can call them that, were no less impromptu. Guillou describes a series of four pitched battles on Saturday afternoons, between "the common town-boys — 'Rips' we called them" and a dozen or so "College-boys, . . . each . . . followed by a small crowd of partisans." These fracases originated over the person of young William Green,

> son of a hatter in Germantown, . . . one of the only three day-scholars. . . . He was a good looking boy of 12 to 14 years of age, studious, too, and well-behaved. But these qualities did not protect him from the jeers and passing insults of the street boys . . . who . . . seemed to claim Green as one of themselves, he having attended the public school with them, and they resented his seeking higher opportunities of education or association. They manifested their dissatisfaction, according to their kind, when two or three of them happened to meet him, walking alone, . . . going to or from school.
>
> Generally, and without delay, two or three fist fights, of the most pugnacious, would commence the affray. Soon a general scrimmage would follow, with much noise and not without some stone throwing, and chasing of skirmishers, among volunteers, outside the regulars. The fracas would continue until the town's people and the constables, attracted by the shouting and the noise, would rush in and stop the engagement by parting the combatants. I believe, at this distance of time, that both parties were rather pleased at the enforced pacification. The College boys would then close ranks and march home, emphasizing the parting cry, that their retreat was from the authorities, not from their adversaries, whom they would meet again some other day. It took four such encounters (the last one more thinly attended) to make the "Rips" realise that they must respect, or at least not molest, still less maltreat, Green, because he was a "College boy." We would not allow Green to take part in the general fights: but in his personal encounters, on the road, he always behaved creditably. Of course, black-eyes, bloody noses, and general bruises, marked the occurrence of these skrimmages [sic]: but I have not known of any serious or permanent injury to have ever followed these battles of the "Boys."

— To be concluded —

1. A list of published accounts of the College is given as footnote #1 to Installment I of this article (*Germantown Crier*, vol. 29, no. 4, p. 91, Fall, 1977). J. McA. Harris' interesting article, "Mount Airy," cited as the fifth reference in that list, is the most detailed account of the mansion known to the writer, especially during its ownership by William Allen. Allen and his family are discussed at some length by Charles P. Keith in *The Provincial Councillors of Pennsylvania Who Held Office between 1733 and 1776 . . . and Their Descendants* (Philadelphia, 1883, p. 140 ff.) Recent research is well summarized by Ruth M. Kistler in *William Allen, Founder of Allentown, Colonial Jurist, Industrialist and Loyalist*, (Allentown, Pa., 1962) vol. 24 of Proceedings of the Lehigh County Historical Society.

2. *Brief of Title*, etc., is to be found at the Historical Society of Pennsylvania. This is the source for the history of the house prior to purchase by the Lutherans, unless otherwise specified.

3. The Tarascons are mentioned by: 1) R. A. Burnett, "Louisville's French Past," *The Filson Club History Quarterly*, 50(2):5-27, 1976; and, 2) Sister Mary Ramona Mattingly, *The Catholic Church on the Kentucky Frontier (1785-1812)*, (Washington, D.C., 1936, vol. 25, Catholic University of America, *Studies in American Church History)*. The marriage of Dame Elizabeth Lapointe and J. A. Tarascon is cited by F. J. Dallett in "Shoes with Red Heels: The Buchey Family of Philadelphia, Its Continental, Caribbean and Acadian Roots," (*Pennsylvania Genealogical Magazine*, 20:218, 242, 1957) from *Records of the American Catholic Historical Society*, 13:172.

4. Madame Capron is listed in Philadelphia city directories for the years mentioned, and in the 1810 Census for Pennsylvania (Reel 56, p. 009). Her school in Wilmington is mentioned in E. de P. Smith's "Transcripts and extracts from Du Pont Family Papers," (v. 20, p. 118), Winterthur Mss., held by Eleutherian Mills Library, Wilmington. Also, she is often mentioned in the correspondence of Sally Banning (later Mrs. Henry Moore Ridgely) in *A Calendar of Ridgely Family Letters 1742-1899*, edited by L. de Valinger, Jr., and V. E. Shaw (Dover, Delaware Public Archives Commission, 1951; v. 2, *passim*). Her Chambersburg experience is documented, so far, only by her letter to Stephen Girard and by two advertisements in *The Franklin Repository* for March 10, 1818 and August 3, 1819. The letter to Girard is to be found among the Girard Papers (Microfilm Reel 77, Letter 439, American Philosophical Society); Mrs. Oldmixon's letter is among the Matthew Carey Papers, Historical Society of Pennsylvania. S. F. Hotchkin's *Ancient and Modern Germantown, Mount Airy, and Chestnut Hill* (Philadelphia, 1889), p. 327, mentions the Capron-Young-McAllister connection.

5. Henri Capron is noticed by John Tasker Howard in *Our American Music*, Part I: "Euterpe in the Wilderness' (4th ed., New York, 1965, pp. 82-83, 102-104). His programs, compositions, and pieces performed are listed by O. G. Sonneck, in *Early Concert Life in America (1731-1800)*, (New York, 1949). His connection with the Washington household appears in the transcripts of the Washington household accounts, *Pennsylvania Magazine* 30:41, 314, 327, 478, 1906; and 31:70, 344, 1907.

6. Williamina Ridgely's comment on Mount Airy is quoted, with permission, from her letter as reproduced by Mabel Lloyd Ridgely in *What Them Befell: The Ridgelys of Delaware & Their Circle in Colonial & Federal Times: Letters 1751-1890* (Portland, Me., The Anthoensen Press, 1949, p. 197). The original letter is held by the Delaware State Archives.

1818— July 25
First Navy Stars and Stripes, flown by the Man-of-War "Guerriere".

1862— July 12
Congress authorized Congressional Medal of Honor.

The Influence of Kindness
A Brief History of Music in Germantown

By PATRICIA KUHN

The art of music is like a delicate plant. It needs long and patient cultivation. Three hundred years ago, when Germantown was barely civilized, sparsely, the seeds were sown. Potent seeds they were, which sprang up and grew into a flourishing musical community.

It may seem odd that the root of something so significantly social as music would be found in a group of hermits; but so it was. Across the wilderness north of Philadelphia, down into the lush valley, the Hermits of the Wissahickon carried Germantown's first musical instruments: an organ, a viol, hautboy, trumpets, and kettledrums. It is likely that this location was chosen because of the friendly presence nearby of Germans led by Franz Daniel Pastorius, who was a composer of hymns and at least one secular song, "Come Corrinna".

The Hermits, however, were mystics; not content with the numerous chorals and other vocal works used by the German Protestants. Their ceremonies took a variety of musical sounds; and thus, the Hermits of the Wissahickon were the first to cultivate our musical flower.

They were led by Johannes Kelpius, who, between 1698 and 1708 wrote a hymn book of seventy pages which is Germantown's first original composition. At least three other members of the original band of Hermits were also composers. Notable among them is J. Conrad Beissel, who not only gave us over 400 hymns, but also *A Treatise on the Voice,* a *Dissertation on Harmony,* and a collection of *Choral Songs*.

In 1704, a curious gentleman called Christopher Witt joined the Hermits. Witt was a versatile individual, whose contributions to our history include being the first person to keep a pipe organ in his home, the cultivation of Philadelphia's first botanical garden, and the painting of the first known portrait in Pennsylvania. This portrait is of double importance because its subject is Johannes Kelpius, Germantown's first musician.

Little is known about the actual tonal quality of the Hermits' orchestra. Yet their mystic sounds held the reins in musical matters for nearly 100 years before the rise of British influence. Gradually the Hermits disappeared. A number of them migrated with J. Conrad Beissel to Ephrata; and the others probably joined society in and around Germantown.

Throughout the 18th century, Catholic, Episcopal, and Presbyterian congregations grew in the area. They



Johannes Kelpius

Germantown's first musician and subject of first known portrait painting in Pennsylvania.

brought with them a sympathy toward fine music and a tolerance toward dramatic productions and music for the stage. Thus was encouraged a lighter style and the growth of non-religious musical forms.

This growth however, was quiet and very gradual since many other religious sects were opposed to the use of music for "profane gratifications". Public concerts were yet a thing of the future. It was not until well after the Revolution that those who had gathered for musical enjoyment at home began to organize and present their music beyond their own doorsteps.

March of 1832 marks the founding of the Germantown Harmonic Society; and February of 1837 finds

the Germantown Blues Band announcing their thanks for the "hospitable acceptance" of their first public performance. Later that year, and again in 1838, the Harmonic Society provided both vocal and instrumental entertainment for the congregation of the Lutheran Church. The English Lutheran Church gave a special Christmas concert in 1841 featuring a group of blind singers.

Growth is sometimes awkward, even bizarre when it attempts the experimental. Certainly, Mr. George Lovatt was new and original when he played his Rock Harmoniciena in March of 1848. This curious instrument was made of 38 pieces of stone weighing 260 pounds. It was used in concert at Franklin Hall along with piano and vocal selections. Also at Franklin Hall we again hear from the Germantown Blues Band, who by 1852 were receiving quite a lot more than "hospitable acceptance" from their audiences.

Thus we can see how time, persistence, and social change slowly brought the dawn to music in Germantown. As the light grew brighter and warmer, the fear of "profanity" slowly faded. Musical organizations both within Churches and outside of them became numerous, active and fruitful.

1870 saw the beginnings of the Germantown Glee Club and the Wakefield Concert Band. For at least ten years after 1874 the Arion Club performed at Association Hall giving vocal concerts and sing-alongs. Individuals such as Francis B. Reeves and Amos R. Little opened their personal properties to friends of the Arion Club for "Spring on the Grounds" song fests given for the pure enjoyment of the guests.

The Manheim Glee and Banjo Club performed at the Cricket Club, taking a bold step by including with their concerts not only sing-along, but dance-along as well. This group again displayed a flair for the unique when they sang with a lone harp accompaniment.

And now the growth comes quickly. The Germantown Choral (1885) performs at St. Vincent's Hall with four soloists and "a select orchestra of thirty-three pieces". They offer two concerts a year, sold by subscription. Among their presentations are "The Messiah", "The Oratorio of Elijah", Haydn's "Creation", etc. Their programs are complete including story lines and lyrics.

In the same vein, the Cricket Club presents a chorus of 100 voices with a 20 piece orchestra performing "The Messiah". And so it continues. As the blessings of musical life begin to display themselves, yet another function beyond "profane gratification" is uncovered: the concept of musical benefits. Among the first of these is the one at Manheim. Performances for various benefits are given here, but of particular interest is "Boys Parlors. . .". . .designed to be an evening at home for boys from nine to sixteen. . .to keep them off the streets and to bring an influence for good into their lives. . .The influence of kindness and refinement on these rough young hearts cnanot be estimated. . ."

Here at last we touch upon a genuine purpose for music and its enjoyment. . .for the influence of kindness and refinement upon any of us must be an influence much like that of sunlight upon a patch of flowers — a source of energy, of growth, and the propagation of a strong and beautiful society.

As we approach the 1890's, we approach the opposite extreme. From the days when even religious music was clouded with suspicion, and people had to be Hermits if they chose to sing or play anything other than an old organ. . .to the days when every excuse was used for a "Musicale". The people of Germantown celebrated the arrival of Spring, Easter, Summer, Independence Day, Autumn, Thanksgiving, Christmas, New Years, even Advent with music, dance, and song. They celebrated in Churches, Music Halls, Libraries, Parks, Avenues, and their own homes. Clubs, Choirs, Bands, and Orchestras brought the Muse into glorious life.

They even developed a sense of humor. At the Library building in November of 1892, "A Lyste of Divers and Goodlie Songs" was presented. This program featured such noted performers as Dorothy Truelove (who remarked upon Grandma's advice), Obadiah Stringfellowe, and Brother Melancthon Muckletone who "edified the goode foulke by a *true* account of ye wicked depredations of ye piratical wolfe". That tall Tuesday also heard from Tabitha Tallfone, Tilly Tremolo, Fanny Faithful, Peggy Poundaway, and Timothy Grinaground. Also was heard a patriotic song by Hezekia Headtone and Cromwell Crackaway. Noted on the back of the program was an admonition to young men to look away from the chaste young women as they sang. And no feet slamming or throwing of apple cores. Hand cloths for weeping with the mournful tunes were permitted, but cakes must be eaten during intermission. The price was 4 shillings.

As surely as humor is wise, the inspirations of wisdom are too often far ahead of their time. Indeed, if Dr. Alma Webster Powell were to declare today what she declared in 1918, she would probably meet with as much gaffaw as she did then. In a lecture-musicale, thoroughly researched and carefully presented, Dr. Powell tried with all of her mighty heart to convince the body politic of her day that "Music is a Human Need". It was noted in her pamphlet that nations such as Austria, Belgium, Denmark, Equador, Italy, Norway, Russia, Sweden, and Germany all gave support to music while the government of the U.S. gave it no recognition at all. Dr. Powell was the voice of the future, for it was not until 1974 that the National Endowment for the Arts and Humanities was established. But let us hope that she was encouraged by the many profit making schools of music which were begun during her lifetime.

The Germantown Friends School, for example, began to teach music appreciation in the early 1900's. The Germantown branch of The Philadelphia Musical Academy taught piano, violin, viola, theory, ensemble, and symphony. Students of this school were awarded diplomas and were encouraged to seek employment as professional musicians. A list of graduates and their position in the profession was included with each yearly prospectus; and concerts were given twice each year by faculty, and by students. The Hyperion School of Music also had a Germantown branch which gave yearly concerts at the Library. In 1903 the Germantown School of Music was founded giving instruction in piano, organ, violin, harmony, counterpoint, and composition. This school was located at 819

E. Chelten Avenue, and also used the Vernon Park Library for its concerts. Also worth mentioning are the E. K. Peall Conservatory of Music and Art, and the Liszt Conservatory of Music. And of course, countless individual teachers carried the Muse from house to house and participated with their students in annual concerts at the Library.

Organizations both large and small gave concerts both large and small at Germantown's famous Association Hall, which was a beautiful facility provided by the Y.M.C.A. It was located at 5849 Germantown Avenue. In the early 1900's the community was varied in its musical tastes, and Association Hall was open to all of them. The community was also cohesive at that time, and thus we find such organizations as the Wakefield Athletic Association sponsoring a production of "H.M.S. Pinafore". George C. Krick, who founded the Germantown Conservatory of Music, brought his Mandolin Orchestra to Association Hall with guest banjoist, Frederick Bacon. The Germantown Operatic Society gave a performance of "Ermine" by E. D. Jacobowski in 1911. The Wayne Avenue Baptist Church sponsored a musicale featuring Schubert's "Symphony in C" and "In a Persian Garden" by Liza Lehman. In 1912 The Mendelssohn Club was invited to Association Hall by the Y.M.C.A. itself. The Y also gave instruction to boys in language and music ". . .to encourage a genuine love of study. . ." Association Hall also presented recitals by The Hahn String Quartet and The Carnatius Mandolin Club. (If you have never heard a Mandolin Orchestra, the writer suggests that at the next rare opportunity, you give it a listen for a most unique and satisfying experience). And, the great Leopold Stokowski performed at least twice a year at Germantown's Association Hall with the Philadelphia Orchestra.

Outdoor concerts were also popular, and Vernon Park was the place. The Germantown Businessmen's Association sponsored many a sing-along in the park. Their Independence Day Committee brought the Germantown Center of the Liberty Sing Commission to perform patriotic songs in 1918. Word sheets were provided for The Star Spangled Banner, The Marseillaise, Hail Britannia, The National Hymn of Italy, On the Road to Home Sweet Home, Joan of Arc, and Marching Through Berlin. This was accompanied by The Philadelphia Police Band. At another July 4th celebration the G.B.A. brought the Burness Military Band to the park, again for a patriotic sing-along. By 1928 they were still active and presented the United States Marine Band at Clarke Field (W. Coulter and Wissahickon Aves.)

By this time there was a host of musical organizations performing throughout the community. The Germantown Community Concert Association (who had 865 members by 1929) gave four concerts a year. The Women's Club of Germantown gave concerts and evenings of music and dance at the Pelham Club, the Y.W.C.A., and of all places, the Automobile Club of Germantown. The Choral Association of Germantown performed annually at Germantown High School auditorium (a facility with superior acoustics, and one of the many which today is sadly neglected and under used). The Choral Association were firm believers in the positive effect of music upon society. One of their programs explains their goal by saying, ". . .we hope to touch those who listen, and also each other with a definite inspired spiritual experience." And at long last comes the arrival of The Germantown Orchestra which advertised itself "for all occasions where music is desired. (Incredibly, we find praise for this group as late as 1952. In the words of Eugene Ormandy, the Germantown Symphony Orchestra "is one of the finest non-professional orchestras I have heard.)

The Churches too were making themselves heard in the twenties. They were full of organ recitals. St. Michael's Lutheran and First Presbyterian were among the most active. The American Guild of Organists concertized regularly at St. Luke's church. Almost every congregation had its own organ, its own choir, and its own special form of Sunday praises.

All of this artistic activity in Germantown was of course reflective of the surrounding area; and the pinnacle of musical display occurred with Pennsylvania Music Week, April 30th to May 6th of 1922. Our community held its celebration at the beautiful Germantown High School Auditorium. Performances included Mandolin Clubs, Piano, Voice, Cello, Orchestra, Girl's Choir, Boy's Glee Club, Community singing, and a message each day from the Governor. The following year Germantown High School again participated in the "Music Week Festival" which was arranged under the auspices of The Philadelphia Music League. This momentous event was a masterpiece in organization. The program alone is 40 pages, listing incredible activities such as this: "In the public schools there will be fifteen hundred short concerts at nine o'clock assemblies, six thousand period concerts in as many class rooms, and nearly three hundred evening concerts and parent meetings during the week. . ."! We should note here that the success of the public school program was in part credited to Mr. J. Ellwood Calhoun, Principal of the Germantown Evening High School.

Among the Music Week Committee were two prominent Germantown persons: Dr. Adam Geibel and Mr. Theodore Presser. Adam Geibel wrote about 3,000 songs, among them the well known "Sleep Kentucky Babe". Dr. Geibel lived on Morton Street and served as musical director for the John B. Stetson Company for some forty years, founding the Stetson Chorus during that time. He was the composer of the official song of the Centennial Exposition and also the Sesqui-Centennial Exposition.

Theodore Presser was founder and editor of "Etude", a popular musical publication. Throughout his life he was a music lover and publisher. During a visit to Milan, Italy, he was inspired by the Casa di Riposa (House of Rest) built by the composer, Verdi. Presser returned home and arranged for the construction of a home for retired musicians at Johnson and Jefferson Streets. At his death in 1925, Presser bequeathed his own home at 121 West Johnson, as well as a $3,000,000.00 estate to a fund for musical education, the Theodore Presser Foundation. The Presser home for retired musicians is the only such place in this country, just as the Casa di Riposa in Milan is the only one there.

Retired indeed. . .Whatever became of all of these

blossoms? Like the mysterious fading of the Hermits of the Wissahickon, as slowly and as surely as they grew, the flowers of Germantown's music have withered away from us. Today, we have little more than the early settlers of the 1700's. With the exception of Sunday performances at a few churches, we have only a handful of obscure jazz artists, and a number of bars bursting with synthetic plug-in sound. There is little to be heard but the rumble of cars over cobblestone.

The ravages of depression, war, and careless technology have eroded much of the life from the delicate plant that is music. Yet we know that all things renew with time; and perhaps with this realization, we have come at last to the season when it is time to plant again. . .

A Ballad of the Bucktails

Co. B, 150th Regt. P. V's, Bucktails

We are the Pennsylvania boys; from Germantown we came
We have a noble Captain, and Jones it is his name.
We came to meet our Country's foes— to them we ne'er would yield;
We were bound to gain some victory or die on the battle field.

We started from Nicetown; right well I mind the day,
Some bid their friends a last farewell started on our way.
We marched to Phila. and thinking all was right
Till we got aboard the Harrisburg cars which took us to the fight.

We landed in Harrisburg at the closing of the day,
When there we got refreshments to cheer us on the way.
We next arrived in Baltimore in time to take the cars
Which took us to the Capital of Freedom's states stars.

From there we went to Clifburne on the old Maryland side,
Where rolls the mild Potomac in all her former pride.
But on that lovely hill-side we had not long to stay.
For the brave old Gen. Hooker soon ordered us away.

From then we went to Washington, the ship awaiting lay;
We got on board the Fulton went steaming on our way.
And well I do remember how mildly blew the gale.
When the ship was ordered for to stop, we marched to Belle Plain.

The rebels held that place once, but they ne'er will hold it more.
In place of seven stars we planted thirty-four.
At Chancellorsville we fought them showed them what we could do,
And we let them have a taste of the bucktails boys so true.

From there we went to Gettysburg our march it being so far.
To rally around the good old flag fight beneath its stars
We sent into the rebel ranks a storm of iron hail
And we swept them from the battle field like chaff before the gale.

Our First Lieut. he fell there, we are sorry for the same,
He was a noble young man, Chancellor was his name;
He was a loyal young man, generous, kind and free
He was a credit to his country the pride of Company B.

Likewise Lieut. Keyser, I cannot pass him by,
And when we think of him, the tears fall from our eyes.
He was a noble soldier, the truth for him we'll say.
He was an honor to his parents and adorned Company A.

And to our noble Capt., a word for him we'll say.
He never likes to see his boys abused in any way.
When this cruel war is over homeward we will go,
"And a health to Capt. Jones, boys," from many a cup will flow.

When this cruel war will cease peace return once more,
We will bid adieu to Dixie's land to seek our northern shore.
And may our sweethearts of the north to our soldiers generous be,
For we left our homes and firesides to fight for Liberty.

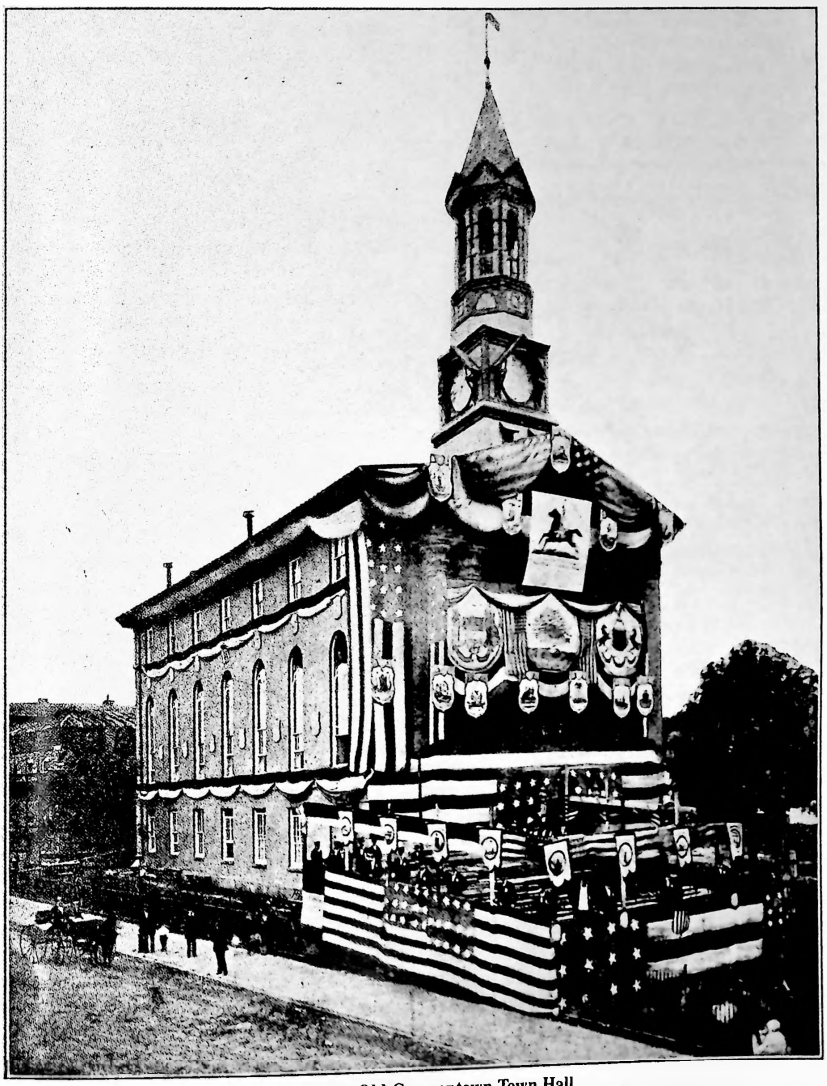
Written by Patrick Mulhatton, Private Company B, 150th Regiment, Pennsylvania Volunteers, wounded in the Wilderness Campaign; died in Germantown, October 8, 1864.

Transcribed, with alterations in spelling and punctuation, from a manuscript in the Civil War Collections of the Library, Germantown Historical Society.

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Old Germantown Town Hall
From an old photograph showing how proudly it carried its decorations during the Civil War period.

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Items From Our Library

The late Mrs. Almon N. Kidder bequeathed $250.00 to the library of the Germantown Historical Society as a memorial to Dr. I. Pearson Willits. Mrs. Kidder was a member of the Society's Board of Managers and its historian for many years. Her interesting "reports" appeared yearly in the Fall issue of the "Crier".

Dr. Willits was the librarian of the Site and Relic Society of Germantown from 1908 to 1921 and president from 1921 to 1924. He also was a contributor to the Society's publications.

Your attention please.....

Do you know anyone who may have a typewriter and/or a typewriter table to go with it — also one or two four-drawer metal correspondence files they would be willing to donate to the Germantown Historical Society?

These items are very much needed in our library and one, or all, will be greatly appreciated. Please get in touch with our librarian, Mr. L. R. Denis.

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Early Gardens

By DORIS F. RITZINGER

As days become longer, with spring barely at an end, we await with much pleasure the budding trees and the lovely flowers in our gardens. How fortunate we are to have such beauty!

Let us turn our thoughts back to the early settlers of our country. In their fight for survival, did they have time for gardens? If so, what were they like?

Before 1750, the cottage type of garden was used, a small fenced-in area where plants were grown if they had a specific use of a medicinal or culinary nature. Austerity was the byword for these gardens, they had no plan. The planting was placed as it was acquired, and paths added as they were needed. Sometimes the small fenced-in area, which was usually close to the house along the road, was within a larger fenced-in area where fruit trees were grown. Outside of both fences, creeping vines such as pumpkins were planted. The herb or kitchen garden was usually nearest to the house. Sometimes logs were placed as edging to keep the soil in place.

After 1750 gardens became more elaborate. The large manor houses copied gardens in England. Many of these manor-house gardens were in the south.

Land was usually cleared of as many trees as possible to replant fruit trees. This procedure was followed until the Civil War era when the parlor garden became important, and the small enclosure was expanded and a more formal arrangement was used, which led to the popularity of garden walks and summer houses. Fences were most important to keep out livestock, pests, and other animals. Zoning in the form of fence heights on front and sides existed even then. Solid board fences were common before the Revolutionary War.

There were grass plots in some of the gardens. Sickles were used to cut grass, giving it a chewed-off look. Sometimes grazing sheep kept the grass short in a larger area.

Bulbs were imported very early and were much used, such as daffodils, scillas, and double and pheasant's-eye narcissus. Primroses were very common, also pansies and violas (not the type we know today, but rather like our Johnny jump-ups). Daylilies were commonly grown. The orange ones we see along the road are "escapees" from the cultivated varieties. They were called "washhouse lilies" as they lived through soapsuds.

Siberian or German iris, or cultivated flags, were grown, but not the same kind we have today. Orris root, of medicinal value, is from the iris root. The rigid stem of the iris was used for the propagation of other plants. Hosta or funkia was common. Candytuft was popular. The dianthus, or pink, was sometimes called gillyflower also. Cornflower, or bachelor button, anemone, campanula, and Canterbury bells were used after the Revolution. The Maltese Cross had herbal properties. Often seen was the belladonna variety of the delphinium. Pulmonaria was used for lung ailments. Peonies, mostly the red-leafed variety, were grown, as the pelegrinia peony, which had a foul odor. Scabiosa was common in a later period. Bee-balm, or mullein pink, had medicinal properties. Spiderwort was seen in gardens. The "broken-color tulip," which is not used today as it is a carrier of a virus plant disease, was well known in gardens of the early period.

Santalum, a fragrant herb, was often used for edging, as well as fritillaria, or the guinea hen flower.

Boxwood was in the Philadelphia area by 1790, and in that same year flowering quince was introduced. Geraniums were also known by this period. Blue wisteria, probably imported from China, was used early; the white variety did not appear until 1816. The genus Wistaria was named for the Philadelphia anatomist, Caspar Wistar, 1761-1818.

Chrysanthemums were known by 1820 but were not popular till about 1840. The colors we have today were unknown; they had mostly yellow and white flowers. Petunias and zinnias appeared after 1830.

The shrubs, Deutzia, Weigelia, forsythia and spirea, were not used before 1840. Dahlias and gladioli were known by 1850.

And so on — to the present. I have been told that it is an interesting experiment to scrape away the soil for about six inches at the site of an old house, to see just what varieties of flowers may come up. Sometimes results are surprising.

Foundation planting as we know it, appeared during the Victorian era, due to the invention of the hot-air furnace, the use of which made it necessary to build houses higher from the ground.

Great strides have been made in the collection of plant material of olden times, and in the documentation of the history of our early gardens.

Our famous Philadelphia colonial horticulturist, John Bartram, who started his gardens in early days, is well known to everyone. The Bartram gardens are still in existence.

Many of the old seed and garden catalogues are extant today, and it is interesting to compare what was available then and what is available now.

"Friendship gardens" were most common, as friends gave seeds and slips to the lady of the house, who was proud to call her garden a "friendship garden."

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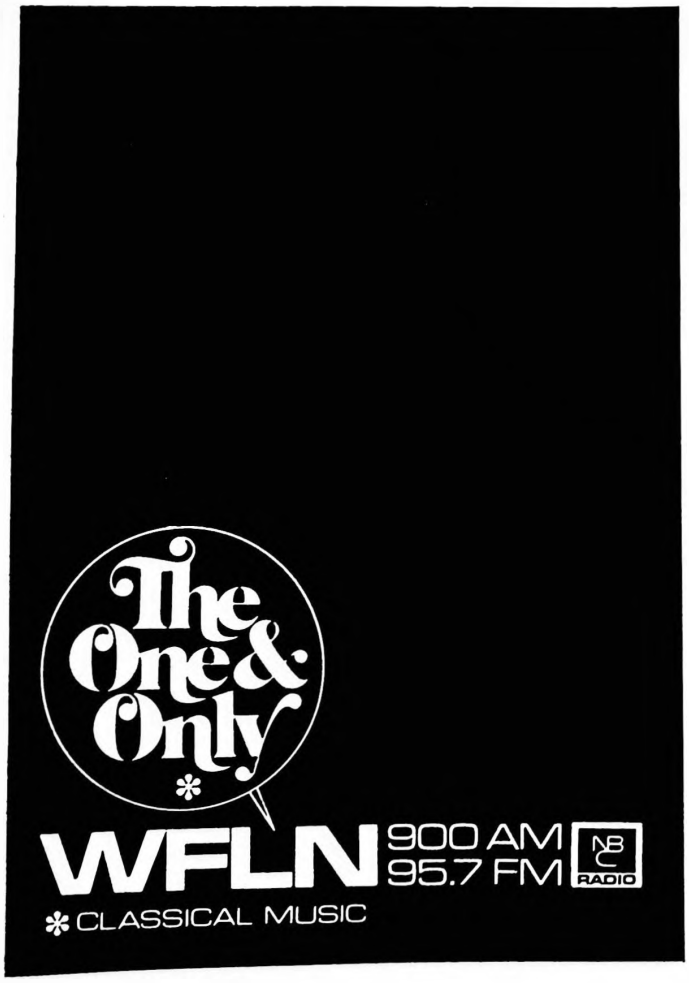
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1848 — July 19
First Women's Rights Convention in U.S. met at Seneca Falls, N.Y.

1861 — August 5
Congress levied 1st Income Tax.

MEMBERSHIP INFORMATION
The Germantown Historical Society

Privileges of membership include attendance at all lectures, tours, and other functions sponsored by the Society.

It is the Society's aim, in conjunction with other civic groups, to preserve and protect the existing evidence of Germantown's great past. Interested persons may obtain further information by writing to the Chairman of the Membership Committee.

Mrs. James S. Bishop
5214 Germantown Avenue
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We welcome new members and cordially invite your interest and support. We look forward to hearing from you **and** your friends.

Dues are as follows:

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