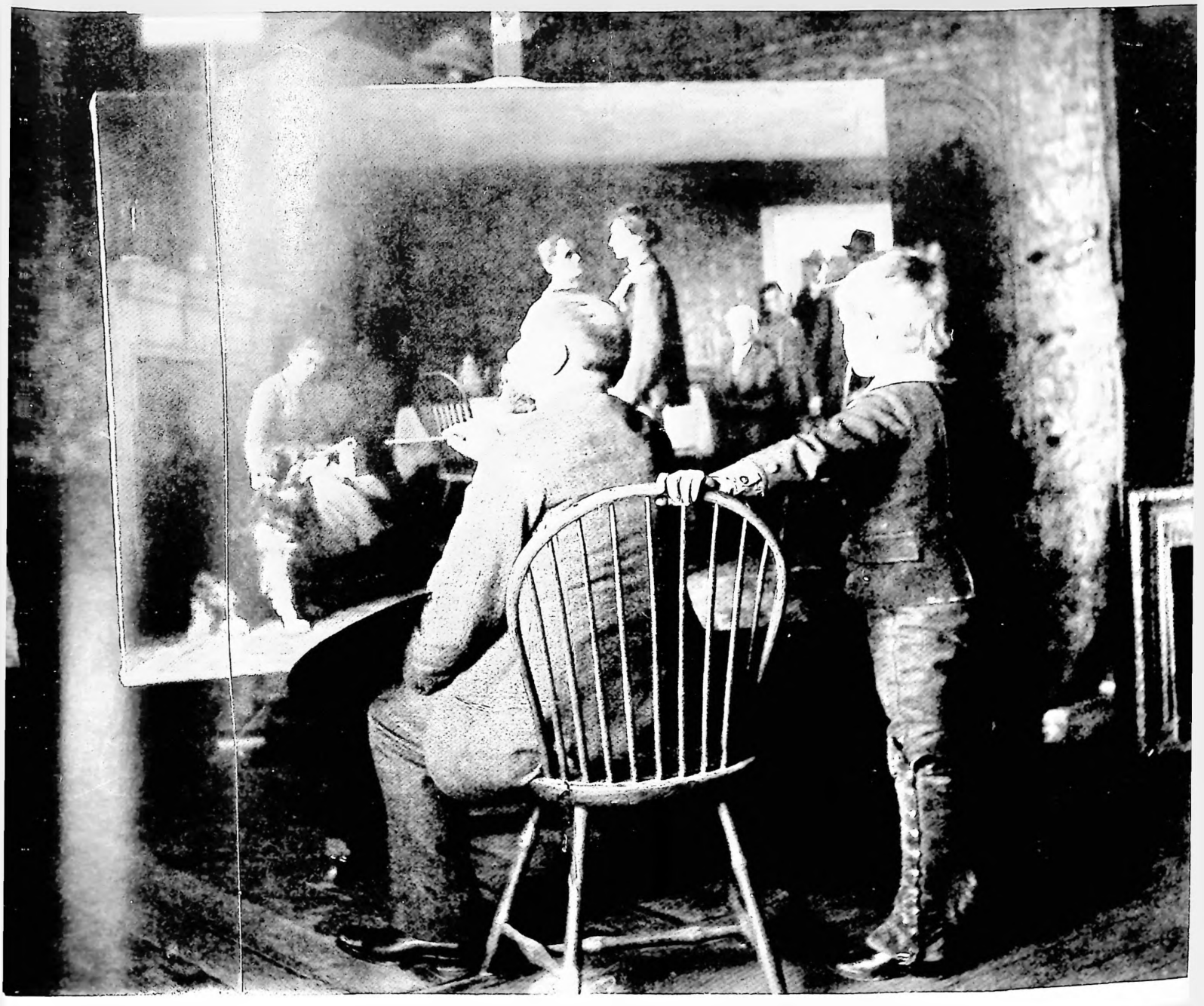
GERMANTOWNE CRIER



Thomas Hovenden in his studio, painting "Breaking Home Ties"

Published Quarterly

GERMANTOWN HISTORICAL SOCIETY

Volume 8 . . . Number 2

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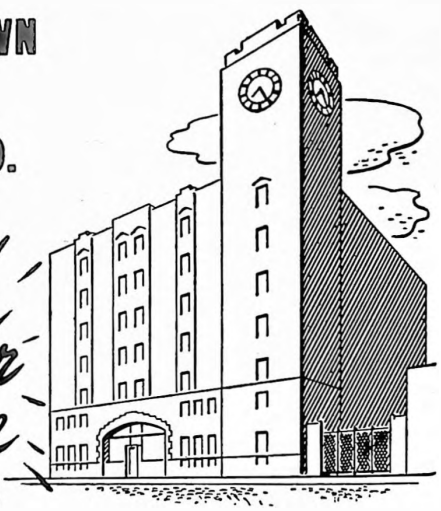
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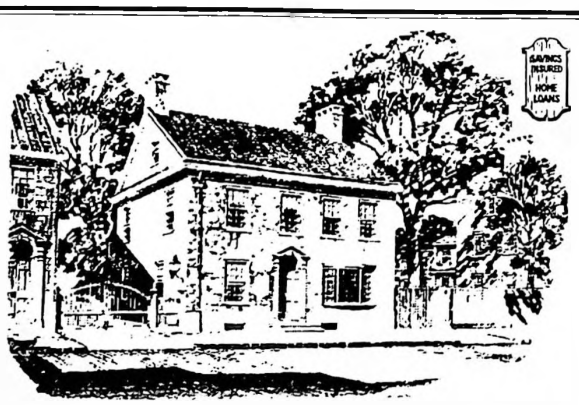
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AIMS OF THE SOCIETY

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 runs on an amazingly small budget and the Morris House, with whose care and upkeep the Society is proud to be entrusted, is never-the-less, an arduous 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.

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WISSAHICKON DAY PARADE
May 6, 1956 (Rain Date May 13, 1956)

The purpose of Wissahickon Day and parade is to preserve the natural beauty of the Wissahickon Valley for hikers and equestrians, and to stimulate public use thereof.

Ribbon awards in each division: Carriage and Park Hacks, Hunters, Saddle horses, Ponies, and Western horses. Assembling and judging 1:15 P.M. Parade starting 1:45 P.M.

Those wishing to take part in the parade will report between one (1:00) P.M. and one fifteen (1:15) P.M.

A RAMBLE ALONG THE WISSAHICKON

Let us meet at the Lincoln Drive entrance to the Upper Drive of the Wissahickon valley on Saturday morning, May 19th, at 10:30, and become acquainted with the points of interest as mentioned in the December 1955 CRIER.

Lunch may be obtained at the Valley Green Inn at a cost of One Dollar, or if you prefer to bring your lunch, picnic tables and benches are available near the Inn.

Reservations for lunches at the Inn should be made not later than May 16th, through Mrs. M. B. Bostwick, 6705 Springbank Lane.

PRESIDENT'S REPORT

The Society has entered into an agreement to purchase the Baynton House, 5208 Germantown Avenue, for $19,500. The President has sent a letter to each member asking for a contribution to the fund of $25,000 needed to pay for the house and put it in condition for our library and relics. The fund now amounts to $7,000. Settlement must be made early in June.

At Harrisburg on April 12 the President and Secretary were present when Governor Leader signed Senate Bill 916 which means much to Germantown and directs the Pennsylvania Historical and Museum Commission, of which Frank W. Melvin, Esquire, one of our Managers, is the Chairman, "to make a study of appropriate ways and methods by which . . . historic homes and buildings still remaining" in Philadelphia and particularly in Germantown "may be developed and presented as a basis for a fuller understanding and appreciation of the great contribution of colonial Philadelphia to the formation of American ideas and institutions."

The Commission in its work, particularly on a plan for developing a "colonial compound" in Germantown, is directed to cooperate with various groups including this society and the Philadelphia Historic Buildings Committee, of which your President is Chairman, and to report to the General Assembly at its next regular session.

A RECENT ACCOMPLISHMENT

Through the ambitious efforts of Mrs. Kinzel and Mrs. Weil, in sponsoring a card party with the aim to obtain funds for reseating the chairs in the Drawing Room, Dining Room and Tea Room of the Morris House, sufficient funds have been acquired. Mrs. Roland Graham has provided the necessary material and Mrs. Elmer Buckey is arranging the execution of the work.

Notices for the Garden Party, June 7, will be sent by mail.

NEW MEMBERS

Members admitted since issue of Vol. 8 No. 1 March, 1955:

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MISS LAURA G. HIBBS
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GERMANTOWNE CRIER



Vol. 8 MAY, 1956 No. 2

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SOCIETY'S PUBLICATIONS

Complete sets of the Germantowne Crier consisting of all numbers issued to date, are being offered (on order) at $3 per set plus 50c postage if mailed.

The remaining 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 $4.50 per copy delivered, or $4.75 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. or to Mr. Ernest Howard Yardley, 16 South Broad Street, Philadelphia 2, 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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Published March, May, September, December—Germantown Historical Society

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Spring Houses, Ground Cellars and Wells

By Cornelius Weygandt



Spring house at Vernon, built in 1803

I HEARD tell of spring houses from Aunt Rachel before I saw one. She brought before me cream pans cooling in the water about a central pier of stone. She liked to tell me about the tame brook trout that swam about the cream pans of redware in the spring house of her girlhood's home in Upper Uwchlan. That trout liked to have its sides scratched, perhaps because there was some growth on them, though she always referred to it as though it was in the best of health. That spring house was in the hill west of the barn, with the entrance to the room above the water chamber opening on the level at the bank's top. A ladder went up in the eight by twelve sleeping room to an attic where the farmhand's children were stowed away of nights in a trundle bed. There was a fireplace at the side of the entrance door on the second story, a door at the left of the structure of stone. It must have been cramped quarters there for an old-fashioned large family. I do not know how soon after my great grandparents began living in the old house across from the grist mill they built a little house for the farmhand.

The churning of butter was done in the little porch by the diphole at the front of the spring house, and there was a fireplace across from the diphole. Patches of mint and water cress grew by the little trickle of water that made its way down to Swamp Creek. Much of the cooking of the farm was done there from May through October. For those months the spring house was the heart of the farm. In pie cherry trees guinea hens roosted. Renegade Quakers snitched two out of their roosting place, and had great scorn from the farm folks of making so poor a job of pulling out their necks that when the thieves were caught by my uncles, the maltreated creatures got up and walked away.

When Father built him his own house on Upsal Street, he spent much time in planning what sort of a spring house he would build. One of the two springs of the place lay by the very side of the high embankment of Upsal Street. Finally it was built of a stone base twelve feet by eight feet, with walls of tulip poplar logs above the stone, and a thatched roof of rye straw. There was a long hunt for a thatcher, but finally an old Irishman was found who did a good job. Roach found their way up into the spring house and crayfish and newts, and once in a while a frog. The water was cool, and, when analyzed, it proved pure.

My favorite spring house, for its looks, was by the left hand side of Livezey's Lane, of stone and a steeply pitched roof of shingles. A deep diphole was outside its always locked door. There was another spring house of like construction above the fine old balconied Livezey house by the four storied grist mill and the covered wooden bridge at the foot of the lane on the Wissahickon Creek.

It was a surprise to me to find no spring houses in New Hampshire, and no water wells in the cellars, a feature of old Germantown houses as unhygienic as the sleeping quarters on the second story of the Pennsylvania spring house.

The first ground cellar I came to know was at T. Ellwood Livezey's farm at Plymouth Meeting in Montgomery County. This was a very deep and very large one with many steps leading down to it and no walls above the surface of the ground. It had a shingled roof. At the further end of the chamber downstairs, a deep well behind a stone wall had a bucket hung on a hook. Another "cave" I know well was on the Bickel farm in Pine Creek Valley, seven miles out of Reading. This was an excavated "cave". There were many natural caves in the limestone underlying the valley. Zealous historians have written up a ground cellar on the site of "The Woman In The Wilderness" on the Roxborough side of the Wissahickon as a recess built for the meditations of Kelpius. There is another very like it near "The Monastery" at the foot of Kitchen's Lane.

Our forty-foot deep well on Wissahickon Avenue with a pump of cucumber wood we had to seal up because of impurities found when we had its water analyzed. A wash tub with blueing in its water accidentally spilled into this well came out at a spring on Kitchen's Lane across the hill of the Strawbridge Fifteen Acre Lot, an astounding discovery. This deep well of ours was stone walled and four feet in diameter between the wells.

GERMANTOWNE CRIER

Volume 8 MAY 1956 Number 2

Life and Works of Thomas Hovenden, N.A.

By Helen Corson Livezey

ALTHOUGH Ireland may claim him as a "Native Son," Thomas Hovenden always is classed as an American artist, since the work which brought to him world fame was done in the United States; in New York, Baltimore, Washington, D. C., and at his home, at Plymouth Meeting, Pennsylvania.

Born in the little market town of Dunmanway, County Cork, in 1840, three days after Christmas, Thomas was one of four children of Robert and Ellen Bryan Hovenden, Irish Protestants. History records an unbroken line of Hovendens in England from the time of William the Conqueror, and in Ireland from the days of Henry II. When Thomas took his family to England in 1891 they stayed for a year in a 350-year-old house, in Kent, at that time still owned by a Hovenden.

While still a boy Thomas displayed a love for drawing but his family, because of limited means, discouraged this. However, he attended evening classes in the Cork Branch of the Government's South Kensington School of Design near his home. In 1863 when he was 23 years old he decided to come to America.

In New York he found employment at coloring photographs and making, gilding, and selling picture-frames. After a year he applied for admission to the evening classes of the New York Academy of Design, submitting a drawing he had made of the Venus de Milo. This drawing showed such remarkable talent that he was called before the Council of the Academy and admitted to the Life Class, without the usual preliminary routine of a year's drawing from the Antique. His progress was immediate and he was soon making money from the sale of photographs of his Venus drawing which were in great demand and from *Harper's* magazine for illustrations. It was at this time that Mr. Hovenden made the acquaintance of H. Bolton Jones, who became a famous landscape painter and a life-long friend. They lived together in a building on Broadway with other young artists until 1868 when they went to Baltimore and there set up a studio in Bolton Jones' home. Here Mr. Hovenden had a successful picture-frame business and received commissions for a few portraits, one of which was of William H. Hall, President of the Consolidated Gas Company of Baltimore. He also painted several pictures with negro subjects. One of these, "THE OLD NURSE S VISIT, done in 1873, was exhibited at the New York Academy that year. It shows a young artist putting finishing touches to a landscape already framed, standing upon an easel. Seated at his side, shown in profile, is the colored "Nanny" who had been his nurse when a baby and has come to his studio to visit him. She wears a black dress, over which is a long white apron, and her head is draped in a gay, silk bandanna. Her eyes are slight with admiration, not for the picture on the easel, but for her "chile," who has grown up to be such a gifted young man. The painting was done in oil and attracted the attention of Mr. William T. Walters, a wealthy art collector of Baltimore who urged Mr. Hovenden to go to Paris for further instruction with the best teachers there.

Mr. Hovenden took his advice and the next year, 1874, went to Paris and studied with Jules Breton and the great Cabanel at L'Ecole des Beaux Arts. From there he went to a little fishing village—Pont Aven—on the north coast of Brittany where he lived

and painted for six years. With Mr. Robert Wylie he organized a colony of young American artists at Pont-Aven, among whom were H. Bolton Jones, William L. Picknell, Miss Helen Corson, whom he later married, and several others. Mr. Hovenden had met Miss Corson at the home of mutual friends in Paris—Mr. and Mrs. Milne Ramsey. His first notable work in Brittany was a "BRETON INTERIOR of 1793," that year of terror in France. This was exhibited in the next Paris Salon and was sold immediately. It established him in Europe as an artist of distinction. The picture shows the interior of a Breton peasant's home. There are four full-length figures. A little girl is sitting on the floor watching her mother making bullets over a charcoal brazier. There is an infant in a wooden cradle which stands upon a large, rudely made table at one end of which sits the central figure of the picture, the elderly head of the family, sharpening a short sword. Also leaning upon the table is a tall, swarthy, husky man wearing at his side a bayonet attached to a strap—very evidently a home-made weapon. Both men wear wooden shoes and the coarse, homely garments of the Breton peasants. The young mother stands in the background, one hand resting on the cradle. The French art-critics were enthusiastic about the painting's technique, the masterly drawing, learned from the great Cabanel. They considered the grouping of the figures and handling of light and shadow *superior* to the capability of the painter's teacher.

Other paintings done in Brittany were "THE IMAGE SELLER" exhibited in Paris that same year which sold for $200.00, and "A BRITTANY WOMAN SPINNING," both done in 1876. Among Thomas Hovenden's first patrons, in France, were S. P. Avery, a buyer who found a market for his paintings in England, and Thomas Hicks who had met him in Paris and undertook to dispose of his work in the United States. At that time the small Hovenden canvases 54" x 38" were selling for 5000 francs then about $1000—a very large price in those days.

In 1877 a popular picture by Mr. Hovenden was "THINKING OF SOMEBODY," and the next year 1878 a painting with four negro figures created a stir on both sides of the Atlantic. Since Mr. Hovenden never named his pictures until they were quite finished, this one is described under several titles—"THEIR PRIDE," "THE PRIDE OF THE FAMILY" and "PRIDE OF THE OLD FOLKS." A pretty young colored girl stands, dressed in her Sunday best trying on a new hat and holding a mirror in one hand, while her old father in shirt sleeves sits in a rocking chair at a side window smoking his pipe. The mother seated on the opposite side, holds a piece of gay silk. Both looked admiringly at their daughter while a young bare-foot boy, elbows on a small table, grins with affectionate amusement at sis's finery. There is much interesting detail in the foreground. —an open hatbox on the floor; a small crude footstool covered with carpet; a wood-burning stove with tea-kettle on top and a bean pot on the hearth; a cat's dish and dust brush on the well-worn carpet and, in the background, a dresser with a tea-pot and large platter; a clock on the wall and a plant in a flower pot on the windowsill. This painting after being shown in Paris was exhibited in New York and Baltimore and there sold to William T. McCoy.

In 1880 Hovenden returned to the United States and with his friend H. Bolton Jones opened a studio as joint tenants in the Sherwood Building at 57th Street and Sixth Avenue, New York. In quick succession Hovenden painted three important pictures. The first of these was "THE PUZZLED VOTER," done in water color and also in black and white. It is the figure of a man in his shirt sleeves seated in his kitchen on the morning of election day. He is in a quandary as to whom to vote for. He has been reading his morning newspaper which lies on the floor at his feet; the great toe of one protrudes from a hole in his stocking. One hand rests on a knee and with the other he scratches his head. His face has a puzzled expression. In the background an open cupboard shows shelves filled with dishes; a rolling-pin hangs on the wall, also a horse shoe, and his breakfast dishes are on the table. His expressive face and attitude are eloquent reasons for the title.

The other two pictures produced in 1880 had negro subjects—"DEM WAS GOOD OLE TIMES" sold for $400.00 and "DAT 'POSSUM SMELL POW'FUL GOOD" exhibited at the New York Academy sold the first day of the exhibition, as the Hovenden pictures so often did. It shows an old colored man quite grey and wearing a broad smile, sitting beside a wood stove in his kitchen as he leans forward to enjoy the smell of the savory steam rising from a skillet on the stove where a 'possum is cooking. He sits on a rush-bottom chair with broken rushes hanging almost to the floor. At his feet is his cat and on the wall hang bunches of dried herbs, a small mirror and an old umbrella.

The next year 1881, Thomas Hovenden was elected an Associate of the New York National Academy of Design. It was in this year on June 9th that he married Miss Helen Corson of Plymouth Meeting at the Parsonage of the Brown Stone Church in Norristown, Pennsylvania. In the barn on the Corson property he fitted out a studio and built an addition for his wife's use as many of her pictures were of animals. This barn had been used as a meeting place by members of a group of Abolitionists in pre-Civil War days.

The first picture done at Plymouth Meeting was "THE VILLAGE BLACKSMITH" in 1882 for which Mark Jones, a respected member of the community, posed standing before his flaming forge on Germantown Pike. Holding a horse shoe in the fire, which sheds a brilliant glow over his face, grey hair and beard, is the tall, erect blacksmith. One hand rests

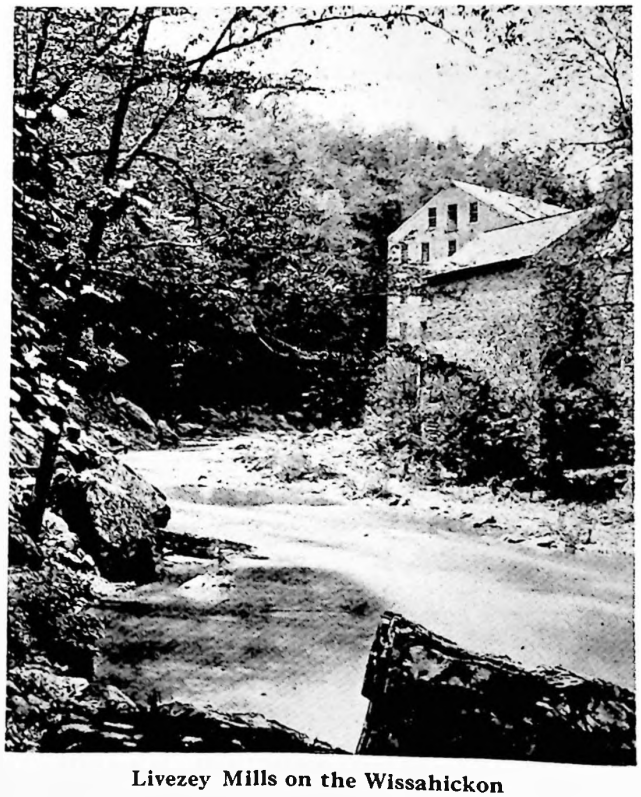
on his hip and he wears a long leather apron and knee-high leather boots. When this was exhibited in New York, one art-critic wrote: "It is the one picture in the exhibition before which the visitor mentally takes off his hat. The best things that were ever said about the nobility of man and the superiority of his nature to all the accidents of his condition come to you as you look at it, and you feel that this is genuine art.

This same year produced "THE OLD VERSION" exhibited in New York and reproduced in the April, 1882 issue of *Harper's* magazine. The models for the two figures were Mark Jones and Mary Yetter, who was the toll-gate keeper on the Conshohocken Pike at the township line. About this picture a New York critic wrote "If the Academy would buy it and hang it on the walls for the Sunday afternoon visitors to see, free of charge, they would put a better sermon in the galleries than is preached from many a pulpit the year round." This, a small picture, shows a corner of a plain room, clock and pictures on the wall, a settee and corner cupboard in background. The two full-length figures—a middle-aged man and woman are seated in rocking chairs side by side while the gentle-faced farmer in white shirt sleeves reads "The old version" to his wife. She is dressed in her Sunday frock with ruffled white apron, hands folded in her lap, listening devoutly. Also in 1882 came a popular picture "THE POACHER'S STORY" done in oil and later in water color; and a large painting "IN HOC SIGNO VINCES" was first shown in this country. This 4 x 6 foot painting was done in Brittany and shipped to this country after having been exhibited in the Paris Salon.

It was this picture which definitely established "international fame" for Thomas Hovenden and he was elected a full *ACADEMICIAN* of the National Academy of Design in New York of which he had been an associate member. In this distinguished group membership was limited to one hundred. The scene of this painting was laid in La Vendee at the time of the French Revolution in 1793 when the peasantry stood steadfast to their King. Although the subject was not a popular one in France, it was considered the finest figure piece in the exhibition and the art-critics were enthusiastic in their praise of the treatment and called it "a serious and noble performance." In the kitchen of a Breton peasant's home, a young wife is pinning to the coat of her husband, just starting for the war, the badge of the Sacred Heart. A soldier reverently watches the act of wifely devotion and the benevolent mother whose little grandchild stands beside her at a huge chest, which is being used as a table, puts a loaf of black bread into a haversack. A young man armed with a home-made weapon made from a scythe, sits at one side and through the doorway at the back is a crowd of armed men waiting for their comrade to join them. The furniture used in this painting was purchased by Mr. Hovenden from families who had kept the bed and chest as heirlooms since the Revolution. This picture and the other Breton Interior are both in private collections in Canada.

In 1882 the Hovendens' only son was born and named for his father. In this same year the painting which is generally considered Thomas Hovenden's masterpiece was first exhibited in New York. It had been started in France and finished in New York. Mr. Hovenden had been working on it for three years. It was inspired by a scene in Tennyson's "IDYLLS OF THE KING" and was named "ELAINE." It was purchased by William T. McCoy of Baltimore for ten thousand dollars ($10,000) and at his death was bequeathed to the Peabody Institute for its permanent collection. The painting is 6 x 4½ feet and has about thirty full-length figures. The scene is a palatial hall in King Arthur's castle with majestic columns and graceful arches. In the centre foreground lies ELAINE, the "LILY MAID OF ASTELOT," dead, upon a couch covered with cloth of gold. Her long golden hair falls over the pillow and one bare arm rests on the sumptuous golden cover. She is surrounded by Knights of the Round Table and noble ladies of the Court. King Arthur stands with her last letter in his hand. Queen Guinevere sits beside him, her head resting on her hand. Both gaze sorrowfully upon the lovely face of Elaine. Sir Galahad and Sir Lancelot stand at the head of the couch.

The radiant light which illumines the body o Elaine and the contrasting dimly lit arched walls o the background in the palatial room of the castle are most impressive. An article in the Baltimore *Sun* of May 16, 1883 said: "This picture is acknowledged



Livezey Mills on the Wissahickon

by art-critics and fellow artists to be not only a fine piece of realistic work, brilliant and harmonious in color, but the best of any in composition, grouping and technique that has yet come from the easel of an American painter."

In 1884 a daughter was born to the Hovendens and named Martha Maulsby Hovenden. This same year, a wealthy resident of Norfolk, Connecticut—Mr. Robbins Battell—commissioned Mr. Hovenden to paint a picture of the John Brown episode of 1859 for his private collection, offering $4,000 for the work. Mr. Hovenden made several visits to Harper's Ferry, Charlestown, Virginia and Baltimore in an effort to obtain accurate information about every detail of the event before planning the composition. He visited Captain Avery who had been John Brown's jailer in the red brick prison at Charlestown and found a former guard from whom he learned that the uniform worn by the Jefferson guards at that time was that of the U.S. Artillery—dark blue coats and light blue trousers, with insignia of the State of Virginia, on belts and hats. He obtained a photograph of John Brown from Dr. Furness of Philadelphia and interviewed many local residents of the neighborhood of the famous incident preceding Brown's execution in 1859 which inspired Whittier's poem "Brown of Ossawatomie"—"John Brown of Ossawatomie,

they led him out to die
And lo, a poor slave mother, with little child, pressed nigh:
Then the bold, blue eye grew tender, and the old harsh face grew mild,
As he stooped, between the jeering ranks and kissed the negro's child."

The Hovenden composition represents John Brown coming down the steps of the Charlestown jail on his way to execution. Around his neck is a loose rope halter; his arms are fastened behind him; he is dressed in brown and wears the maroon carpet slippers made for him while he was in jail by Mrs. Marcus Spring. Behind him, to the left, is the sheriff with the death warrant in his hand. At the foot of the steps on both sides stand the Jefferson County Guards armed with bayonetted rifles and, pressing close, negro women and children who are being held back by a stern faced soldier. The painting is an upright 4 x 6 feet. The figures in the foreground are about 3 feet high but the impression of lifelike reality is so strong, that it is difficult to believe they are not *life-size* without actual measurement. There are 26 figures in the picture and it took nearly two years to paint. When Mr. Battell saw it he was so delighted that he added $2,500 to the price he had agreed to pay for it making Hovenden's recompense for his distinguished work $6,500. For etchings, made later, a sum as large was realized. It was first exhibited at the Knoedler Galleries on 5th Avenue, New York and created a sensation in art cricles and in the press. The *New York Tribune's* comment:—"no more important picture than this has been brought forward in America." The *Philadelphia Press* of May 24th, 1884:—"It is the best American Historical picture yet produced." *New York Times*:—"Certainly it is the most significant and striking historical work of art ever executed in the Republic." *Harper's* weekly secured permission to use a print of it, and Frederick Juengling made an etching as did Mr. Hovenden. Etchings on parchment sold for $75 and those printed on paper for $60, $45 and $25 according to whether they were on Japan or India paper and whether they were signed by the artist. The painting was sent to France for exhibition in the Paris Salon. After Mr. Battell's death it was hung in the Metropolitan Museum of Art in New York. Like most of the Hovenden paintings it was shown at the Earle Galleries at 816 Chestnut Street in Philadelphia.

On May 5th, 1886 Thomas Hovenden was given charge of the schools of the Philadelphia Academy of Fine Arts. There was no ceremony on the occasion except the introduction of the new master to the teachers and classes by Mr. Edward H. Coates, chairman of the Instruction Committee.

The next Hovenden painting, a large one, was "IN THE HANDS OF THE ENEMY, AFTER GETTYSBURG" finished in 1889. At the 64th Annual Exhibition of the New York Academy it held first place among 547 paintings—the place of honor on the Line and was sold the first day of the exhibition to Robbins Battell for $5500, the highest price ever paid at the Academy. A wounded Confederate soldier is being cared for with great kindness in the home of a Pennsylvania farmer near the battlefield. Kneeling before him a Union man in army blue with his own head bandaged is dressing the right foot of the man in grey. The mistress of the house sits beside their guest with one hand resting on his arm and in the other holds a cup and saucer, anxious and attentive, while her husband and daughter look on with sympathetic faces. At a side window two wounded Union troopers sit at a small table playing checkers. An oval, framed picture of Lincoln hangs on the wall in the background with a small Union flag fastened behind the frame. This picture was painted in only 7 months and was exhibited at Everett's gallery in Boston. In 1890 etchings were made by Hamilton Hamilton their sale bringing total receipts by Mr. Hovenden for his composition to $10,000. The picture is now in the private collection of Carl Stoeckel of Norfolk, Conn. One critic wrote about it, "Hovenden manages to throw an interest into his work that touches the beholder in a manner which is genius."

In 1890 the *Philadelphia Inquirer* made a list of *AMERICAN IMMORTALS* and among the six artists in the list was the name *THOMAS HOVENDEN*. In the year 1891 was finished a painting upon which Mr. Hovenden had been working for a long time. "BREAKING HOME TIES" was exhibited at the Pennsylvania Academy of the Fine Arts,

(*Continued on page 21*)

Styles and Influences of Exterior Colonial Architecture in Philadelphia

By Marylea Perot

PHILADELPHIA has a greater and more notable collection of both domestic dwellings and public buildings of the "Colonial Style" than most of the other early settlements of America. The structures are almost entirely of brick or stone and are more elaborate and substantial than those of any other city above the Mason Dixon line. Most of those which remain today were built and occupied by leading men of social and political position as well as wealth in the "City Of Brotherly Love."

Just as each man has a personality and individuality, so does a building; and those of the Colonial period, constructed under the careful direction of the future owners, betray both the character of the day and that of their masters. Men of importance of the day, and in the history of the nation, were familiar figures in the streets and on the doorsteps of Philadelphia, and the buildings were serene as were the men who lived within their walls.

Philadelphia was settled later than most of the other early cities of the north, and by the time men were building here the old Elizabethan and Jacobean influences had been pushed into the background as the Georgian architecture won the interest and favor of the English people. Other nationalities, Swedish, Dutch, and German provided a few scattered buildings of continental style marked by their plastered walls. But the majority of early Philadelphia buildings were Georgian or pure Colonial in design.

Philadelphia, obtained by William Penn under a charter from Charles II, provided a place of refuge for Quakers who had suffered persecution in England under the "Clarendon Code." The original boundaries were the Delaware river on the east, the Schuylkill river on the west, Vine Street on the north, and Cedar (now South Street) on the south. The Provincial Council met on March 10, 1683, and from then until 1799 Philadelphia was the capital of Pennsylvania, (at this time the capital was moved to Lancaster).

Penn had obtained a land rich in natural beauty, mineral wealth, and fertility; and he had great success in attracting men of knowledge, affluence, varied skills and artistic taste. These were strong factors in the prosperity of the city and the manufacturing progress at which it is one of the leading cities today. Industry sprang up to supply the needs of the settlers, and to provide a basis for trade of the new community with the rest of the world. Among the men of various skills who came to Philadelphia were many carpenters and builders. As early as 1724 the master carpenters of the city organized a guild, "The Carpenters Company."

In the middle of the eighteenth century, reference books, giving scale drawings of Georgian detail, were published in America, and these soon became the basis of Colonial design. Some knowledge of architecture became an essential part of a cultured man's background. Independence Hall was designed by Andrew Hamilton, speaker of the Pennsylvania Assembly; Christ Church, by Dr. John Kearsley; and many other Colonial landmarks were designed by similar amateur architects. The styles in Philadelphia were tempered somewhat by Quaker preference of simplicity and practicality, thus providing a certain charm and distinction to local structures.

As Philadelphia took the lead in America in politics, science, and arts, new structures were erected. The first public school; the first paper mill, 1690; the first Botanical garden; the first subscription library; the first volunteer fire company, 1736; the first American Philosophical Society; first fire insurance company; the first theater, 1759; first water works; zoological museum; American art school; academy of natural sciences; school for training teachers; and the first



Colonial Styles on Germantown Road

American dispensary, were established in Philadelphia.

During the late eighteenth century the social life of Philadelphia rose above that of the other settlements of the day. There were several reasons for this. The number of inhabitants was rapidly increasing. As the largest and most important central city in the colonies, Philadelphia became the meeting place of all delegates from all the colonies. Thus it was the duty of the Philadelphians to entertain their guests, which they did fabulously. Entertaining in the better Philadelphia homes became noted for its extravagance, while the Inns and Taverns also became prosperous. Examples were the Mermaid Inn in Mount Airy and the Old Red Lion Inn at Torresdale, typical gambrel roof structures of brick with a lean-to porch in front and along one side.

As time went on the strictness of most of the Quakers decreased under the influence of the wealth and gay living all around them. They even participated in such activities as hunting, horse racing, assembly dancing, barbecues and tea parties. Cock fighting and bull baiting were enjoyed by many Philadelphians, but these and theatrical entertainments were disapproved of by most Quakers.

By the end of the Revolution the city of Philadelphia was becoming too cramped for some people, and it became the custom for the wealthier families to own two houses, a town house for the winter, and a countryseat or a summer vacationing retreat. At this time some people moved away from the city completely and took up steady residence in the surrounding country, building elaborate country homes. Thus the country around Philadelphia, especially to the northwest along the high wooded banks of the Schuylkill river and Wissahickon creek, became a land of great estates with elegant country homes unmatched anywhere in the northern colonies.

These country houses were of four types, all in Georgian style, built of brick, ledge-stone, plastered stone, and hewn stone.

During the early years of the growth of our country, Philadelphia stuck more closely to the customs of the Mother country than the other settlements of the new world. Architecture was no exception. Although wood was abundant in America the earliest houses were built of brick and stone as were their contemporary structures across the sea. And until sometime later when sources of clay and limestone were discovered, bricks and the lime for the mortar were brought across the sea at great expense.

British builders of the time had completely forsaken the early Renaissance influence, and their work was entirely of English classic or Georgian style. It followed that buildings constructed in Philadelphia showed strongly the ornamental trim classic in detail with much marble and white painted wood. The countryseats in particular were marked by their spacious dignity. Like the brick, the elaborate wood work of the interiors was at first brought from across the sea.

The Colonial brick of Philadelphia followed a specific pattern—wide mortar joints held Flemish bond, red stretcher and black headed brick, alternating in that plan. This arrangement gave both charm and strength to the building.

Examples of brick constructed countryseats are WOODFORD, in Fairmount Park; HOPE LODGE, in Whitemarsh Valley; STENTON, built by James Logan, personal representative of William Penn; and the PORT ROYAL HOUSE.

Around Philadelphia, especially in Germantown, many picturesque stone dwellings were constructed as the convenience and usability of the plentiful rock-face and surface stones were discovered. Thus a popular style of stone construction, which has maintained popularity through the years, was established. Partly because of the pleasing color and texture gained by the irregular shape and natural surface. Also the fact that this style of building blended more with the surroundings, especially in the open or thickly wooded country, than any other building materials. The stone, both gave the impression of, and proved to be, stable and durable under all conditions.

Various styles developed from stone construction, among them pointed and unpointed stone. The Colonial or "barn" pointing has been considered the most attractive. But at the time a method of laying and pointing generally known as the Germantown type was most widely used. This features the broad lines of white pointing of grey stone which blends readily with the white wood work. The overall affect of the ledge-stone wall is generally a neutral grey, providing an excellent background for wood work or the growth of green vines and flowers.

GLEN FERN, on the banks of the Wissahickon creek; UPSALA; and GRUMBLETHORPE, headquarters of General Agnew of the British Army during the Battle of Germantown; also the WOODLANDS on the banks of the Schuylkill are all examples of ledge-stone construction.

To some people the irregularity of stone construction was displeasing, and sometimes the available stone failed to make an attractive wall. Under these conditions the plaster, at first used only to fill the cracks between stones, covered more and more of the surface. Finally the stone surface was disregarded and the entire face of the wall was covered with a coat of rough plaster. From this technique we have derived our modern constructions of stucco over hollow tiles.

Among the best known Colonial buildings of plaster were WYCK, probably the first in Germantown of this type; and CLUNIE, later known as Mount Pleasant on the east bank of the Schuylkill. Also VERNON; LOUDEN, built at the end of the Revolution; and SOLITUDE, on the northwest bank of the Schuylkill in Fairmount Park.

Money was not a problem for most of the owners

(Continued on page 20)

Pennsbury Linen . . .

woven by the Talbots

AMONG the interesting by-products of the wave of restoration which has been a feature of 20th Century American culture, is the renewed knowledge and skill in early hand crafts. This age of the flexible, almost human, machine had made unnecessary the time-consuming, meticulous beauty of hand skills—a tragic loss to the world.

Williamsburg, several New England centers and our own beautiful Pennsburg have reawakened an understanding and appreciation of the mellow loveliness of many hand skills.

Here in Philadelphia we can proudly claim an outstanding example in the world famous weaving of the family of Talbot. The primary interest of the Talbots is ecclesiastical vestments and church tapestries for which they weave the superb textiles and embroider with exquisite artistry but their knowledge and interest has helped in many lines and the 15 hand looms, each made in 18th century New England, are seldom idle.

The following letter from Mrs. Talbot in answer to the editor of the CRIER, shows how far-reaching is their help and interest.

"In 1946, Miss Sarah Lowrie asked if we could weave the linens for Pennsbury—a buffet cover and twelve towels. These were woven on a loom dated 1725—the linen thread was from a lot raised and spun in Lancaster County, Pennsylvania. We copied the weave from an old towel which I own—which was woven in the home of my great-great-grandfather!—also Pennsylvania. We marked them with initials H P W and numbered them. These were worked in fine dark blue cotton.

"We wove a bedspread from a draft in a manuscript dated 1685—a second bedspread from an old colonial draft.

"Sometime later, we designed a needle-point cover to be mounted on an embroidery frame—which stands in the north parlor—also a cover of hand woven material to be worked in crewels—mounted on a frame in Letetia's bed room. Both of these we embroidered about three quarters giving the effect that Hannah Penn and Letetia had left them unfinished when they sailed for England."

Such is the skillful hand craft coupled with understanding interest which so deeply enriches our material 20th Century.

It may be of interest to know that in the Morris House is a napkin for which the flax was grown and spun and the weaving done in Germantown.

Germantown can also claim the Talbots, as for many years they lived in the large-house at Coulter and Knox sts., now demolished to make room for modern homes.



S. E. Cor. Germantown Ave. and High St., on this site a Botanical Garden was planted by Dr. Christopher Witt

One of the students of *Dr. Christopher Witt* was of Jewish parentage, born in Philadelphia in 1720. He became famous, in after years throughout Europe, as *Jacob Philadelphia*.

After concluding his studies in Germantown and serving his final term in seclusion and retirement in the fastness of the Wissahickon, passing his time in study and in the contemplation of nature, the young man was well equipped to go abroad and take his place among the students of Europe.

—by *Julious F. Sachse*, published by Jewish American Historical Society, 1907

Jacob Philadelphia

(1720 – ——?)

BY MIRABEL LEE

Unknown his parents or the natal day,
When infant birth became reality,
Unknown the streets that housed his needful
Until his years had gathered time, and he
Desirous of all truth sought knowingly
The hidden mysteries and their sacred writ,
For here was truth in all its heraldry,
For truth is knowledge of the infinite.

In sixteen hundred ninety-four, survey
And apt perusement of the century,
Revealed great mystics who had crossed the grey
Atlantic waters, settled in the free
New World. To this ennobled colony
Young Jacob turned and under Dr. Witt
Studied in meditative fervency,
For truth is knowledge of the infinite.

Perusing further his recorded stay
Is listed in a far land's chronology,
Revealed men listened to his resume
Of truth, intently eyed his alchemy.
Here too, was held his learned philosophy
Had gathered value of great benefit
For man's enlightment from his bigotry.
For truth is knowledge of the infinite

You, Jacob Philadelphia, held the key
To peace profound, light, love and truth, and it
Today is still acclaimed. So let it be!
For truth is knowledge of the infinite.

Women's Clubs and Special Groups are being invited to plan an enjoyable afternoon with this historic tour. For information on arrangements, please contact committee member, Miss Eleanor S. Wistar, 3817 Oak Road, Phila. 29. (Phone GErmantown 8-0200)

Tour of Germantow

CONDUCTED BY THE GERMA

SUNDAY, MAY 13,



7



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8



9

1. The **Germantown Historical Society Museum,** 5214 Germantown Ave., holds many fascinating relics of Germantown's interesting past. This house was built shortly before the Revolution, and was occupied by the British during the Battle of Germantown. This year's tour is the first since the museum was completely remodeled.

2. **Grumblethorpe,** 5267 Germantown Ave., originally known as "John Wister's Big House", was built by John Wister in 1744 as a summer home. The stone for its building was quarried on the place and the joists were cut from oaks in Wister's Woods, now Wister's Woods Park. The garden was famous for unusual trees and shrubs. At the time of the Battle of Germantown, the house was occupied by General Agnew. Today the house is owned by the Philadelphia Society for the Preservation of Landmarks, of which the late Miss Frances A. Wister was President. The house is open for this tour as a memorial to Miss Wister.

3. The **Morris House,** 5442 Germantown Ave., was built in 1772. During the Battle of Germantown the British General Howe moved from Stenton and made his headquarters here. When in 1793 and 1794 a plague of yellow fever came to Philadelphia this beautiful country house was rented by President Washington. The house through inheritance has been held by the Perot and Morris families since 1804 until the last owner and his sons presented it in 1948 to the United States Government as a National Shrine.

4. The **James Matthews House,** 107 W. School House Lane, now occupied by Mr. and Mrs. Charles D. Shellenberger, was purchased by James Matthews in 1807. This excellent example of architecture of the Federal period is noted for its doorway, original woodwork and its seven fireplaces. Among the family pieces are an early 18th century highboy and lowboy.

5. The **Wyck Barn,** 28 W. Walnut Lane, now occupied as a house by Dr. Selinda McCaulley was built in 1796 by the Haines family. At the turn of this century, it was separated from the Wyck property and completely remodeled into a house. The well known architect, Mantle Fielding, brought two mantles from Mt. Pleasant, the home of Benedict Arnold. It is enhanced by furniture of the early nineteenth century. Many characteristics of the original barn including the stalls for the horses still remain.

6. **Comawaben, Mrs. Charles A. Curries' house,** 50 W. Walnut Lane, was built in 1899 for her late husband, Dr. Currie. Features circular stairway—exquisite fluting on doorways. Family heirlooms include sideboard, circa 1795, and tea set, one of earliest made in U. S.

7. **Dr. and Mrs. John H. Wolf's house,** 124 W. Walnut Lane built about 1868 and occupied by the Wolf family since 1938 can be easily identified by the wrought iron grill at the entrance and the mansard roof. The formal garden with a brick fountain descends in several levels from the terrace. Of interest are a collection of tea caddies, an heirloom Chippendale table and many paintings including the work of Benton Spruance, William N. Goodell and Henry McCarter.

8. **Dr. and Mrs. William J. Coverly-Smith's house,** 150 W. Walnut Lane, is a copy of an English manor house of early Victorian Gothic architecture. President and Mrs. Cleveland visited the house when Dr. Charles Wood, then minister of the First Presbyterian Church, occupied it. There are collections of pre-revolutionary silver saltcellars and old pewter in the dining room. The early American secretary desk is a family piece.

9. **Dr. and Mrs. S. Dana Weeder's house,** 250 W. Tulpehocken Street, reflects interest in various mediums of art. This English Tudor house includes stained glass by Paula Belano, a portrait by Beatrice Fenton and art work by members of the Weeder family.

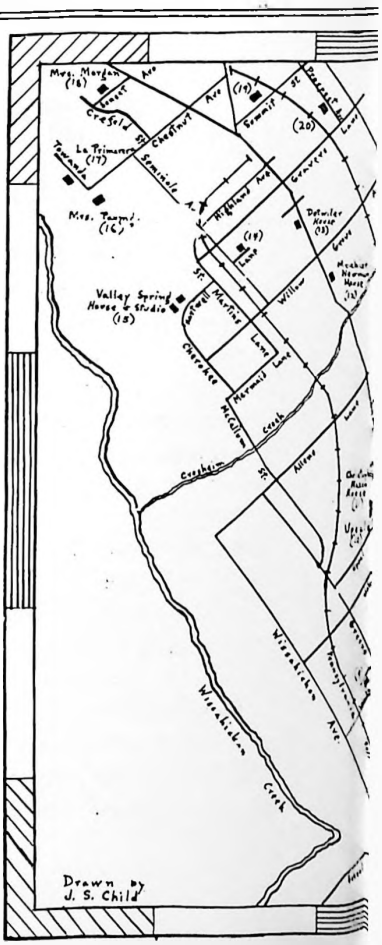
10. **Upsala,** 6430 Germantown Ave., was built in 1798 by John Johnson, 3rd, grandson of the John Johnson, builder of the older Johnson House. Today it is considered one of the finest examples of late Georgian architecture. The Upsala Foundation was formed by interested people to raise funds to buy the house in 1943. Connected to the back of the house is a small house built as a farm house nearly seventy years earlier than the main house. This farm house was in existence at the time of the Battle of Germantown when cannon, trained by the Americans on the Chew House opposite, were placed on the lawn. Especially featured at Upsala are period wedding tableaux. On exhibit is a collection of Wedgwood collected by Mr. Harry Buten.

BUS TRANS

Those who prefer to join a party on
mantown Council Community for $1.
to Miss Frances M. Campbell, 413 S
8-8544).
All buses will leave Market Square (G
at frequent intervals starting from 1:0
about 5:30 P.M. Most buses will not
at Market Square in rear of Germanto
monies on each bus will be:—
Philip M. Andress
Miss Frances M. Campbell
J. Berton Carnett, Jr.
Captain Edmund A. Crenshaw, J
Mrs. John Eberle
W. Clark Hanna
Paul Cret Harbeson
Langdon W. Harris

TIC

Tickets, at $2.00 each, may be p
mail your check to Germantown
Philadelphia 44, and tickets will be m
to all 20 houses.
For information write to Miss Elean





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11

n and Chestnut Hill

TOWN HISTORICAL SOCIETY

1956 -- 1 to 6 P. M.

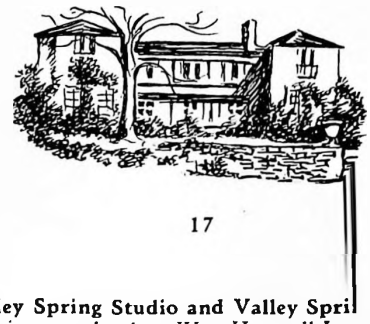
Net proceeds of this tour are presented half and half to the Germantown Community Council and the Germantown Historical Society.



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ORTATION

bous may send check payable to Ger-) (for each bus ticket) before May 12 ool House Lane, Phila. 44, Pa. (GE

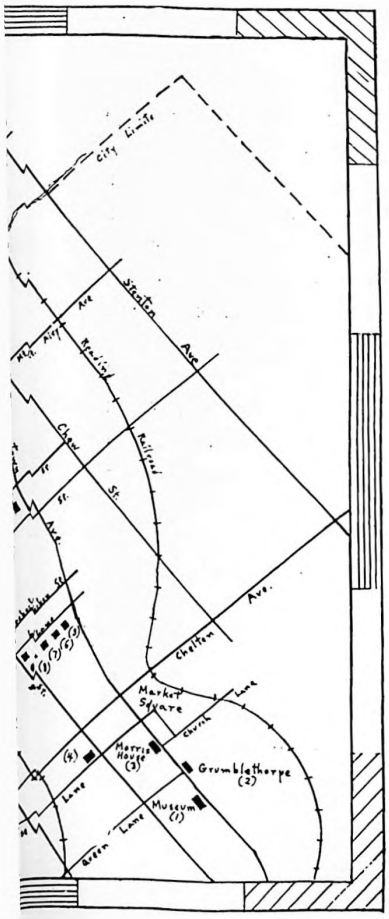
maantown Ave. & School House Lane) P..M. until 2:30 P.M. and will return opp at the smaller houses. Free parking n Saving Fund. Your master of cere-

William T. Hord
Robert L. McNeil, Jr.
Francis D. Pastorius V
Mrs. Frederick C. Phillis
William P. Richards
Henry S. Ritter
Franklin F. Sailer
George P. Williams, 3rd

ETS

hcased at any one of the houses—or ommunity Council, Vernon Park. leed promptly. Each ticket admits one

S.. Wistar, 3817 Oak Rd., Phila. 29.



11. The **Christopher Mason House,** 6514 Germantown Ave., now occupied by Mrs. Howard W. Elkinton, is a fine example of an old Germantown farm house. It stands behind a stone wall with a postern gate and has a pent roof sheltering its single doorway. The house was built in two sections, the oldest part about 1765.

12. The **Melchior Newman House,** 7921 Germantown Ave., is now the home of Mr. and Mrs. Arthur W. Howe, Jr. The barn carries a date stone, "AMN 1812" and it is believed the house was built several years earlier. The four fireplaces and original corner cupboard are noteworthy. Many of the fine 18th century antiques are family pieces.

13. The **Detwiler House,** 8226 Germantown Ave., is occupied by Mr. and Mrs. Carol H. Deshon, has never been out of the possession of the original family since John Detwiler purchased the property in 1796. The original mantles and a grandfather clock labeled "Thomas Norton, Rising Sun" are interesting.

14. **Mrs. Richard Allman's house,** 301 W. Hartwell Lane, was built in 1886 as a carriage house. Its conversion to a dwelling was completed just in time for the tour. The original stable door and beams remain. A fine Seth Thomas grandfather clock of 1809, a Chippendale table and a Philadelphia Queen Anne table may be seen.

HISTORIC TOUR COMMITTEE

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Mrs. George P. Williams, 3rd
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Francis D. Pastorius, V

15. **Valley Spring Studio and Valley Spri House,** set in an orchard on West Hartwell Lanc, are the barn and the farm house occupied by Mr. and Mrs. William Clarke Mason and Dr. and Mrs. Francis H. Adler. The original part of the farm house was built in 1780. The barn was converted into a studio by the Masons. Both homes create a perfect background for varied collections of art.

16. **Mrs. Harald Paumgarten's house,** Towanda and W. Chestnut Ave., is a charming example of Cotswold architecture. It was built in 1927. The family of Mrs. Paumgarten and the late Mr. Paumgarten have occupied the house since 1940. The natural garden fades into the Wissahickon valley. The family antiques and paintings blend in perfect harmony. Of interest to art lovers are several paintings by Sully.

17. **"La Primavera",** 8840 Towanda Street, is occupied by Mr. and Mrs. Henry M. Watts, Jr. This outstanding example of northern Italian Renaissance architecture was built in 1925. A formal, terraced garden overlooks the Wissahickon Valley. The house includes many interesting European antiques and family portraits.

18. **Mrs. Randal Morgan's house,** Sunset Ave., was built in 1914 and remodeled in 1950. It is interesting to note that Charles Willing was the architect for both projects.

19. **Mrs. Charles Platt's house,** 8432 Prospect Ave., was built in 1923 on part of the property where Mrs. Platt was born. The complete integration of house and walled garden creates an atmosphere of quiet beauty. Of importance are luster wedding cups, an 18th century chest and flower paintings by Mrs. Platt.

20. **Mr. and Mrs. G. Holmes Perkins' house,** 25 Summit Street, was built shortly after the Civil War. In 1928 the house was considerably enlarged. In 1951 the present owners eliminated most of the original portion of the house and remodeled the remaining structure. Its furnishings include a wide range of periods and reflect the well rounded interests of the owners. Mr. Perkins is Dean of the School of Fine Arts of the University of Pennsylvania.



19



2



10

A Trip to Saratoga and Lake George

From A Journal Written By Sarah Williamson in 1828

JUNE 24. Left Philadelphia on board the Steam Boat Pennsylvania at 3 o'clock, about 4 o'clock some alarm among the passengers occasioned by the Steam Boat running into a sloop. Arrived at Bordentown about 7 o'clock. Remained there all night.

Left there next morning in a private Carriage at 6 o'clock, changing horses at Hidestown which is about ½ way to Washington, passed through a little place called Cranberry, with a church and steeple on it. Arrived at Washington about 12 o'clock. Which place we left for New York on board the Steam Boat Boston on the Raritan River. Arrived at New York about 7 o'clock. Half past 8 o'clock visited Castle Garden, had a fine display of fire works, good music and very respectable company.

On Thursday visited the Park, Museum and other novelties which this place abounds with. On Friday left New York on board the Steam Boat Independence at 7 o'clock for Albany. About 10 o'clock passed through the Highlands, passed West Point at which the U. S. Military Academy is situated, passed Newburg on the West side of the river, Poughkeepsie on the East side, a handsome village situated on a hill, a short distance from the river.

The Catskill Mts. are now in view, they are very high and appear to be near the river but are distant from it at least 20 miles. Passed the Village of Catskill at ½ past 3 o'clock, remarkable for a landing place in the middle of the river connecting it with the shore by means of an artificial road. Passed the town of Hudson on the east side of the River and opposite the town of Athens, the crossing at this place by means of a steam boat is through a canal in the middle of the river in consequence of a Bar being there, the water being so shoal that without which none but small boats could pass.

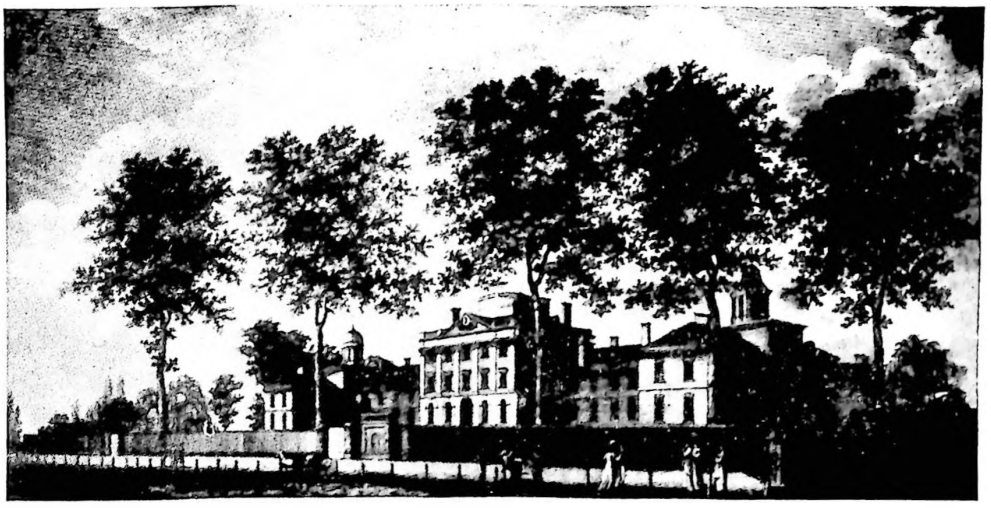
Arrived at Albany Friday morning 7 o'clock, left Albany at 7 next morning passing through Washington on the West side of the Hudson, crossed in a Team (sic) boat to Troy on the East, which is quite a large town, passed through Lansingburg, a very considerable town on the east side of the Hudson.

Crossed on bridge to Waterford on the West, had a view of the Green Mountains in Vermont, dined at Balston at 3 o'clock and arrived at Saratoga about 7 o'clock. The next morning, Sunday, went to Presbyterian Meeting and on Monday visited the different Springs, Congress, Hamilton, President, Flat Rock, High Rock, etc. and Workmen boring for Salt. the shaft having passed about 60 feet into the ground, also an encampment of Oneida Indians with their children. On Tuesday morning at 9 o'clock left Saratoga for Lake George. Was pleased with the scenery on our way and arrived in Glens Falls at 1 o'clock for dinner. Glens Falls is by far the greatest and most interesting curiousity we have yet seen, the fall is over a kind of slate rock, the different strata of which seems as though it would easily separate and send the curious observer immediately into the vortex below. There are also two caverns formed no doubt by the passage of the water at some distant period through the rock. One of which is the same which Cooper in his Novel (The last of the Mohicans) describes as being the place which the young ladies secreated themselves from the fury of the Indians. The whole of the place is picturesque and beautiful. Left Glens Falls at 3 o'clock and arrived at Caldwell about 5. This town is situated at the Commencement or foot of Lake George, the scenery is beautiful beyond comparison, the mountains on each side clothed with verdure. The remains of Fort George and Fort William Henry, the seat of the Bloody and desperate engagements with the French and Indians, 1500 defenceless women and children are said to have been massacred by trusting to the fathless Indians in one of these forts. In the Pine Grove opposite repose the remains of many brave fellows, some of whose graves are still to be seen. The beautiful appearance of the water in the lake being as clear as crystal, so that Fish and other substances (sic) may be descried 20 or 30 feet below the surface, all contribute to make the place one of the most interesting of any since our departure.

Left Lake George on Thursday morning at 6 o'clock and after having a pleasant ride arrived at Saratoga about 1 o'clock. Left Saratoga on Monday morning at 5 o'clock on our way home, passed Cahoos falls. Waterford etc. and arrived at Albany at 12 o'clock. Left Albany on Tuesday morning at 7 o'clock on board Steam Boat Albany, for New York, at which place we arrived between 9 and 10 o'clock. Left New York Wednesday morning 6 o'clock and arrived at Washington about 9 o'clock, hired a Carriage at W. Woods about 4 o'clock. Left on Thursday on board Steam Boat Philada. and expect to be in Philada. of all places we have seen the most comfortable and pleasant, with desires superior to any yet experienced.

Written at the age of nine by Sarah Williamson, afterwards Mrs. James N. Stone, grandmother of Frank S. Stone of Chestnut Hill.

The original journal was contained in a folder yellow with age tied with a string; inside between the pages were pressed leaves and flowers evidently gathered on the trip.



Pennsylvania Hospital as it appeared in 1814
Engraved by J. G. Exilius

A DRAMA OF THE REVOLUTION

"The Time that Tried Men's Souls"

Introduction

IN 1775, when the Continental Army was stationed at Cambridge, Mass., an expedition was sent to Canada accompanied by a medical organization. This left the remaining forces without supplies. General Philip John Schuyler wrote to Congress, Aug. 6th, 1775, "Out of 500 men that are here, near 100 are sick and I have no kind of Hospital Stores although I had not forgot to order them immediately after my appointment."[1]

Replying to this appeal, Congress appointed on Sept. 14th, 1775, "Samuel Stringer, Esq., Director of the Hospital and Chief Surgeon for the army of the Northern Department."[2] Thirty-one days later, either through additional legislation by Congress, or by means of an order from the Commander-in-Chief, Gen. George Washington, Dr. John Morgan received the appointment of Director General and Chief Physician of the Hospitals. Dr. Morgan's authority over all the hospitals of the army was definitely recognized by Washington.[3]

The failure of Congress to define the relative positions and authority of these two men led to constant controversy, which[4] was a factor leading to the dismissal of Dr. Stringer and later to that of Dr. John Morgan.[5] No reason was given for the act, which came as a surprise to them both as well as to the army. At that time the general state of affairs called for a change.

Gen. Schuyler sent a protest to Congress and Dr. Morgan made a formal protest, through Gen. Washington, but Congress was too busy to give serious thought to the requests for an investigation.[6] Dr. Jonathan Potts asked for an appointment as Director of Hospitals and set out June 27th, 1776, to accompany Gen. Gates, who took command of the Northern Army at Fort George. Dr. William Shippen, Jr., was appointed to take Dr. Morgan's place. Dr. Morgan some years previous had been forced to take second place to Dr. William Shippen, Jr., in the establishment of the Philadelphia Medical School.[7] Bitter feelings which were shared by Dr. Benjamin Rush.[8]

These three physicians in addition to their Philadelphia training had been able to travel abroad and all received degrees from the same university at Edinburgh.[9] In temperament they differed widely. Dr. Shippen was pleasing, easygoing and excellent company. He made loyal and lasting friends. Dr. Morgan was direct and serious, jealous of his rights and dignity. Dr. Rush was the most dynamic. He frequently changed his mind and was irasible and quarrelsome.[10]

With the support of Dr. Rush, Dr. Morgan brought charges against Dr. Shippen. The indictments were five in number as follows,[11]

1. Fraud in selling hospital stores and transporting them in public wagons.
2. Speculation in stores, adulteration of wine, and diverting (government) supplies to his own profit.
3. Keeping no regular set of books as vouchers for purchasing or distributing (supplies).
4. Neglect of hospital duties whereby many sol-

Reference: "Dr. Bodo Otto and the Medical background of the American Revolution," by James E. Gibson.

*1 page 94; 2 page 94; 3 page 104; 4, page 109; 5, page 113; 6 page 238; 7 page 191; 8 page 205; 9 page 185; 10 page 191; 11 page 267;

diers died in a manner shocking to humanity, and making false reports to the president of Congress.

5. Scandalous practices unbecoming an officer and a gentleman, and calumny and aspersing of the character of his superior officers.

Dr. Morgan fully expected to act as presiding officer, though without official position in the army. This was in addition to being the chief witness. To this Dr. Shippen took exception. Dr. Shippen was acquitted of all charges against him except speculation in some articles in his own line needed by the public.

Some who have made a study of this case in later years think this charge is unjust and would like to review the trial, but there is no way of going over the old records, as the buildings where the papers were stored were burnt by the British in the war of 1812. No pertinent documents can be found among the Revolutionary Archives in Washington.[11]

Though Dr. Morgan was not allowed to act as judge advocate at the trial of Dr. Shippen, he was given permission to assume that post in collecting depositions.[12] One of these depositions was found among the papers of Dr. Peter Yarnall which were left by his widow (2nd wife) who died in 1822. The finding of the papers is told in Friends' Miscellany, Fourth Month 1832, No. 5, Vol. 11, as being "recently discovered and in his own hand writing." The Miscellany goes on to tell about the life of Peter Yarnall and his testimony at the court martial of Dr. Shippen, which testimony is given here in full from the copy so preserved. These papers were kept by Dr. Yarnall's daughter Hannah Yarnall, wife of Nathaniel Richardson, son of Joseph Richardson, Jr., Philadelphia Silversmith.

They have remained under the care of succeeding generations. Recently the most interesting of them have found places in an historical library.

Peter Yarnall was born in Philadelphia in 1754, and died in 1798. He was one of the nine children of Mordecai Yarnall by his second wife Mary Roberts. (There were already four daughters in the family by the first wife Catherine Meredith.) Peter's grandfather was Francis Yarnall, who, with his brother Philip, migrated to America in 1683 and became landowners in Springfield Township, Pennsylvania.

Peter had been apprenticed at the age of 16 as was the custom. After his father's death he was sent to live with Stacy Potts of Trenton, and remained with him until the age of twenty-one. Coming to Germantown to start work as a tanner he became acquainted with Dr. Bond and Dr. DeBenneville, who noticed his skill with his hands and the interest he took in medicine. Dr. Bond obtained a place for him as a student in the Hospital in Philadelphia, where he was for a time an apothecary. He evidently enlisted in the armed forces at the time of the Revolution before obtaining a degree. Unlike his half-sister's husbands Samuel Wetherill and Timothy Matlack. he did not become a "Free Quaker". He was put out of Meeting, however, and did not regain membership until after the war. Peter was granted a "Latin Diploma, the 10th of Feb. 1779" from the hospital at Philadelphia.[12]

A COPY OF THE DEPOSITION MADE FOR THE TRIAL OF DR. WILLIAM SHIPPEN, JR.

Philadelphia, May 11th, 1780

Personally appeared before me one of the Justices of the Peace William Shippen, Jr., & Dr. John Morgan, the latter acting as Judge Advocate in the room of the Honorable —— Lawrence Esq., on behalf of the United States against the (said) Dr. William Shippen, when Dr. Peter Yarnall did on his solemn affermation answer the following Questions.

Questions proposed by Dr. Shippen:

Q. Where and in what Character have you acted in the American Army or Hospitals & what do you know of the treatment of the Sick & Wounded?

A. I have acted as Surgeon & Surgeon's Mate from the early part of '76 & in the first place served as Mate in the 3rd Pennsylvania Battalion. We were stationed on the East Side of the Hudson River near Kingsbridge; we had one Hospital during our stay there within one mile at Fort Washington, another at Morristonia, where the Sick were as well treated as the Nature of the Place could afford, both as to Supplies of stores & medicines. (In the month of December) I joined Dr. Shippen's Department at Bethlehem, where I saw a number of these Diseases incident to the Army properly attended by Physicians & well supplied with Hospital Stores & in Consequence of an Action at Princeton ye want of Surgeons immediately at the Army, I left Bethlehem in company with Dr. Bond & several other gentlemen in order to proceed to Morristown & perform such Services as that Exigency Required. When we arrived at Morristown we met with a number of surgeons, who previous to our arrival were attending to the complaints of the sick and wounded; whom we found fixed in different Hospitals & supplied with every thing that was necessary as far as it was possible to procure. The different Provinces of Duty were allotted to each Surgeon and we were enabled to execute the business agreeable to our Wishes. I did not understand those Sick or Wounded suffered for Want of Vegetables or any other necessary Supply. The Small Pox made its appearance amongst us at that time & a num-

[12] Page 265

ber of the Soldiers caught the Infection which made it necessary for us to begin Inoculation. This business was facilitated from the desires of the Inhabitants and to introduce the inoculation. Most of the officers as well as soldiers were lodged in the county of Hanover which was well settled & I believe a healthy County. Such provisions were daily made as the nature of the disease required. I believe there were more than 2000 inoculated, including the inhabitants, with the loss of very few. During this time I was seized with a fever which confined me to my bed for several weeks so that I cannot recollect every particular circumstance which occured during my indisposition. In the early part of '77 it became necessary to send several gentlemen from the hospital & such Reg's as were in want of Surgeons; it fell to my lot to join a Corp of Light Dragoons in which Reg. I filled the place of Surgeons Mate, where I continued 'till Sept. following. I sollicited again to return to the Hospital as severe riding did not agree with my health. I obtained leave of absence for a few days to visit camp which was then near Schuylkill where I met with Dr. Cochran, (Dr. John Cochran was Chief Physician and Surgeon of Gen. Washington's Army.) Surgeon General to the Army. About that time our Army was in motion & a number of sick were left in the Encampment. I had orders to proceed with them by the most direct road to Reading where I met with Dr. Kennedy, then Sr. Surgeon, and Wm. Finley his assistant. I was required to stay with him at Reading if necessary & believe there was a hospital at that time near 200 sick and convelescent. In a few days after my arrival Dr. Kennedy left & went to Lancaster. I also went to other places where we had Hospitals established, during which time Dr. Finley & myself attended to the complaints of the sick. I cannot ascertain the exact quantity of stores which were even then in Reading but believe there was wine, sugar, coffee, rice & molasses which were daily given to the sick in proper allowance. The people in the neighborhood brought to the hospitals fresh meat, milk, and vegetables for which they were paid by the commisary or myself. Dr. Kennedy returned in a few Days and dismissed those from the Hospital whom he supposed were fit for duty, but the want of Clothing rendered it necessary to detain some till they were equipped for a March. Many poor fellows having no shoes, stockings or blankets, yet recovered as fast as could be expected. Very few among them had a change of linen for want of which they swarmed with vermin. Our hospital was much thinned by the time the wounded arrived from the action at Germantown. Several Regimental Surgeons came with them & assisted in dressing; we placed the Privates in Churches, also the Court House, Powder House, & Friends Meeting House. I requested the inhabitants to provide quarters for the officers in their own Houses. Some received them with alacrity, others remained inexorable; we procured lodgings for most of them in decent families. These gentlemen were supplied with Regimen & attendance & were constantly visited and their wounds dressed. The Privates were likewise carefully attended and wanted for nothing that was in the Compass of of our Power to obtain. Several of the latter who had very slight wounds requested that they might be permitted to quarter in private houses and promised they would attend to their Companions daily and have their wounds dressed. Some among them had connections in or near Reading.



The first portrait of Washington. Painted by Charles Willson Peale at Mount Vernon, May 1772

This requisition was complied with. Being apprehensive that it might have a good tendency, we generally went into the Hospitals about 8 or 9 o'clock in the Morning & did not close our eyes till the Task of dressing. This series of Trouble lasted for several weeks, when our business was made easier by the arrival of two Mates & 1 Genl Surgeon belonging to the Genl Hospital. Dr. Shippen, our Dir. Genl., came to Reading & strictly examined into the State of our Hospital. I walked with him amongst the different wards, where the sick & wounded were lodged. Many of them he interrogated concerning their health & their Wounds and enjoined us to pay the greatest attention

(Continued on page 24)

Styles and Influences of Exterior Colonial Architecture

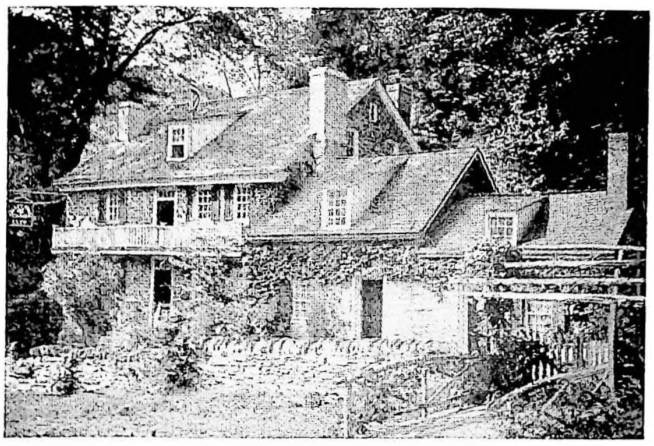
(Continued from page 12)

of country estates around Philadelphia. They were men of wealth and prominence in the affairs of the province, and shared in its prosperity. The buildings on many great estates, under personal supervision of the owner, were constructed of quarried stone; sometimes sawed in the form of bricks, but more often hammered until a relatively smooth surface was achieved. Surfaced stone, however, became customary only in public construction or for very large formal residences, since, due to the nature and size of the material, it became grotesque and hard in character unless handled with great skill and forethought. This type of construction never seemed to lend itself to a domestic or homelike atmosphere, but suggested more a cold public office or prison type building.

The best known Philadelphia mansion of hewn stone is CLIVEDEN, the original countryseat of the Chew family. THE HIGHLAND, on the Skippack Pike over looking Whitemarsh Valley is another example; also the BILLMEYER HOUSE on Germantown Ave.

William Penn was the first to construct a city residence of brick, and from that time on brick was the customary construction material, especially for the city dwellings. As the population of the city of Philadelphia grew, land values also increased, and a custom developed of building brick residences in blocks with the buildings fronting directly on the street. The edges of the property terminated at the party wall, a style which, perhaps more than anything else, modern architects are working away from. Like the brick countryseats these houses were of Flemish bond with alternating red stretcher and black headed bricks. The entire block formed a continuous wall broken only by regularly spaced doorways and windows; and varied only by detail in window ledges, lintels, cornices, and dormers. All these structures, basically simple, two or three stories, set off with white marble steps and trimming, green or white shutters, and each planned for the dwelling of only one family, make up the dominant feature of domestic architecture in the city of Philadelphia.

Behind each solid brick front a beautiful garden could be found. Each was a deep but narrow stretch, much longer than the ones we see now, even in the backyards of Germantown; and thus provided each family with its own private place of quiet and shade. Far fewer original city dwellings may be found now, due to the fact that as the industry and business of the city grew these neighborhoods became undesirable as a place of residence. The buildings, no longer wanted or valued, were destroyed as stores and factories spread over the center of the city. A few remaining are, BLACKWELL HOUSE, on Pine Street; WHARTON HOUSE, on Spruce; the WISTAR HOUSE, at Fourth and Locust; the MORRIS HOUSE, on South Eighth Street; and the BETSY ROSS HOUSE, on Arch Street.



"Glen Fern," Livezey House on the Wissahickon

In any building the doorway is the keynote, but it was especially dominant in Colonial structures. An entrance way may lend itself to the character of the house and put the final touch on a charming front; or it may, if not designed in unity with the rest of the building, stick out like a very sore thumb. Also the doorway gives the first impression to a visitor entering the house. The architects of early Philadelphia realized these conditions and placed great stress on the construction of the thresholds of Philadelphia. Wealth had made Philadelphia the most fashionable American city of the day; and an elaborate doorway displayed the self-esteem, affluence, and social position of the owner. But the Quaker severity played a large part, and in general the high, narrow doorways of Philadelphia showed a combination of strict Quaker influence and old aristocratic tradition.

The doors of the Colonial period were of numerous styles. Single and double doors were equally popular. Molded and raised panels with broad bevels were used in most doors, and sometimes there were as many as eight panels. Usually the doorways were set deeply back from the front stone surface, due to the thickness of the walls. Some of the more elaborate pedimental doorways featured round columns, usually smooth, standing in front of a wide pilasters. In these cases the projection was often so great that sections above the columns were square and the corona in the pediment might be paneled. Another type of doorway, popular in Colonial Philadelphia, is the high, round-headed arch which framed the doorways with tall, slender, engaged columns supporting a large entablature above a half circle fan light.

Above the pediment on almost every door could be seen the cast-iron, hand in hand fire mark, consisting of four clasped hands and the date, 1752. This ancient design was the seal of the oldest fire insurance company in the United States, organized in 1752 by Benjamin Franklin. The plaque of the green tree, eagle, hand

fire engine and hose and hydrant, and others were common sights above the doors of the Colonial houses.

Porches were an exception rather than a rule on early Colonial houses. And usually they were only extended entrances to elaborate countryseats. More common was the wide top, usually third, step of stone or marble, such as that on the PEROT-MORRIS HOUSE at 5442 Germantown Ave.

Fences were also in the minority; used only rarely in front of the city houses to prevent passers-by from stepping into the pits in the sidewalk in front of the basement windows. But this was not a real danger as the sidewalks were wide to provide room for the customary stoops or wide steps before each doorway. Many of these stoops were bounded by an iron rail patterned after the cathedral grills and screens of the middle ages. Most of the early examples were hand wrought, but later cast iron was used and some of the iron work contained both types.

The windows and frames of the Colonial period were often very crude. From the earliest time the sliding Georgian sashes were used exclusively. At first only the lower sash was movable, the upper sash being built permanently into the frame. The bars of the sash were pegged together with wood and the glass was set in as it is today, and held in place by putty. The panes were very small and many panes were used in a large window, but slowly the size was increased from 5 x 7 to 9 x 12. Often the number of panes in complementery windows would vary considerably. Most Philadelphia houses, whether gable or hip roofed, had two or three dormers on a side to light the attic. Below the attic were three complete stories with quite high ceilings, so that the expanse of the Colonial dwellings reached mainly upwards.

The general trend of all exterior architecture during the Colonial period was to present an atmosphere of solid, massive, and rich inclosure. Today the trend is towards long, rambling, one story houses, featuring large expansions of glass and presenting a general atmosphere of openness; quite the opposite from the styles of 200 years ago.

BOOKS USED

Old Roads Out Of Philadelphia
by John Thomas Faris

Historic Mansions Of Philadelphia
by Westcott

Colonial Architecture Of Philadelphia
by Frank Cousins and Phil Madison Riley

Colonial Houses Of Philadelphia and Its Neighbors
by Harold Donaldson Eberlein and Horace Mather Lippincott

Guide Book To Historic Germantown
by Charles F. Jenkins

Life and Works of Thomas Hovenden, N.A.

(Continued from page 10)

Philadelphia with another smaller picture "PEONIES." Both were sold immediately; the former to Charles Custis Harrison, Provost of the University of Pennsylvania for $6,000; the latter to Mrs. Edward H. Coates, wife of the President of the Board of Directors of the Academy for $400.

At this exhibition 538 works were shown and the Hovenden "BREAKING HOME TIES" was considered the strongest picture ever painted by an American and was hung on the Line. It has been said repeatedly that no picture ever painted by an American has been viewed by so many persons or stirred the deepest human emotions of people in all walks of life as did this one canvas. The composition has 8 full-length figures; the setting a farmhouse interior; the subject, the leave-taking of a son going out into the world. It was the same size as "IN THE HANDS OF THE ENEMY" which attracted such earnest attention when shown here, at the Corcoran in Washington and at the New York Academy and awakened deeper interest in American art than any other production. It was a typical American scene—"The artist did not vest the boy with any conquering-hero attributes. He hasn't the square jaw of determined energy or the set mouth of a masterful disposition or the piercing eye of high ambition—he is just a good, honest, faithful, pure-hearted lad with a lump in his throat trying his best not to break down adn cry like a baby at parting from his mother. The mother is a preeminent type of American motherhood" strong, dignified and competent—a righteous woman, tender, kind and infinitely loving. One critic wrote, "The mothers of America are indebted to the artist for the exalted tribute here paid to their worth." Many critics think this mother the noblest figure he ever painted.

The family has just risen from the breakfast table at the summons of the stage driver, entering, long whip in hand, at a door in the rear. The boy's father has picked up the old carpet bag and has started for the stage; a little sister stands, waiting to say goodbye; and the grandmother turns stiffly in her high-back chair. An older sister with the boy's lunch and an umbrella holds in check the family's pet dog. While all the figures were painted from life, the models being local residents, the mother's face was never copied literally from the model. "The hallowed expression of sacred emotion is a conception of genius, translated by the hand of a master." The painting was extensively copied. In etchings, lithograph, chrome and photograph. It found its way

into thousands of homes, schools, Y.M.C.A. buildings, and colleges.

This same year the Hovendens went to England, where they rented an old house in Cranbrook in Kent still owned by a Hovenden. Near where Thomas had his studio is an ancient churchyard in which are the graves of his people and his name is cut deep in moss-covered stones, centuries old. While there he painted "WHEN HOPE WAS DARKEST" exhibited in Philadelphia in 1892 and at the Chicago World's Fair in 1893. The theme is the unexpected home-coming of an English sailor boy when his return had been despaired of. Something had occurred to awaken apprehension—possibly a storm had washed ashore a wreck and the family had about given up hope of their boy's return when he suddenly appears, in the far background, seen through the open door. The English cottage interior shows the daughter of the family sitting beside her baby, asleep in its basket by the window. Her face is red and blurred with weeping and her eyes are dim with tears. Her father stands leaning against the dresser; her mother is clearing the dishes from the supper table and putting them in a dish pan on a small side table. Through the open door the late afternoon sun sets aglow the distant trees and, coming up the path toward the house, is the sailor. One critic wrote: "The figure of the English workman (the father) in this picture is one of the noblest portraits of a noble subject ever painted. There is nothing in the great National English Galleries comparable to it." Mr Hovenden brought the painting home with him and it was shown at Earle's in October 1892 and the next year shipped to Chicago.

Thomas Hovenden was selected as a member of the Art Jury to obtain paintings for the Art Palace in Jackson Park, Chicago, for the World's Fair which was to commemorate the 400th anniversary of the coming of Columbus. The buildings could not be completed in 1892 and the Fair opened a year late and was extended into 1894. Mr. Harrison did not want to let his "BREAKING HOME TIES" go to the Fair and only agreed after it was insured for a very large sum. Many comments of World's Fair visitors, after viewing the Hovenden painting, have been preserved. A mill-owner from Indiana; "I don't know much about pictures. Seems to me if each one had a name in English on the frame, us common people would have got more out of them. Now there was one, that way, "BREAKING HOME TIES" it was called. By George, we could all understand that." Another remarked, "The artist has, with Divine insight, reproduced the peculiar boyish innocence which all have noticed who have eyes to see. It is one of those pictures which tell you tha the painter is one who has poetic instincts, high ideals of life, as well as wonderful skill." Two women were looking at it and one said, "This is No. 581 in the catalog, but WHO is Thomas Hovenden and WHERE if on earth, is PLYMOUTH MEETING?" "The Hovenden painting always has a crowd before it. If a vote could be taken for the most popular picture in the whole Fair this one would have it by a large majority." Visitors returned day after day to look at it.

The only other exhibit at the Fair which compared with it in popularity was THE LIBERTY BELL. It may be presumed that no picture in this world ever appealed to so wide a constituency or touched the heart of so many people in one generation. In 1893 Mr. Hovenden finished another large painting in time for its exhibition at the Chicago Fair—"BRINGING HOME THE BRIDE' which was purchased in 1894 by John Wanamaker for $5,000. Many persons interpreted it to be a sequel to its famous predecessor but it was not so intended. With the exception of the old lady who was the grandmother in the first painting and was the mother in the following one, all of the figures were painted from different models. The two paintings were the same size and show some similarity of family grouping. In this one the bride is the principal figure in center foreground. She wears a greyish print dress with rose colored flowers and the skirt is bordered with ruffle in matching shade. Her rather large hat is trimmed with the same rosy color. The mother is removing the bride's cloak; the father, a tall gray-bearded man, sits looking on. In the background the bridegroom's sister is whispering congratulations, judging from his beaming smile. At the left a little girl sits in a low window-seat and in a rear doorway through which a man can be seen carrying a small trunk up the stairs, stands the maid-of-all work, looking at the new member of the family. On the wall are small pictures, in the frame of one, a palm-leaf fan. Center table has a cover with knotted fringe; a child's rocking-chair, from which a cushion has fallen to the floor, stands at the side of the table and an open book lies on the floor. This painting hung in the Philadelphia John Wanamaker store for many years.

The next winter the Hovendens again spent in Washington, where the two children attended the Friends' School, and Mr. Hovenden was elected to the Society of Washington Artists. He painted a small picture there, "GRANDMA'S SECOND SIGHT," which sold for $1,000. He loved Washington and once said, "It is the most utterly delightful and perfectly paintable place I know of." The Fischer gallery there exhibited a number of the smaller Hovenden paintings from time to time.

That same year (1894) at Plymouth Meeting were painted "THE TRAVELLING CLOCK-MAKER," "THE ORCHARD," and "WHEN THE APPLE BLOSSOMS FADE." The next winter, 1894, again in Washington at his studio in the Corcoran Building, Thomas Hovenden painted the *last* picture he was ever to exhibit—"JERUSALEM THE GOLDEN." There are only three figures and unlike the other Hovenden paintings, *none of these is full-length*. In center foreground a young woman with fragile beauty, evidently an invalid, is reclining in a high-backed

chair before a fire-place. Seated beside her on a low stool with elbow resting on his knee and chin held in his hand is a handsome man whose serious expression indicates great tenderness with a trace of anxiety. In the dim background at an upright piano a woman is shown in profile playing the old St. Bernard of Cluny Hymn, "JERUSALEM THE GOLDEN," which he declared he wrote under the direct inspiration of the Holy Ghost, and which gives the picture its name—

"Jerusalem the golden, with milk and honey blest,
Beneath thy contemplation
Sink heart and voice oppress"

While the fireplace is not visible, the light upon the face of the lovely woman could come only from the glow of a log fire as would the deep shadows, which almost obscure one half of the man's face and the figure of the woman at the piano. When shown at the 64th Annual exhibition of the Philadelphia Academy of Fine Arts from December 1894 to February 1895, someone wrote, "A group of visitors silent and profoundly impressed has constantly been gathered before this appealing picture." It is now in the Metropolitan Museum of Art in New York.

At the time of his tragic death on August 14, 1895, Thomas Hovenden was working upon a picture not yet definitely named: "GOING WEST," "THE FOUNDERS OF A STATE" had both been considered. The two full-length central figures had been completed—a man and woman standing looking toward the west, their probable destination. The very tall man wears a knotted scarf, tied low, showing his bare throat; a large hat and knee-high boots. He is pointing out to his wife the road they are to travel. She stands close to his shoulder—a tall, dark girl dressed in a plain belted dress over which is a long blue cloak, lined with red. Her head is bare with dark hair parted in the middle and she seems to be listening attentively. Behind them is a "Conestoga Wagon," establishing the period the painting was supposed to depict, as this was the type used by the early settlers of our western country in crossing the plains. The canvas is a very large one and undoubtedly the artist intended to add other figures and additional wagons of the same type. The man's extended arm, pointing almost directly at the viewer, is a fine example of Hovenden's masterly skill at drawing and perspective. In this picture agian the extraordinary ability to create the impression that the figures are life size, is vividly expressed by the Hovenden genius. This unfinished painting is now in the possession of the Montgomery County Historical Society at Norristown, Pennsylvania and the Conestoga wagon, used as a model is on display at the headquarters of the Chester County Historical Society at West Chester, Pennsylvania.

Besides the pictures already described were landscapes, a marine, and portraits of a number of prominent men, among them Dr. Hiram Corson of Plymouth Meeting; Dr. Elmer Gates of Washington; Dr. Gorham Sargent of Bryn Mawr; Mr. Frank Cushing, a fellow-artist and frequent guest at the Hovenden home; Mr. Robert C. Ogden, and others.

Hovenden ranked high among American etchers and realized from his etchings, made of his famous paintings, a sum often equal to the sale price of the original painting.

Both Mr. and Mrs. Hovenden were very hospitable and during his life-time, their house was seldom without guests; sculptors, painters, writers, distinguished physicians enjoyed their gracious hospitality. Delightful entertainment was provided for them but nothing was allowed to interfere with Mr. Hovenden's work during the hours when daylight was too precious to be wasted. It was only because of this rule that it was possible to accomplish the tremendous volume of work which he produced. He was the creator of his own style. Beauty, sincerity, simplicity were the fundamental principles of his creed and the greatest appeal of his paintings was to the noblest emotions of the people from every social rank who not only *looked* at his pictures, but caught the message the artist wanted to convey.

His was an interesting personality. He was of medium height; had a well-built figure and a sunny disposition; his eyes were blue; his chin strong; his brow high and broad. He wore a beard and had an exceptionally beautiful speaking voice. His tragic death on August 14, 1895 near his home on Germantown Pike at a grade-crossing on the Trenton-Cut-Off of the Pennsylvania R.R. was mourned by many thousands of persons familiar with his famous paintings as well as by his family and many friends. Many distinguished persons attended his funeral at his home at Plymouth Meeting, Pennsylvania. The simple service was conducted by his friend, Dr. William H. Furness, pastor-emeritus of the First Unitarian Church of Philadelphia. At that time Dr. Furness was in his 94th year.

At the time of their father's death, the Hovenden children were aged 13 and 11. Thomas was later an honor student at the University of Pennsylvania and received three degrees from that institution. He was vice-president of an engineering firm which built the sea-wall at Annapolis and some Government roads in Cuba. His promising career was cut short by death at the age of 33 from typhoid fever.

His sister Martha inherited considerable talent from her distinguished parents; studied painting for a short time and then turned to sculpture. She attended Charles Grafly's class in sculpture at his summer home near Gloucester, Massachusetts for one month in 1911. Her two bas-reliefs representing "THE DECLARATION OF INDEPENDENCE" and "THE CONSTITUTION OF THE UNITED STATES" are in the Washington Memorial Chapel at Valley Forge.

The Hovenden property is now in possession of Dr. and Mrs. Livingston Corson, the former a nephew of Mrs. Hovenden.

A Drama of the Revolution

(*Continued from page 19*)

to their Complaints & issue such Stores & nourishment as was necessary for them. Some of their wounds he dressed himself, to instruct me in certain cases or fractures, & employed Dr. Redman, Junior, a Gentleman, not then in the service, to dress the Wounded Officers & Soldiers who were in private Houses, which office Dr. Redman faithfully executed. In a short time we sent a number of the Privates to their respective Regs. & found a happy passage, of the recovery of others. There were plenty of Hospital Stores in Reading, but ever found much Trouble in procuring Milk, which was now immediately necessary for the relief of the wounded. In the latter end of the month of December, the Sick coming in great numbers to Reading in open wagons, and for severity of the weather, want of clothing, and traveling over a rough mountainous country, some died, and others appeared much dejected. We were under the disagreeable necessity of crowding them in Churches & other Places till we could procure waggons to move them foreward. I was ordered to proceed to Ephrata & take charge of a Number of Sick who were then under the care of Dr. Scott (Dr. Moses Scott who wrote from Ephrata, April 10, 1778 [page 227]), and to recover more which were on their way to that Place. The Dr. left me at Ephrata with an assistant, one Mr. Caiker, & went to fix another hospital. The Brethren freely gave up their chapel and likewise a building which they had accepted as a dwelling House. The rooms of the Chapel were large and commodious, those of the dwelling house small. Near 250 men were lodged in this town without being much crowded. A disposition of Charity prevails among the Brethren, & they supplied us with necessities as far as they were able, particularly vegetables. Some amongst them desired to receive sick into their own private Habitations and would sit up most of the night to give them attentions. Dr. Shippen came opportunely to visit them, and gave me instructions relative thereto. He went with me into every Room & Ward to visit the sick and ordered Stoves to be fixed in the Chapel which the inhabitants of Ephrata procured for us. I returned in a few days to Reading for wine, Spirit & Medicine, which were immoderately sent to me; we had plenty of other stores. In the latter part of the month of Jan., 1778, I was taken very ill and also Dr. D. A. Craigie (since deseased). Dr. Scott returned & I gained permission to go to Reading at which Place I continued till the month of May. I was then ordered to proceed to one of our hospitals at Nottingham, where I found great plenty of stores and other necessaries and the sick recovering fast. The spot where they were situated was agreeable and healthy. We received a great number of Soldiers belonging to Gen. Smallwood's brigade, who were lodged in large barns thro the neighborhood. The sick were soon reduced from several hundred to less than 20, including the inoculated. In the month of July following we broke up the Hospital. I repaired to Trenton in New Jersey to wait for further orders, but being in a very poor state of health I solicited Dr. Shippen for a dispensation from the service, which he accordingly granted. During the whole course of time I can frankly say that I know of nothing that has been transacted by Dr. Shippen unbecoming the Character of Dr., Gen., or an honest man, but that I have frequently observed him paying every mark of attention & Humanity to the complaints of the sick & wounded and pointing out measures for their relief.

Q. Do you know that any hospital stores were bartered for Country produce in Reading or elsewhere?

A. No.

Q. Do you know of any Vendues being held of Soldiers' Clothes at Reading?

A. I remember one time a Vendue being held in that place of a few Soldiers' clothes which were claimed by Relations of the party deceased, who were themselves Soldiers, & to prevent their dispensing of such clothes to any Person out of the Army it was judged necessary by Dr. Kennedy to order them to be disposed of to the Soldier in a public manner. I believe no person was allowed to purchase but those Soldiers who were incorporated in Regiments. I never knew of any more than one Vendue.

Q. Was not proper attention paid to the burial of the Dead Soldiers?

A. Yes, I believe there was.

Q. Did you ever know of any lying unburied 3 or 4 days?

A. No, nor 36 hours.

Q. Had you always in Ephrata 250 sick?

A. No, our numbers daily lessened & as they recovered they were sent off to their Regiments. I think 250 was our greatest number.

Q. In the latter end of Jan., after the movement of the sick to the Jefferson Hospital in Lancaster County was finished, was not your Hospital less crowded, in better order, and Diseases less prevalent?

A. Yes they were.

Questions by Dr. Morgan:

Q. Do you remember what day you left the Hos-

pital Department in which you were a Mate under my directions & entered into that under Dr. Shippen?

A. I do not recollect the day on which I left your Department, but I enlisted into Dr. Shippen's a few days after my appointment of Dr. Bond & Dr. Hourton (?), they asking in conjunction.

Q. How long did you act as Hospital Mate by Appointment from me?

A. Between 20 & 30 days.

Q. Where & when did you receive such appointment?

A. At Phila., and I believe about Nov. 11, '76, at ye Academy, but am not certain.

Q. How was I employed at that time?

A. In packing up Hospital Stores which had arrived in the city from Newark & Hackensack on the rent (?) of the army from that Place.

Q. On what business did I send you to Bethlehem?

A. I was sent on to Newtown by Dr. Warren & yourself; from there I rec'd advice to go to the Falls Township to attend the sick in the Small Pox under Dr. Powell, senr., & was immediately sent by orders from Dr. Morgan to Bethlehem.

Q. What time did you arrive there?

A. I think early in December.

Q. What reason did you give for leaving the service at that time?

A. I complained of a pain in my breast & understanding you were to proceed to New England I was apprehensive so severe a journey at that Season of the year under such Indisposition might prove fatal.

Q. Did you not proceed forthwith to Morristown with Dr. Bond, while I was yet at Bethlehem, at the same time Dr. Foster (Dr. Isaac Foster, the Deputy General of the Eastern Department whose disposition, or letter, was sent to the court; page 286) & Dr. Warren (Dr. John Warren of Rhode Island) page 139) set out to the East side of the Hudson River with some Hospital Stores?

A. I don't recollect your being in Bethlehem when I set out, neither do I remember Dr. Foster being in Company with us, but I think Dr. Warren went part of the way, turned off & left us, & proceeded on his journey.

These questions, put to Dr. Yarnall by Dr. Morgan, Dr. Shippen protests as improper to be admitted into the minutes of his Court Martial, & leaves it to ye Court for their Determination.

Signed P. Yarnall

Papers left by his widow; account of Court Martial; etc., Friends Miscellany No. 5, Fourth Month 1832, Vol. II.

Yarnall Genealogy: "Thomas Richardson of Durham, England, Etc., by Mary T. Seaman in Penna. Hist. Library.

Author of Court Martial Article by a Descendant.

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FRANCES ANNE WISTER

Frances Anne Wister died March 17, 1956, at the age of 81, after a sudden and brief illness.

The daughter of William Rotch and Mary Eustis Wister, she was born in Germantown in a house on Clarkson Avenue* directly opposite the summer home which was then being built by her Father, and which she continued to occupy for six months each summer until her death.

Endowed with a brilliant mind, great vision and a keen sense of humor, Miss Wister devoted her life to the betterment of her City.

A fine musician herself, she was a founder of the Woman's Committee of the Philadelphia Orchestra, which Committee she headed for fifty three years.

She was a charter member, past president, and officer of the Civic Club of Philadelphia, which inaugurated many reforms in the City. The club had been founded in her own home by her sister, Mary Channing Wister.

In 1930 she directed an architectural Survey of the Old City, at which time many of the fine eighteenth century buildings were found to be in need of repair and many more threatened with demolition, among them the Powel house.

As a result, she helped to found The Philadelphia Society for the Preservation of Landmarks, which she headed as President for the remaining twenty five years of her life.

Under her Chairmanship the Powel House was restored, Grumblethorpe rescued from threatened oblivion and money raised for it's restoration, and Upsala, under her guidance, saved for posterity.

In 1933 The Colonial Dames of America awarded her the Elsie Willing Balch Award for her work on the Colonial period. In 1936 Miss Wister received The Gimbel Award as the city's "outstanding woman of the year". She was later named A Distinguished Daughter of Pennsylvania. She was Vice President of the Society of the Descendants of Signers of the Declaration of Independence; a member of the Colonial Dames of America; a member of the board of the First Unitarian Church. She belonged to the Pennsylvania Historical Society; the Germantown Historical Society; the Society of Architectural Historians; and was an honorary member of the Philadelphia Chapter of the American Institute of Architects, to name but a few.

Her energy and perseverance were boundless. She never spared herself. No project was ever too large for her to tackle, no detail too small for her personal attention.

She was one of the truly great women of her time. In spite of her tremendous accomplishments, and the honors that had been heaped upon her, she never lost her perspective, and she never lost the human touch. She had the simplicity that belongs to greatness.

* It was erroneously stated in the newspapers that Miss Wister was born at Grumblethorpe. She never lived there.

LEIGHTON P. STRADLEY

Leighton P. Stradley, honorary president and former president of our society, died after a long illness, April 19, 1956, at the age of 76. Coming from Cumberland, Maryland, he worked his way through the University of Pennsylvania and the Wharton School (B.S.), then the Law School (L.L.B.), by clerking at the Baltimore and Ohio Railroad offices in Philadelphia. He became the senior partner of Stradley, Ronen, Stevens and Young. He was president of the Philadelphia Country Club, vestryman and Chancellor of the Memorial Church of the Good Shepherd, a member of the board of the American Sunday School Union, the Octavia Hill Association and co-author of a two-volume work on "Taxation and Procedure in Pennsylvania."

When Leighton Stradley became president of the Germantown Historical Society in 1948, he brought new ideas and clear thinking to the consideration of the preservation of the past. To further that end, with professional help, our publication, the Germantowne Crier, was listed in the files of the Library of Congress, and issued its first copy, Vol. 1, No. 1, January 1949. Selecting those among the members who had had some experience in writing, illustrating, or publishing, he appointed an editorial staff to take over the work, with John W. Jackson, as editor and himself at the end of the list as ex-officio. Many consultations were held in his law office in the city or at the museum in Germantown.

While he was planning the magazine, he had in mind the possibilities of linking public improvements in Germantown with the restoration of historic landmarks, as at Williamsburg, Va. Knowing that in order to interest a large foundation in such a project a survey must be made of our historic buildings, he acquired, by his own efforts, a grant of $15,000 for that purpose. The result of the survey is recorded in a book entitled "Historic Germantown, A Survey of the German Township."

Due to these two things, the magazine and the survey, an Award of Merit was given to The Germantown Historical Society by The American Association of State and Local History, Washington, D. C., meeting at Detroit, Michigan, September 10, 1954. It is also due to Mr. Stradley that the fact of Germantown being the ninth capitol of the United States, is re-

corded in the Congressional Records, in Washington, D. C.

The project, dear to his heart, was the restoration of Market Square. He asked the architect G. Edwin Brumbaugh to draw a plan of it and the drawing was used as a cover on Vol. 1, No. 3 of our magazine. Mr. Stradley presided at the opening of the Morris house. No one can tell what lay ahead when illness interfered. He had great integrity and the ability to get things done. Everyone liked him. It was a privilege to have known him.

DR. FRANK MOIR DYSON

Dr. Frank Moir Dyson, a graduate of the Jefferson College Medical School, member of the Philadelphia County Medical Society, the Houston Post of the American Legion, and more recently a member of the Germantown Historical Society, will be keenly missed. His cultural interests covered a wide field, art, the drama, and especially music. More recently local history gained his attention and he had much to give in that line to our group. We extend heartfelt sympathy to these families.

ELMER SCHULTZ GERHARD

The Society regrets the loss of one of its oldest members, Elmer Schultz Gerhard, aged 85, educator and historian. One of his important contributions to local history is his article, "Count Von Zinzendorf in Germantown Two Hundred Years Ago," printed by the Historical Society of Montgomery County in 1945.



The Billmeyer House, from here Washington viewed the Battle at the Chew House

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You feel a warm friendliness the moment you step in any of Germantown Saving Fund's 5 offices. It's a tradition at this century-old bank that every saver is of equal importance whether a toddler with 25 sticky pennies to add to her account or a top-flight executive with crisp hundred dollar bills. No matter whom you see here—the parking lot guard, the floorman, the new account clerk, mortgage officer, the president, himself—you'll know *at once* that you are of greatest importance to the bank. *Every* staff member realizes he is at the bank for just one purpose—to serve those who save here—to serve them efficiently, helpfully, pleasantly and with sincere consideration. After all, the 90,000 people who save here ARE the Germantown Saving Fund.

2½% interest

—Your Neighborhood Savings BANK



GERMANTOWN SAVING FUND

5 OFFICES

GERMANTOWN 5458 Germantown Ave. at School Lane
EAST GERMANTOWN 1244 East Chelten Ave. at Wister St.
CHESTNUT HILL 8601 Germantown Ave. at Evergreen Ave.
RISING SUN 5951 Rising Sun Ave. at Comly St.
NORTHEAST 2604 Cottman Ave. at the Boulevard

ALL OFFICES OPEN FRIDAY EVENINGS 'TIL 8

Your deposits insured to $10,000 in the Federal Deposit Insurance Corporation