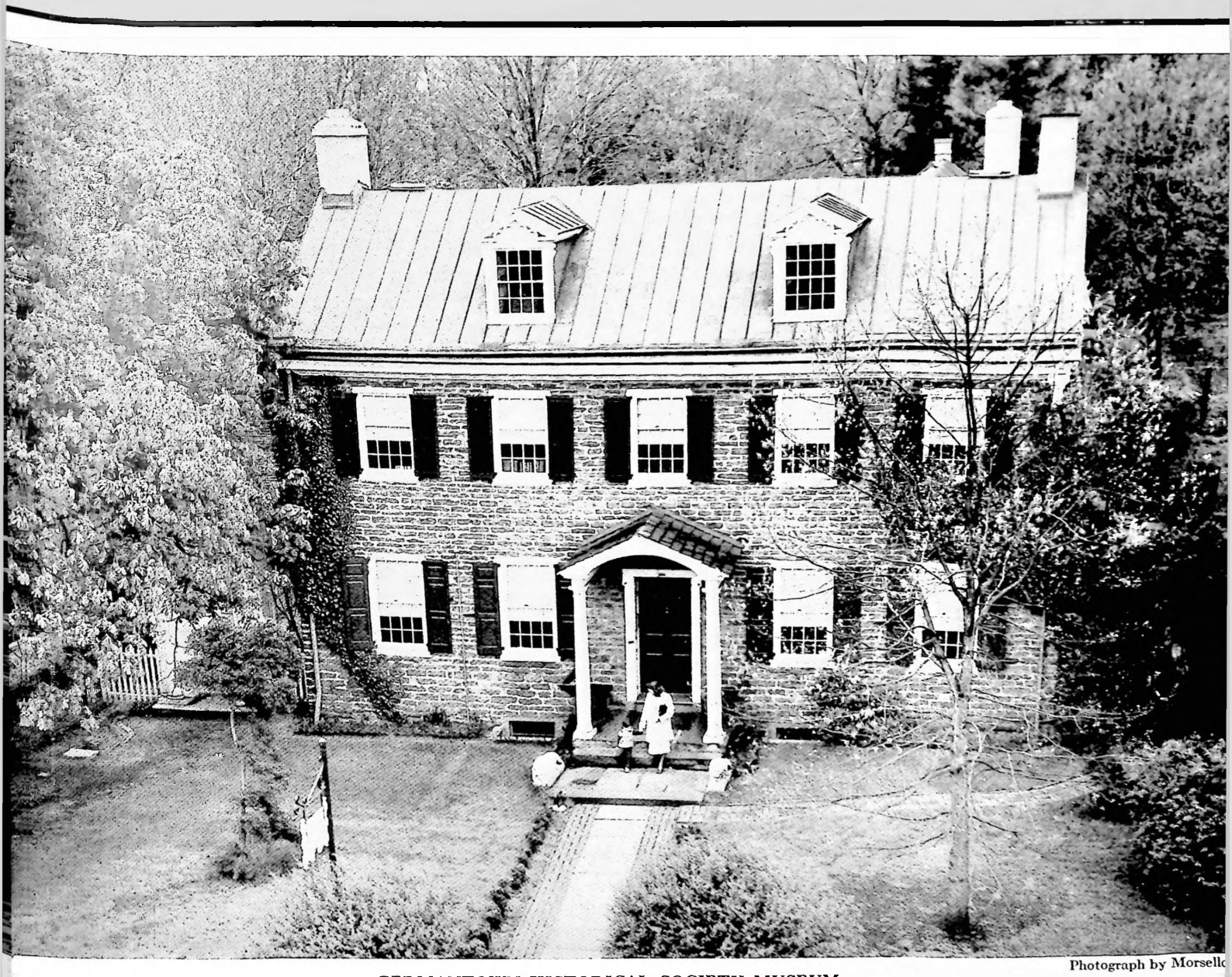
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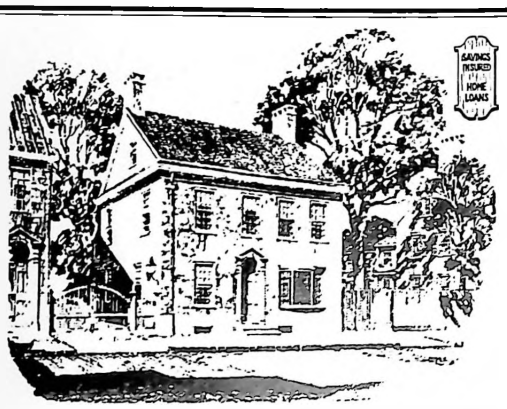
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AIMS OF THE SOCIETY

The Germantown Historical Society is dedicated to the fostering of the cultural traditions of Germantown, the preservation of its historic landmarks, and the maintenance of the Society's Museum of historic relics.

A membership in the Society helps to further these aims. It also entitles members to attend the interesting series of monthly lectures and to receive the GERMANTOWN CRIER which is published quarterly.

Membership dues are:

Junior, Teacher, or Librarian Membership	$3.00
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Subscription to the CRIER for non-members is $1.00.

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The Historical Society is a source of pride and interest to many Germantowners, even outside its membership, but while enthusiasm and interest are most valuable assets, the actual necessities of operation need something sterner and more tangible.

"The Society functions on an amazingly small budget in maintaining its Museum in the Hacker House and its Library and publications offices in the Baynton House next door. Properly caring for and safeguarding these buildings and their contents, and operating the Morris House, with which the Society is proud to be entrusted, impose an arduous financial burden."

In making a will remember how gracious a gesture a bequest to so fine a local project would be. Thus the community would be assured of the dignified safety of its priceless historical heritage.

WISSAHICKON VALLEY HORSE SHOW

The thirteenth-annual Wissahickon Valley Horse Show will be held on Sunday, May 17, 1959 on the estate of Hickory Hall, Mt. Airy Avenue, West of Wissahickon Avenue, beginning 9:00 A.M.—continuing all day.

The show will have many colorful and entertaining events and will be held adjoining the historic Wissahickon with its picturesque scenery. A pleasant atmosphere will be created by numerous colorful booths where refreshments may be enjoyed. Bring your friends and plan to spend a pleasant day with us.

SCHEDULE OF MEETINGS

JUNE 5th 1959

Friday Evening at 7 PM

The annual dessert party will be held in the Museum Garden behind No. 5208 Germantown Avenue. Entertainment will feature a concert of late 18th and early 19th century music by the Brass Ensemble of the Philadelphia's Settlement School of Music. Mr. Sigmund Hering will conduct the performance.

Refreshments will precede the concert as in previous years.

NEW MEMBERS

Members admitted since issue of Vol. 11, No. 1

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Vol. 11 MAY, 1959 No. 2

CONTENTS

	Page
U. S. S. Olympia *by Captain Edmund A. Crenshaw, Jr., U.S.N. Retired*	7
Fanny Kimble and Butler Place *by Frances Anne Wister*	11
Acres of Beauty *by Eleanor B. Prettyman*	14
Carriage Building	15
Poems *by Lisl Stork*	16
An 18th Century Dining Table Anyone? *by Phoebe Kidder*	16
The Little Rebel in the Ashmead House *by LeRoy Smith, Jr.*	17
1901 *by Karl T. Weger*	18
Classic Doorways *by Edward B. Phillips*	21
Coaches and Phaetons *by John Fanning Watson*	23
Recent Accessions to the Library	23

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SOCIETY'S PUBLICATIONS

Complete sets of the Germantowne Crier consisting of (40) all numbers issued to date, are being offered (on order) at $4 per set plus 50c postage if mailed.

Copies of the "Guide Book to Historic Germantown" will be sold at One dollar each; copies of "Washington Visits Germantown" at One dollar each, in board covers, and Fifty cents in paper covers, both of these books being the work of our founder and former president, Charles Francis Jenkins.

Various issues of Volume One and Two, of the old "Site and Relic Society's" publications, are for sale at the Museum. Some of the second volumes are in the name of the Germantown Historical Society, the old name being discontinued during that period. The publications start from the very beginning of the Society, and many of the articles were written by old historians now dead, and constitute first hand information.

Copies of current issues of the Crier may be purchased at the Museum, the Morris House, and at various stores in Philadelphia, Germantown, Mt. Airy and Chestnut Hill.

"HISTORIC GERMANTOWN" a special limited edition book of 150 pages, published with the cooperation of the American Philosophical Society, includes an outline of the early history of Germantown, together with views of historic Germantown houses with their plans and architectural and historic information.

The books are 9½ by 12 inches, bound in hard covers, and are available at cost of $5.00 per copy delivered, or $5.25 by mail to any address. Please address requests accompanied by check to. order of Germantown Historical Society to: Captain Edmund A Crenshaw, Jr., 519 Pelham Road, Philadelphia 19, Penna.

Decorative ceramic tiles showing the front view of the Morris House, Germantown. The tiles are six inches square, and are backed with thin cork insulation for use on a dining table, or they may be hung on a wall by an attached eyelet. The cost is $1.00 each, and may be purchased at the Museum or the Morris House.

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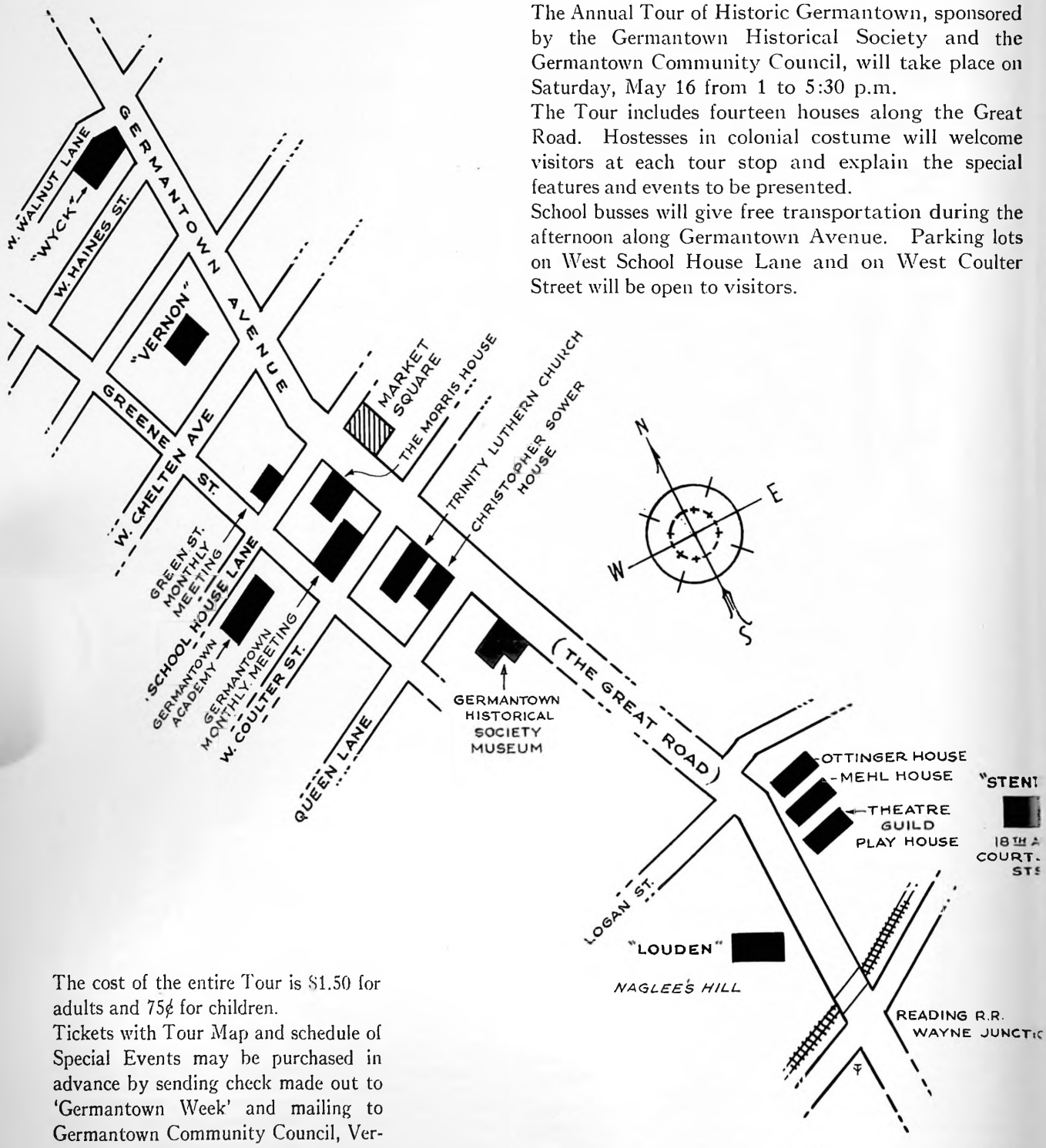
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ANNUAL TOUR
HISTORIC GERMANTOWN
MAY 16, 1959

The Annual Tour of Historic Germantown, sponsored by the Germantown Historical Society and the Germantown Community Council, will take place on Saturday, May 16 from 1 to 5:30 p.m.

The Tour includes fourteen houses along the Great Road. Hostesses in colonial costume will welcome visitors at each tour stop and explain the special features and events to be presented.

School busses will give free transportation during the afternoon along Germantown Avenue. Parking lots on West School House Lane and on West Coulter Street will be open to visitors.



The cost of the entire Tour is $1.50 for adults and 75¢ for children.

Tickets with Tour Map and schedule of Special Events may be purchased in advance by sending check made out to 'Germantown Week' and mailing to Germantown Community Council, Vernon Park, Philadelphia 44, Pennsylvania.

Tickets may be purchased also at each house.



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GERMANTOWNE CRIER

Volume 11 MAY, 1959 Number 2

U.S.S. OLYMPIA

By Captain Edmund A. Crenshaw, Jr.
U.S.N. Retired

It seems to have become a practice to consider matters of Historical interest as only those which occurred 100 years or more ago. But, particularly in this Country much of interest and importance has taken place in more recent years, and this period has constituted a most important and formative part of our history.

The recent preservation of the celebrated Cruiser Olympia is an effort to perpetuate the memory of a very important turning point in our history, as well as to preserve as a permanent memorial and museum a very fine ship which had an important part in developments of her time.

At the end of the Civil War we had probably the most powerful Navy in the world. But, following our unfortunate custom, the personnel were demobilized and ships were sold and scrapped until by the year 1880 our Navy stood 12th or 13th among the Navies of the world and our National prestige was probably in proportion.

Finally Congress started to rebuild the Navy with a program of new construction which was known as "The New Navy." The legislation involved carried the very wise provision that the ships to be built should be of American design and of American produced materials.

This resulted in the rapid upbuilding of the Steel Industry of the United States and of the steel shipbuilding industry. Without this stimulus it would have been difficult for this Country to have won either the Spanish War which followed soon after, or the First World War.

The first ships built on this program were a number of small cruisers fitted with spars and sails as auxiliary. But the sails were very promptly discarded at the insistence of the first Commanding Officers who found them too cumbersome to use. Thereafter we had only a steam Navy.

As soon as the development of design and construction facilities permitted, a number of larger and more powerful ships followed. The Olympia, a Protected Cruiser, was one of these later ships and is now the last remaining ship of "The New Navy" of the 1880's and 1890's. She was authorized in 1888, keel laid in 1891, and, having completed all acceptance trials was commissioned in February 1895.

While the Olympia was always regarded, both at home and abroad as a most successful and in fact an outstanding ship both in design and performance, she was the only one of her class built at that time, since nearly all building facilities were then devoted to construction of our Battleship fleet. These latter ships were much heavier and more powerful and gave a good account of themselves in the war with Spain.

Immediately following her commissioning the Olympia proceeded to the Asiatic Station to relieve the cruiser Baltimore as Flagship of our Asiatic Squadron, then in command of Admiral F. V. McNair.

Meanwhile relations with Spain over the conditions in Cuba had become rapidly more critical and to many war seemed imminent. Admiral McNair had reached the age for compulsory retirement late in 1897 and Commodore George Dewey was sent out to relieve him, which he did early in January 1898. This very fortunate selection of the Squadron Commander was made at the instigation of the then Assistant Secretary of the Navy, Theodore Roosevelt.

Dewey's first concern was with the matter of ammunition, since with the economy then in vogue our ships had far less than their war time allowance of ammunition on board with little means of getting more from home. The Revenue Cutter McCullough was hastily sent out with all she could carry and was followed later by the Cruiser Baltimore, the latter arriving only two days before the notification of the declaration of war.

Meanwhile Dewey was occupied with the routine of required official calls and with preparing his ships for possible outbreak of war. Little intelligence on the Philippines was available and even charts were old and of uncertain accuracy.

The American Squadron had been assembled at Hong Kong. There, on April 23rd, word was received that war had been declared and Dewey was warned that he must leave within 48 hours. He moved at once to Mirs Bay on the China coast, completed plans and then proceeded to carry out his orders to "capture or destroy" the Spanish fleet reported to be in the Philippines.

Dewey proceeded at moderate speed, investigating Subig Bay just north of Manila Bay and, finding no Spanish ships there, headed for Manila Bay regulating his speed so as to reach the entrance during the night. The entrance to the Bay was reliably reported to be protected by mines but Dewey assumed that these mines had been in place for some time and would probably have become inoperative and so disregarded them. The ships arrived off Corrigidor and entered the Bay in complete darkness with only a few shots being fired at the last ships in column. Speed was then reduced so that they arrived off Manila at daybreak—about five o'clock in the morning.

While not very much was known as to the defenses prior to the action, Dewey was aware that his ships had some superiority over the Spanish ships in strength of batteries. But the Spaniards were known to have in the various fortifications ashore a number of guns some of which were of heavier calibre than any carried by the American Ships. The Olympia had the heaviest and most modern of the American batteries, consisting of four eight inch guns and ten five inch in her main battery with 14 six pounders as torpedo defense battery.

The nominal total strength of the two forces was not far from equal. But the Spanish guns ashore took little part in the ensuing action and their ships were in poor condition and badly trained.

The American Squadron steamed slowly in toward the City of Manila disregarding the ineffective fire and finding no ships there headed eastward toward the Naval Station of Cavite and its protecting Sangley Point, in the lee of which the Spanish ships were sighted at anchor.

As the range closed Commodore Dewey, on the bridge of the Olympia, gave his famous order to the Captain of the Olympia—"You may fire when you are ready, Gridley." The Olympia's forward turret immediately opened fire followed by all guns from other ships of the squadron that would bear. The American ships steamed on an oval course exposing first their starboard and then their port batteries until two complete turns had been made.

By that time fire of the Spanish ships had slackened and several of them were on fire. A garbled report was at about this time delivered to the Commodore indicating that the supply of five inch ammunition was running low. Dewey withdrew the American ships from action and finding that the report was incorrect, called all Commanding Officers aboard for conference and had the crews sent to breakfast.

At 11:15 the American Squadron returned to action and completed the destruction of the Spanish ships, some which were already abandoned, and demanded and obtained the surrender of the Naval Station at Cavite.

The Spanish loss in killed and wounded was heavy and all of their ships were sunk, making this one of the most complete Naval victories of our history.

This victory transformed the United States into a World Power overnight and started the Country on its rise to its present position as the leading power in the world. Guam was captured in a quiet peaceful manner shortly afterward; the Hawaiian Islands were annexed a little later (which had nothing to do with the war) and after our victory at Santiago some weeks later, we also acquired Cuba and Puerto Rico, and Spain lost the last of her possesions in the western hemisphere.

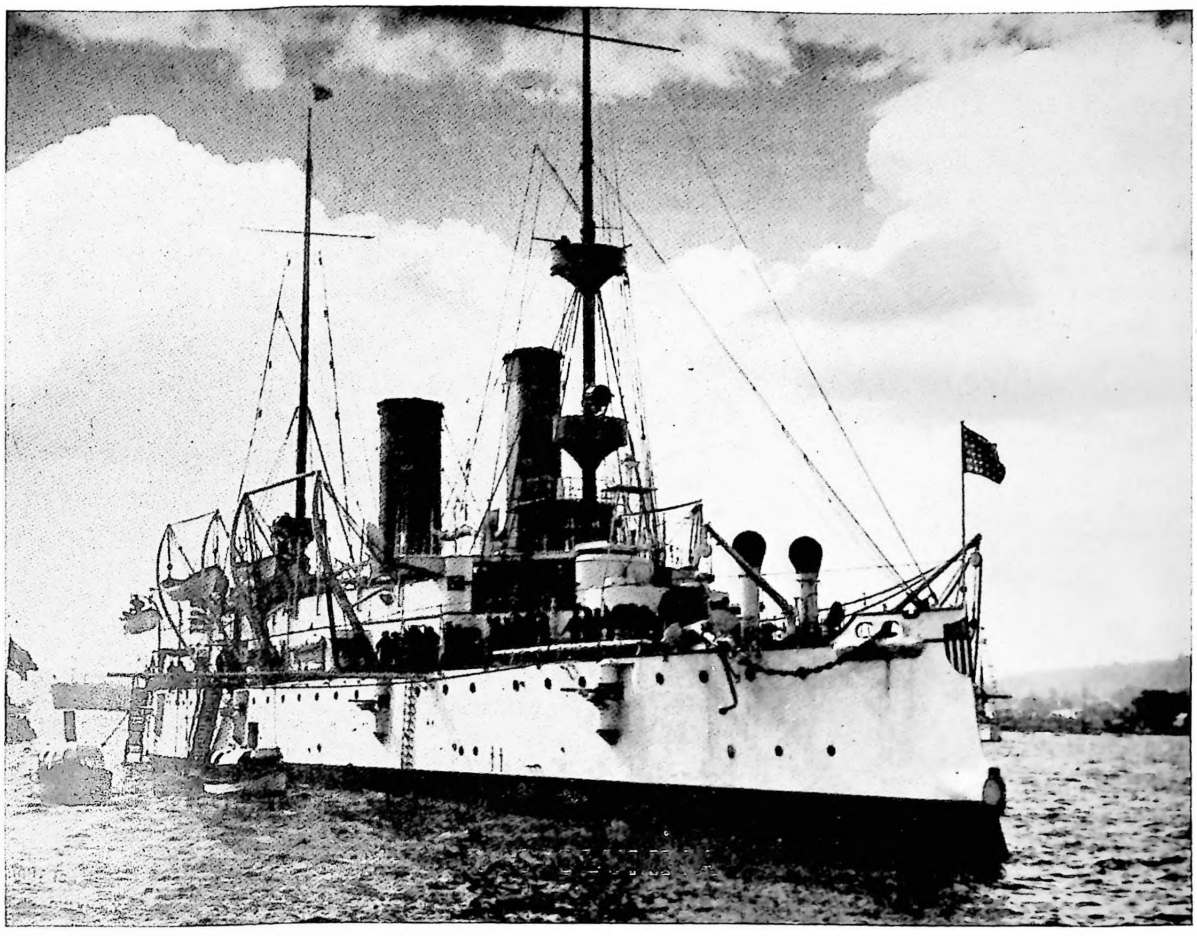
A wait of several weary weeks followed until our Army could be transported in the entirely inadequate merchant ships we had at the time, to finally take over the City of Manila and the rest of the Philippine Islands.

During this time Dewey had constant difficulty with the German Naval Force which had promptly arrived with a strength considerably in excess of his own. The German Admiral von Diedrichs repeatedly communicated with the Spanish authorities ashore, landed armed parties at some points, attempted to disregard the blockade regulations and in general made himself obnoxious.

Finally Admiral Dewey's patience was exhausted and he inquired of von Diedrich's Flag Lieutenant if the Germans wanted war and stated that if so they could have it at once. This promptly terminated the violations of blockade and upon the arrival of our heavily armed monitor Monterey, the tension subsided.

It is interesting to note that this was probably the result of a little-known episode of a few months earlier when the European Monarchies held secret meetings for consideration of issuing a warning to the United States to stop interfering with Spain. It was apparently agreeable to all that such action should be taken tho none was anxious to take the leading part. At the final meeting the British Ambassador announced that England would have nothing to do with the plan and that ended the matter. But probably the German Admiral had already received some instructions to be prepared to interfere if practicable and, being out of communication in those days, had had no further instructions.

When our Army had arrived and together with Dewey's Squadron was proceeding to advance on



U.S.S. Olympia.

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Manila the German Admiral asked the senior British officer present, Captain Chichester, R. N., what he thought Dewey would do if he (the German) placed his ships between Dewey and Manila. Captain Chichester replied "Only God and Admiral Dewey know." Chichester got underway at the same time and proceeded on the disengaged side of the American ships and the Germans remained at anchor.

Following the capture of Manila the Olympia with Dewey aboard returned to the United States, via the Suez Canal for a most enthusiastic Peace Jubilee at New York in 1899. Dewey was subsequently promoted to the especially created rank of Admiral of the Navy which he held until the time of his death, still on active duty, in 1917.

After undergoing overhaul and some modifications the Olympia then joined the Atlantic Fleet, serving as Flagship of our Caribbean Squadron in the trouble at Venezuela. She was at Panama, Tangier, Smyrna and back to San Domingo on a busy tour in the next few years and then for several years was Flagship of the Midshipmen's Practice Squadron.

It is of interest to note that nearly all of the higher ranking officers who led our Navy to victory during the Second World War served either aboard the Olympia or in the squadron of which she was flagship during this tour of the ship.

During the First World War the Olympia was in service as a Convoy escort ship, as Flagship of the Patrol Force and later led the expedition to Murmansk in 1918. Later she was in the Mediterranean, the Adriatic and the Black sea, returning twice to the Mediterranean in the next two years.

In October 1921 she proceeded to Le Havre to receive and bring back to the States the body of the Unknown Soldier for interment at Arlington.

Her final cruise was once more with the Midshipmen's Practice Cruise in 1922 after which the Ship was put out of commission at the Navy Yard, Philadelphia. This was the end of an active and noted career.

After the end of the Second World War Congress decreed that several of our historic ships, including the Olympia would have to be scrapped unless some patriotic organizations were willing and able to take them over, without expense to the Government, and preserve them in a creditable manner.

The Cruiser Olympia Association was formed here in Philadelphia, with, I am glad to say, several members of this Society taking an active part. This is a non-profit organization, all the members of which donate their time and pay their own expenses. A long period of negotiation with the Navy Department followed and finally the Keystone Drydock and Ship Repair Company undertook to make the necessary repairs and wait for payment until the money could be raised. The City promised a berth near the foot of Chestnut Street—not far from Independence Hall.

Repairs occupied some months. The eight inch turrets and guns had been removed and scrapped in

1912, all other guns and all movable furniture and equipment had been removed, the topmasts were missing and the ship had not been manned for 36 years. During her period out of commission at the Navy Yard visitors had been allowed to go aboard the ship as an historic relic and these visitors had done extensive damage to virtually everything that could be smashed. The entire inside of the ship had to be sand blasted down to bare metal and repainted, the turrets had to be reconstructed and as much as possible of the original equipment or its equivalent collected and reinstalled.

Local manufacturers have been extremely patriotic and helpful in this work. The Paint and Varnish Association supplied some 3000 gallons of paint; another manufacturer donated the topmasts; another all the required canvas which was fabricated by another concern, and many others assisted.

During overhaul the ship's propellers were removed and have been fabricated into souvenir medals which were a principal source of raising funds.

As word of the project spread throughout the Country, veterans of the Battle of Manila Bay and their descendants and many other interested individuals contributed relics, photographs, uniforms and other articles until the Association was hard put to it to find suitable display space. The result has been the start of a long overdue Navy Museum in this port which has seemed to please many thousands of visitors.

When most of the repair work had been completed the Olympia was moved to a temporary berth at Pier No. 9 North (near the foot of Race Street) on the Delaware. Since the City has so far not started the construction of the area where a permanent berth was promised, the ship may have to stay afloat there for some time. The eventual plan is to place her in a suitable location, resting on the bottom and with the surrounding area filled in so that the ship will be secure for all time and easy of access.

Philadelphia has always been a good Navy town both for the supply of personnel and for ships of all types. It is one of our most important shipbuilding centers and the second largest port in the Country in cargo tonnage with the probability that it will eventually become the largest. But there is nothing to show an interested visitor or the General Public to emphasize these facts.

We hope that the Olympia may become the nucleus of a much larger Navy and Maritime Museum which will properly tell the story of the importance of this Port and of Naval and Commercial shipping to the Country at large and to this area in particular.

For those interested in the statistics on the Olympia.

Authorized 7 September 1888, Keel laid 17 June 1891, Builders trials late 1893. Commissioned 5 February 1895.

Length 344′, Beam 53′, Displacement 5870 tons, Engines, twin screw three cylinder, triple expansion, total horse power 18,000. Maximum speed 23 knots, Coal burning. Four double ended and two single ended "Scotch" boilers. Double ended boilers are 15′ in diameter and 21′ long. Working pressure 165 pounds. Bunker capacity 1200 tons.

The Olympia was classed as a Protected Cruiser, having armor only on the turrets and around gun sponsons. Remainder of the protection consisted of about fifteen feet of coal in the bunkers along the sides.

Battery—four 8″, ten 5″, 14 six pounders, 6 - 1 pounders two Gatling guns and six torpedo tubes. The six and one pounders were later removed as too light to be effective when torpedo boats grew into the larger destroyers and the original short range torpedoes were also discarded and the tubes removed.

Complement—34 Officers and 454 Enlisted Men, including the Marine Guard. Only 24 Officers and 397 men were aboard at Manila Bay, the ship being quite short handed.



Wister House built by John Wister 1744

Fanny Kemble and Butler Place

Excerpts from the Article

By Frances Anne Wister

by permission of
Old York Road Historical Society;
from their Bulletin, Volume xiv 1950

FANNY KEMBLE was born in London in 1809, to a family distinguished on the stage. She made her debut at Covent Garden in 1829, acting the part of Juliet. Her success was extraordinary. On her arrival in America her triumphs were repeated. Ireland, in his history of the New York stage writes; "to the state and dignity of the Kemble School she added all the fire and impetuosity of her own original genius."

"From her mother she inherited a grace and fascination in her comic delineations that none other of the blood of Kemble ever knew. To her mother, also, she was indebted, in her girlhood, for a dainty lightness of figure, whose delicacy of outline was completely lost in her maturer years, and for a pair of glorious dark eyes, soft in repose, but able with a single glance to express the intensest shades of a varying passion. No actress that preceded her in America ever held as powerful and deep a sway over the hearts and feelings of her auditors."

Fanny Kemble, her father, Charles Kemble, and her Aunt Miss Adelaide De Camp, came to America in a sailing vessel which ironically bore the name "Pacific," for their voyage was rough. They suffered a passage of five unpleasant weeks. Fanny writes, "on my back all day; mercy how it aches too! The ship reeled like a drunken thing. I lay down and began to read Byron's life."

New York, America

Finally, New York was reached on September 4th., and the Kemble party was installed at the American Hotel. Fanny Kemble found much to interest her, and much to criticise. "The ants swarm on the floors," she wrote, "on the tables, in the beds, about one's clothes; the plagues of Egypt were a joke to them." Again "My dresses were very beautiful; but oh, the mosquitoes had made dreadful havoc with my arms, which were covered with hills as large and red as Vesuvius in an eruption." In spite of these inconveniences the first performances went off well.

Walt Whitman saw Fanny Kemble as Lady Townley in "The Provoked Husband." He wrote; "These, and many more, the years of youth and onward, Fanny Kemble—name to conjure up great mimic scenes withal—perhaps the greatest. I remember well her rendering of Bianca in "Fazio" and Marianna in "The Wife." Nothing finer did ever stage exhibit, the veterans of all nations said so, and my boyish heart and head felt it in every minute cell."

Philip Home, a New York gentleman, wrote before he saw her act; "Miss Kemble, like all young persons who have become celebrated, has many and strong admirers. But many dislike her on first acquaintance. Her manners are somewhat singular, . . . She sang and played for us in the evening. Her voice is not sweet, but has power and pathos. I am confirmed in my opinion that she has astonishing requisites for the stage. Her features separately are not good but combined they make a face of great and powerful expression.—She is destined to fill the place of Mrs. Siddons and make the finest performer in the world." Later he was displeased with her behavior.

In a letter to Mrs. Frank Channing (New York 1833) Miss Catharine Maria Sedgwick, the authoress, a devoted friend of Miss Kemble, twenty years her senior, wrote; "We are just now in the full flush of excitement about Fanny Kemble. She is the most captivating creature, steeped to the very lips in genius. You will not see her until the middle of April. Do not fail to see her Belvidera. I have never seen any woman on the stage to be compared with her, nor ever an actor that delighted me so much. She is most effective in a true Woman's character, fearful, tender and true. Her face is the mirror of her soul. She is a quiet gentlewoman in her deportment."

"The New York Mirror" September 15, 1832, said, "Miss Kemble as an actress stands in a most difficult position. She has to satisfy anticipations built on the fame of the most distinguished theatrical family of the age, as well as upon the triumphs that she herself has achieved."

Philadelphia

After a successful stay in New York the Kemble party rose at 4:45 A.M. on October 8, 1832, and took the Philadelphia steamboat. Arriving in New Jersey they took the coach, into which too many people were squeezed, and finally reached a railway drawn by horses, after which they boarded another boat. After ten hours Philadelphia was reached. Here at the Mansion House on South 3rd. Street, they were installed. Miss Kemble wrote;

"The town is perfect silence and solitude, compared to New York; there is a greater air of age about it too, which pleases me. The red houses are not fiercely red, nor the white facings so glaringly white. We passed one or two pretty buildings in pure white marble, and the bank in Chestnut Street, which is a beautiful little copy of the Parthenon."

"I played only so-so; in fact it is utterly impossible to play to this audience at all, They are so immovable, such very sticks and stones, that one is fairly exhausted with labouring to excite them." Later, her mood changed. "At the end the people shouted and shrieked for us. We went on and made a speech and I went on and made them a courtesy; and certainly they do deserve the civilest of speeches, and the lowest of courtesies from us, for they have behaved most kindly and courteously to us. and for mine good part I love the whole City of Philadelphia from this time forth for evermore."

Boston

After Philadelphia came Boston. There, more than ever, the Kembles were greeted by distinguished citizens, and acclaimed by the theatre-going public. My grandmother, Mrs. Frederick A. Eustis, was a girl of sixteen when Miss Kemble and her father arrived in Boston. My grandmother was the daughter of the Rev. Dr. William Ellery Channing, the Unitarian preacher, and she often told me about her excitement at being allowed to go to the theatre for the first time to see the greatest actress of the period.

At that time it was not customary for the clergy to attend the theatre and that supposedly also pertained to their families. The young Miss Mary Channing went to school next door to the Tremont House, where the Kembles were staying. That was of interest, but the greatest excitement was when Miss Kemble went for her daily horseback ride, just at recess time, and the school was out in force to see her start.

Col. Henry Lee also remembered the daily ride. He says; "After sixty years since Fanny Kemble made her debut on April 16, 1834, the glamour of her apparition has not yet vanished. . . . It seems but yesterday that we were hanging round Tremont Place to see her mount her horse Niagara—a horse I rode henceforth, on holidays and in vacations, because she had been upon his back -or scouring the country to catch a glimpse of her as she galloped past. Every young girl, who could, sported Fanny Kemble curls. To be thought to look like Fanny Kemble was their aspiration. . . .

As for us Harvard students, we all went mad. As long as funds held out there was a procession of us hastening breathless over the road to Boston, as the evening shades came on; then a waiting in the narrow entrance alley, packed like sardines in a box, until at last we were borne along, with peril to flesh and raiment, into the pit, where we sat on the unbacked benches, absorbed, scarce knowing when and where we were, and regardless of our sometimes sans-culotte condition."

"Charles Kemble opened with 'Hamlet' . . . The next night Miss Kemble made her debut in Bianca; and we went out, transfixed with horror and fascination, into uttermost darkness, as when one passes an arc light on the road."

"I remember one night when, as Belvidera, shrieking, stares at her husband's ghost, I was sitting in front in her line of vision, and cowered and shrank from her terrible gaze. How we all wept with her as Mrs. Beverley over the frenzied despair of her gamester husband I—with this difference, that her tears were staining her silk dress, while ours were mopped by our handkerchiefs. How we all enjoyed her shrewish outbursts and humble penitence as Katharine, and her father's assumed violence and real good breeding as Petruchio—a delightful performance, vainly essayed by actors since, in fond belief of my friend John Gilbert and myself."

"Oh for something of the fire, the undying youthfulness of spirit, now so rare, the fine courtesy of bearing, which made the acting with actors of this type, so delightful! wrote one writer of Charles Kemble, and his masterpiece, Mercutio, and Fanny Kemble's Juliet, which held Covent Garden for one hundred and twenty nights, and made lovers of all the youth of London!

"We were all of us in love with you, and had your portrait by Lawrence in our rooms," So said Thackeray to Fanny Kemble twenty years afterwards.

During the same visit Wendell Phillips said to Judge Story, a Harvard professor: "you come of Puritan ancestors. How do you reconcile all this theatre-going with their teachings?" "I don't reconcile it," answered the Judge. "I only thank God I am alive in the same era with such a Woman."

Miss Kemble met Dr. Channing there, and was disappointed because he, like all others, would talk only about the stage, while she wanted to talk about his sermons.

It was in that city that the engagement of Miss Fanny Kemble of England and Mr. Pierce Butler of Philadelphia was announced. He had followed on tour, playing the flute in her orchestra. He had joined the Kembles on their vacation trip, and had showered Fanny with gifts. He had provided silver table-ware for their use in the rather primitive hotels.

In their party there was another man whose company Fanny Kemble greatly enjoyed, Edward John Trelawney. She sang, and they talked about Byron, and Shelley, and kindred topics. But the American won out.

Miss DeCamp, suspecting what might happen, had long before given her impetuous niece a lecture on Matrimony, but to no avail.

Other people were disturbed also. Miss Catharine M. Sedgwick wrote Mary Russell Mitford as follows: "I see a great deal of Fanny Kemble when she is in the city (New York, June 6, 1834) I admire and love her. She is to be in New York in a few days to bid us professionally farewell, and is soon to be married. Butler is a gentlemanly man, with good sense and amiable disposition, infinitely her inferior. Poor girl, she makes a dangerous experiment; I have a thousand Fears for the result."

Washington Irving told Miss Kemble not to become a creaking door, and cited an Englishwoman who had become just that on marrying an American.

But the celebrated Miss Kemble did not think! She was terribly in love with the dashing, handsome Pierce Butler of Philadelphia, who was reckless of money that he had not earned, and equally reckless of persons, both the results of being a slave-holder. Moreover, she was suffering from an emotional upset over the death of her aunt; and she craved relief from the hard life of the theatre.

Pierce Butler

And now the side of the Groom, as they say at weddings. The Butler background and the Kemble background were as far apart as the north and south pole: or, perhaps I should say, as the poles were in 1834.

Although the Butlers had originated in South Carolina, in the third generation here they were well accepted in the city's social life. There were three Butler mansions in Philadelphia, one at 8th and Chestnut Streets, occupied by Pierce Butler's aunt (owner of Butler Place) the others, on Walnut Street, were occupied by his brother John and his wife, and his uncle Thomas Butler. It was to John's house that the Butler bride was taken while repairs were being made at the farm, which the groom's aunt was allowing the young couple to occupy. It appears to have been a somewhat incongruous household.

There were many liftings of eyebrows when the engagement was announced of Pierce Butler, who, under the terms of the will of Major Butler (his grandfather), as mentioned before, had renounced the name of Mease and inherited the Butler fortune. His engagement would have caused a stir in any event; for he was a handsome, pleasure-loving, gay young man, who wore his hair in Byronic style, and was much sought after. But to be marrying Miss Fanny Kemble—an actress, however distinguished—that was too much!

And so the stage is set for a first-class tragedy, with a Kemble "acting up" on one side, and a Philadelphia beau on the other. She had acted many tragedies, but never one such as this.

The "Philadelphia Inquirer" of June 10, 1834, printed the following effusion three days after their wedding: FANNY KEMBLE'S LAST SCENE—Devotion wafts the mind above, But heaven itself descends in love. It was Saturday morning last, under a clear and brilliant sky—with a cool breeze on the waters, a busy street, and a crowded market place—that three or four private carriages drew up at the venerable portal of Christ's Church, in Second Street, Philadelphia. Several personages, some venerable for years, descended from the carriages; something important was on foot; a party of eight or ten entered the venerable pile; the people in the neighborhood looked and stared; some pedestrian stopped and inquired, What's doing, my friend?" "I don't know, Sir—may be a marriage." "Who was the young lady so elegantly veiled, and habited like a Bride? "I caught a glimpse of her face—I'll sware, it is the lovliest creature of the day." "Did you see the enchanting Fanny Kemble last night in Violante. "That I did—that I did." "Then my good sir, this is her last scene." . . . "I saw an angel married in Christ's Church—I saw the wedding garments—I saw the veil raised—I saw the book opened—I saw her pale, interesting countenance—I heard the holy formula pronounced by the good Bishop. I would not have missed it for the vote of Pennsylvania and a couple of thousands on trifle against the field." . . .

Major Butler

The land which later became Butler Place was originally given to John Goodson under patent from William Penn in 1684.

It passed through various ownerships, but the first owner to be interesting to us was Major Pierce Butler of Charleston, South Carolina. He was born in Ireland in 1744; and was a military man from his early years, having been commissioned in 1755 as Lieutenant in the Twenty-second Foot before he was eleven years old, but having entered his duties only at fifteen. He reached America with his Irish regiment in 1765.

After his elopement with the heiress Mary Middleton of South Carolina, Major Butler resigned his commission, and became a planter in Georgia. His plantations were near Darien, on St. Simon's and Butler's Islands; and he became rich from his rice and cotton crops produced by slave labor.

Major Butler entered politics, and became Senator from South Carolina. In 1787 he became a member of the Constitutional Convention in Philadelphia, and a signer of the Constitution. His city house was at 8th. and Chestnut Streets. He evidently became enamored of the principal city in America, in 1810 he bought a farm of eighty-four acres in Bristol Township, Philadelphia County, from Francis Breuil and Eugenia, his wife. It was six miles out of town, and later was known as "Butler Place," at Old York Road and Thorp's Lane. The house had been built by one of its many owners, Frederick Boullage, in 1791. The property was later increased to one hundred and seven acres, and was bounded by the Old York Road, Thorp's Lane and Mill Street.

One of the Major's daughters, Sarah, married Dr. James Mease, one time physician of the Port. Two others, Frances and Ann Eliza, remained single. The Major had quarreled with his only son, Thomas, and had disinherited him.

Senator Butler provided in his will that Butler Place was to be sold, and the proceeds given to his three Mease grandsons; provided that, at the age of sixteen, they should drop the name of Mease and assume the name of Butler.

(Continued on page 24)

ACRES OF BEAUTY

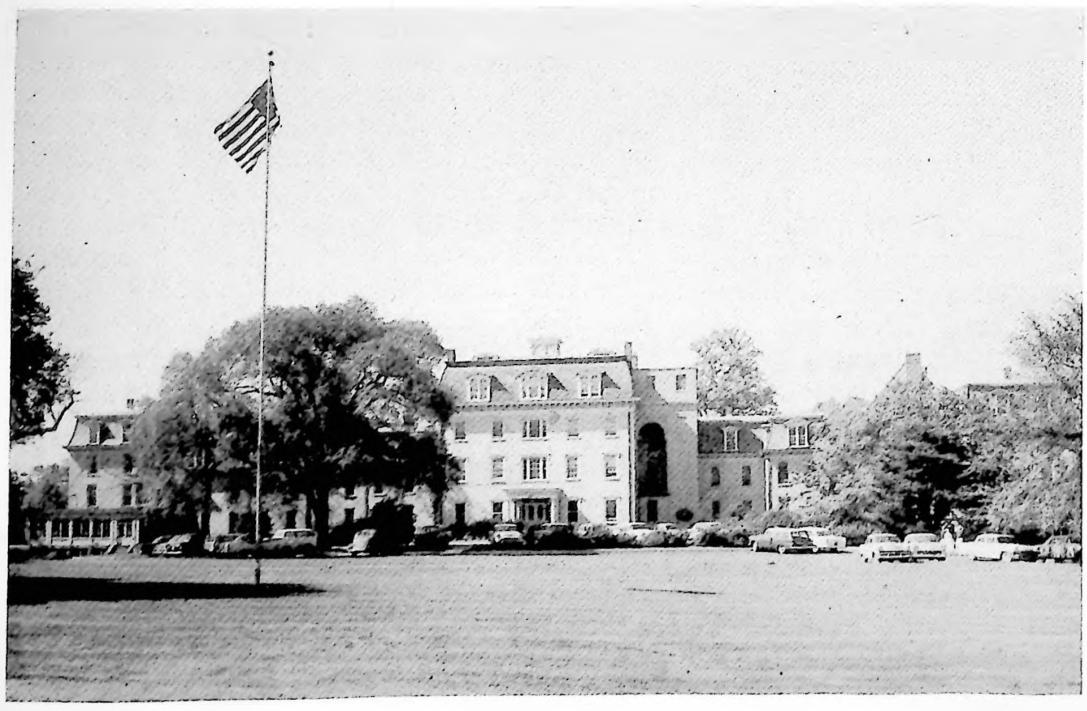
By Eleanor B. Prettyman

ONLY a short distance from busy Germantown on one hundred acres of beautifully shaded grounds, lies Friends Hospital in Frankford, Philadelphia, Pennsylvania.

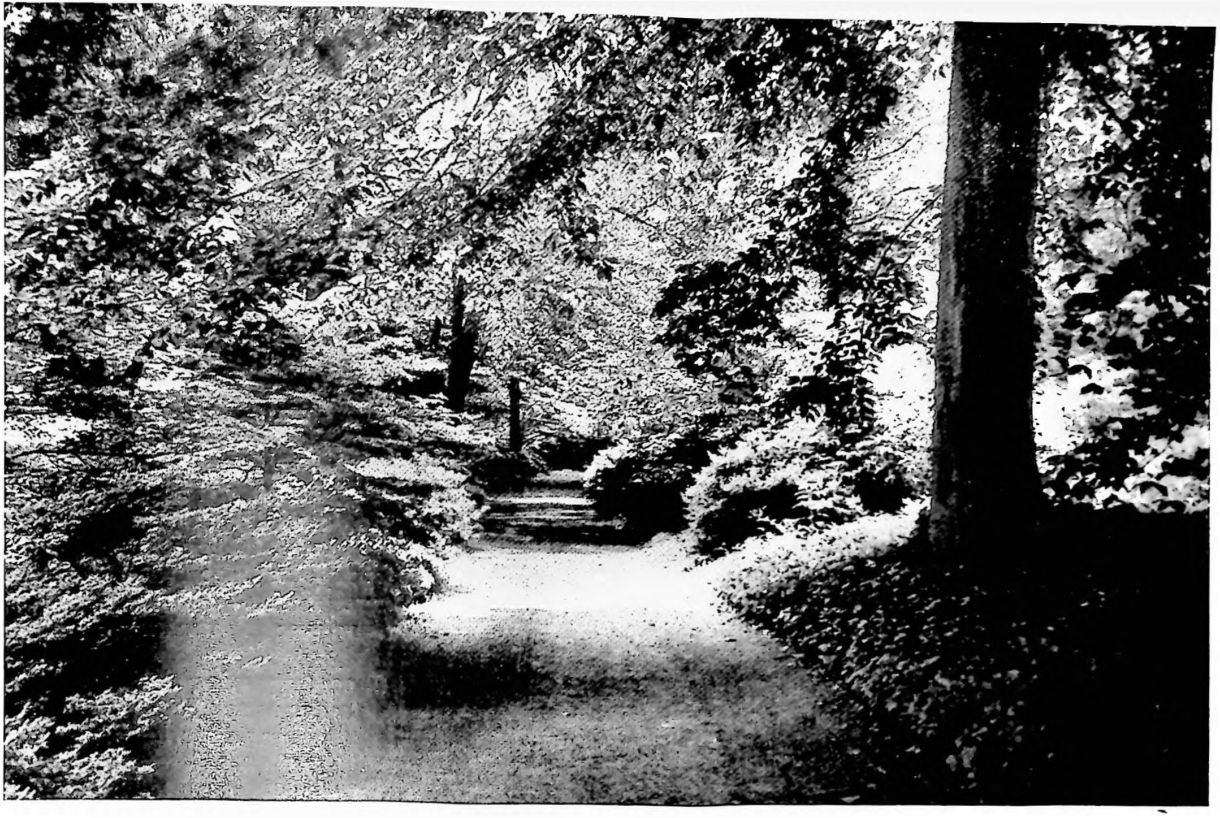
The hospital, first known as the "Friends Asylum for the Insane," was conceived by a group of Friends in the Philadelphia area, who had a concern "to make provision for such of our members as may be deprived of the use of their reason." This idea was presented to the Philadelphia Yearly Meeting of Friends in 1811, who formed a committee to look further into the matter and report back to the meeting. A report was made to the Yearly Meeting the following year by this Committee, which stated that such an institution should be established. However, it was not until September 1813, that a desirable location was found. A fifty-two acre site, part of a tract of five hundred acres, granted by William Penn to John Hewse in 1681, was selected. The land was purchased for $6,764.06 and conveyed to twelve Friends, in trust. It was felt that the location of Frankford was chosen because of its large population of Friends. The Society of Friends moves slowly and cautiously, so it was no surprise that the first building was not completed until 1817. This building was three hundred twenty-two feet long, stone in structure, and accommodated fifty persons. The first two patients—one man and one woman—were accepted in May of that year.

Times change and the hospital grew, first only open to members of Philadelphia Yearly Meeting, then to members of other Yearly Meetings, and finally in 1834, its "doors were open to all seeking help." Now known as Friends Hospital it is equipped to accommodate one hundred seventy-five patients in thirty buildings on one hundred acres of land. It is interesting to know the division, for practical purposes, of these grounds: twenty-five acres for lawns, three acres for buildings, twenty-two acres for woodland, fourteen for kitchen garden and orchards, about thirty-two acres for meadows, and four acres were used for farm buildings and yards. Many of the homes of staff members have names—*Lawnside* is the home of the Superintendent, *Graystone* is the home of the Business Manager and one of the staff Physicians, while *Elmhurst* is the nurses home. These, as well as a gymnasium, first of its kind, are part of the thirty buildings.

Friends soon learned that many tensions could be relieved, and people could forget themselves by gardening and getting close to nature, thus in 1948, Horticultural Therapy was established under the direction of a graduate of the Pennsylvania School of Horticulture for Women, in Ambler, Pennsylvania. At first there were only thirty-five persons a month given this advantage, now that it has proved so successful, there are about one hundred ten to one hundred sixty-five patients daily taking part. The Horticulture Therapist works with the patients until there is an individual interest taken. It has been noted that women, on an average, like flower gardens, men prefer vegetable gardens, and all are very fond



Friend's Hospital



Azalea Gardens at Friends Hospital

of the herb garden. There is no wonder that there are seven gardens and three greenhouses as part of these one hundred acres.

No article on Friends Hospital could be complete without mentioning the azalea gardens. They were started in 1929 by a donation from Samuel L. Pennock, wholesaler, then a member of the grounds committee. Each fall about one thousand slips were cut and replanted, until now the Friends Hospital azalea gardens have become nationally known and have been compared to the well-known magnolia gardens in Charleston, South Carolina, and Mobile, Alabama. These gardens are open every year to the public, usually in early May when the blooms are at their peak. Anyone loving color and beauty should not miss such a magnificent display.

The Public is cordially invited to visit the Friends Hospital Gardens on garden May days 8th, 9th, and 10th, from 11 A.M. to 8:30 P.M. at Adams and Roosevelt Boulevard.

Parking space limited; Entrance at Langdon St.

Visitors may walk through the gardens at leisure.

GERMANTOWN SITE NOTED IN HISTORY

By Edward B. Phillips, *from Robeson Lea Perot Collection*

THE Twenty-second Ward has a few sites where much history was made. One of these is not found in the regular list of "Historic Places." It is that known at the present time as "The Laurens," on the lower corner of East Walnut lane and Germantown avenue.

This is part of original lot No. 17, toward Bristol, the first recorded owner being John Doeden. The lot passed into the possession of Christian Warmer (Warner, Wermer, etc.), tailor, possibly about 1711, who devised it to his son, Christian, a blacksmith, in these words: "50 acres in Germantown purchased of John Doeden and 20 acres whereon I live." This will was made April 2, 1728, over 200 years ago, and was proved May 10, 1731, by Jacob Karfman and Dr. Christopher Witt.

Dr. Witt evidently owned the southern side of John Doeden's lot, for Christian Warmer, the [illegible] signed a will dated September 12, 1749, in which he says he gives to his daughter, Elizabeth Christiana Warmer, a lot of ground granted to me by Christopher Witt, formerly in possession of John Doeden, situate in Germantown, beginning at a stone in the Great road or street leading through Germantown to Philadelphia, being a corner of a lot now in the tenure of Daniel Pastorius, thence by same N. E. 74 perches to S. E. side of a large Spanish oak for a corner, thence by two courses dividing it from other land of Christopher Warmer (his son, to whom he had willed it), N. W. 7 perches 9 1-2 feet to a corner stone, thence S. W. 71 perches 10 1-2 feet to a corner stone in said street, thence down the same 8 perches to place of beginning, with the buildings thereon, containing 3 acres, 16 perches of land.

POEMS By Lisl Stork

MY HAUNT

The main trunk of the oak-tree still stands.
Several of its mighty limbs
Are propped at a perilous angle
Against its jagged top, while others
Form curious, forked archways above me.
A branch, which lies prone,
Becomes my favorite haunt
The autumn after its fall,
And I find much activity here
As chickadees and whitethroats gather
In great numbers. Their calls are short
At this season, and I wonder
If they are scolding their young.
I see them dashing about among the leaves,
Sometimes plunging from a high branch
To the confused tangle below.
In winter access to my haunt is often difficult,
But I am always repaid by the fantasies
Sculptored during a snowfall. In spring
Bluebirds and other songsters alight here
And every day I listen to a concert,
Each celebrating a new wedding-feast.
Once I watch the courtship of two mourning-doves.
A gentle, very solemn drama.
When one day a flock of scarlet tanagers
Brightens my retreat, I know that summer
Has come. Bittersweet and poison ivy
With their shiny leaves, now so run riot,
That they hide the old giant's decay.
But they also create such an impenetrable jungle
That I have to abandon my haunt.

BRIEF ILLUMINATION

Vast deluges of rain have fallen.
The sky is a monotone
And a pall of moisture
Hangs over the fields.
Suddenly towards the west
The sky blanket rips
And a beam of light
Plays on a patch of grasses.
I stoop down and find
Each stalk studded with pearls.
As the rift in the sky widens
The more intricate grasses
Grow dazzling with diamonds.
Then mists hide the sun again.
All the gems vanish.
The brief illumination is over.

Lisl Stork grew up in Salsburg, Austria. She studied singing and drawing in Munich, where she met her husband, Charles Wharton Stork of Philadelphia. They are the parents of four children and make their home at Chestnut Hill. Mrs. Stork is the author of "And Gretl Remembered," a just published story of an Austrian girl who grew up in Salsburg, as she did, at the turn of the century. She also did a new translation of HEIDE and several other works by Johanna Spyri, published between 1918 and 1925.

An 18th Century Dining Table, Anyone?

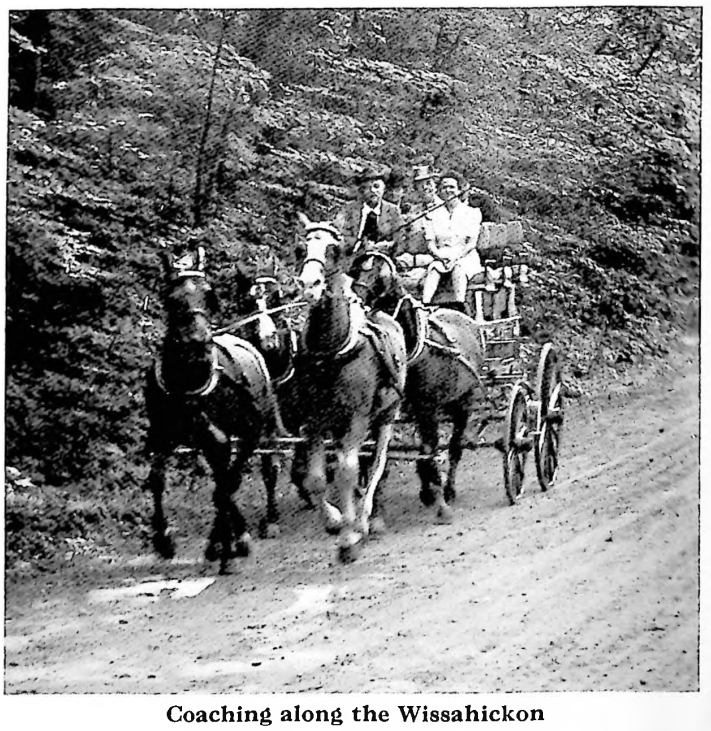
By Phoebe Kidder

With the Morris House card party fresh in our minds, and plans for spending the generosity of our many friends, we wonder whether a brief note of some of the articles purchased so far might be of interest to those who have not been able to get to the Morris House and see for themselves.

Those lovely white fringed curtains and bed hangings on the second floor were the first things added to the House. Then, to make the beds look better, two feather mattresses were made, from pillows brought in by Committee members. The beautiful chairs in the drawing room, tea and dining rooms and hall, have all been recovered, the material having been donated for that purpose. The practical things of life must be taken care of also, and we shared with the Morris House Committee in purchasing a new vacuum cleaner.

In 1957 an 18th century wing chair, of Philadelphia origin, was added to enhance the beauty of the drawing room. It's light yellow covering adds a charming contrast to the walls, and completes the picture by the fireplace, with the old piecrust table nearby. This past year we have concentrated on lights. Two 18th century hall lamps were hung, one on each floor, and for each room a pair of 18th century brass candlesticks has been added. These have been properly wired, and during the dark winter days added a charming homelike appearance.

We have many wants, and some are expensive ones, for to purchase any but the proper period pieces for the house would be unthinkable. So you, who might be moving to smaller quarters, and are looking for a proper place for your 18th century treasures, think of the Morris House with real consideration. It would be a most appreciated gift, with recognition given the donor. A table to beautify the dining room, or perchance a love seat for the drawing room, or suitable vases for the mantle there, rugs, chairs? Just let us know, and Committee members will be so glad to talk it over with you.



Coaching along the Wissahickon

The Little Rebel in the Ashmead House

By Le Roy Smith, Jr.

AN ANGRY report from the pleasant blaze in the fireplace across the room startled her from her demure contemplation of the young officer warming his beautiful scarlet coattails as he posed, elegantly, in front of the mantel-piece. He paid no attention to the noise; nothing, she thought, could startle him out of his stiffness. Perhaps, however, the spark that had leapt, like a small but vicious dog, for the beautiful coattails would put a little fire in him or, at least, warm him out of his marble self-importance.

The idea amused her, and she hoped for the best.

Outside, the chilly autumn afternoon was as dull as His Majesty's young lieutenant's conversation. Why, she marvelled, were they always called 'gay' young subalterns?

"Umh," he would say, standing yet a little more stiffly; "umh, Mistress Polly [her name was Polly—that is, Mary—Ashmead], in London, it is not so . . . uh . . . mild at this season—that is, mind you, usually—as it is . . . aw . . . here, though I dessay you find it sufficiently . . . uh . . . chilly, eh?"

Polly said yes, they did; that was why they had such fat fires.

The subaltern rolled his eyes up to the ceiling as if he expected to find that Providence had written his next remark there.

Polly saw a thread of smoke, growing pleasantly thicker by the second, rise behind young Lord Pomposity's left ear. Laughter wrestled in her with decorum, and threw it. Decorum, however, caught hold of laughter and refused to let it escape. Polly nearly strangled.

But, truly, was it not amusing? This young British monument before her—and, oh, he was young, for all he took himself so gravely; surely he wasn't much older than she, and she'd become seventeen only this year since her mother's death—this young British monument before her was catching on fire! She could smell the cloth of those lovely coattails burning.

But not he! He was droning on again in his high-pitched London voice. The man could have no nose. Why, without a nose you could smell the cloth burning now.

Slowly, like a sluggish carp coming to the surface of an ornamental pond, consternation rose in the subaltern's blank blue eyes.

Polly laughed. He reddened and slapped at his coattails—contemptuously, at first, and with unutterable dignity; then, suddenly, with the frenzy of the stricken.

Polly shrieked and wept with laughter.

After this, she thought, he will never come back. Well, she scarcely cared; she was a great favourite with the British officers in Germantown, and the others were older and far less clumsy. She wondered what her Uncle John, that daredevil seaman and glowing patroit (who, only a month or so ago, had been sent up the Delaware to Bordentown in New Jersey in the brig *Eagle*, the building of which as a warship against the British he'd supervised himself), would think of her own quiet conquest of the enemy.

The fire in the Enemy's breeches was out, but it seemed to have warmed his manner. He was not, she discovered, in the least angry. He even seemed amused.

"Now that," he said, "was enemy action from the . . . uh . . . rear. You should, in all, in all conscience, have . . . uh . . . warned me."

"La," she said, laughing.

He shook a finger at her—oh, pompous, pompous! she thought.

"Yes," he said, "you should have, you should have . . . uh . . . warned me; but what can be expected of a, of a . . . uh . . . little Rebel?"

His smile was most attractive and nearly as treasonable as her own.

To the end of her life, Polly Ashmead was known as the Little Rebel.

(Why did she never marry?)

* * *

Polly's father, William, was a less dashing personality than either his brother or his daughter. But he had his own distinction, for he was a man of ingenuity and sound craft in wood and metal. Indeed, it was he who, not long after the Revolution, designed and built the light open-front carriages known as Germantown waggons. He was also the inventor of a plough with a mould-board of wrought iron. Lafayette ordered four such ploughs for his estate, La Grange, in France.

The house in which Polly fidgeted while young England burned, the Ashmead House, as it is called, was built about 1740 and is still in use, the Northern Liberties Savings and Loan Association now occupying it. It is to that association that we owe the admirable restoration under Clarence Johnson.

The fieldstone facade has been relieved of its shroud of stucco and been pointed as it was originally. Though, as to windows, the front has been modified to suit present purposes (there is a happy adaptation on the first floor of the architectural feature known as a bay window), authentic Colonial detail has been observed even in the alterations.

What it is pleasantest to reflect upon as we look at the Ashmead House is that it proves that past, present, and future may be harnessed happily together, that restoration is not the necessary enemy of progress. What is good about yesterday ought not to be allowed to die but should be used to enhance and strengthen to-day and to-morrow. Flowers grow best when they have roots; so do communities.

1901

By Karl T. Weger

THEATRE

A LOOK at the theatre in 1901 in Philadelphia will prove enlightening. Nearly all of the personalities whose names have become traditional in the American theatre appeared in Philadelphia that year.

On the first day of the new century a commentator declared, when reporting that Rostand's "L'Aiglon" was being given with Bernhardt and Coquelin in the leading roles: "the clock has struck the hour that divides two centuries. And in the annals of the drama who is so well fitted to join them together as Sarah Bernhardt, the greatest actress of all time."

The great opera star, Madame Melba, appeared as Mimi in "La Boheme" at the Academy of Music in the first week of the new century.

John Drew presented "Richard Carvel" for the first time in Philadelphia. The play was adapted from the famous novel of the same name which was written by the well-known American author, Winston Churchill.

In February, Sam Bernard, the German comedian made his debut at Keith's Theatre, the famous vaudeville theatre in Philadelphia.

Some other famous persons who appeared in the early months of the year were: Henrietta Crossman, Richard Mansfield, and Rose Coghlan.

The week after Easter the billboards proclaimed the appearance of the Mask and Wig Club of the University of Pennsylvania in their 13th production "Ba Baa Black Sheep" at the Chestnut Street Opera House; Maude Adams at the Broad Street Theatre; the famousNegro comedians Williams and Walker in "Sons of Ham" at Gilmore's Auditorium; and Jefferson DeAngelis, billed as "America's foremost comedian" in "A Royal Rogue" at the Chestnut Street Theatre.

The music critic for the *Philadelphia Press* on Tuesday, May 7 reported: "The Weber and Fields All Star Company came over in full force from their Broadway Music Hall last evening and presented their melange of fun and music at the Opera House to perhaps the largest audience of the season. "Fiddle-dee-dee" is the name given Edgar Smith's frolicsome concoction with music by John Stromberg. Chief contributors to the fun were Weber and Fields with their special brand of German-English dialect; Miss Lillian Russell, charming, radiant and almost sylph-like since she has dispensed with a great deal of her superfluous avoirdupois; Miss Fay Templeton as jolly as ever; DeWolf Hopper, altitudinous and orotund; David Warfield, in one of his inimitable impersonations of the low caste Hebrew; and John T. Kelly, throaty but amusing Hibernian."

In May there were many forms of amusement and entertainment. The Adam Forepaugh and Sells Brothers circus came to town and set up their tents at 26th and Master Streets. Willow Grove Park opened for the season with John Philip Sousa and his band as the main attraction. The last week of the month saw the glamorous Horse Show in full swing at show grounds at St. Martins. Many gala parties and dances were enjoyed by the guests at the Wissahickon Heights Inn adjacent to the show.

September opened the new theatrical season when the renowned English musical comedy "Floradora" came to town. The season got into full swing in October when Miss Julia Marlowe appeared at the Broad in "When Knighthood was in Flower." Miss Isabel Irving was seen at the Grand Opera House in a dramatization of Ouida's popular novel "Under Two Flags." Miss Ethel Barrymore came back with her success "Captain Jinks of the Horse Marines," at the new Garrick Theatre.

Of course November was filled with football games. One of the notable interest was played by Carlisle Indians against University of Pennsylvania which the latter won by a score of 16–14.

FASHIONS

In reviewing the events of 1901, it is interesting to observe the fashions of the year as described in the various newspapers published in Philadelphia. Incidentally, let us note the names of the many published that year. The morning papers were the *Public Ledger;* the *Philadelphia Press; North American; Philadelphia Record; Philadelphia Inquirer;* and the *Item.* The evening issues were *The Evening Bulletin;* the *Evening Ledger; Evening Telegraph.* Sunday editions were published by the *Press, North American* and *Record.*

The first fashion note of the year declared the women had a mania for tags. They were used on the ends of velvet ribbons, and even on lace. They were made in gold, silver, gun-metal and bronze and the men declared they reminded them of the metal tips on the ends of shoe laces.

One street costume was described as very attractive in dark red frieze. The skirt fitted the hips closely



Fashions at the turn of the century

by means of small tucks and had a shaped flounce at the bottom headed by strips of dark red glace. The front of the coat was treated in the same way and the revers were of ivory satin trimmed with strappings of the glace. The sleeves were small and fell well over the hands. The open front was filled in with a huge jabot of white lace.

In March, John Wanamaker carried an announcement describing the latest style in stockings to be worn during the spring and summer. Red stockings were all the rage for men as well as women. The ladies were supposed to wear them with white dresses and low black shoes. A great variety were offered from 37½¢ to $5 a pair. At the lower price they came in red lisle thread, plain and in two styles of ribbed, with white dots; red cotton with black dots, blocks and vertical stripes. At 50¢ red lisle thread, plain or ribbed, with openwork over the ankle; ribbed with white running around in stripes; red dotted with white; red cotton with stripes running around with black and shot with white. Red silk, plain and ribbed were offered at $2.50 a pair; with open-work instep, $3; all over open-work, $4; and lace at $5. Can you imagine how their legs must have looked? Fortunately skirts were so long that only an inch or two above the ankle could be seen by even the most observing male.

Another interesting item appeared about the same time. "The well-dressed woman is reveling in the showings at the dressmakers and shops that bring over imported gowns. Electric blue is fashion's color. The paquin sleeve is holding its own. In Paris there is a craze for dead and bright gold on everything and much oriental jewelry is used. Fancy waistcoats are being worn with tailor suits and fancy blouses are more gorgeous than ever."

Taffeta Eton jackets were the vogue. Striped shirtwaist suits were worn by young slender girls. Lace shawls were used for draping over handsome gowns. Commencement gowns were made of crepe de chine. Dinner gowns of white gauze were also very popular. Seven-gored skirts were declared to be more fashionable than five. Dotted swiss muslins were made up elaborately with lace for summertime wear. Blouses were fastened down the back with rows of small buttons, which proved to be the bane of the average husband's existence.

We just read about the stockings so perhaps it is reasonable to determine what kind of shoes were worn. Apparently it was a patent leather year. Whole shoes were made of it, but slippers made of it were the most fashionable. The most popular shoe strings were black and yellow, black and red, and black and pale green although all colors were worn. Luxurious genuine Flemish lace stockings were worn by those who could afford them.

The San Toy sailor hat reached its top notch of popularity in November. It was considered to be extremely chic and was much worn by smartly-dressed women. It was the favorite because it had a decided flare in the back which made it most effective in displaying a good head of hair.

FINANCIAL

The Nineteenth Century closed with American money supply, gold holdings, bank reserves, loans, clearing house exchanges and merchandise exports surpassing all precedents, and there were enormous gains in bank circulation. The new century was less than a week old when Wall Street erupted into a

frenzy. Fortunes were won and lost in the heaviest trading ever recorded up to that time. Prices rose as much as thirteen dollars a share. Total sales of 1,837,900 exceeded the highest previous record by 200,000 shares.

There was good reason for it. All the news was bullish in character. The United States Treasury reported gold holdings at a record-breaking $480,709,-005 and with indications it would go higher. Carnegie announced he planned to build a giant steel pipe and tube plant covering 5,000 acres at a cost of twelve million dollars which would give employment to 5,000 men when completed. The Pennsylvania Railroad also announced plans for spending five million dollars at Washington, Greenville and along the Main Line. One month later New York announced all financial records were broken with bank deposits reaching a total of $1,011,329,000.

Stock prices continued to rise with the announcement the Steel Trust was increasing its capital stock to $100,000,000 in order to purchase the Rockefeller fleet of ore boats and his mines. The Stock Market continued on its wild rampage. In the middle of April all records for sales were again broken when 2,193,000 shares changed hands. Our export figures also smashed records. The farmers were the chief gainers with exports of farm products reaching 88,000,000 tons in eight months.

Speculators were free to gamble in stocks. There were no curbs on the giants of finance. A good example of the practice of the times is revealed in a series of headlines which began the last week of April and continued well into May.

JOHN W. GATES WINS $275,000 ON A TIP
Chicago Speculator Gains A Fortune
In Three Days By A Single Transaction
In Union Pacific Railroad Stock

SHARP REACTION IN WALL STREET
Violent Drop In Prices Gives Bears
Opportunity To Take Profits

WILD SLUMP IN STOCKS FOLLOWS KEENE'S CORNER
Losers Blame Keene's Heavy Selling Orders

FORMER SECRETARY CHARLES FOSTER A BANKRUPT

MISSING BANKER ENDS HIS LIFE IN SEATTLE

SPECULATOR DIES FROM HEART ATTACK AT TICKER WHILE STOCKS TUMBLE

GREAT STOCK CORNER BROKEN AND SHORTS MAY SETTLE AT 150
Biggest Panic In History
Thousands Dragged Down to Ruin
By The Wall Street Collapse

WOMEN FAINTED AND MEN FOUGHT

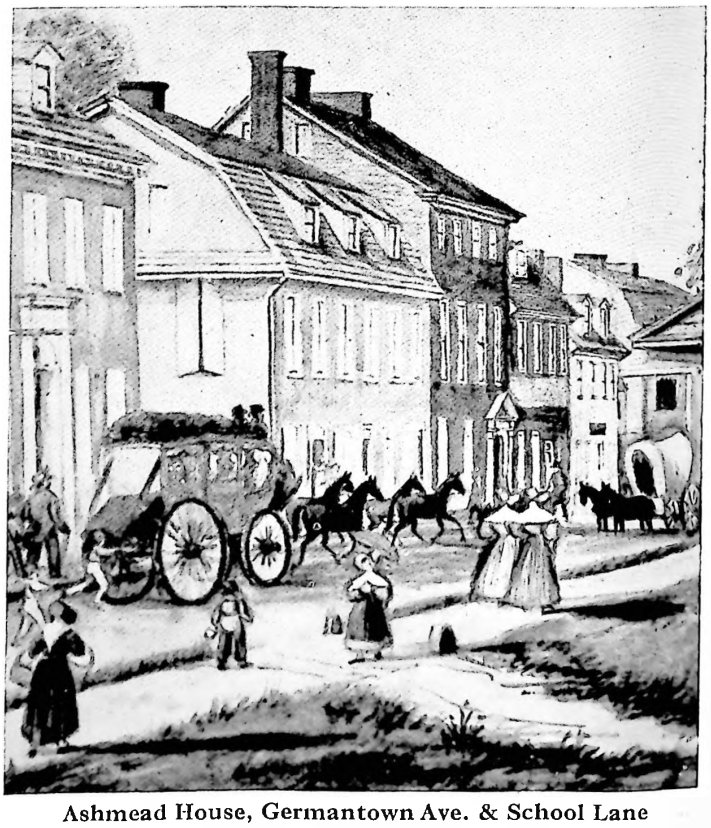
HEAVY LOSSES IN PITTSBURGH

RUSSELL SAGE FEARS THE WORST
Believes Greatest Crash Is Yet To Come
He Expects To Make A Fortune From
Ruined Men

AFTERMATH OF THE STOCK PANIC
Wall Street's Gloom Gives Way And
Confidence Reigns Again
Rivals Claim Victory
Both Sides Confident They Control
Northern Pacific Stock

SCENES IN NEW YORK AFTER PANIC
The Whole Metropolis Is Money Mad
Brokers and Clients Throng Exchanges
Streets and Offices to Recoup Losses

During July and August there was a labor war between the unions and the Steel Trust. At first there was a flurry of excitement on the Stock Exchanges but soon things quieted down. In September the Pennsylvania announced plans to build a commodious new station in West Philadelphia near 32rd and Market Streets. This was followed before the end of the year by their astounding and electrifying announcement that the railroad would erect a mammoth terminal station in the heart of New York City. It was to be reached by a tunnel under the river and all trains would be electrically operated. This was fine bullish news since it forecast the expenditure of many millions of dollars and would create many jobs.



Ashmead House, Germantown Ave. & School Lane

CLASSIC DOORWAYS

By Edward B. Phillips, *who wrote in the early 1900's from the Robeson Lea Perot Collection*

ONE of the most interesting topics to the writer is that of doors and doorways. There is the open door, the closed door, the door of hope, the door of grace, the door of opportunity and many other doors, figurative and otherwise. He must confess that he has been guilty of giving a series of talks on these doors, but he wishes to pass these for the present and chat about "Doors of Germantown," especially about those that were here under the Colonial Government, and some imitations of them.

Market Square a Colonial Center

After we had studied some of these handsome old doorways and nearly filled our scratch book with notes and rough sketches of local portals, we stumbled upon a volume on "Doorways of New England," which contains a number of illustrations of fine old entrances. In the brief sketch that preceded the plates the author speaks of his experience in hunting these doorways, traveling from one end of New England to the other.

If the dear laddie had only come to Germantown he could have found nearly all the types within a half mile of Market Square. The fact is, those whose time is limited may find around the Square itself enough types to satisfy their craving for the beautiful in doorway architecture.

If the house occupied by Dr. Whitaker had its body painted buff and its woodwork white we would have a set of Colonial houses at the Square reaching from Mr. Priestman's to Dr. Wister's, that could hardly be equaled in the United States. Nearly all of the artistic doorways surrounding Market Square were built into the houses at the time of their erection, which explains the harmony between the portals and the other parts of the structure.

Colonial Doorway Craze

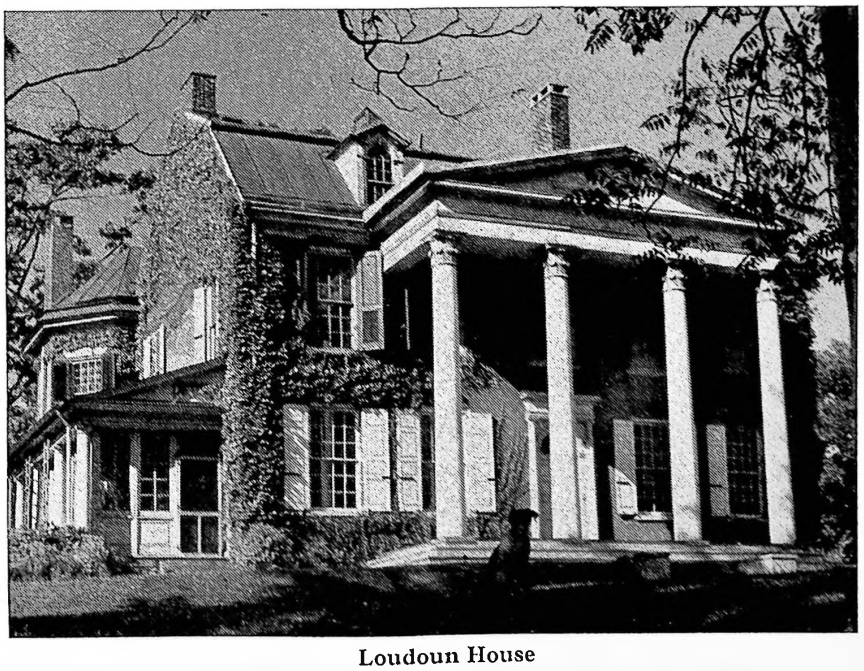
This is not true of all pretentious doorways in Germantown. A majority of the old dwellings were built with very plain fronts, square doorways with neither side nor fan lights; the doors were usually of the plain old Dutch style, or doors built in two sections, upper and lower. In the cool of the evening the upper part would be opened and the occupants of the house would usually lean over the lower part and gossip with neighbors or passing acquaintances.

About the time of the Revolution a craze for fancy doorways swept over the land and hit Germantown, when old entrance fixtures were removed to be replaced by more elaborate ones. These and other changes may have cost half as much as the original structures. This will explain why some Colonial houses of today look quite different than the pen sketches of them which were made before the alterations.

Some of these new doorways did not always harmonize with other parts of the woodwork of the house, making it appear as if money gave out, and other changes were not made, resulting in architectural jumbles. An illustration of this may be found at "Grumblethorpe," opposite Queen lane, the massive doorway being out of proportion with the window frames.

Different Styles

The doorway of the old Armat House (now Priestman's), which adjoins the Saving Fund's building, is



Loudoun House

a good example of the pre-Revolutionary Classic style. It is the pyramidal or gable-hooded style, with a deep recess, which, with the hood, protects a person from the storm when waiting for the door to open. The pilasters, fan light and entablatures are artistically neat, being in perfect harmony with the other parts of the building. The house is over 160 years old, and the wood in the doorway is supposed to be that which was used when the house was erected.

The portal of the Morris house opposite Church lane (where Washington lived), is more massive in appearance. It, too, is a recessed one, with a large gable top, having half-round columns at the sides with plain capitals.

The readers should study the house next below Miss Morris'—that of J. Howard Roop. The designs of doorway and windows on the entire front are so refined that we dare not undertake to describe them. Those who are fond of architectural beauty will find a feast at this house.

The design of Dr. Wister's doorway, the next below the Roop house, is similar to that of the old Armat house.

The doorway of the Mary Warden Harkness House (YWCA) at the Square and Church lane is a gem somewhat similar in style to that of the Morris house, but a little more massive.

Other Doorways

When the Bensell-Ashmead-Schaeffer House, that stood on the site of the Saving Fund building, was torn down the beautiful Colonial doorway was secured by Dr. William Dunton and built into "The Laurens" at the lower corner of Germantown road and East Walnut lane, where it may be seen at present.

Space forbids us to describe in detail the many artistic doorways in the center of Germantown in this brief sketch, but would suggest that the readers take a short hike and examine the doorways of the Bilmeyer house, at Upsal street and Germantown road, the two houses on the other side of the road, the Chew and Johnson houses, the Woman's Club at Washington lane, a good example of the old Dutch doorway without trimmings; the Wister house at Vernon Park; the doorways of the Carnegie Library building and hall, which are worthy of more than a passing glance.

Take a look at the ones at the end of the lot of the Germantown National Bank on School lane, the bay doorways of Miss Morris' house opposite, at Dr. Cameron's home, Dr. Carl Williams', the Germantown Academy and the one on the west corner of School lane and Greene street.

While in that neighborhood examine the four doorways just above Coulter street, opposite the Friends grounds. One of these has a very richly designed front, which includes a wide Dutch doorway, with wide side lights, a low fan light and other features, a fancy railing over the porch and an artistic dormer window. Study the design and your appreciation of elegant architecture will increase.

Two doorways with broken gable designs may be examined with profit at the home of Mrs. Freeman situated at the southeast corner of Penn and Wakefield streets, and at Dr. Swartley's, 5919 Greene street. Several interesting ones may be seen on Germantown avenue in the vicinity of Bringhurst street; but by all means let the observing hiker study those around Market Square and the old Pastorius house opposite the main entrance to the high school on High street.

For a side study on more modern doorways examine those of Mr. Mathieu's, at Market Square and East School lane, the Mutual Fire Insurance Company, the Germantown National Bank and the Saving Fund on the other corners of School lane and Main street—the two old Indian trails that intersected at this point.

Many of the later so-called Colonial style houses lack the very essential to make them really Colonial in appearance, the refined, artistic, hooded doorways.

Of course there were and are still old houses without these—"Wyck," for instance. But the present Wyck is two houses joined together without any pretension of being a carefully designed structure, and therefore lacks a central artistic portal; but it has a broad hospitable one.

To all lovers of the artistic, students of Colonial styles, writing of books on doorways, and hikers with a purpose and open eyes, we extend an invitation to examine the doorways of Ancient Germantown, and assure them they need go no farther to get all the ancient and modern styles.

"Mid pleasures and palaces though we may roam,

Be it ever so humble, there's no place like home."

—with a Colonial doorway, door knocker and footscraper.

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Coaches and Phaetons

By John Fanning Watson

THE FIRST carriage of the coach kind they ever saw or heard of belonged to Judge Allen who had his country seat at the present Mt. Airy College; it was of the phaeton or Landau kind, having a seat in front for children, and drawn by four black horses: he was of course a very opulent man, a grandee in his generation—such phaetons cost £400.

The country seats then were few, Pennington had his country house where Chew's now stands and the present kitchen wings of Chew's house sufficed for the simplicity of gentlemen of those days.

Another country house was Samuel Shoemaker's a mayor of Philadelphia, and is the same now a part of the home of Mr. Duval's place, and enlarged by Col. T. Forest.

In these early days all the better kinds of houses had balconies in the front, in which, at the close of the day, it was common to see the women at most of the houses sitting and sewing or knitting; at that time the women went to their churches generally in short gowns and petticoats, and with check or white flaxen aprons. The young men had their heads shaved, and wore white caps; in summer they went without coats, wearing striped trousers, and bare foot. The older Friends wore wigs.

The first introduction of carriage building was some what curious. Mr. William Ashmead, a smith observing the heavy build of the coaches of the day and that they were mostly imported, if intended to be of a superior kind, bethought him to form an open-front light carriage on his own plan. When it was done, it was admired by many, and was often called for by the wealthy who wished to travel to distances; among those was Mr. Bingham. They engaged it at one



dollar a day; and it was in constant demand. At last a gentleman from Maryland who had seen it, came to the place to buy it. It was not for sale; he offered £120 for it and took it. Then another and another was built and orders were renewed upon Mr. Ashmead. Soon, increased demands occurred; and his son John being made a carriage maker, received numerous orders for many kinds of light carriages and especially for phaetons.

About the same time (the time of the Revolution and afterwards) Mr. Bringhurst, who was at the time a chaise maker, went largely into the making of carriages. Coaches and chariots were made for £200 and phaetons for £100.

The same William Ashmead as a smith, had made himself a plough with a wrought iron mold-board, which was found to be a great improvement; and was so much admired by Lafayette, who saw utility, that he purchased four of them for his La Grange farm in France.

No patent was taken; and in time some other person following the hint, made the same thing of cast iron, such as is now in general use.

Recent Accessions to the Library

"Christopher Sauer, Pennsylvania German Printer, His Youth in Germany and later relationships with Europe." Gift of the author, Donald F. Durnbaugh.

"Baltimore, War of 1812," a volume of Niles' Register-Gift of Mrs. Charles Insinger.

The American German Review, Oct-Nov. 1958, a special issue featuring the 275th Anniversary of the founding of Germantown—Gift of the publishers.

Mennonite Life, issue of Oct. 1958, featuring articles on Germantown—Gift of publishers, North Newton, Kansas.

The Pennsylvania Genealogical Magazine, XXI No. 1, containing paper on the Riter, Righter, Reiter Families of Roxborough and Germantown-Anonymous donation.

"Eine Sammlung auser lesender Predichten," 16 sermons by the Rev. J. C. Albert, pastor of the Germantown Reformed Church, published in Chambersburg, Pennsylvania, 1835—Gift of the Krauth Memorial Library, Lutheran Theological Seminary,

Scripture Catechism, London, 1800, with birth notations of the Kitchen Family—Gift of Thomas Van Trott.

Labels for textiles made at Kitchen Mill, Wissahickon; and other documents re Kitchen Family—Gift of Thomas Von Trott.

Genealogy of Lamborn Family—Gift of Thomas Von Trott.

"Sisters of St. Joseph of Philadelphia" by Sister Maria Kostka Logue—Gift of the publisher.

Map of Philadelphia, 1762, by Matthew Clarkson and Mary Biddle. Reproduced 1957 for the Society of Colonial Wars—Gift of Thomas Von Trott.

A Short History of the Diocese of Pennsylvania (Episcopal) by Rev. J. Wesley Twelves—Gift of Episcopal Tract Society.

Fanny Kemble and Butler Place

(Continued from page 11)

Thomas Mease died before so doing. John did not accede at once, but Pierce Butler Mease did. Thereby becoming Pierce Butler, the owner, after more legal tangles, of the three tracts of land comprising Butler Place.

From him it descended to his daughters, Sarah Butler Wister, wife of Dr. Owen Johnes Wister of Germantown; and Frances Butler Leigh, wife of the Rev. James Wentworth Leigh of England. Mrs. Wister's portion, which included the house and buildings, became at her death in 1908 the property of her son Owen Wister. The encroachments of the city caused him to sell Butler Place in 1925, and it was destroyed.

After Major Butler's death in 1822 the plantations in Georgia were abandoned as a family residence; and the luckless slaves were left to the care, or lack of care, of overseers. The mansion had fallen to pieces, and during the brief visits of Major Butler's grandsons, John and Pierce, they put up at the overseer's house.

It was to one of these plantations that Mr. and Mrs. Pierce Butler and their young children went during the winter of 1838. There was written Mrs. Butler's "Journal of a Residence on a Georgia Plantation" not published, however, until 1863 in England.

It has been said that "Uncle Tom's Cabin" and this "Journal" touched off the Civil War.

Fanny Kemble

"I was married in Philadelphia on the 7th of June, 1834, to Mr. Pierce Butler of that city." At the end of her book "Record of a Girlhood," Fanny Kemble, the latest of the celebrated English family of actors, wrote the above lines. And thereby, in seven minutes, was created a situation which neither bride, nor groom, nor relatives, nor friends could solve in months or years.

Suppose—that you were a Kemble, and the niece of Mrs. Siddons, the greatest English actress the world had and has ever seen.—that your maternal grandparents were a French Captain in the Revolutionary Army, and a Swiss girl, from whom you inherited a passion for the Alps;—that your mother, their daughter, was Marie Therese De Camp, who was home-maker, horsewoman, and fisherman; and that you had been brought up on stories of her success as a child actress; who was fondled on the lap of the Prince Regent, and was the pet of London drawing rooms; Suppose—that you had been sent to school in France at the age of five and again at thirteen, had spent three years at school in Paris; that you had been taught the Bible; and singing, dancing, Latin, Italian, German, French, and sewing: that you were accustomed to see in your home, actors, actresses, musicians, men of letters, women of distinction, nobility, and gentry;—that your familiarity with the ups-and-downs of the theatre, and the hardships endured by your adored father, had made you hate it.

Suppose that at ninteen you had been put on the stage to once more save the Kemble fortunes—that you had become the idol of London and the Provinces, to say nothing of America; that the "Kemble Curl" had been imitated by Victorian young ladies, and that a train of gentlemen had followed you about.—that your likeness had appeared on plates and saucers, and your face, by Sir Thomas Lawrence, was in all the shop windows; and that young men wore yellow scarfs on which your head in purple was imprinted.

Suppose that you had a brilliant mind and great talent; that you disliked America, were critical of its crudeness and lack of finish, and that you expressed yourself in the bold brave Kemble manner; that love had caught you, and you found yourself married in haste to a rich young man, who had followed you on tour, playing the flute in your orchestra; and that you found yourself suddenly set down hard at an American farm, later to be known as "Butler Place," six miles from anywhere.

What do you think would happen? It did!

The Awakening

In Fanny Kemble Butler's mind two things began to dawn. The first was that her husband interpreted literally the word "obey" in the marriage service; and that he expected her to renounce everything that she had ever been or known, to become a wife—his wife.

She had renounced the stage, which she had never loved, and had expected to lead a happy life with the man she did love. She had parted with her beloved family and a beloved country. She had given up the great circle of distinguished and brilliant men and women among whom she had grown up She had come to a strange land. The little she knew of it was across the footlights in New York, Boston, and Philadelphia, and smaller cities, during a trip through New York State.

Traveling with a distinguished and charming father, and being the stage sensation of the hour, was far different from marrying into an old Philadelphia family which considered an actress, however distinguished, outside and beneath their social class. The fact that she had had the experience of that brilliant era in England, and that she was beyond them mentally, and that Mr. Butler was unable to reach her level of experience and education in ordinary conversation, was borne in on her. Philadelphia was to her a mental desert. All men with brains were busy making money; no time for anybody's young wife. Thus, whether "true or false," the young Mrs. Butler found us in 1834.

Speaking of "obey:" Fanny Kemble from the time she was born had never obeyed anything but her own

conscience. In the French school, at the age of five, she was called "That devil of a Kemble." When the great Siddons reproved her, Fanny said, 'What beautiful eyes you have'" When she was told to pray to God to make her better, she said, "So I do, and He makes me worse and worse." Was she going to accept orders gracefully from a man who felt that he owned his wife?

But once her conscience was aroused, Fanny Kemble would do anything, Her father bade her go on the stage to retrieve the family fortunes. As a Kemble, it was her duty. Her conscience told her to obey, and distasteful as it was, she did. Now she was to do what her husband said, at the time he said it; and she was penniless, as she had given her entire earnings to her father when she had married a rich man.

If she had kept her earnings it would have been her husband's in any case. For in the 1830's no law had yet been enacted giving either protection, or rights to women. The young Mrs. Butler was at least one hundred years ahead of her time in desire for justice for her sex.

Life at Butler Place

The Butlers' residence at Butler place was interrupted several times. Once in 1836 Mrs. Butler spent a winter in England, when her husband and his brother John considered the accommodations at the plantation on Butler's Island unsuitable for her. There the original Fanny Kemble came to life again, and enjoyed her homeland and her family and friends to the full.

Mr. Butler went to fetch his wife home in 1837. Before they sailed Mrs. Butler had seen the young Queen Victoria address Parliament for the first time. She also had had the joy, in Liverpoole, the night before sailing, seeing Macready play "Macbeth." Mrs. Butler had thoroughly enjoyed the social life in London, but still she was not happy.

On their return to Butler Place, all did not go well either. It was lonely for an English woman used to a large and devoted family and constant company, company which included all the most brilliant personages of the period.

In 1838, the Butlers spent the winter at Butler's Island, Georgia. It resulted in the "Journal of a Residence on a Georgian Plantation." Other winters came, but, as in the opinion of her brother-in-law, Mrs. Butler's presence at the plantation was a mere source of distress to her, annoyance to others, and danger to the property (as she wrote years afterward), she was never allowed to go south again.

So Mrs. Pierce Butler was left at home to mope, except for the winter of 1840–41, when the whole family went to England.

After the children were born—Sarah in 1835, and Fanny in 1838—they became Pierce Butler's most powerful weapon. Threat after threat reduced the adoring mother to submission. She could live in the same house, lonely and apart. She could not do for them, fondle them, talk with them, speak to them on the street, attend to their health or their clothing. She was not fit to be a mother! An English governess was in charge. The most impossible conditions were imposed on her. She must promise—or else! The "else" was having the two little girls completely removed from her. She was forbidden to communicate with her most intimate friends, Mr. and Mrs. Sedgwick. No doubt Philadelphians had much to say about the Butler household, and no doubt all sided with him for having to put up with such a difficult person, with such outlandish ideas about marriage and the position of women.

The End of Married Life

In 1845, after the situation had become untenable for her, and she had been subjected to deep humiliation, Mrs. Butler returned to England. What heartache and despair were hers it is easy to imagine. There she returned to the stage to support herself, and she acted in London, in many English cities, and in Edinburgh and Dublin. She feared bodily injury when playing Desdemona for the first time to Macready's Othello, on account of his violent temper!

She revived old friendships and moved again in the sphere to which she was accustomed, seeing all the prominent men and women of the day.

When Charles Kemble discontinued his Shakesperian readings, Mrs. Butler began her series.

Then in 1848 came news. Pierce Butler had brought suit for divorce. Outraged and impulsive, Mrs. Butler broke all her engagements and returned to America to fight it. Why? Because he charged "desertion!" All her sense of justice welled up within her. Perhaps he considered it "desertion," but had he not forced her to live under conditions so impossible that no Kemble, no self-respecting woman could brook it? And had she not gone to England with his consent?"

Mrs. Butler wrote a "Narrative" covering sixty-four pages, which her lawyer Rufus Choate presented, and which the court threw out. She asked for a trial by jury, which annoyed the judge, but which was granted as it was her right under the law. The case was postponed, but finally in 1849, the divorce was granted to Pierce Butler, as Mrs. Butler failed to appear. It is probable that in those days a jury would not have rendered a verdict for a woman, for men were always right. She was granted an allowance of $1500 a year, and permitted to have the children in summer.

Pierce Butler published a "Statement" in 1850 giving his side of the story. Mrs. Lucretia Mott wrote after reading this: "What an illustration it furnished of evil of the service requiring obedience of a wife.

Mrs. Butler took the name of Mrs. Kemble, and returned to England; Philadelphia lost our heroine

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for a space. Later she became famous with her superb readings of Shakespeare there. And here, her Reading Tours extended all along the Atlantic seaboard, as far west as St. Louis, and as far south as New Orleans.

Her success was phenomenal. She had a repertoire of twenty-four plays of Shakespeare, which she read in rotation, regardless of the type of audience, much to the distraction of her manager. She alway began with: "I have the honour to read"—followed by the title of the play. Those who heard her read, never forgot it, and many people have described the experience.

Fredrika Bremer, the Swedish authoress, had this to say. "My most agreeable hours in Boston have been spent at Mrs. Kemble's readings from Shakespeare. She is a real genius and her power of expression and flexibility of voice, which may be changed in a moment to suit the character she represents, are remarkable. No one can ever forget what he has once heard her read."

The late Mrs. James D. Winsor of Haverford, a devoted admirer of the Shakesphearean theatre, who in her youth had often attended Fanny Kemble's readings, said: "That one small creature seated at a table with only a pitcher of water on it was enough to throw Irving and Ellen Terry, their company and all their scenery, completely in the shade; and when as Shylock she bends to sharpen the knife on her shoe your blood ran cold with horror."

Mrs. John Wister, a daughter-in-law of William Wister, a near neighbor of Butler Place, as a bride of 1864, making the "Grand Tour" of Europe, described Mrs. Kemble thus; "London 1864. Went to see Fanny Kemble at Brighton. She and her daughter Fanny Butler, are friends of Mr. Wister. Miss Butler was glad to see us, and as she and her Mother had taken great pains to write us, we thought it no more than a proper return to go down to see them. Mrs. Kemble read us "The Winter Tale' in the afternoon; was there ever such a reader? Sometimes her voice rang out in strong manly tones, anon so low and sweet, and she never failed in sustaining the different characters.

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Butler Place Once More

After the death of Pierce Butler in 1867, Mrs. Kemble is found staying at Butler Place again. The place had been let to people who took no care of it. Later she writes "The house at Butler Place is full of workmen, but Dr. Wister and Sarah (who had bought it) are urging the progress of matters there as much as they can, and hope by the beginning of next month to be able to take possession." Six years later we find out heroine again living at Butler Place, but not in the big house. It was at York Farm, on a portion of the property on the east side of the Old York Road, that Mrs. Frances Anne Kemble, as she was then known, took up her abode in 1874.

The Butler daughters were now both married. Mrs. Owen J. Wister and her husband were permanently settled at Butler Place. Their only son Owen was at boarding school. During his vacation Mrs. Kemble could hear him across the York Road practicing the piano.

Mrs. James Wentworth Leigh—Fanny—was running the plantation with paid negro labor. With her husband and their young child Alice, they alternated between York Farm and Butler's Island.

Mrs. Kemble's life was far different from her previous existance. With a devoted servant from England, and the addition of other domestics, she established herself, and made the best of life in America again.

Each morning she played a bad piano and sang Beethoven and Schubert, which brought back memories of the past. One Christmas Miss Fox sent her some jessamine in full bloom from a plant which Mrs. Kemble had given to her years before. This plant was the first gift sent by Pierce Butler to Fanny Kemble before their marriage. That jessamine and heliotrope were still specialties of Butler Place in 1925.

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Harris Gramm, Inc. 4
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Johnson, Henry W. 27
Kiefer & Co., Albert 2
Kirk & Nice 2
Ledwith & Sons, Frank J. 27
Lee, Robert, Pontiac Co. 4
Leedom & Wissler 4
Liberty Real Estate Bank & Trust Co. ..... 2nd Cover
Lightcap & Son, Chas. W. 27
Maurer, Inc., Eugene 2
Northern Liberties Federal Savings & Loan Co. 2
Plumbers Supply Co. Inc. 26
The Priestman Co. ..... 3rd Cover
Rath, Jacob & Son 4
Reliance Federal Savings & Loan Assn. 26
Robertson & Sons, Inc., George 28
Rowell, C. A. 2
Schuck Electric Co. ..... 3rd Cover
Smith, J. & R., Inc. 1
Stapely Hall Pharmacy 4
Staton's Galleries ..... 2nd Cover
St. Martin's Coal Co., Inc. 28
Stuempfig & Co., W. 26
Weber 1
Westbrook Publishing Co. 22
WFLN Radio Station ..... 3rd Cover
Woodward, George, Jr. 26
Yarnall-Waring Co. 2
Young & Son, George 28

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