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ENCYCLOPEDIA
OF
PHILADELPHIA

JACKSON

ENCYCLOPEDIA OF PHILADELPHIA



BY

JOSEPH JACKSON

AUTHOR OF "MARKET STREET,"

"AMERICAN COLONIAL ARCHITECTURE," Etc.

VOL. I

ABATTOIR - BONNAFON

ILLUSTRATED



HARRISBURG

THE NATIONAL HISTORICAL ASSOCIATION

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INTRODUCTION



LOCAL HISTORIES are more often consulted for reference than they are read for entertainment or instruction; and this work, which is novel in the application of a form long familiar to those engaged in research, is designed in the hope that it will be found useful to all readers interested in the story of Philadelphia.

Where the material is so abundant and the topics almost limitless in number, the effort to keep a proper balance in the inclusion or exclusion of subjects, when selection was imperative, may not always have been rewarded with success. On the same score, the attempt to give to articles their proportionate space may not always have been as happy in result as was desired. These subjects are bound to be debatable and the only course left for the compiler was to be guided by his own experience.

What has been attempted, was to relate in an entertaining and accurate way the chief features of the history of Philadelphia; and arrange the subjects for instant reference. While some features may be found neglected, the effort has been made to treat of those topics, events, persons and places, which heretofore, either have not been mentioned at all, or if mentioned, handled in a more or less perfunctory manner. Although the work is naturally a compilation, so much new matter has been included, and so much research has been employed, that it may justly be regarded as a new and authoritative book.

To all articles that seemed to demand it, useful, and sometimes extensive, bibliographies have been appended. Cross-references are numerous, and indeed every short cut that would save the time of an investigator using the work has been provided, so far as the need could be foreseen. Many statements will be found to disagree with statements, dates and names found in other histories, but where these occur it should be understood that a thorough system of checking has been followed, and no changes made except upon what was considered better authority or evidence.

Not only is the larger part of the text new, but the illustrations will be found to display even greater novelty; many of them having

been especially photographed for this work, and printed here for the first time, through the hearty cooperation of the librarians, and other officers of many organizations, who have been willing with aid and suggestion to help. All of these I desire to thank for their courtesies and assistance. It is not possible to do this individually, but the debt of gratitude to Mr. Ernest Spofford, librarian of the Historical Society of Pennsylvania; to Mr. Bunford Samuel, librarian of the Ridgway Library, and to Mr. T. Wilson Hedley, librarian of the Mercantile Library, must be recorded.

The assistance of Mr. Philip B. Wallace, who has made nearly all of the photographic copies used here, has been of great value.

JOSEPH JACKSON.

Philadelphia, June, 1931.

ENCYCLOPEDIA of PHILADELPHIA

ABATTOIR—From very early days of the city, the corporation provided a public abattoir or shambles for the slaughtering of beasts raised for food. In 1705, the city slaughter house was recommended to be used by all butchers in order to avoid the nuisance of private shambles, which were ordered to be removed. Even fish were cleaned in the city slaughter house, which was erected near the market on the High Street at Second. For more than a century and a half, Philadelphia maintained no central shambles, each butcher having his own slaughter house, usually erected beside his dwelling. In 1875, the stock-yards and abattoir were removed from Belmont and Westminster Avenues to Thirtieth and Race Streets, on the west bank of the Schuylkill River. Early in 1877, the Sanitary Inspector of the Board of Health proposed a bill to be passed by the Pennsylvania Legislature, making it mandatory for butchers to have this slaughtering done at a central plant, suggesting the new Philadelphia Abattoir, or some other. The butchers resented the suggestion and despite the disclaimer of J. J. Martin, president of the new Abattoir that his company had any hand in the proposition, the butchers held an indignation meeting on February 26, and at a subsequent meeting formed a protective union and the subject passed into history. The building was removed in 1927, and a new one erected at Gray's Ferry.—See SHAMBLES, PUBLIC.

ABBEY, EDWIN AUSTIN—(1852-1911), distinguished illustrator and painter, was born in Philadelphia April 1, 1852. He began to draw while a child, and after lessons from Isaac L. Williams, at the age of sixteen, he went to the office of Van Ingen & Snyder, where he was instructed in the art of drawing on the block for wood-engraving. While engaged with the wood Engravers he entered the Schools of the Academy of Fine Arts, studying under Christian Schussele. He strove to be an illustrator and his efforts were crowned with success, for in *Harper's Weekly*, December 3, 1870, was a full page picture by him entitled "The Puritan's First Thanksgiving." The following year he was taken on the Harpers' Staff, and henceforth his career as an illustrator was associated largely with the Harper periodicals and books, although he soon set up a Studio for himself in New York and made many illustrations for *Scribners*. In 1878, he went to England to get the atmosphere and spirit for the illustrations of Seventeenth and Eighteenth Century literature he so loved. He also went to Paris, although the remainder of his life was to be spent in England, excepting for occasional visits to his native country. By 1890 his fame as an illustrator was secure. He had made charming pictures to illustrate Goldsmith, Herrick and Sheridan, and for Shakespeare's Comedies. Now he contracted for his wonderful series of mural decorations for the Boston Public Library, on which his place as a mural

painter probably will rest. The series pictures "The Holy Grail," and is the best remembered and liked of his works; although his murals in the Pennsylvania State Capitol, at Harrisburg, his last work, contains much of interest, but hardly Abbey at his best, for they were produced during a period when he was in poor health. In 1902, he was requested by King Edward VII to paint a picture of his coronation, which when exhibited at the Royal Academy received much praise.

[Biblio.—"Edwin Austin Abbey, Royal Academician," by E. V. Lucas, London, 1921; "Dict. of Amer. Biog.," N. Y., 1928.]

ABBOTTSFORD—A former settlement east of the Schuylkill River on the heights below the Falls of Schuylkill, about the site of the east landing of the former Mendenhall's Ferry; approximately where North Laurel Hill Cemetery is situated.

ABOLITIONISTS—William Penn is credited with having been the first Abolitionist, yet the fact remains that he owned negro slaves, and although these, under his will, he desired should be freed, his executors regarded this part of his testament as "a private matter," and they did not receive their freedom. That he did not dislike the institution is evident, for in 1685, sending directions to his deputies here concerning servants to be employed, he wrote "It were better they were blacks, for then a man has them while they live." In 1688, the German Friends, settled in Germantown, brought before the Yearly Meeting the question "concerning the lawfulness and unlawfulness of buying and keeping negroes." It was not a popular subject, but by 1696 the Yearly Meeting yielded so far as to advise "That Friends be careful not to encourage the bringing in any more negroes; and that such that have negroes be careful of them, bring them to meetings, have meetings with them in their families, and restrain them from loose and lewd living as much as in them lives, and from rambling abroad on First-day or other times."

During his second visit to his Province, in 1700, Penn brought before the Provincial Council a law for regulating the marriage of negroes, but it failed of passage, and we are told "he mourned over the state of the slaves, but his attempts to improve their condition by legal enactments were defeated in the House of Assembly." He brought the subject before the Monthly Meeting, the same year, and fared better. A minute of the meeting concludes: "Upon consideration whereof this meeting concludes to appoint a meeting for negroes, to be kept once a month, and that their masters give notice thereof in their own families and be present with them at the said meetings as frequent as may be."

Both John Woolman and Benjamin Lay vigorously condemned slavery, but Lay was a very eccentric figure and his efforts were theatrical. In 1758, Woolman, who had spoken and written against slavery as early as 1742, made his historic appeal to the Friends, to set their slaves at liberty "making Christian provision for them." As a result a Committee was appointed to visit and treat with such Friends as kept slaves. In 1776, the Yearly Meeting took final action,

all subordinate meetings being then directed to "deny the right of membership" to such as persisted in holding their fellowmen as property.

But by this time the sentiment in Pennsylvania, especially in Philadelphia and its vicinity, began to crystalize and in 1774 a small group of Philadelphians formed the Pennsylvania Society for Promoting the Abolition of Slavery, and the Relief of Free Negroes unlawfully held in Bondage. It was under that comprehensive title that the little society was instituted in 1775. Naturally the beginning of the Revolutionary War halted the activities of the organization, but before that struggle for the Independence of the colonies was an accomplished fact, the society had succeeded in influencing legislation, for the General Assembly of Pennsylvania passed Acts on March 1, 1780, and October 1, 1781, declaring slaves "may not be held six months after the conclusion of the present War with Great Britain," and "none shall be sold." Although the Battle of Yorktown had not been fought, the Pennsylvania legislature regarded the success of the American cause as a foregone conclusion.

After the war, and at the period when efforts were looking toward a permanent form of Government to supplant the notoriously inefficient Articles of Confederation, the Abolition Society enlarged its scope and increased its membership at a meeting held on April 23, 1787. In 1789, the society was incorporated and in 1875 celebrated its centenary, although this was a sentimental gesture, for it had virtually ceased its functions, when, at a meeting held May 5, 1870, the Pennsylvania Anti-Slavery Society disbanded, the War for the Union, having virtually removed its occupation.

The Pennsylvania Society was the first organized effort to rid the country of negro slavery. It was quickly followed by the formation of similar organizations in New York, 1785; Rhode Island, 1786; Maryland, 1789; and Connecticut, Virginia and New Jersey, before 1792. Benjamin Franklin was president of the Pennsylvania Society from 1787 until his death.

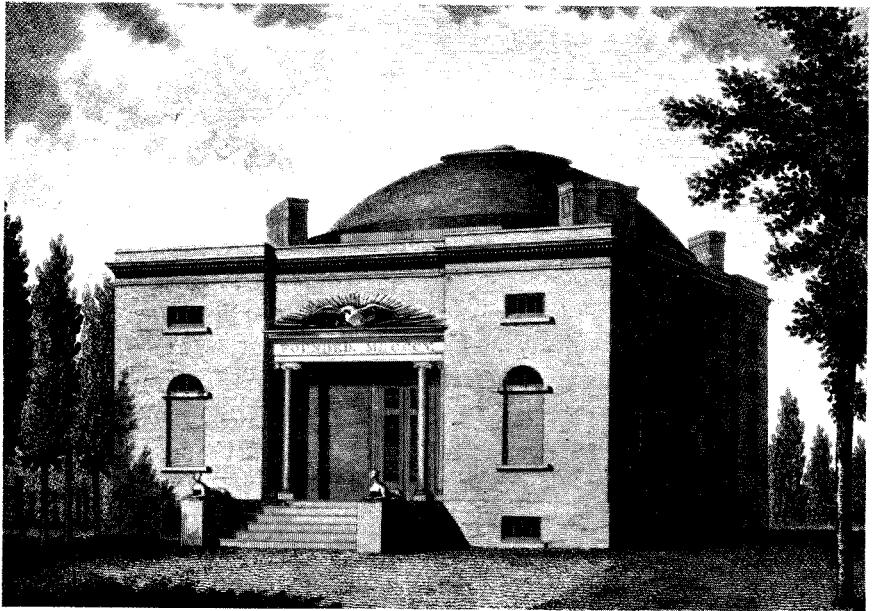
As the Constitution did not prohibit the importation of slaves until the year 1808, that year appears to have marked the inactivity of the Society for a long period. Congress was frequently petitioned, but little of value to the cause resulted.

Then came a movement looking to the Colonization of American Negroes in Africa, which led to the formation of the American Colonization Society in 1817, and eventually to the establishment of the Liberian Republic on the West Coast of Africa.

In 1833, following in the wake of New England the year before, the American Anti-Slavery Societies were formed. In Philadelphia, the Pennsylvania Anti-Slavery Society was organized, and this city soon became the head and front of the Anti-Slavery movement. For a time John Greenleaf Whittier, the Quaker poet, edited the local Anti-Slavery organ, published by J. Miller McKim. The band of ardent Abolitionists here included the Rev. Dr. William H. Furness, a prominent Unitarian clergyman; James Mott and his wife, Lucretia Mott; Mary Grew, and Passmore Williamson, to mention a few. The Anti-Slavery party now

became very forceful and their meetings and conventions often were harrassed and even attacked by mobs composed of those who disagreed with the Abolitionists' principles. As Philadelphia was a great commercial center and almost on the border-line of the South, which was one of its best customers, commercial interests did not calmly view the work of these men and women who sought to overthrow slavery. See ANTI-ABOLITION RIOTS; PENNSYLVANIA HALL; LUCRETIA MOTT; PASTORIUS, FRANCIS DANIEL.

ACADEMY FELLOWSHIP—The full title of this organization, which was established in 1897, and which since has exerted an influence of value upon art in Philadelphia, is The Fellowship of the Penna. Academy of the Fine Arts. It was formed to promote social intercourse among Academy students, and those who had been students in the Academy schools. This is partly accomplished by lectures from time to time, and by annual exhibitions of members' work in painting and sculpture. Both lectures and exhibitions usually have been held in the Academy.



ACADEMY OF THE FINE ARTS

First Building, Chestnut Street Between Tenth and Eleventh

From the Port Folio, 1809

ACADEMY OF THE FINE ARTS, PENNSYLVANIA—Was founded at a meeting held in the Old State House (Independence Hall) in January, 1805, which seems to have been inspired by Charles Willson Peale (*q. v.*), the portrait painter, who for years had striven to make Philadelphia an art centre, having

conducted at least three art museums and schools in Philadelphia, before this year. Fortunate in having the cooperation of Joseph Hopkinson, a lawyer, best recalled as the author of "Hail Columbia," who, as one writer has expressed it: "was the influence that appeared on the surface and conferred the executive and cementing strength." The Academy made friends from the start.

Considering the difficulties Peale had previously encountered, this movement for the foundation of an Academy of the Fine Arts, must have appeared to have progressed with marvellous celerity. There were 71 persons present at the meeting, and Horace Binney, then only twenty-six, late in life recalled that of the number 41 were lawyers and he the youngest. George Clymer, one of the Signers of the Declaration of Independence, was elected president of the new organization, and the directors selected were William Tilghman, who, the following month was appointed Chief Justice of Pennsylvania; William Rawle, Moses Levy, Joseph Hopkinson, Joseph B. McKean, William Meredith, William Rush, John R. Coxe, M.D., John Dorsey, William Poyntell, Thomas C. James, M.D., and Charles Willson Peale. Peale, and Rush, the wood carver, were the only artists on the board, and seven of the remaining members were lawyers.

After so many previous unsuccessful efforts to place on a sound basis Art in America, Peale, at last, had scored a triumph. The Academy was favored from the start, and realizing the magnetism of a name, it lost no time in electing, as honorary member, Benjamin West, who was Court painter to George III, the head of the Royal Academy, and above all, a Pennsylvanian who had achieved in art higher honors than any other American artist of his time. Another distinguished American painter, who was then making history as a builder of steamboats, Robert Fulton, also a Pennsylvanian, and then remembered in Philadelphia, also was added to the honorary membership, as was Judge Bushrod Washington. Those were names that carried weight, and assured the permanency of the new institution.

Two meetings of the Directors were held in July, 1805, in the house of Judge Joseph Hopkinson, who had not yet been elevated to the bench of the United States District Court. At the meeting held on July 8th, authorization was given the building committee to purchase a lot suitable for the erection of a building. The Committee selected the property of a Mr. Miller on the north side of Chestnut Street, between Tenth and Eleventh Streets, having a frontage of seventy-five feet; and an adjoining lot, owned by Thomas Leiper, having a frontage of twenty-five feet. Messrs. Rush, Poyntell, and Dorsey formed the building committee, and are believed to have selected Benjamin H. Latrobe to design the new structure. Early in the year 1806, the first loan was procured for "finishing" the building, divided into thirty shares of one hundred dollars, to be refunded out of the earliest receipts.

Before securing a repository, however, steps were taken for providing the contents. Hopkinson and Peale had heard, with pricked-up ears, of Napoleon's patronage of the association in New York aiming to establish an academy of the Fine Arts, and the casts sent thither from Paris. At that time, and for a year or

two longer Nicholas Biddle, the future financier, was in Europe. At Paris, he was with our minister, General Armstrong, as secretary of legation—eighteen years old with early honors from two colleges, certainly the most dazzling young diplomat in Europe, dancing with the sisters of the just crowned Emperor, and astonishing gray ambassadors with his knowledge of modern Greek. The Philadelphians wrote a very curt application to Minister Armstrong, and inclosed a very full explanation, with lists of selections, to his precocious secretary. An allusion was not omitted to the "similar establishment in New York," which had received the patronage of "Bonaparte" himself. The lad replied with ease and intelligence, replacing the directors' catalogue of wants with a list of the statues in his opinion worthiest of copying—a selection made with the "advice of the best statuary [Houdon] in this city"—and directing the exportation with capital judgment. He joined the Board, on his return to America, and was secretary *pro tempore* at a meeting in 1807.

The correspondence of young Biddle names the marbles—Italy's choicest jewels, "torn from her bosom to stud the Louvre." There was the Venus de Medici, which had been brought from Florence. Other masterpieces, mentioned as being assiduously moulded in the Louvre "under the superintendence of a distinguished Italian artist"—the Apollo, the Antinous of the Belvedere, the Laocoon, the Torso Belvedere, and the Meleager—all from Rome; whence had come the Venus of the Capitol, the Dying Gladiator (Gaul), and the Capitoline Antinous.

The antiques which Mr. Biddle notes as then present in the Louvre, included the Fighting Gladiator, Hermaphroditus, Silenus with Bacchus, Jason, and Germanicus. Besides these there were innumerable busts and smaller figures. Napoleon, on receiving these statues, took prudent pains to have them moulded. The Emperor was glad enough to facilitate the publication of these types in different countries, and the two applications from America were pleasurable to him. The French bill of lading accompanying the invoices, from "Getti, Mouleur du Louvre," particularizes over fifty objects, including the large statues named, an *Écorché*, or anatomical figure by Houdon, and many busts and fragments. It is dated the "20, Primaire, an 14." The expense, undelivered, based upon the rates established by the Administration of the Louvre, amounted to 2,887 francs, 30 centimes, including "pourboires des cordeurs et chargeurs, 6 francs"; the amount sent from Philadelphia had been 3,300, the equivalent of about \$660.

In February, 1806, a month before the Academy had received its charter, the cases, containing the casts, were shipped from Bordeaux, accompanied by minute directions for unpacking and setting up the pieces. Fulton, having secured in London two large paintings by West, "Lear in the Storm," and "Ophelia before the King and Queen," that painter's only contributions to Boydell's Shakespeare Gallery, sent them to the Academy on deposit; some other European paintings were secured, and, together with the casts from the Louvre, it was decided, in March, 1806, to give the public a first view of the new collections. By this time the dome of the new building was completed. Admission price at twenty-five

cents, and "Mondays, in consideration of the unblushing plaster casts from the Louvre, were set apart with tender gallantry for ladies exclusively."

Thomas Sully, then a young and ambitious artist thirsting for European culture, applied to the Academy to be sent to London to copy the old masters in the galleries there. He asked for \$2,000, and said he could paint six copies in a year. The Academy rejected the proposal with the word that it had no endowment. However, Sully procured from friends \$400, and with this amount went to Europe and maintained himself for nine months.

In May, 1811, the first Annual Exhibition of the Academy was held, in conjunction with the Society of Artists, then recently organized. Its success was encouraging, and, with few intermissions, chiefly while the Academy was without a home, it has held exhibitions of American art annually.

The original structure was partly burned by a fire that consumed many valuable paintings and statues June 11, 1845. Among the paintings destroyed was Murillo's "Roman Daughter," which had been presented to the Academy by Joseph Bonaparte, ex-King of Spain. The casts from the Louvre, including a special collection which had been presented by Napoleon, himself, were also destroyed. In 1846, the building was repaired and enlarged, but in 1870 it was deemed too small, and was sold to Robert Fox, a theatrical manager, who erected Fox's American Theatre on the site, a place of amusement known for the last half century as the Chestnut Street Opera House.

From the beginning the Academy maintained schools of painting and sculpture, and students were admitted to study in them without charge. The only requirement was the production of a round indicating that art instruction would be beneficial. Although the Academy sought new quarters as soon as the old building had been sold, it really was without a home for six years. A lot one hundred feet front at Broad and Cherry Streets was purchased within a short period. It had a depth of two hundred and sixty feet on Cherry Street. Furness and Hewitt, architects, were commissioned to draw the plans for the new structure, and on December 7, 1872, the cornerstone was laid with ceremonies. Addresses were made by Caleb Cope, James L. Claghorn, president of the Academy, and others. It had been intended that Horace Binney, who was one of the original founders of the institution, should take a leading part, but he found it impossible with the weight of 93 years to do so, but the interesting letter he sent in reply to the institution was read. On April 22, 1876, the new and magnificent stone and brick structure was opened. It had cost \$543,000.

Since that date the Academy has had a tremendous influence upon the art culture of the city, and by its wonderful annual exhibition, its renowned permanent collection, and special exhibitions, has been a factor in the art education of the country. Its students have achieved high places in the world of art as painters, illustrators, etchers, and sculptors. The Academy schools have long ago been placed upon a high basis, and of course, tuition ceased to be free after the new building was occupied, although the number of students has steadily increased.

Many special medals and prizes of substantial amounts are awarded at the

annual exhibitions, and in the schools, traveling scholarships, as well as other prizes are annually bestowed upon students exhibiting meritorious work. A Summer School is maintained at Chester Springs, Pa.

The permanent collections of the Academy are of great importance and value, especially in the possession of early American paintings. The Phillips collection of engravings, one of the finest in the United States, contains 40,000 rare prints.

[*Biblio.*—*Portfolio*, June, 1809; "The First American Art Academy," by Emily Sartain, *Lippincott's Magazine*, February and March, 1872; Scharf & Westcott's *History of Philadelphia*, Vol. II, 1884; *The Penna. Academy of the Fine Arts and Other Collections in Phila.*, by Helen W. Henderson, Bost., 1911.]

ACADEMY OF MUSIC—Its proper title is American Academy of Music. When it finally was decided to demolish the Chestnut Street Theatre (*q. v.*) on Chestnut Street, west of Sixth, in the middle of the last century, the music loving public of Philadelphia immediately seized the opportunity to secure a permanent home for grand opera. There never had been such a building in the city, and such grand opera as the Philadelphians had had offered them was seldom the best in the way of performers, who often were members of the Stock dramatic companies in the city, occasionally augmented by a few operatic stars, and even more rarely, by complete opera companies—that is, complete so far as principals were concerned. Generally they had enjoyed their opera in the Chestnut Street Theatre, which was a fairly fine house, but beginning to be regarded as a little run-down.

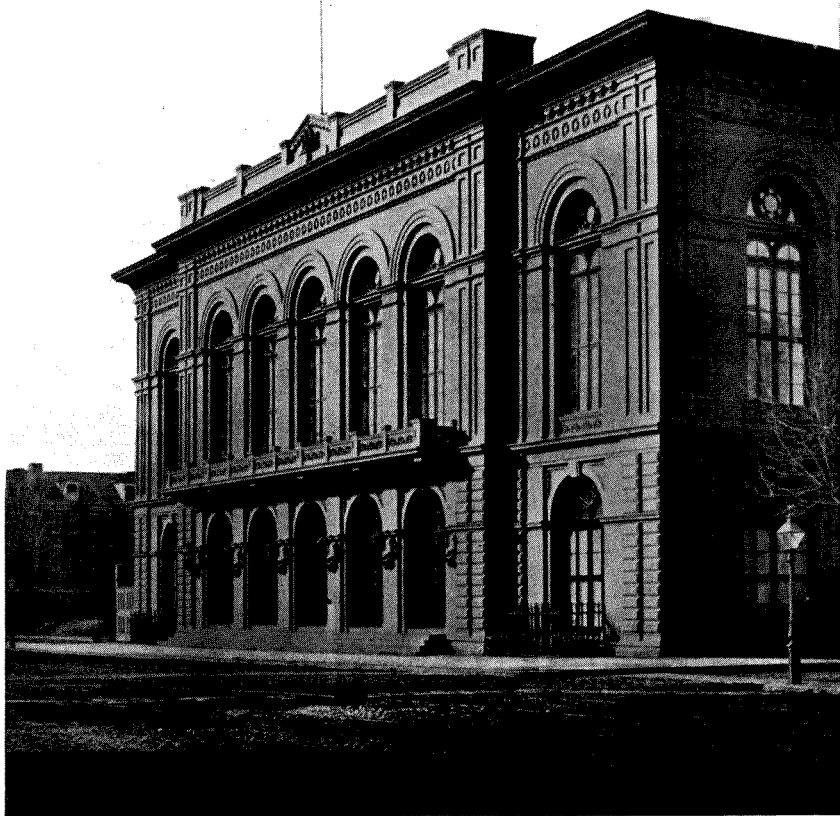
A meeting of music-lovers and supporters was held in 1851, with a view of discussing the idea of a permanent house for grand opera. After other meetings were held the subject was rather thoroughly debated, and two definite steps were taken. The proposed house was to be called the American Academy of Music and a committee was appointed to secure subscriptions to the building fund.

This Committee consisted of Joseph R. Ingersoll, George M. Dallas, John M. Scott, Henry D. Gilpin, Charles Henry Fisher, Joseph Swift, Robert Morris, John Rea Barton, J. Price Wetherill, George Cadwalader, Edward S. Buckley, J. V. S. De Haviland, Charles Harlan, Charles Wells, Hartman Kuhn, Jr., Aubrey H. Smith, Charles E. Smith, George McHenry, George H. Boker, Emlen Physick, William Parker Foulke, James C. Fisher, James McMurtrie, Frederick Lennig, Gideon C. Westcott, John Kearsley Mitchell, John B. Myers, J. Pemberton Hutchinson, John H. Hugenell and John Siter. John B. Budd was president of the organization.

Napoleon Le Brun (*q. v.*), who had studied in the office of Thomas U. Walter (*q. v.*), and his partner, Gustavus Runge, were selected as architects. Mr. Le Brun once described the genesis of his design in this way:

"When the Committee in charge of the erection of the building came to tell us about it we asked them how much money they had to work with; and, upon their telling us, we said you cannot build a beautiful opera house *inside* and *outside* both for that amount, but you can build the interior thoroughly complete and

build the outside perfectly plain and simple like a market-house, and if you ever have the money later on you could easily face it with marble and make the exterior beautiful, too.



ACADEMY OF MUSIC

Broad and Locust Streets. Photograph Made at Time of its Completion, 1857
Original in the Hist. Soc. of Penna.

“When the question was asked us, ‘If we do that how are we to know that the acoustics will be thoroughly good in every respect?’”

"I replied that there was but one large theatre in the world at that time that was perfect acoustically, and that was the LaScala at Milan, and that to be quite sure of the new Academy before we began to build, the LaScala interior, stage and auditorium should be duplicated.

AMERICAN ACADEMY OF MUSIC,
BROAD AND LOCUST STREETS.

E. A. MARSHALL, SOLE LESSEE | P. RICHINGS, STAGE MANAGER

Positively Last Night of **Lucrezia Borgia.**

FOURTH NIGHT OF MADAME

GAZZANIGA.
THE DUKE, SIGNOR
ARNOLDI.
GENARO, SIGNOR
BRIGNOLI.
MAFFEO ORSINI, MAD'LE
ALDINI.

ON MONDAY EVENING, MARCH 2d, 1857,
Will be presented, DONIZETTI'S Grand Opera, in Three Acts, entitled

Lucrezia Borgia.

Lucrezia Borgia,	Madame GAZZANIGA
Orsini,	Mad'le ALDINI
Genaro,	Signor BRIGNOLI
Duke Alfonso,	Signor ARFOLDI
Cubotto,	Signor COLETTI

MAX MARETEK, MUSICAL DIRECTOR AND CONDUCTOR

PROGRAMME OF SCENERY.

ACT 1.—Venetian Canal Scene, by	J. R. Martin
ACT 2.—Scene 1. Square in Ferrara, by	J. R. Martin
Scene 2. Royal Saloon, by	J. R. Martin
ACT 3.—Scene 1. Italian Garden, by	Russell Smith
Scene 2. Banqueting Room, by	J. R. Martin

If The Box Office of the Academy is open from 9, A. M., to 5, P. M., for the securing of Reserved Seats and Boxes, without extra charge.

TREASURER, MR. A. G. ALLEN.

THE OPERA WILL COMMENCE AT RIGHT PRECISELY.

All Carriages will set down heads South, and take up heads north.
Persons for Lodging, &c., take

Programme of Opera at Academy in its First Season, 1857
Original in the Hist. Soc. of Penna.

"The result was I was sent over to Milan, spent some time there and got all the original drawings I could, made measurements and sketches complete, came back and carried out practically these exact plans and I was not disappointed, since the Academy of Music in Philadelphia is the best building acoustically in the country."

Bushor & Bailly were the sculptors who made the elaborate decorations and carvings which have given so much character to the Academy. It was far more elaborate than had previously been introduced into any theatre in the United States. Joseph A. Bailly was a French sculptor who carved many statues and

ornamental pieces for buildings in Philadelphia. A marble statue of Washington, a brown stone statue of Franklin, were among his most familiar work in Philadelphia, but both succeeded his work for the interior of the Academy. It is said that Charles Bushor, who was Bailly's partner for a period, made the designs, and that the sculptor executed them in wood. The mural paintings were by Schmolze.

Ground was broken for the new house of grand opera on June 18, 1855, and on July 26th, the cornerstone was laid with ceremony, the chief feature of which had been an address by Major Robert T. Conrad, himself a poet and a dramatist. A Grand Ball opened the building on January 26, 1857, and this was followed by a series of promenade concerts. On February 24th, the tenth annual grand fancy dress ball of the Mannechor Society was held in the Academy, and this, sometimes has been regarded as the inaugural entertainment, even by so experienced an observer as John Hill Martin, who was present on that occasion. The first operatic performance was given on the evening of February 25, 1857, when Marezek's Opera Troupe sang "Il Trovatore." This event really was the inaugural ceremony. An opening address was made by Mayor Conrad, and the principals in the opera were Signore Gazzaniga and Aldini and Signori Brignoli and Amodio. E. A. Marshall was the lessee of the new house, and Peter Richings the stage manager.

Aside from historical articles about the Academy, which nearly every Philadelphia newspaper printed, on the occasion of the fiftieth anniversary of the first operatic performance in the old house, the occasion passed without incident. On February 26, 1907, the regular opera night the Metropolitan Opera Company sang Wagner's "Die Walkure," with Mme. Gadski, and Messrs. Burgstaller and Goritz, in the principal roles. This usually was regarded as the fiftieth anniversary performance by opera-goers.

For these fifty years, the Academy was the principal auditorium in Philadelphia, and as a consequence was the scene of many historic events and gatherings. Great actors, singers and lecturers—virtually every name made famous here in the last half of the Nineteenth century, appeared on its stage, and the house was the scene of conventions, balls, and political meetings that made history in their time.

Of late years the house has been changed on the interior and exterior, several times. In 1907, additional boxes in the balcony and parquet circle were put in. In 1922, the foyer was given an independent entrance to fit it for lectures and smaller musicales. The building, which is of brick with brown stone trimmings, has a front on Broad Street of 140 feet and a depth on Locust Street of 238 feet. This stage is 90 feet wide at the proscenium opening, and 70 feet high. The Academy has been the home of the Philadelphia Orchestra (*q. v.*) since it was organized.

It was in the Academy of Music that the first motion pictures were thrown upon a screen before an audience. That was in 1872.—See OPERA IN PHILADELPHIA; MOTION PICTURES; THEATRES.

ACADEMY OF NATURAL SCIENCES—The Academy, which has become such an important factor in the spread of knowledge, and which has been instrumental in the sending out to the remote corners of the earth, scientific expeditions, had a most modest beginning, in the year 1812.



JOHN SPEAKMAN, JR.
Founder of the Academy of Natural Sciences

A small group of congenial young scientists who had an interest in natural history, and who found no institution in the city where their love of learning in some of the sciences could find response, were accustomed to discuss informally during evenings after their day's work, the subjects uppermost in their minds. It was at the suggestion of one of their number, John Speakman, whose father was a druggist, at the northwest corner of Second and Market Streets, that the group held a meeting at his father's house, on January 25, 1812. At this first gathering of these enterprising scientists, there were present, in addition to Speakman, who acted as chairman, Gerard Froost, a chemist; Dr. Camillus MacMahon Mann, an Irish refugee, who had taken part in the Rebellion of '98, and who acted as secretary of the meeting; Dr. Jacob Gilliams, John Shinn, Jr., a chemist; and Nicholas

S. Parmentier, an accountant. The minutes of this first meeting described it as "a meeting of gentlemen, friends of science and of rational disposure of leisure moments."

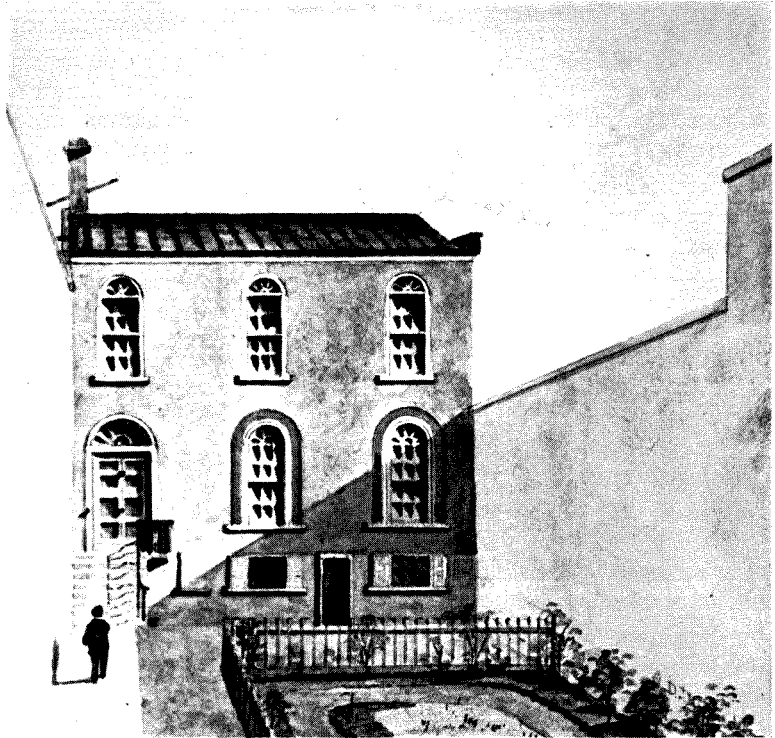
The Academy, and it was first called by its present name in March of that year, at the suggestion of Dr. Samuel Jackson, met for a time in a tavern on Market Street, at the corner of Franklin's Court, known as Mercer's Cake Shop, and in the following summer when a few specimens had been gathered into a collection they opened their "Hall," at 78 North Second Street, north of Arch, and in 1815 the collections having been increased and a number of members added. Dr. Gilliams erected the first hall which the Academy occupied as their own, on the back part of the lot of his father's house, just west of Front Street at the corner of what then was Cooper's Court, a small avenue, which long since has been obliterated. The house then bore the number 35. Dr. Lewis Gilliams, the father of Jacob, was one of the earliest successful dentists in Philadelphia and had erected a handsome, three-story dwelling on Arch Street.

Dr. Gerard Froost was chosen the first president of the Academy and served until 1817. He had been educated in Holland, his native country, as a pharmacist and chemist. He became professor of chemistry, geology and mineralogy in the University of Nashville, in 1828. Thomas Say, who was a partner in the firm of Speakman & Say, and an eminent zoologist, was the first curator of the young Academy. He compiled vocabularies of Indian languages, and wrote extensively on American conchology.

By the time Dr. Gilliams erected a small building for the Academy it had, by its growth of collections and numbers, demanded expansion of its quarters. It had, August 15, 1812, acquired a collection of 2,000 specimens of minerals, and incurred an expense of \$750, which debt, tradition says, had the effect of more strongly cementing the bond of union of the membership. Lectures were delivered to the members and others interested—Dr. Foost discussed minerals; Mr. Say lectured on entomology, and Drs. Waterhouse and Barnes gave talks on botany. The end of the first year had accomplished these among other signs of progress. There were fourteen members and thirty-three correspondents, but it was proud to count among the members William Maclure whose help was of the greatest value.

The new hall, the first exclusive house of the Academy, was occupied in July, 1815, and the first period of the organization's existence was marked. The following year a constitution was adopted, and in 1817 the Academy was incorporated. Then, at the suggestion of Mr. Maclure, the Academy's first publication, the *Journal*, a periodical, was begun. The first issue was presented in May, 1817, but, after the first volume was published, the society felt the discouragements were too heavy to bear, and the *Journal* was suspended until 1821, when through the efforts of Dr. Isaac Hays, it was continued successfully. Five years in its own cozy home had seen enough progress for the Academy to once more feel the need of expansion. In 1820, the question was discussed, but not until 1823 were any decided steps taken to procure another building. Then a committee

was appointed for the purpose, and in 1826, the small hall of the Swedenborgians, at the southeast corner of Twelfth and George (Sansom) Streets, was purchased for \$4,300. In order to alter the building for the Academy's purposes, \$1,700 more had to be expended. On May 9, 1826, the new hall of the Academy was opened with a meeting and in 1828 the Museum was open to the public for the first time.



ACADEMY OF NATURAL SCIENCES

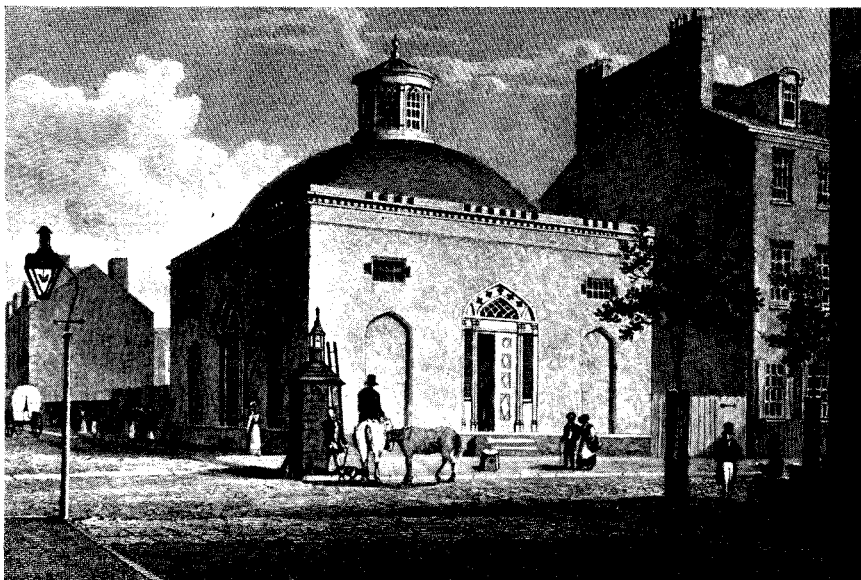
First Permanent Home, on Arch Street

From the Original Drawing in the Kennedy Collection, Historical Society of Pennsylvania

When the Academy bought and remodeled the church building of the Swedenborgians, it found it had run into debt to the extent of \$3,000, and when it took stock in 1837 it was revealed that only \$300 of that debt had been extinguished. At this juncture Mr. Maclure gave the organization \$5,000 which liquidated its indebtedness and, for the first time in its history, it had a surplus of \$2,300 drawing interest.

Mr. Maclure was elected president, and continued to be re-elected for many years, although frequently long absent from the city, George Ord, the vice-president, another distinguished scientist presided when Mr. Maclure could not be present.

The Academy had not occupied its quarters more than ten years when, again, it demanded more room. One of the Academy's characteristics, which displays its facility for expansion, was its frequent need for increased space. On April 22, 1839, it purchased a property at the northwest corner of Broad and Sansom Streets, for \$13,333, and having selected John Notman as architect, proceeded with a new building on the site. The cornerstone was laid May 20th, the same year. The Twelfth Street building had been sold for \$10,950, and Mr. Maclure subscribed \$20,000 toward the new building fund, which was largely augmented by subscriptions from members and other friends of science.



SECOND BUILDING OF THE ACADEMY OF NATURAL SCIENCES
At Twelfth and Sansom Streets

The first meeting in the new hall was held February 18, 1840. In March, 1841, the Academy commenced the publication of its *Proceedings*, in which Dr. Joseph Leidy (*q. v.*), published the first of his brilliant contributions to natural history. In 1846, the building was extended thirty feet westward, and in 1855, an additional story was placed upon the home of the Academy. The Biological Society having been formed in 1858, it almost immediately became the Biological Department of the Academy, with Dr. Leidy as director. By the year 1865, the institution once more was looking for more room to store its rapidly growing collections. A committee was appointed to find a lot three times the size of the one occupied and to solicit subscriptions for the purpose. In 1868, a plot at the southwest corner of Nineteenth and Race Streets was purchased for \$65,298, and James H. Windrim's design adopted for the new structure. Work was begun in May, 1872, the cornerstone laid on October 30th, and the building, which was

of green serpentine stone, completed in 1875, at a cost of \$193,682.29. Early in 1876, the new building was opened.

In 1889, plans for extending the building, at a cost of \$239,000 were considered. The Pennsylvania legislature that year appropriated \$50,000 toward the purpose, and a similar amount in 1891. The building was further enlarged in 1905 and 1907, when the exterior of the original structure was entirely refaced with brick and stone, while the interior was partly remodeled.

Members of the Academy have taken a prominent part in explorations from the time when Thomas Say was associated with Long's expedition to the Rocky Mountains, 1819-20. On Wilke's expedition to the Antarctic in 1839, two Academy members were of the party. For Dr. Elisha Kent Kane's Arctic expedition in 1852 the Academy provided his outfit for collecting specimens, and Dr. Isaac Hayes' exploration of the Far North in 1861 was aided, but the Academy's chief claim to forwarding Arctic exploration is the manner in which it received Lieutenant, afterwards Admiral Robert E. Peary. The naval officer had worked out a scheme for studying the Arctics and of subsequently reaching the North Pole; but while his views were listened to, he had turned no adequate offer of assistance. Then he turned to the Academy, and it turned his discouragement into success. It went to his assistance, and finally, in 1892, the first Peary expedition went north. "If the Academy had not taken an interest in Peary when he was discouraged," observed Dr. Samuel G. Dixon in his presidential address at the Centenary Meeting of the Academy, March 19, 1912, "the chances are he never would have planted the American flag at the North Pole."

It was the geological surveys of Dr. Hayden, a member of the Academy, which led to the setting apart of the Yellowstone National Park. Dr. Joseph Leidy and Dr. Edward D. Cope, whose work is so closely connected with the institution, were the first to describe extinct animals from the wonderful deposits in the Western States. The work of John Cassin, Thomas B. Wilson, the explorations of Yucatan, and Mexico by Professor Angelo Heilprin, all reflect great honor on the Academy, and George W. Troyon, Jr.'s, "Manual of Conchology," which work proceeded from the institution, is regarded as the authority on the subject throughout the scientific world.

The Academy's collections are of great size and importance. The collection of Conchology, begun by Thomas Say, contains more than a million specimens and is world renowned. Botanical research by the Academy has resulted in the accumulation of nearly a million specimens. Its collection of birds, and its recent additions to its habitat series; its collection of minerals; its collection of Dr. Robert H. Lamborn, illustrative of the neolithic age in Europe and its entomological collections, are of the greatest value to scientific knowledge.

The library of the Academy is constantly increasing in size and now contains about 10,000 volumes, and vast files of scientific papers.

In 1929, a new administrative order was adopted by the Trustees, and during

that year put fifteen expeditions in the field, which collected in more than thirty countries and Island possessions.

[Biblio.—*The Academy of Natural Science of Philadelphia*, by Edward J. Nolan, M.D., Phila., 1909; "The Ceremonies Connected with the Celebration of the Hundredth Anniversary of the Academy," Phila., 1912; *Academy Year Book for 1929*.]

ACADIAN REFUGEES—The Acadians, who were French-speaking inhabitants of Nova Scotia, formerly the French Canadian province, Acadia, had been allowed to retain their lands and possessions after France had ceded the territory to Great Britain, by the Treaty of Utrecht (1713) upon taking the oath of allegiance to the British Crown. When, in 1755, the British discovered some 300 who were found in Beau Sejour, at its capture, during the War with France, the British authorities feared the Acadians who had long been known as Neutrals, owing to their oath not to take up arms against either the Government under which they lived, or against the French or Indians, feared they would prove treacherous, and orders were given to deport them, burn their homes, and confiscate their lands. At the time they numbered probably two thousand, and these were expelled from the land of their birth, being distributed over several of the British Colonies in America.

The first detachment of the Exiles, 454 souls, arrived in the Delaware River, November 18, 1755, in three sloops, "Hannah," "Three Friends," and "Swan." Their condition was pitiful, and their long voyage from Nova Scotia in overcrowded vessels, had caused much distress and disease among the wretched people. It is said that some of the Exiles were driven to suicide on the voyage, and of those who survived, many died of small-pox soon after their arrival in the Delaware.

So great was the fear of the miserable refugees in the city of Philadelphia, that they were not allowed to approach nearer than Province Island, which was in the Township of Kingsessing, at the mouth of the Schuylkill River, and now, no longer an island. The present section, Elmwood, in the 40th Ward occupies the site. Although the Exiles were Catholics, and consequently were feared by some of the Protestants in Philadelphia, who pictured them uniting with Irish residents in some undefined attempt against the Government, Anthony Benezet, the kindly and philanthropic Frenchman, visited them and reported their deplorable condition. The Assembly agreed to meet any reasonable expense incurred by him in meeting the wants of the unfortunate refugees. The Quaker instincts of the Assembly was above the feelings expressed by Governor Morris, who communicated his fears to Governor Belcher, of New Jersey, that the Acadians "would readily join with the Irish Papists, etc., to the ruin and destruction of the King's Colonies"; and, in addition to Benezet, the Huguenot Quakers, the Lefevres and the De Normandies strove to make the Exiles comfortable. In 1756, a bill was passed in the Assembly to distribute the refugees among the counties of Philadelphia, Bucks, Chester and Lancaster. This was in March, and in August the Acadians sent a petition to the legislature begging to be sent to France. The overseers in several townships refused to receive the unfortunate

For a time a group of these French Neutrals was provided with shelter in rude huts, as these houses were called, on the north side of Pine Street, between Fifth and Sixth Streets. Owing to the poem "Evangeline," by Longfellow, the Acadians sojourn in Philadelphia has been the subject of much romance.—See PROVINCE ISLAND; EVANGELINE.

[Biblio.—"The Acadians Exiles or French Neutrals in Penna.," by William B. Reed, Vol. VI of *Memoirs of Hist. Soc. of Penna.*, 1858; Scharf & Westcott's *History of Philadelphia*, III, pp. 248-250.]

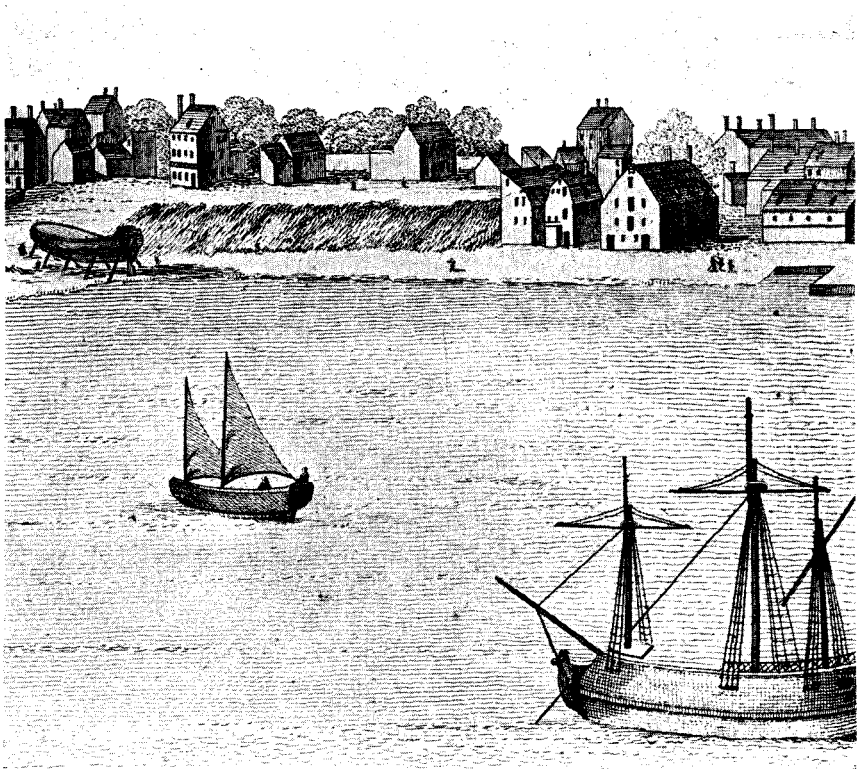
ACRELIUS, ISRAEL (1714-1800)—Swedish clergyman, and historian of New Sweden, on the Delaware. Acrelius was born near Stockholm, educated at the University of Upsala, trained for the church and ordained as Lutheran clergyman in 1743. In 1749, he was selected as provost of the Swedish Lutheran congregations on the Delaware River. He made his headquarters at Christiana, now Wilmington, Del., where he officiated as pastor of the Old Swedes Church. He visited other Swedish congregations, notably that of Old Swedes' in Philadelphia. His health failing him, he resigned his office, in 1756. His association with so many links to the past history of the Swedes on the Delaware, and the opportunities he had for access to documents, some of which are now unknown, induced him to begin the writing of a History of the Swedish Churches on the Delaware.

After his resignation, he returned to Europe, passing part of the year 1756-57, in England, where he continued his studies in history. After his researches were concluded he went to Sweden, whose King presented him with a pension and a living, on which he retired devoting the following two years to the completion of his history. This work was published in Stockholm in 1759 bearing the title *Beskrifning om de Swenska Församlingars forna och närmarande Tilstand uti det sa kallade Nya Sverige*, or, in English: "Description of the Former and Present State of the Swedish Churches, in the So-called New Sweden." Acrelius died in Westeras, near Stockholm, in 1800. It was not until 1874 that Acrelius' book was translated into English. At that time a translation by the Rev. William M. Reynolds, was published by the Hist. Soc. of Penna. Extracts from the work, revised from the original edition, by Dr. Amandus Johnson, of the Univ. of Penna., are given in "Narratives of Early Pennsylvania," edited by A. C. Myers, N. Y., 1912.—See NEW SWEDEN.

ACTORS AND ACTING IN PHILADELPHIA—If the history of the stage in this country did not begin in Philadelphia it would be difficult to find any city with better pretensions to having welcomed the disciples of Thespis. It is generally known that a company of performers presented Addison's tragedy, "Cato," in the warehouse of William Plumstead, on Water Street north of Lombard, a site occupied for many years by the United States bonded stores. No vestige of the original building remains, but it is possible to pick out the structure in the large plate by George Heap and Nicholas Scull, "An East Prospect of the City of Philadelphia," published in London in 1754. This performance was

given in August of the year 1749, and the evidence rests entirely upon an entry in the manuscript *Journal* of John Smith (who married James Logan's daughter, Hannah), now in the Ridgway Library. The entry runs:

"Sixth month (August) 22nd, 1749—Joseph Morris and I happened in at Peacock Bigger's, and drank tea there, and his daughter, being one of the company who were going to hear the tragedy of 'Cato' acted, it occasioned some conversation, in which I expressed my sorrow that anything of the kind was encouraged."



THE FIRST THEATRE IN AMERICA, 1749

In the Warehouse of William Plumstead the First Performances were Given. (The Large Building Over the Foremast of the Ship)

From Scull & Heap's "East Prospect of Philadelphia," 1754. From the Original in the Historical Society of Pennsylvania

Mr. Watson, in his "Annals of Philadelphia," quoted an aged colored man, Robert Venable, who died in 1844 at the age ninety-eight, as having told him:

"He went to see the first play at Plumstead's Store, that the company was genteel; and that many persons fell out with Nancy Gouge (George) because she went there to play."

There is one other record connected with the event, and this is found in the Minutes of the Common Council. Under date of December 30, 1749, the minute includes a paragraph in these words:

"The Recorder then acquainted the Board that certain persons had lately taken upon them to act plays in this city, and as he was informed, intended to make a frequent practice thereof; which, it was to be feared, would be attended with very mischievous effects, such as the encouraging of idleness and drawing great sums of money from weak and inconsiderate people, who are apt to be fond of such kinds of entertainment tho' the performance be ever so mean and con-



LEWIS HALLAM, THE YOUNGER

First American Actor, who Made His First Appearance on the Stage in 1752, at Williamsburg

temptable. Whereupon the Board unanimously requested the Magistrates to take the most effectual measures for suppressing the disorder, by sending for the actors and binding them to their good behavior, or by such other means as they should judge most proper."

From these statements it is definitely known that plays were acted in Philadelphia between August 22 and December 30, in the year 1749, which thus becomes the first theatrical season in America—or, at least in what are now the United States. Seilhamer believes the company was composed of professional actors and amateurs, and from the fact that a "Company of comedians" appeared

in New York, for the first time, on March 5, 1750, which a note in the *Pennsylvania Gazette*, March 6, 1750, stated had arrived there from Philadelphia, concludes that the actors were the same players who had been driven from this city. The names of some of the members of the company appeared in New York newspapers, and consequently we thus learn the identity of these pioneer players in Philadelphia. The company was known as Murray & Kean's, and included Mr. Kean, Mr. Murray, Mr. Tremain, Mr. Scott, Mr. Woodham, Mrs. Taylor, Miss Osborne, and Miss Nancy George. The opening performance in New York was Shakespeare's "Richard III," which it is assumed had previously been presented in Philadelphia, in which event it was the first Shakespearean play given in America. The reason so much has to be left to conjecture is due to the fact that no advertisements of the Philadelphia performances appeared in any of the local newspapers; the players trying to give as little scandal to the good people of this city as possible. The company was able to come out into the open in New York, and it is from such publicity as their performances received there that some of the gaps in local theatrical history have been filled.

Philadelphia, after this initial attempt, saw no plays for five years, and then, on April 15th, Rowe's tragedy, "The Fair Penitent," was presented by Lewis Hallam's company, which had made its start in Virginia in 1752. Opposition to plays had not disappeared in Philadelphia, but William Plumstead, who had been Mayor of this city, and was an influential merchant, a member of the convivial "Colony in Schuylkill," let Hallam have his storehouse for a theatre, and, as that actor and manager had been accepted by the Provincial Governor of Virginia, he was tolerated, especially as Hallam entered security to pay his debts. The state of opinion in the city at the time is reflected in the Epilogue to the tragedy, spoken by Mrs. Hallam:

EPILOGUE

Much has been said in this reforming age
 To damn in gross the business of the stage;
 Some for this end, in terms not quite so civil,
 Have given both plays and players to the Devil.
 With red-hot zeal, in dreadful pomp they come,
 And bring their flaming tenets warm from Rome—
 Fathers and Councils, hermits from their cell,
 Are brought to prove this is the road to Hell.
 To me, who am, I own, but a weak woman,
 This way to reformation seems uncommon;
 If these authorities are good, we hope
 To gain a full indulgence from the Pope—
 We, too, will fly to Holy Mother Church
 And leave these sage reformers in the lurch.
 But to be serious—now let's try the cause
 By Truth and Reason's most impartial laws.

The play just finish'd, prejudice apart—
Let honest nature speak—how feels the heart?
Did it not throb, then tell it to our foes;
To mourn the parent, friend and husband's woes,
Whilst at the cause of all a noble indignation rose:
If, then, the soul in virtue's cause we move,
Why should the friends of virtue disapprove
We trust they do not by this splendid sight
Of sparkling eyes that greet our scene tonight.
Then smile, ye fair, propitious on the cause,
And every generous heart shall beat applause.

The allusions to "flaming tenets warm from Rome," and to "Fathers in Council," were to a pamphlet which had been very generously distributed, and which sought by extracts from "Sentiments of the Fathers," and "Decrees in Councils," to show the bad effects of plays. Hallam played a season of two months and then decided to abandon the Continent for a time, while he went to Jamaica. There he died, and five years more intervened before Philadelphia had another theatrical season. Then, in the spring of 1759, David Douglass, who had married Hallam's widow and reorganized the company, after a season in New York came to this city. He received permission to play, from Governor Denny, agreeing to give a benefit for the Pennsylvania Hospital. Then he erected a theatre on the south side of Cedar (South) Street, at the corner of Vernon, now Hancock Street. This site was in the District of Southwark, and consequently outside the jurisdiction of the city of Philadelphia in those days. However, Chief Justice Allen, who was the Recorder of 1750 who reported the first company of players to the City Council, was requested to stop Douglass, but he declined. The Assembly was petitioned to pass a law prohibiting plays, and this Act was passed, and went into effect January 1, 1760. It was set aside by the King in Council, September 2, 1760, but on January 10th, ten days after the law had gone into effect here, Douglass gave a benefit performance for the Pennsylvania Hospital, presenting Shakespeare's "Hamlet," which his company had given in this new theatre for the first time in America on July 27, 1759.

Douglass was back in the city in 1766, when he erected another playhouse, on the South side of Cedar Street, west of Fourth. It was the first permanent theatre in this country. The lower story was constructed of brick, and the upper part of the building was wood. Despite opposition which would not disappear, Douglass, with his "American Company," began to play November 21, 1766, when the tragedy of "Douglas" was performed. The theatre had no name, but was called The Theatre in Southwark. By this time the stage had become a permanent feature of the city's cultural and intellectual life.

In the Southwark Theatre, on April 24, 1767, the first American tragedy, "The Prince of Parthia," by Thomas Godfrey, Jr. (*q. v.*), was presented. Performances were frequent until the Revolution put a stop to them, and even then,

during the British Occupation (q. v.), the British officers, with the assistance of Loyalist ladies, presented plays for charity. Major Andre, a clever amateur painter, painted a back-drop and perhaps other bits of scenery for the house.

For the BENEFIT of
Mr. Lewis Hallam,
 By a Company of COMEDIANS from
L O N D O N,
At the NEW THEATRE, in Water-street,
 This present Evening (being the Twenty-seventh of May,
 1754) will be presented a COMEDY, called,
TUNBRIDGE WALKS;

O R,
The Yeoman of Kent.

The Part of *Woodcock* (the Yeoman of Kent) by Mr. *Malone*,
Reynard, } by { Mr. *Rigby*.
Loveworth, } by { Mr. *Miller*.
 Captain *Squib*, by Mr. *Lewis Hallam*.
 The Part of Mr. *Morden*, by Mr. *Singleton*.

The Part of *Belinda*, by Mrs. *Beeceley*.
Penelope, } by { Mrs. *Clarkson*.
Lucy, } by { Miss *Hallam*.
Mrs. Goodfellow, } by { Mrs. *Rigby*.
 And the Part of *Hillaria*, to be perform'd by Mrs. *Hallam*.

To which will be added, a BALLAD OPERA, called,

The COUNTRY WAKE;

O R,
H O B in the W E L L.

The Part of *Flora*, to be perform'd by Mrs. *Beeceley*.

Sir Thomas Toby, } by { Mrs. *Clarkson*.
Friendly, } by { Mr. *Alcock*.
Old Hob, } by { Mr. *Miller*.
Dick, } by { Master *L. Hallam*.

Hob's Mother, } by { Mrs. *Clarkson*.
Betty, } by { Miss *Hallam*.

And the Part of Young *Hob*, to be perform'd by Mr. *Hallam*.

Tickets to be had at Mrs. Bridges's, in Front-street, and of Mr. Hallam's

B O X 6s. P I T 4s. G A L L E R Y 2s. 6d.

N. B. The Doors will be open'd at Five, and the Play to begin at Seven
 a Clock. *P I F A T R E X.*

EARLIEST PLAY BILL OF A PHILADELPHIA
 PERFORMANCE, 1754

From the Original in the Historical Society of Pennsylvania

After the Revolution the theatre was re-opened. General Washington occasionally visited the playhouse, and the society people of the city did much to

support the institution, but, when it was decided to make Philadelphia the capital of the nation for ten years, steps were taken to provide a better theatre and a finer corps of theatrical artists. This desire resulted in the erection of the first Chestnut Street Theatre, at Sixth and Chestnut Streets, and the importation of one of the finest companies of actors this country had seen.

The struggles of the stage to become a permanent feature of the life of the city, may be divided into several well-defined periods. 1. Before the Revolution; 2. During the Revolution and until the end of the Old American Company; 3. Under the new Republic.



MRS. OWEN MORRIS
Of the American Company of Actors

In the first stage, theatrical performances were given in defiance of authority in 1749; after that they were given in Southwark by toleration. In the second period, the toleration ceased, and in 1778, the Pennsylvania Assembly acting in conformity to a Resolution of the Continental Congress passed its first law against the theatre, prohibiting theatrical performances; in the last of these three periods the united attack upon the prohibition, made by the theatrical managers, and the intellectual persons of the city, the prohibitory act was repealed, March 2, 1789, and henceforth the theatre was free.

During the preliminary stage of the theatre to establish itself the few outstanding actors seen here were Lewis Hallam, his son, Lewis Hallam 2nd, Mrs. Hallam, wife of the latter; Mrs. Morris; Mr. and Mrs. David Douglass, and John

Henry. Two American plays were presented for the first time on any stage: "The Prince of Parthia," in 1767; and "The Conquest of Canada," by George Cockings, February 17, 1773. Neither of these plays were worthy, although the latter was played twice.

As early as 1774 the Continental Congress passed a resolution that all amusements be abandoned, consequently Hallam's company left the Continent. During the British Occupation, of course, amateur theatricals were enjoyed. After



MRS. WILLIAM WARREN

The First Great Actress to Appear on the American Stage. She was Best Known as Mrs. Merry and also as Mrs. Wignell

the Revolution, but before the act of 1778 had been repealed, Hallam, Henry, and the Old American Company, returned in 1782, and, after a few feeble efforts to subvert the law by announcing plays as "Lectures," they finally petitioned for the repeal of the annoying law.

Several names of actors were added to those familiar here during the latter of these periods. The chief of these was Thomas Wignell, a cousin of Hallam, who was a capital comedian, of the finished type. A smaller company opened a theatre in the Northern Liberties in 1791, and played a season. Mr. and Mrs. Kenna, and one or two members of their family, headed the corps. Their theatre

had been called The Concert Hall, Northern Liberties, but it is believed to have been a warehouse remodeled to suit their purpose. Outside of the Kenna family, the other actors in their company are believed to have been amateurs. They must have been successful for they gave performances regularly from April, 1791, to May, 1792.

Repeal of the prohibitory laws against theatres, and the selection of Philadelphia as the country's capital, transformed the theatrical situation in the capital city. Hallam and Henry re-opened the Southwark Theatre. President Washington at times honored the play by appearing at the theatre, where Mr. Wignell, dressed in black and holding lighted candles, ceremoniously received the Chief Magistrate of the nation and escorted him to his box, while the orchestra played "The President's March," written by the orchestra leader, Philip Phile. This march subsequently was adopted as the musical vehicle to carry Hopkinson's words of "Hail Columbia." It is said that Washington's favorite play, was the farce, "Love in a Camp," a sequel to "The Poor Soldier," in which Wignell appeared as *Darby*.

Wignell's differences with Hallam and Henry resulted in the popular comedian, then the most popular actor in the country, led him to think of the necessity for another, larger and more beautiful theatre for Philadelphia. Meetings attended by the leaders of the city's social and intellectual life, were held. Wignell and Alexander Reinagle, widely esteemed as the foremost orchestra leader then in the country, were selected as managers. Orders were given for the building of a playhouse at Chestnut and Sixth Streets, across the street from Congress Hall, and in the very centre of the nation's political activities.

Wignell's task was to assemble a distinguished corps of performers, and he went to England in search of them. In 1793, he had assembled a remarkable company, but the yellow fever epidemic prevented their coming to the city. The first dramatic performance was "The Castle of Andalusia," an opera by O'Keefe, which was given February 17, 1794. In this piece were seen Darley, Mr. and Mrs. Marshall, Mrs. Warrell, Miss Broadhurst, Mrs. Francis and Mrs. Rowson. The company also included Fennell, Mr. and Mrs. Whitlock, Miss Willems, Mrs. DeMarque, Madame Gardie, Mr. Harwood, Mr. Bates, Mrs. Shaw, Mr. Blissett, Mr. Green, Mrs. Cleveland, Mr. and Mrs. Morris, and Mrs. Oldmixon, Mr. Rowson, the husband of Mrs. Rowson, whose opera "Slaves of Algiers," received its initial performance this first season.

For some years, Philadelphia had two theatres but the managers seldom attempted to have them open at the same time. At the Southwark Theatre, Hallam and Hodgkinson had a respectable corps of performers, including Mrs. Melmoth. Wignell at the end of the first season found the necessity of strengthening his forces, which had been depleted by some secessions. He went to England again, and had the fortune to bring back some of the greatest actors yet seen in this country. Among them was Mrs. Merry, Thomas Apthorpe Cooper, William Warren, and John Bernard.

Mrs. Merry, whose husband Robert Merry was a poet, accompanied her, was the most important accession. She had been the darling of London, as Ann Brunton, and that magnetism of her personality and acting was not lost on Philadelphia. Her portrait was engraved for the local magazines, critiques of her splendid acting appeared constantly and although Hallam was spoken of as the "Father



ROBERT MERRY

The "Della Cruscan" Poet, Husband of the Actress, Mrs. Merry

of the American Theatre," his name excited no such enthusiasm as did that of Mrs. Merry. She was the first stage celebrity America had acclaimed. William Warren was one of the great actors of American tradition, and became manager of the Chestnut Street Theatre. Mrs. Merry married Wignell on the death of her first husband, and after his death she wedded Warren. Portraits of this actress therefore bear the names of Miss Brunton, Mrs. Merry, Mrs. Wignell, and Mrs. Warren, according to their date.

In 1803, Joseph Jefferson, the first of that name to act in this country, and the founder of a dynasty of actors in the United States, joined the Philadelphia Company, where for more than a quarter century, he was a distinct favorite as he was a sterling artist in all comedy roles.

Among other distinguished actors who were early connected with the theatres of Philadelphia, were:

George Frederick Cooke, a great English tragedian, appeared at the Chestnut Street Theatre, March 25, 1811. The play was "Richard III."

Charles Mathews, comedian and monologist, first appeared here in 1822.

Edwin Forrest, the first great actor born in Philadelphia, made his first appearance as *Young Norval*, in "Douglas," at the Walnut Street Theatre, November 27, 1820.

Edmund Kean, the greatest English tragedian of his time, appeared at the Walnut Street Theatre, January 8, 1821.

Mrs. John Drew, then little Louisa Lane, aged seven, made her first appearance in this country at the Walnut Street Theatre, September 26, 1827.

Charles Kemble and his daughter, Frances Anne Kemble, first appeared in Philadelphia at the Chestnut Street Theatre, October 10, 1832.

During the period of the second Chestnut Street Theatre, which had arisen upon the ruins of the first, the actors before the public as favorites, were Mr. and Mrs. Burke, the latter the mother of Joseph Jefferson (*Rip Van Winkle*); Mr. and Mrs. Wallack, Miss Drake, Mr. Pelby, William B. Wood, William Warren, Mr. and Mrs. Francis, Mrs. Greene, Mr. and Mrs. Duff, Mr. and Mrs. Hamblin, Mr. and Mrs. George Barrett.

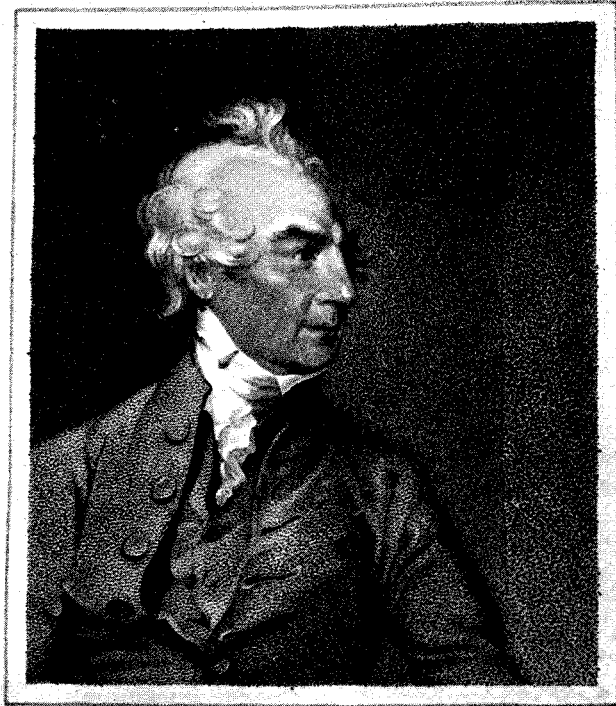
While all the theatres in Philadelphia in the second and third decades of the nineteenth century maintained stock companies, what was known as the Star System was generally observed. Many of the names mentioned above were traveling stars and were not permanently identified with any theatre here.

At the Walnut Street Theatre, Joe Cowell the comedian, Junius Brutus Booth, the tragedian and father of Edwin Booth; Francis C. Wemyss, Charlotte Cushman, "Jim Crow" (Thomas D.) Rice, A. A. Adams, William E. Burton, were at times connected with the companies; later Mrs. David P. Bowers, and Rachel, the greatest tragedienne of France, appeared. And more recently, the sixties and seventies, Mrs. Mary Ann Garrettson, John Sleeper Clarke, Edwin Booth, Lawrence Barrett, were among the popular actors seen at the Walnut in which theatre at even more recent dates, Lydia Thompson, Sir Charles Wyndham, Mrs. Langtry and Joseph Jefferson played.

The Arch Street Theatre had its own companies until about 1880 when stock companies were being dispersed for the traveling combinations. In the early days Edwin Forrest was usually found at the Arch; there for many years (1861-1892) Mrs. John Drew held forth as managress and actress, and forming a conservatory for budding artists. E. L. Davenport, Frank S. Chanfrau, Oliver Doud Byron, were seen as stars, and Byron's sister-in-law, Ada Rehan, whose

name really was Crehan, made her first appearance on the stage, as did Mrs. Drew's son, John Drew.

The story of the third playhouse named The Chestnut Street Theatre, which was on that thoroughfare west of Twelfth, also maintained stock companies during its earlier period, or until 1880. In this house were seen many notable



MR. JEFFERSON
AS SOLUS.

JOSEPH JEFFERSON
Grandfather of "Rip Van Winkle," Joseph Jefferson

actors during the twenty years it was managed as a stock house. Among these were Edwin Forrest, Edward L. Davenport, Laura Keane, William Wheatley, Charlotte Cushman, and William E. Sheridan. In this house Francis Wilson, made his essay into the legitimate during the Gemmill management in 1879, appearing in the splendid revivals, which preceded those which made the reputation of Henry Irving and the Lyceum Theatre in London. In those days Mr. Wilson was cast for minor roles.

Col. Wood's Museum, at Ninth and Arch Streets, was long a house of drama as given by a stock company, and in this unambitious hotbed of genius a good many actors were given the finishing touch. William Davidge, William Davidge, Jr., Jay Hunt, Lillie Hinton, and not least, Otis Skinner, were members of Col. Wood's Company. The senior Davidge made a reputation as a comedian in England before coming to the United States.—See THEATRES.

[Biblio.—G. O. Seilhamer, "History of the American Theatre," 3 vols., 1888-1891; Charles Durang, "History of the Philadelphia Stage," *Sunday Dispatch*, 1854; *Personal Recollections of Wm. B. Wood*, Phila., 1855; *Twenty-Six Years of the Life of an Actor and Manager*, by Francis Courtney Wemyss, New York, 1847; *Thirty Years Passed Among the Players*, by Joe Cowell, New York, 1844.]

ADVERTISING, EARLY, IN PHILADELPHIA—Philadelphia not only is the birthplace of advertising in America, but it was the first city on this continent to be built on advertising. While other cities in America before the 18th century may be said to have grown-up, the town founded by Penn was the only one that was designed, advertised and built upon a carefully designed plan of settlement. It was the only town in the Colonies that gained immigrants directly through the use of judicious advertising of its advantages. The whole idea of Penn's campaign was a new one, and the fact remains that it was so successful that even to the present day much the same methods are in use all over the world to boom new cities and towns, where building lots are offered for sale.

From these observations it will be seen that the first advertiser in America was William Penn, the Quaker founder of Pennsylvania. He was the first author of advertising "copy," and he wrote good "copy," too. An examination of some of the pamphlets published under his name to induce immigration to his province will be found to contain some of those features which now are generally recognized as modern. Penn was the first ad writer who recognized the value of creating a genuine interest in what he had to sell. In his case it was building lots and farm lands. And the way he aroused interest in them, 3,000 miles away from the continent of Europe in a period when the crossing of the North Atlantic was a test of courage, calls for the highest praise from the largest advertiser of today.

First and last, Penn's pamphlets and books on Pennsylvania were designed with the single intent of arousing interest among persons likely to buy lands and settle in his province. That he wrote good "copy" is to be seen in the wonderful growth of Pennsylvania during its early years. At the time of the Revolution it was virtually the principal province in the Colonies, and certainly Philadelphia was the metropolis. All of which was due first to advertising, and, secondly, to that other necessary handmaid of good advertising—keeping faith with the customer.

Penn was a conscientious writer, whether it was a proposal for the founding of his city or whether it was a reply to one of his old enemies, who opposed the Quakers in England. He always tried to be fair in all his statements, and seems

to have made it his business to first investigate so far as possible all statements he made. Some years before King Charles II had granted him the province of Pennsylvania, Penn had tried his hand at writing an epistle intended to inspire

(83)

ADVERTISEMENTS

LOST on Saturday night last, between Mr. *Carpenters* Wharf and the Coffee House, An Oval Snuff-box Tortoiseshell top and bottom, inlaid with Gold, a Bird on the top and 3 small ones on the bottom a Picture within side, and silver rims and hinge. Whoever will bring or send the said box to *Andrew Bradford* in the Second Street shall have half a Puloon reward, and no Questions ask'd.

A Near Pocket-Piece or MEDAL, struck upon a new and fine Metal and beautiful even as Gold Whereon are described (it being no broader than a Crown Piece) Tables and Lines, whereby to find the Day of the Week, and Day of the Month for Ever, the Rising and Setting of the Sun, the Southing and Age of the Moon, the Beginning and Ending of the Terms, the fixt and moveable Feasts, and other Remarkables of the Year for Ever. Price 3s. each. Sold by *John Copson* in High Street Philadelphia.

RUN away on the Second of this Instant *July*, from *Griffith Jones*, High Sheriff of Kent County upon Delaware, a Servant Man Named *Marmaduke Coulton*, of a short stature, thin pale Visage, light Hair, reddish Beard, short thick leggs, something lame in his Hips aged between forty and fifty, had on an Old Gray Dur y Coat, trimmed with black, white linnen Vest, Ozenbriggs Shirt and Breeches, Car'd away with him a Small Boat, and was accompany'd with three or four Servants, or Sailors unknown. whoever can Secure him shall receive as a Reward the Sum of Forty Shillings, with Reasonable Charges.

RUN away from the Sloop *Neptune*. *Thomas Cheesman* last er. a Negro Man Named *Jack* a short well set fellow, Red Eyes, several Marks on his Back given with a Horse Whip, he had on a brown jacket with Hears towed on the skirts, and a pair of Ozenbriggs Trowsers. Whoever can take up and lecture said Negro, and give Notice to Mr. *Joseph Redman* Merchant in Philadelphia, shall receive a Puloon a Reward, and reasonable Charges.

Printed at the press of *John Pemberton*

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FIRST "LOST AND FOUND" ADVERTISEMENT
PRINTED IN PHILADELPHIA

From the *American Mercury*, July 28, 1720

immigration in the New World, or so much of it as lay in that part of New Jersey known as West Jersey.

King Charles finally granted Penn the province of Pennsylvania March 4, 1681, and early the following month Penn sent to the press his now famed little

pamphlet on his new province entitled "Some Account of the Province of Pennsylvania." At that time, of course, the great Quaker leader and the founder of Pennsylvania had not seen his new land, but he had taken care to gather as much authentic information as he could, and with this he mingled many thoughtful and wise suggestions to those inclined to emigrate.

Excepting for its now archaic language, some of the passages in this pamphlet would seem to be a quotation from a modern land scheme. After a short dissertation about wealth, which it will be recognized is not omitted from many modern prospectuses, Penn thus writes of colonization:

"Those that go into a foreign plantation, their industry there is worth more than if they stay'd at home, the produce of their labor being in commodities of a superior nature to those of this country. For instance: What is an improved acre in Jamaica or Barbadoes worth to an improved acre in England? We know 'tis three times the value, and the product of it comes for England, and is usually paid for in English growth and manufacture. Nay, Virginia shows that an ordinary industry in one man produces three thousand pounds worth of tobacco and twenty barrels of corn yearly: He feeds himself, and brings as much of commodity into England besides as being return'd in the growth and workmanship of this country, is much more than he could have spent here: Let it also be remembered, that the three thousand weight of tobacco brings in three thousand two-pences by way of custom to the King, which makes twenty-five pounds: An extraordinary profit.

"2dly. More being produc'd and imported than we can spend here, we export it to other countries in Europe, which brings in money, or the growth of those countries, which is the same thing; and this is the advantage of the English Merchants and Seamen.

"3dly. Such as could not only marry here, but hardly live and allow themselves cloaths, do marry there and bestow thrice more in all necessaries and conveniences (and not a little in ornamental things too) for themselves, their wives and children, both as to apparel and household stuff; which coming out of England, I say 'tis impossible that England should not be a considerable gainer."

This advertisement of Pennsylvania was issued by Penn in a small folio of twelve pages, and its full title is: "Some Account of the Province of Pennsylvania in America; Lastly granted under the Great Seal of England to William Penn, etc. Together with privileges and powers necessary to the well-governing thereof. Made public for the information of such as are or may be disposed to transport themselves or servants into those parts." The pamphlet was almost immediately reprinted in Dutch in Rotterdam, and in German in Amsterdam.

Its whole tenor is candid, and throughout it is apparent that the writer tried to be scrupulously regardful of the truth of his statements, but at the same time tried to make as good an impression as was possible. There is a virtual admission that the writer knew nothing from personal observation about his province, and he does not dwell long upon his description, referring in a general way to the salubrity of the climate and the productiveness of the soil. He only

intended to arouse interest among those intending to emigrate, and while he wanted settlers he did not care to have them to even deceive themselves. As a consequence, this and succeeding pamphlets by Penn, and later by others who came over to Pennsylvania through Penn's representations, made a favorable



ADVERTISING CARD (c. 1773)

Benjamin Randolph, Cabinet Maker, who Made Jefferson's Desk upon which He Wrote the Declaration of Independence

impression in England, and Ireland, and the pamphlets that were printed in Germany and Holland were not without their influence in quickly settling Pennsylvania with a large number of better class settlers.

Between 1681, when Pennsylvania was granted to Penn, and 1699, just before the founder of Pennsylvania was starting on his second and last visit to

the province, Penn published seven advertisements on his province, all of which were distributed among Quakers and other desirable peoples.

William Penn, in addition to being the first big advertiser in America, may be said to have founded a school of advertising; at least his methods had a deep influence on the people in Pennsylvania, especially those who settled in Philadelphia, and some of them followed the lead of the illustrious founder of the province. If proof of the value of advertising a province for settlement ever is desired it may be found in the story of the early years of Pennsylvania.

Philadelphia, in a sense, was a boom town. It is true that it did not spring into luxuriance over night, but, considering the distance it was separated from its only possible field to obtain settlers and the cost and the dangers immigrants had to encounter to reach the land of promise, it did spring into being in a remarkably short period of time. No other city in the Colonies had grown so rapidly, and its success is directly traceable to advertising. In 1663, the year after Penn first landed here, there were 80 houses and a population of 500. In 1700, after 18 years of this kind of advertising, and when, it must be understood, the field had been rather carefully worked and about all the settlers inclined to venture across the seas had been approached, the population had increased 800 per cent, for in that year there were said to have been 4,500 persons in the city and its suburbs.

In his almanac, for the year 1686, printed in 1685, which was compiled by Samuel Atkins (*q. v.*), Bradford on the third page of the pamphlet prints what may be regarded as the first advertisement printed in the Colonies south of Massachusetts. As this foreword is unfamiliar, it is quoted here:

“THE PRINTER TO THE READERS:

“Hereby understand that after great Charge and Trouble, I have brought that great Art and Mystery of Printing, into this part of America believing it may be of great service to you in several respects, hoping to find Encouragement, not only in this Almanack, but what else I shall enter upon for the use and service of the inhabitants of these parts. Some irregularities, there be in this Diary, which I desire you to pass by this year; for being lately come hither, my materials were Misplaced, and out of order, whereupon I was forced to use Figures & Letters of various sizes, but understanding the want of something of this nature, and being importuned thereto, I ventured to make publick this, desiring you to accept thereof, and by the next (as I find encouragement), shall endeavour to have things complete. And for the use of Clerks, Scriveners, &c. I propose to print blank Bills, Bonds, Letters of Attorney, Indentures, Warrants, &c., and what else presents itself, wherein I shall be ready to serve you and remain your friend.

“Philadelphia, the 25th
10th Month, 1685.

W. BRADFORD.”

Between the year 1693, when William Bradford (*q. v.*) left Philadelphia and went to New York City where he began printing, until the return of his son Andrew, in 1712, if there was any advertising done here there is no evidence of it available. In the first place there was no medium—unless the annual almanac might be so construed.

It is known from the advertisements in his *Mercury* that Andrew Bradford did not confine his business to printing; indeed, the printers of his time in this country all found it advantageous to run a side line of all printers. Bradford himself must have felt the need of an advertising medium to give publicity to his varied stock, and this may have influenced him in 1719 to begin his *Weekly Mercury*, the first number of which bears the date, December 22, 1719.

The next issue of the *Mercury*, published December 29th, contained the first advertisement, aside from the publisher's announcement, to appear in an American newspaper. Like many another of the advertisements of the eighteenth century, this notice was about a runaway slave in Virginia. It might be of interest to state that it was placed in the *Mercury* by Philip Ludwell, of Green Spring, Va., who was desirous of reclaiming a mulatto man named Johney. Those persons who did not desire to communicate with the Virginian, were given the option of addressing Henry Evans at Philadelphia.

In the fourth number of the *Mercury* there were no advertisements. The owner of the runaway slave either had been successful or too early had lost faith in the value of advertising. After two months the publisher of the *Mercury*, having failed to attract advertising to his columns, made a new and more determined effort to let in the light to the business men who had not yet grasped the opportunity thus offered them. Bradford's campaign of education for Philadelphia merchants and storekeepers would not be regarded as significant in these times, but in February, 1720, his brief talk to the business men of Philadelphia must have been just as noteworthy as a full page advertisement would be now.

In the 32d number of the *Mercury*, July 28, 1720, Bradford for the first time had a whole page of advertisements in his weekly, but all but two of them were notices of absconding slaves, or redemptioners. One of these two is historic for it was the first "Lost and Found" advertisement to appear in an American newspaper. It was as follows:

"Lost on Saturday night between Mr. Carpenter's wharf and the Coffee House, An Oval Snuff-box, Torriseshell (*sic*) top and bottom, inlaid with gold, a bird on top and 3 small ones on the bottom, a Picture within side and silver rims and hinge. Whoever will bring or send the said box to Andrew Bradford in Second Street shall have a Pistoll reward, and no questions asked."

If it is as true of advertisers as it is of poets, that they are born and not made, then Franklin must be said to have been one of those who seem to have advertised from the cradle. A philosopher, "Poor Richard" also was a man of action, and the man of action is unconsciously an advertiser. That the great statesman was a believer in publicity may be learned from almost every fragment of his letters or of his published works. His chief idea was to distribute

the information he had collected or knowledge he had obtained from his own researches, but he did almost everything with an eye to the main chance, and in the result this will be found to have been publicity of a rather high class, and, naturally, advertising.

No man in the province of Pennsylvania since the days of William Penn half so well understood the advantages of giving the widest publicity to the works he desired to perform. Long before his death he was the best advertised man in America.

In 1728, Samuel Keimer, the only competitor of Andrew Bradford, began the publication of a weekly entitled, *The Universal instructor in All Arts and Sciences and the Pennsylvania Gazette*. He continued until number 39, when Franklin took it over and shortened its name.

Keimer's advertising rate was three shillings for each advertisement. In 1728, the Pennsylvania shilling would buy about as much as 50 or 60 cents will at present. Thus he received what would be worth about \$2 for each advertisement. When it is considered that some of the notices for runaways contained from 10 to 12 lines, the rate will be regarded as rather low. However, Franklin said that when he took over the paper, nine months after Keimer started it, the subscription list contained about 90 names. With a circulation so limited in extent the rate would seem, after all, to have been rather high. It is noteworthy that Franklin refrained from publishing the rates at which he inserted advertisements, but a knowledge of the man would indicate that he placed the rates on a paying basis.


In order to advertise his *Poor Richard's Almanac*, Franklin revived Swift's playful scheme. *Poor Richard* directed his attack against Titan Leeds (*q. v.*), and calmly announced the approaching decease of that worthy philomath to occur October 17, 1733. Franklin announced Leeds' death on the title-page of his almanac, and referred to the circumstance by stating that he had made the calculation at the request of his friend Leeds.

The almanac was quickly sold. The daring allusion to Leeds took the town by storm. Much as Partridge had done before him, Leeds attempted to refute the statement, only to have *Poor Richard* retort that Leeds by his own calculations was not to die on the 17th of the month but on the 26th. Of course, a person with no more sense of humor than this poor astrologer was not content to permit this falsehood to become dormant, but, to Franklin's great satisfaction, he retorted and answered and denied, until the whole city was laughing at him and reading *Poor Richard*. Within a few years the *Poor Richard Almanac* reached the then enormous circulation of 10,000 copies a year.

When the first *Poor Richard Almanac* appeared Franklin published an advertisement in his *Gazette*. This notice appears in the issue for December 19, 1732, long after all the other almanacs were on sale. The advertisement was not particularly attractive, for in addition to its whole title the publisher had only added that it was just published. However, the reference to the approaching demise of the popular almanac-maker, must have aroused curiosity, for

within four weeks the almanac ran through three editions, outdistancing all its competitors at the start, and retaining the lead for the quarter century Franklin published it.

PAXTON'S
PHILADELPHIA
Annual Advertiser.



DANIEL DICK & Co.
TOBACCO AND SNUFF MANUFACTURERS,
NO. 49, SOUTH FRONT STREET,

Keep constantly on hand a large stock of the following Goods,
which they offer for Sale, wholesale and retail.

Genuine Maccouba Snuff,
Rappee Snuff, various kinds,
Scotch do. Spanish Segars,
Spanish Segars, American wrappers,
American do. Smoking Tobacco,
Plug, Pigtail and Virginia twist do.
Prime Cavendish do.
Snuff boxes, Pipes, &c. &c.

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FIRST ADVERTISING SECTION IN A
PHILADELPHIA DIRECTORY

Paxton's for 1818

When it had been decided to form a circulating library, which later became the Philadelphia Library Company, the oldest institution of its kind in this country, Franklin advertised its organization meetings liberally for the time in the columns of his *Gazette*. It was in the same paper that he caused publicity to be given to the idea of Dr. Thomas Bond which resulted in the institution of the Pennsylvania Hospital. His own account of what he did in this case shows that he fully realized what seems in his time to have been totally neglected, that an idea intended for the public or private benefit is not likely to secure success unless it is properly advertised in one way or another. To have the hospital formed, of course, Franklin did not resort to the advertising columns, but put in what might be called "readers." It was what would now be called press agents' matter or "advance" notices, but Franklin regarded his work as a little above either, as, indeed it was, being essays as to the advantages of the formation of such a needed institution in the city and in the province.

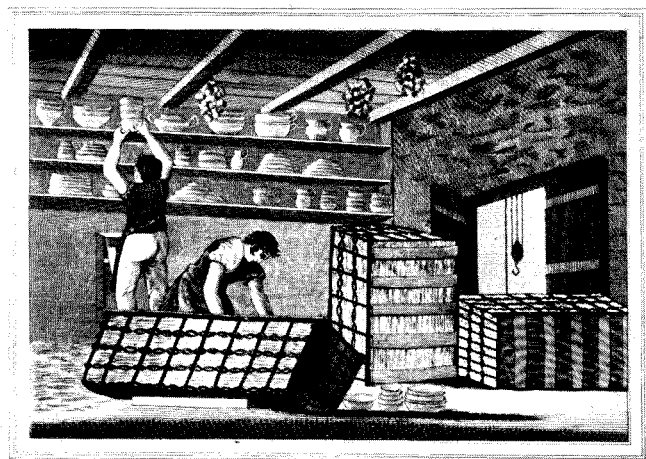
It was the publicity that Franklin gave to the then new science of magnetism and electricity that caused the rapid interest in the work, both in this country and in England and France. It really was the publicity which he gave electricity that was most valuable to all investigators in his time, although his inventions and researches, of course, were not without their value and influence.

Until the publication of *The Columbian Magazine*, late in the year 1786, the only other method of advertising a business than by notices in the newspapers was by means of engraved cards and billheads, some of which were rather elaborate in design. Henry Dawkins and James Smither, two Englishmen who resided in Philadelphia for some years, were chiefly responsible for these works. Mathew Carey, who had been one of the quintet of publishers of the *Columbian Magazine*, withdrew at the end of 1786 and started *The American Museum*, which was the first magazine published here to contain any considerable advertising on its covers. In the number for December, 1789, Carey took the back cover to announce his proposal for the Douay Bible, which he was publishing in parts. The number of his magazine for March, 1790, contained an advertising section of eighteen pages, although six of them were confined to Carey's own publications. In Carey's magazine in 1791, Thomas Dobson announced the publication of his *Encyclopedia*, the first work of its kind to be issued in the United States. He took a page for his advertisement.

Francis White, who published the second *City Directory* in Philadelphia in 1785, a week after MacPherson's *Directory*, was the first to accompany such a work with advertising. However, it was merely an announcement of White's "Intelligence Office," which seems to have been a general brokerage and real estate business. The year before this, *Claypoole's Daily Advertiser*, was issued as a daily newspaper, and consequently, not only was the first daily newspaper published in this country, but the first daily here to carry advertising. Within a few years *The Advertiser* led all the Philadelphia newspapers in the volume of advertising.

It was not until the 19th century made its appearance that the printers of

newspapers added what might be called advertising styles to their fonts of types. At the outbreak of the War of 1812 the newspapers began to show some variety and some attention to style and arrangement in their ads.



CHINA, GLASS & LIVERPOOL WARE

George W. Coates

49

Market Street — Philadelphia

Clover, Timothy & other Grass Seeds.

AN ADVERTISING CARD OF THE 20's
(Reduced)

The principal reason for this state of things, of course, is to be found in the character of the advertising "copy" of these times. Every advertiser seemed to imagine either that he need only print his name and business address with a mention of his line of work, or that he should take up a great deal of space by enumerating in nonpareil type the numerous kinds of goods he manufactured or sold. There was nothing to appeal to the imagination or to influence the judgment in favor of the advertiser, and as a consequence business went on at its slow gait.

John Adams Paxton, who made his debut as a publisher by issuing the first guide to Philadelphia in 1811, was really the man who induced advertising in

the city directory. The same year he was associated with James Robinson in the compilation of the directory for 1811. Although there was a Census Directory published that year, Robinson & Paxton's directory seems to have had the greater success.

No directory was published in 1812, but in the following year Paxton compiled another. It was not until 1818 that this indefatigable man again came forward with another work. This was an entirely new idea in directories. He not only strove to include more names and addresses than had been usual, but he added his Annual Advertiser, which in this issue consisted of about 50 pages of advertisements, placed before the directory proper. It must have been something of a feat in those times to have induced so many business men to place an advertisement in a medium that was entirely untried and could have so little circulation.

For the first time in advertising here considerable use of symbolic cuts was made to adorn the ads. Many of these wood cuts were admirably executed, and they have the virtue of making the advertising pages attractive. It is noticeable that the use of a new outline letter had come into use both for general advertising and for newspaper announcements. The word "Paxton's" on the first page of the Paxton's Annual Advertiser is the letter then in favor.

Much interest must have been shown for Paxton's novel advertising medium, for the advertisers include virtually all lines of business, from painters to innkeepers. After this innovation Paxton appears to have left the city and become one of the pioneers in Missouri territory, and his name never again was associated with Philadelphia publications.

Display type had a long struggle to obtain admission to the advertising columns of the newspapers. It required a long time, also, before the publishers of the daily newspapers in this city even gathered their small ads into appropriate columns and indicated by a department or classification heading. Other advertising mediums were responsible here for the development in the early days of display, and we find the first attempts to make an advertisement attractive from the judicious use of ornamental letters and rules, in the advertising pages of the city directories issued in the '30s.

The *Public Ledger* was the first daily newspaper published here to classify small advertisements under regular department heads. In the first number, that issued on March 25, 1836, the marriages and deaths were arranged under those headings. That, however, was not altogether an innovation, but on April 1 of the same year the *Ledger* arranged its auction notices under the general heading of "Auction Sales." The following month the amusement notices had their proper classification, and on August 1 the small want ads were placed together under the department head "Wants." A good many years were to pass before these want ads were subdivided as they are found on the pages of all daily newspapers today.

One of the first guide books to Philadelphia, which made advertising its main purpose was "Philadelphia as it is in 1852," which was published by

Lindsay & Blakiston. This volume was reissued in other years, as lately as 1857, but with minor changes. Advertising pages alternated pages of text, and this was a novelty then.

Another novelty in advertising in Philadelphia was given to the business world in 1851. This was a panorama of Chestnut Street from 2d to 10th Streets which included virtually all the business on that thoroughfare at that time. This book, which gave a continuous view of both sides of the street in outline, on lithograph plates, was the idea of Julio H. Rae, who announced it as a new system of advertising. He added that "the publisher feels confident that he has hit upon a system not only novel and beautiful, but exceedingly useful, and one that he believes to be entirely unique."

In the '50s several large special advertising schemes were brought out in Philadelphia, and it was in this period, at the middle of the century, that advertising was first beginning to find expansion. The advertising writer had not appeared, and the advertising agency as we have later known it had not been invented. It required another quarter century before both were well on the road to become fixtures of business.—See POOR RICHARD CLUB.

ADELPHI—Was a small village in the western part of the county, situated on Indian Run, and less than half a mile north of Haddington. There was a mill there in 1816.—See DARBY CREEK.

AERO CLUB OF PENNSYLVANIA—This was the first organization of its kind in Pennsylvania, and the third society devoted to aeronautical progress to be instituted in the United States. It was founded in 1909 in Philadelphia, and has since been instrumental in advancing the interests of aviation in no small degree. Early it held exhibitions of gliders and otherwise encouraged the then infant science. An earlier aero club—the Philadelphia, was organized in the summer of 1906, by a few balloonists.

In recent years the club has been recognized as the aviation headquarters in the Philadelphia district. In 1929, the club's members were responsible for the movement which has led to the establishment of a municipal Airport, at Philadelphia, and also officiated at the dedication of the Central Airport, erected near Camden, September 21st, the same year. At this ceremony the Aero Club sponsored a model airplane contest for boys, and represented the National Aeronautic Association in officiating during the air races.

Because aviation includes such a variety of industry and activity, the work of the Aero Club inevitably covers many fields, and the membership of the club is drawn from all walks of life. The Aero Club is not solely a flying club for actual flying is but a fraction of all that is included in aviation, yet within the organization there is a flying club furnishing ample outlet for the interest of those who wish to concentrate on flying.

The club contains groups devoted to aviation legislation, to air-craft design and manufacture, to the commercial operation of aircraft, to the development

and management of airports, to lighter-than-air craft, to the construction and flying of gliders, to flying-model and scale-model airplanes. There is no major phase of aviation without its interested group within the club.

Recognizing the need for education on aviation in this community, the Aero Club organized a speakers' bureau and offered its services unstintingly to Philadelphia organizations of every kind. Many associations, clubs, fraternal organizations and schools have been addressed by Aero Club speakers.—See AIRPORT.

AERO POST—Philadelphia was one of the three cities selected for the inauguration of the flying postal service in 1918. The record of the first year is given below. By this time, 1931, the Aero Post is a regular service to nearly all parts of the country.

February 12, 1918, announced in Washington that an aeroplane mail service between Washington and New York, with a stop at Philadelphia, would be inaugurated.

February 21st—Otto Praeger, Second Asst. Postmaster General; Postmaster Thornton; Major B. F. Castle, U. S. M. C.; Major N. W. Peek, U. S. Aviation Corps, and a delegation from Philadelphia made a tour of the city to select a site for a landing ground for the mail planes. Decided that flat land near League Island was most suitable, and on February 26th it was announced that League Island Park had been selected. March 7th it was announced that the site will continue to be used as a dumping ground for ashes for some time, and on March 28th a site was selected at the intersection of Byberry Avenue and Red Lion Road, on the Lincoln Highway, at Bustleton, in the northeastern part of the city. The tract comprised 157 acres.

May 7th—National House of Representatives passed the Senate bill authorizing postal rates for aeroplane mail service not to exceed 24 cents an ounce.

May 13th—Twelve large bombing planes belonging to the Signal Corps selected for the inauguration of the service. Each capable of carrying 600 pounds.

May 15th—First aero post plane arrived at the landing field at 1 p. m. It was driven by Lieut. Torrey H. Webb, U. S. Signal Service, who made the journey from New York to this city. The start had been made from the New York field, Belmont Park, at 11:30 a. m. Lieut. James C. Egerton left Bustleton field for Washington at 1:07 p. m. Lieut. George L. Boyle, who started from Washington had to descend in Maryland owing to the breaking of a propeller. The plane from New York carried four sacks of mail. The trip from New York to Washington was made in 3 hours, 20 minutes, including the stop at Philadelphia. The first aero post plane was welcomed at the Bustleton field by Postmaster Thornton and a few distinguished guests.

May 17th—Lieut. Boyle arrived from Washington seven hours late, owing to an error of direction in starting.

May 18th—Proposed to extend aero post service by two mails each way daily.

May 20th—Lieut. Egerton makes the trip from Washington to Philadelphia in 89 minutes.

May 30th—Bad weather prevented service.

June 12th—Lieut. Culver made a record between Philadelphia and New York. He made the trip in 42 minutes, or at the rate of 147 miles an hour.

June 29th—Lieut. Miller flew from Philadelphia to New York, a distance of 92 miles, in 47 minutes, establishing a record in this direction.

July 11th—Lieut. Dodge makes the trip from Washington to Philadelphia in 1 hour, 32 minutes, establishing a record. According to the Department report there were 88 perfect and uninterrupted flights out of a possible 100 by the air mail service in June, during which month more than 10,000 miles were covered.

July 25th—Post-office department reports that the cost of the service is \$71.50 from Washington to Philadelphia, and \$45 from Philadelphia to New York, or approximately 50 cents a mile.

August 7th—Three aeroplanes for service between Philadelphia and New York arrived on Bustleton field from Plainfield, N. J., the trio making the journey in 45 minutes. They took the place of the Army planes on this service.

September 16th—Trip between Washington and New York made in 2 hours, 12 minutes, by D. C. DeHart, who carried 210 pounds of mail to Philadelphia, and 150 pounds to New York.—See AIRPORT.

AERONAUTICS—See BALLOONING, AIRPORTS.

AGNEW, DAVID HAYES—(1818-1892), distinguished Surgeon, teacher, and anatomist, was born in Lancaster, Penna. Graduated from the Medical Department of the University of Penna., in 1838. Returned to Philadelphia as a resident in 1852, taking over the School of Anatomy, which had a brilliant history under his guidance. His experiences during the Civil War, as an operator in the Hestonville Hospital, made him an authority on gun-shot wounds. Was connected with various Philadelphia hospitals as surgeon. In 1871, became professor of Surgery in the University of Penna. Emeritus professor in 1889. Author of many important monographs and books on Surgery, his greatest work was his "Treatise on the Principles and Practice of Surgery," 3 vols., 1878, 1881, and 1883. Dr. Agnew was the chief consultant in the case of President Garfield, when he was shot by Gaiteau, in 1881.

AGNEW, BRIGADIER-GENERAL JAMES—British officer who was killed at the Battle of Germantown, Oct. 4, 1777, and was buried in the Lower Burial Ground, Germantown. He commanded the Fourth Brigade, which was supported by two Hessian regiments. He was mortally wounded by a volley from a party of armed citizens, as he rode at the head of his column, in front of the Mennonite meeting-house. He was carried into a nearby dwelling, the Wister Homestead, called "Grumblethorpe," where he expired in the north

parlor. Although his remains, and those of another young British officer, who fell at the battle, Lieut. Col. Bird, were first interred in the Lower Burying Ground, fear that their graves would be desecrated, owing to the popular indignation against the British, the bodies were secretly removed to the family burial ground of the De Bennevides on Old York Road at the corner of Green Lane. When Broad Street was cut through, about 1905, the bodies of both General Agnew and Lt. Col. Bird had to be removed to another part of the De Benneville family burial ground.

AGRICULTURE, PHILADELPHIA SOCIETY FOR PROMOTING—Was formed in the year 1785 by gentlemen who "were convinced of its necessity," only a few of whom actually were engaged in farming. After several years the organization became inactive, but was revived in 1804 when considerable enthusiasm was shown. In 1809, it was incorporated. It published two volumes of "Memoirs," in 1808 and in 1811. Meetings were held monthly in the hall of the Philosophical Society, but it did not long survive.

AIMWELL SCHOOL—At the close of the yellow fever epidemic in the year 1796, a small school for girls was started by Anne Parrish (1760–1800), at her home, 17 North Second Street, at the corner of that Street and Pewter Platter Alley. The founder was soon joined by two other young women, who assisted her in instructing poor white girls, who were not members of The Society of Friends. Instruction was gratuitous, and the little school soon outgrew the modest accommodations in the home of the founder. Indeed, during its life of more than a century, the school made many changes of location. In 1797, having then 50 pupils, a room was allotted the class in the Corporation School House, Fourth Street.

This was the Friends' School (*q. v.*), which had been chartered by William Penn himself. In 1821, the school was removed to Carpenters' Hall; in 1823, to two rooms on Eighth Street near Market; in 1824, to a room in the building in Zane (Filbert) Street near Eighth; in 1825, to 931 Cherry Street, where it remained until 1889, when rooms in the new Friends' Meeting House at Sixth and Noble Streets were offered by the Northern District Monthly Meeting. In 1914, the school was removed to a building, which had been given it, at 869 North Randolph Street, which was its last home. In 1859, The Aimwell School Association was incorporated, although the School was called by this name soon after its foundation.

The School was maintained by the Association, but pupils whose parents could contribute a small sum to its support were taken as pay pupils. In general, instruction was intended to be preparatory to entrance into the Public High School, but the usual studies were augmented by instruction in sewing, drawing and designing. For some years before the institution was finally closed, a Kindergarten Department was maintained. The institution was conducted under the auspices of the Society of Friends. Owing to changed conditions, among

them the increasing overhead costs and the great improvement in the Public Schools, the association closed the School, as no longer needed, in June, 1923, and began, in October of that year, to use its funds by assisting pupils who desired advanced instruction. These are being sent by the association to the Friends' Select School.

AIRPORT—Landing fields for aeroplanes in Philadelphia were frequently discussed, but very little was done about it until 1918, when on February 12th, announcement was made that an aeroplane mail service would be established between Washington and New York, with a stop in this city. Later in that month (Feb. 21st) a tour of the city was made by Postal officials, and officers of the U. S. Aviation Service together with a Philadelphia delegation. League Island Park was decided upon as a site (Feb. 26th), but a week later it was announced that the site would continue for some time to be a dumping place for ashes, and on March 28th, a site on the Lincoln Highway at Bustleton, at the junction of Byberry Avenue and Red Lion Road, a tract comprising 137 acres, finally was decided upon.

On May 15th, the first aero-post plane arrived at Bustleton at 1 p. m., having carried four sacks of mail from New York, from which city the plane had departed at 11:30 a. m. Better time was made later. On June 12th, Lieut. Culver made the trip from Philadelphia to New York in 42 minutes, or at the rate of 147 miles an hour.

An airport, or landing field in the southwestern part of the city at Elmwood, located at Island Road near Tincum Avenue, was started in 1928, but on September 27th, a Joint Committee of the Philadelphia Chamber of Commerce and the Regional Planning Federation on Air Terminal Survey, Phila., employed the engineers, Ford, Bacon & Davis, Inc., of New York, to study and report on an airport location and facilities in the Phila. district. At that time there were eight important fields in regular operation in the district, and, of course, Mustin Field, the Government field at League Island Navy Yard. These landing fields were:

1. Philadelphia Airport on Island Road near Tincum Avenue (Elmwood).
2. The Pitcairn Field, on the Doylestown Pike, near Horsham, established for the use of the air service operation of Pitcairn Aviation, Inc.
3. The Bryn Athyn Field, located at the factory of Pitcairn Aircraft, Inc. Established in connection with the company's operation.
4. The Patco Field, on the Ridge Pike, near Norristown. Established in connection with the air service and commercial operations of the Phila. Air Transportation Co.
5. The Keystone Field, about two miles north of Bristol. Established as an adjunct of the Keystone Aircraft Corporation's factory at Bristol.
6. The Crescent Airport, located on Crescent Boulevard, near Kaighn's Ave., in N. J., just east of the limits of the city of Camden.
7. The William Penn Airport, located on Roosevelt Boulevard at the inter-

section of Red Lion Road, which had been in use since 1918. It served the purposes of the Interstate Flying Service, Inc.

8. The Lincoln Airport, located on Roosevelt Boulevard, near Comly Road. Used by Lincoln Air Service, Inc.

The engineers, in their report, dated Dec. 7, 1928, suggested a site on the Springfield Road, one mile east of the village of Springfield, Del. Co., and about eight miles from Philadelphia's City Hall. While this and other propositions were being considered, the acquisition of Hog Island (*q. v.*) as a real Airport, was broached by Mayor Mackay. This was on November 12, 1929. This plan embraced an area of 1,369 acres, of which 911 acres (Hog Island), are owned by the U. S. Government, 239 acres by the City of Philadelphia, and 219 acres by private owners.

This ambitious plan called for the utilization of the shipping advantages of Hog Island, as developed by the U. S. Shipping Board during the World War, and associate with it a modern municipal airport. The advantages of the situation seemed to be generally approved by the commercial interests of Philadelphia. A study of twenty-five possible locations for such an airport, made by Alexander Murdoch, Director of the Department of Public Works of Philadelphia, and Lieutenant-Colonel Harry T. Blee, Chief of the Division of Airport and Aeronautics Information, U. S. Department of Commerce, led to the recommendation of Hog Island. Shipping interests in Philadelphia had an intention of having Hog Island developed into a marine terminal, so Mayor Mackay appointed R. Harland Horton, executive director of the Philadelphia Business Progress Association, to formulate a plan which would reconcile the two propositions. The result was a plan made by Mr. Horton and accepted, which provides for railway and marine terminal, and for large landing field, and a field to be fitted with a disappearing stub mooring mast for dirigibles, together with hangars, storage sheds, etc. Under the plan a modern airport, marine and rail terminal is to be provided.

On June 2, 1930, T. V. O'Connor, Chairman of the United States Shipping Board, signed an agreement for the sale of the Hog Island property to the City of Philadelphia. The price agreed upon was \$3,000,000, of which amount \$450,000 was paid at the time. The City of Philadelphia is to pay an annual ground rent of three per cent on the balance for ten years, when, if the indebtedness is not funded by the City, six per cent is to be paid.

AITKEN, JANE—(1770?-1830?), printer and publisher, was a daughter, and successor in business of Robert Aitken (*q. v.*), and like him failed for having printed an edition of the Bible. Jane Aitken was the first female printer in Philadelphia, and, perhaps, elsewhere in the United States. When her father died in 1802, she took hold of the business and assumed his debts. It was a large burden, but she stuck. She paid off the debts, accumulated some property of her own, "and acquired many friends who assisted her." She was described as "praiseworthy and attentive." In 1808, she published Charles Thomson's

translation of the Bible, issued in four octavo volumes. In 1813, she failed in business, but, in some manner succeeded in continuing. But the following year she failed again, and "sponged out her debts in Norristown jail." Once more the indomitable woman reopened her printing and stationery office, on Third Street, near Arch, where she had moved after her father's death. In 1817, she retired from business.—See BIBLES, PHILADELPHIA EDITIONS; PRINTERS, EARLY.

[Biblio.—*History of Printing in America*, Isaiah Thomas, Albany, 1874; "William McCulloch's Additions to Thomas's History of Printing," *Proc. Amer. Antiquarian Soc.*, N. S., Vol. 31, pt. 1., 1921.]



ROBERT AITKEN
Who Printed the First Bible in English
in This Country in 1782

AITKEN, ROBERT—(1734-1802), printer, publisher and engraver. Aitken, who was born in Dalkeith, Scotland, is said to have come to Philadelphia in 1769 and opened a book shop. Returning to Scotland the same year, he learned the trade of bookbinding in Edinburgh, and returned to Philadelphia, in 1771. He sold and bound books, his binding gaining much praise for its high quality. In 1772, he began as publisher, issuing *Aitken's General Register, for 1773*, which

was the first of its kind to be issued in the Colonies, and was re-issued the following year. In January, 1775, Aitken began the publication of the *Pennsylvania Magazine*, edited by Tom Paine, for which periodical Aitken engraved the title and many of the plates. He had commanded the respect of Philadelphians. No edition of the Bible in English had been published in the Colonies before the Revolution, excepting the mysterious "Baskett Bible," in New England, and while that War was in progress, none could be imported, so the chaplain of Congress memorialized that body to import the Scriptures from "Holland, Scotland, or elsewhere," and distribute them here. Aitken thus encouraged, in 1777, issued an edition of the New Testament, and reprinted the work several times, consequently, in 1781, he petitioned Congress to support and sanction a complete version of the Bible, and in 1782, Congress authorized the so-called Aitken Bible, which remains the only Bible ever "authorized" by Congress. His venture cost the printer 3,000 pounds more than he had received for his enterprise. Aitken is said to have lost mainly because he had refused a profitable offer for his stock of Bibles, but maintained the high price, even after importations had been restored. He also hoarded the Continental currency, only to find it worthless, because it was not redeemed. As a printer he was "neat and correct"; as a bookbinder, superior to those then engaged in the business here. He was succeeded in business, after his death, by his daughter, Jane.—See BIBLES, EARLY PHILADELPHIA; AITKEN, JANE; MAGAZINES, EARLY; PRINTERS, EARLY.

[Biblio.—*History of Printing in America*, Isaiah Thomas, Albany, 1874; "William McCulloch's Additions to Thomas's Hist.," *Proc. Amer. Antiquarian Soc.*, N. S., Vol. 31, pt. 1., 1921.]

ALCOTT, AMOS BRONSON (1799–1888)—One of the most extreme of the so-called transcendentalists, spent about three years of his life in Philadelphia, conducting a private school upon lines that were designed to "harmonize the development of the physical, intellectual and moral natures," as one of his biographers phrases it. Alcott came to Philadelphia soon after his marriage, which indicates that it was in the summer or autumn of the year 1830. He opened a school at 100 (now 222) South Eighth Street, and the building is still standing (1931) although the ground floor has been remodeled for business purposes. Here Charles G. Leland, as a small lad of six, attended, and has left his impressions in his memoirs. Alcott, the following year, removed to Germantown where he opened another school. This building stood on the site of the present 5425 Main Street, and there his daughter, Louisa May, was born. Alcott, being regarded as eccentric and holding religious views which did not meet with universal approval, found himself handicapped, and in 1834 he left Philadelphia, for his native New England.

ALCOTT, LOUISA MAY (1832–1888)—The author of the classic story for girls, "Little Women," was the daughter of Amos Bronson and Abigail May Alcott. She was born in Germantown on November 29, 1832, and her father, proud of his second daughter, wrote immediately to his father-in-law, Colonel

May, informing him of the event which had occurred on his own birthday, and added, rather prophetically, "Abba, inclines to have her called Louisa May, a name to her full of every association connected with amiable benevolence and exalted worth. I hope its present possessor may rise to equal attainment and deserve a place in the estimation of Society." Louisa May Alcott, apart from having been born in Philadelphia, was otherwise unconnected with its history, being taken to Boston by her parents when she was two years of age.

ALHAMBRA PALACE—See KIRALFY'S ALHAMBRA PALACE THEATRE AND CONCERT HALL.

ALIEN ENEMIES—In 1918, during the World War, the country for the first time took cognizance of Alien Enemies, and carefully made a census of them. This work, and the operation of the Draft, were the conspicuous features of War times. Alien Enemies, *i. e.*, unnaturalized natives of the Central European States at war with the United States, were ordered to be registered. The story of the Alien Enemies in Philadelphia may be told chronologically:

Registration of, from February 4th to February 13th, showed 6,481 registered. Returns by police districts and wards:

Dist.	Wards	No.	Dist.	Wards	No.
1st.....	30	20	23d.....	47	128
2d.....	3	111	24th.....	25	512
3d.....	5	56	25th.....	1	52
4th.....	6	47	26th.....	31	88
5th.....	8	49	27th.....	35	142
6th.....	9-10	66	28th.....	32	113
7th.....	11-12	313	29th.....	34	104
8th.....	13-14	257	30th.....	33	468
9th.....	15	113	31st.....	28	224
10th.....	16-17	343	32d.....	40	129
11th.....	18	112	33d.....	2	89
12th.....	20	303	34th.....	26	35
13th.....	21	83	35th.....	42	225
14th.....	22	99	36th.....	43	335
15th.....	23	116	37th.....	39	155
16th.....	24	91	38th.....	46	117
17th.....	36	65	39th.....	38	233
18th.....	19	398	40th.....	29	314
19th.....	7	25	41st.....	48	43
20th.....	9-10	64	42d.....	44	95
21st.....	27	31			
22d.....	37	118	Total.....		6,481

Later estimates of the number of alien enemies in the city made the figures 7,841.

April 20th—President Wilson in a proclamation declared that German and Austrian women must register as alien enemies.

February 6th—Adalbert K. Fischer, President of the Schutte & Koerting Co., taken in custody. The firm was engaged on a Government contract. He was taken to an internment camp as a dangerous alien enemy and on February 12th transferred to Fort MacPherson, Ga. February 14th, Fischer's home in Chestnut Hill was searched for incriminating papers. February 15th, Government agents seized the plant of Schutte & Koerting Co., claiming that the concern was owned by interests in Germany.

February 15th—Shipyards on the Delaware ordered to discharge alien enemies. At the New York Shipbuilding Co.'s plant, South Camden, 30 men were discharged.

February 15th—163 interned alien enemies at Gloucester, N. J., were transferred to Hot Springs, N. C.

February 19th—Edward Mossner, who had an office with the Hess-Bright Co., taken into custody. He is said to have represented German interests, and to have been paymaster of German spies working in the United States.

February 23d—Stock of the Schutte & Koerting Co. transferred to A. Mitchell Palmer, alien property custodian, and company reorganized with Charles S. Caldwell, president.

April 5th—Seven alien enemies interned at Gloucester, N. J., transferred to Fort Oglethorpe.

April 15th—United States District Attorney suggested an amendment to the Espionage Act, which would prevent the publication of newspapers in the language of an alien enemy.

April 15th—State Food Administration issued a statement that Austro-Hungarian newspapers were inducing alien enemies to buy up the supply of condensed milk, with a view to starving American infants.

April 16th—Charles Brumm Helms, State Secretary of the Patriotic Order Sons of America, announced that the organization would conduct a campaign to have the German language ousted from the schools.

April 23d—Edward Wiener appointed State Counsel in charge of Orphans' Court matters for the custodian of alien property.

April 24th—An alien enemy, discovered at work in Navy Yard, taken into custody.

April 24th—Dr. Theodore Sprissler, a druggist, who had been charged with a threat against President Wilson, was released after a hearing before United States Commissioner H. M. Long.

April 29th—Mayor Smith orders all city department advertising in German language newspapers discontinued.

April 30th—Art Club forbids use of enemy languages in its club house.

May 2d—Common Council adopted a resolution to foster congressional action against the use of German at public meetings.

May 10th—An alien enemy, a German working at Hog Island, was taken into custody.

May 19th—Stanley Kloska, an Austrian, arrested on suspicion of attempting to destroy Station B plant of the United Gas Improvement Co., at Richmond and Tioga Streets.

June 17th to June 26th—Registration of alien enemy women. Limit finally extended to July 11th; 5,400 registered.

June 9th—Sons of America begins its campaign against the German language press, with the aid of the American Defense Society.

July 24th—Dr. Rudolph Penning taken to Fort Oglethorpe, Ga., for internment as a dangerous alien enemy.

July 24th—Ten motor boats belonging to alien enemies confiscated and sold by custodian of enemy property.

August 13th—100 interned enemy aliens attempted to escape from the Gloucester Immigration Station, where they were interned, but were prevented by a guard.

January 6, 1919—It was announced that there were 28 Germans, twenty of them women, in the detention house of the U. S. Government Immigration Station at Gloucester, N. J., waiting deportation, and 25 others who were classed as undesirables.

July 9th—The signing of the Peace Treaty by Germany led U. S. Attorney General Palmer to announce to Federal District Attorneys to take the necessary steps to cancel, effective July 20th, all parole restrictions governing persons in their respective districts with these exceptions:

“First. The paroles of all persons released on parole subsequent to July 15th are not to be cancelled, but are to continue in full force and effect until further notice.

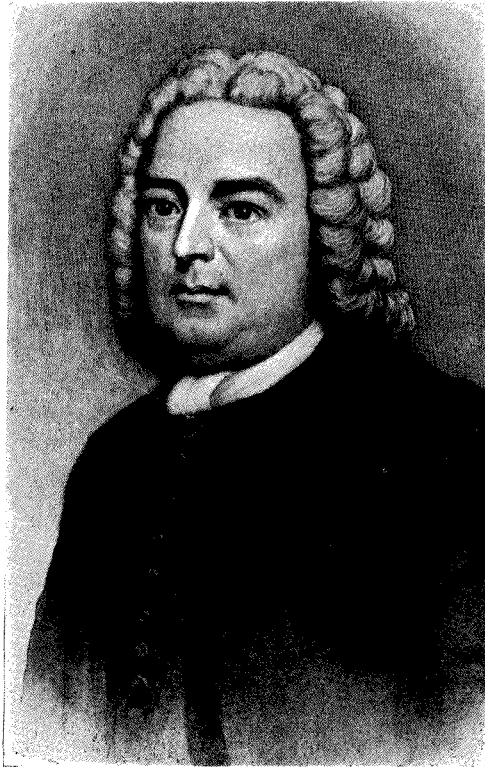
“Second. Parole of all alien enemies, if any in your district, whom you believe cannot be released from parole without detriment to the public safety.

“Third. Paroles of alien enemies temporarily paroled from internment camps on account of sickness, for the purpose of repatriation or for any other special reason, irrespective of the date of release.

“After July 15th the department’s representatives at the internment camps will be instructed to release unconditionally alien enemies who do not require special surveillance.

“All alien enemies, including those now to be released from parole, will continue, subject to internment under subdivision 12 of the proclamation of April 6th, and those provisions of the succeeding proclamations providing for internment of dangerous alien enemies.”

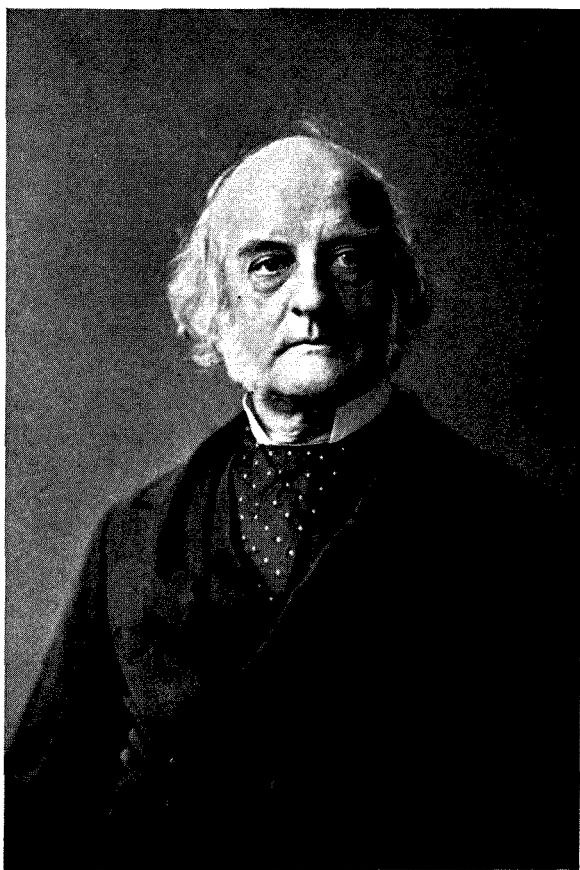
ALLEN, WILLIAM—(1704–1780), Lawyer, Merchant, for nearly a quarter century chief justice of the Province of Pennsylvania, was one of the most gifted and valued sons of Pennsylvania, being alluded to as “The great giant.” His father, who came from Dungannon, Ireland, was one of the principal merchants of Philadelphia during its early years, and his son William, a native of Philadelphia, was sent to London for his legal training. Upon his return, he was prevailed upon to enter a mercantile career, in order to carry on his father’s business, but in 1727, he was elected to the Common Council, and from that time until he left the country at the outbreak of the Revolution, he always held political office. He was a brother-in-law of Governor James Hamilton, and together they erected, for the Assembly, the State House, Philadelphia (Independence Hall, *q. v.*) which made Philadelphia the permanent meeting-place of that Provincial body, while the Quaker Party had desired the meetings should be in Chester. He was an inspiring influence in the establishment of the College of Philadelphia, was a member of the American Philosophical Society, and was Grand Master of the Free Masons. He was on the Maryland-Pennsylvania Boundary Commission (1750–51) and in 1765 laid out the city of Allentown, in Northampton County,



WILLIAM ALLEN
Chief Justice of the Supreme Court of
Pennsylvania, 1750–1771

where he owned a large estate. Although he joined Franklin in securing the repeal of the Stamp Act, he sought to preserve the status quo by compromise, being against nationalism for the Colonies. In 1774, he resigned his office as Chief Justice, and in 1776 went to England. In 1779, he returned and freed his slaves. Then he retired once more to England where he died. He had a fine estate in Chestnut Hill, which he named Mount Airy (*q. v.*).

ALLEN'S LANE—Chestnut Hill. This thoroughfare starts on the west side of Germantown Avenue to Township Line Road and then by an irregular line crosses Wissahickon Creek beside the Livezey house. Named for Chief Justice William Allen, whose summer residence, before the Revolution, was located on the north side of the street.—See MOUNT AIRY.



S. Austin Allibone

SAMUEL AUSTIN ALLIBONE
Author of "A Critical Dictionary of Authors"

ALLIBONE, SAMUEL AUSTIN—(1816–1889), author of “A Critical Dictionary of English Literature and British and American Authors” (1858–1871), was born in Philadelphia. Early in life he was connected with the Insurance Co. of North America, but after ten years of business he began his monumental work. From 1867 to 1873, and again, from 1877 to 1879, he was Editor of Publications and Corresponding Secretary of the American Sunday School Union. He was the compiler of “Poetical Quotations,” (1873); “Prose Quotations,” (1876) and “Great Authors of All Ages,” (1880). In 1879, at the request of James Lennox, he went to New York and became librarian of the Lennox library, for which he compiled a catalogue. Upon retiring he went to Europe, where he died at Lucerne, Switzerland, where he was buried. Dr. Allibone married Mary Henry, daughter of Alexander Henry, merchant, who also once was Mayor of Philadelphia.—See AUTHORS OF PHILADELPHIA.

ALMANACS—The first book printed in Philadelphia, and in the Middle Colonies, was an Almanac, and for more than a century Philadelphia produced these handy annuals in great variety, some of them, those of Franklin, “Poor Richard’s,” have become American classics, although of very humble literary pretensions. In the following list, the principal almanacs issued before 1800, are noted, although necessarily the list is not complete. The year given is not the year of publication, but the year for which the Almanac was calculated. Usually, especially in the Eighteenth Century, Almanacs were printed in the autumn preceding the years for which they were intended:

1686—*Kalendarium Pēnsilvaniense, or America’s Messenger.* By Samuel Atkins (*q. v.*). Printed by William Bradford, 1685.

1687—An almanac for the year of Christian Account. By Daniel Leeds (*q. v.*), student in Agriculture. Printed by William Bradford.

1688 to 1693—Daniel Leeds. Printed by William Bradford. From 1694 to 1713, Leeds’s Almanacs were issued from William Bradford’s press in New York, but were calculated for “Latitude 40 degrees north, and Longitude of about 73 degrees west from London, but may, without sensible error, serve for all the adjacent places from Newfoundland to the Capes of Virginia.”

1714 to 1745—Titan Leeds (*q. v.*) were published by William Bradford, New York, and Andrew Bradford, Philadelphia, for the same vicinity those for 1728 and 1729 printed by Samuel Keimer, Philadelphia.

1707—By Jacob Taylor, printed by Tiberius Johnson, Philadelphia. (Evidently the name of the printer should be Jansen (*q. v.*).

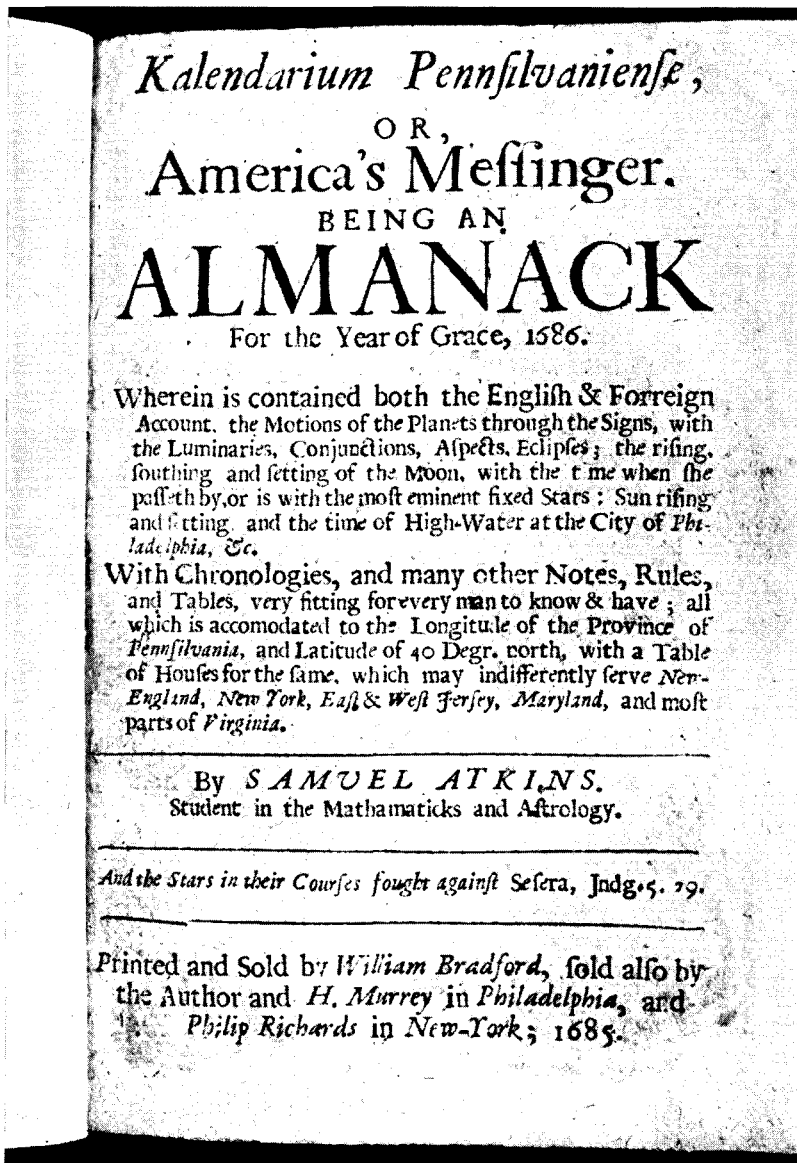
1708 to 1746—By Jacob Taylor. At first printed by Andrew Bradford, and latterly by Isaiah Warner, and William Bradford. In 1726, Samuel Keimer printed a spurious edition. Franklin printed that for 1736.

1721 to 1760—By John Jerman. Printed by Andrew Bradford at first. Franklin printed those for 1734–1736.

1727–1730—Felix Leeds. Some of these were printed in Philadelphia, and some in New York. (See *Titan Leeds.*)

1729-1796—Poor Will's Almanac. At the beginning these were the work of William Birkett, and they were printed by Andrew Bradford. But the name seems to have continued until the end of the century.

1733-1747—Poor Richard's. By Benjamin Franklin.



FIRST BOOK PRINTED IN PENNSYLVANIA
From the Original in the Historical Society of Pennsylvania

1748-1801—Poor Richard Improved. By Franklin up to 1758. Carried forward by others, who were Franklin's successors in business.

1736—By Thomas Godfrey, Sr.

1736—Pennsylvania Almanac.

1739 to 1782—The Hoch-Deutsch Americanische Kalendar. Printed by

Poor Richard, 1733.

A N

Almanack

For the Year of Christ

1 7 3 3,

Being the First after LEAP YEAR:

<i>And makes since the Creation</i>	Years
By the Account of the Eastern Greeks	7241
By the Latin Church, when \odot ent. γ	6932
By the Computation of <i>W. W.</i>	5742
By the Roman Chronology	5682
By the Jewish Rabbies	5494

Wherein is contained

The Lunations, Eclipses, Judgment of the Weather, Spring Tides, Planets Motions & mutual Aspects, Sun and Moon's Rising and Setting, Length of Days, Time of High Water, Falls, Courts, and observable Days.

Fitted to the Latitude of Forty Degrees, and a Meridian of Five Hours West from London, but may without sensible Error, serve all the adjacent Places, even from Newfoundland to South-Carolina.

By **RICHARD SAUNDERS**, Philom.

PHILADELPHIA:
Printed and sold by *B. FRANKLIN*, at the New
Printing Office near the Market.

The Third Impression.

FRANKLIN'S FIRST ALMANAC
From the Original (a third edition) in the Historical Society
of Pennsylvania

Christopher Sauer, Germantown. This was the first almanac in the German language published in this country.

1737-1738—Quaker's Almanac.

1744-1760—A Pocket Almanac, by Richard Saunders (i. e., Benjamin Franklin). Printed by Franklin.

1742-1796—Poor Robin's Almanac.

1745—By Mathew Boucher.

1746-1757—Thomas Moore's American Country.

1755-1759—By John Tobler.

1759-1783—Father Abraham's. Printed by John Dunlap.

1760-1762—Pennsylvania Almanac. By Thomas Thomas.

1760-1772—Universal American. Printed by Andrew Steuart.

1762-1791—Pennsylvania Pocket Almanac.

1762-1772—Gentlemen's and Citizens' Pocket Almanac. Printed by Andrew Steuart.

1762—New-Eingerichter Americanischer Geschichts und Haus Calender. Printed by P. Muller.

1767—Pennsylvania. Town and Countryman's.

1772-1775—Henry Miller's (German).

1774-1775—Aitken's General American Register.

1773-1776—Universal.

1775-1776—Philadelphia Newest. Printed by R. Aitken.

1778-1779—Philadelphia.

1780—By David Rittenhouse.

1782-1783—Printed by J. Cruikshank.

1785-1799—Francis Bailey's.

1794-1800—Bailey's Pocket Almanac.

1786-1789—A Balloon Almanac.

1786-1793—Father Tammany's.

1789-1790—The Federal. Printed by W. Young.

1789-1804—Poulson's Town and Country.

1793-1805—By J. McCulloch.

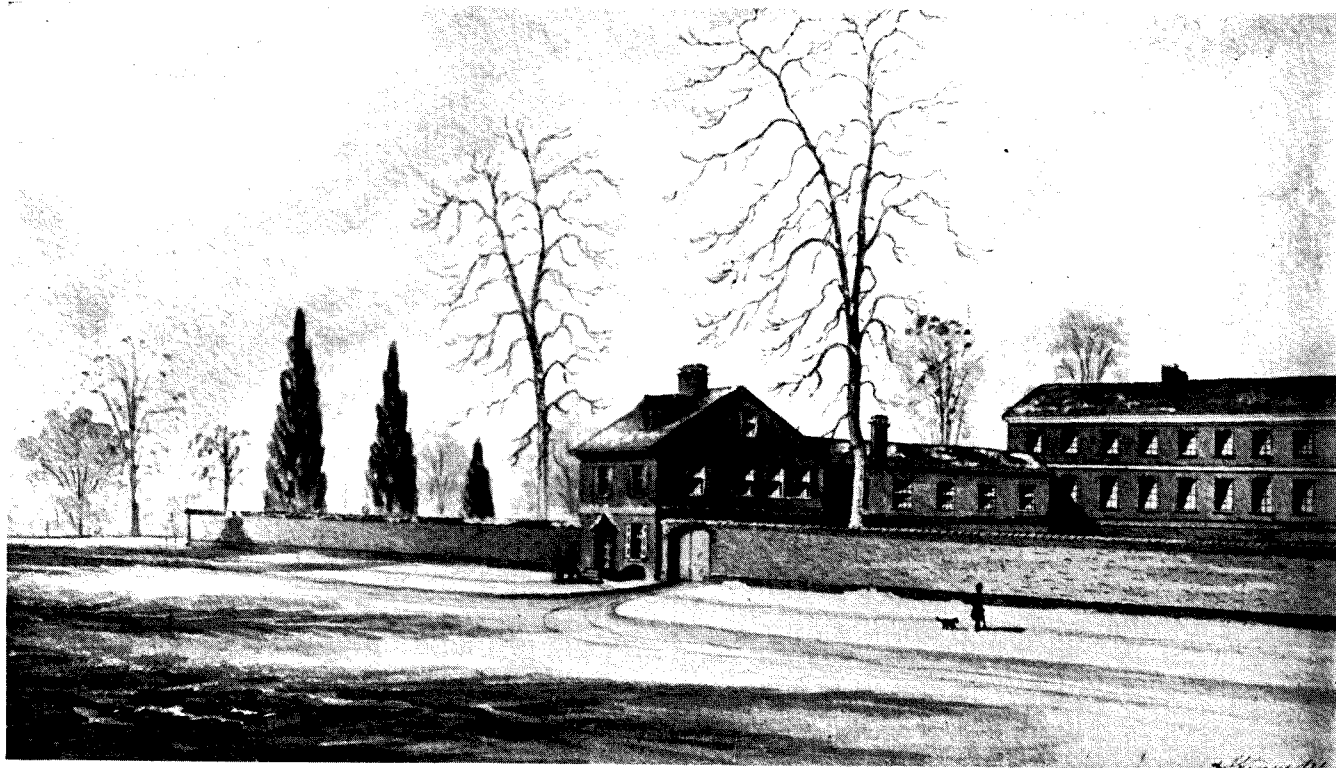
1795-1799—Bannaker's Penna., Delaware, Md., and Va. Almanac.

1795—H. Stafford's.

1796—Thomas Bradford's.

1801—Franklin Almanac. Printed by M. Carey.

In the nineteenth century almanacs issuing from Philadelphia were even more numerous, but those containing the larger amount of permanent information were The Franklin Almanac (not Carey's), published from 1860 to 1872, inclusive; and the Public Ledger Almanac, from 1870 to 1903, inclusive. In the latter year other newspaper almanacs—*The Press*, and the *Record*, were abandoned. In 1926, and continuing to date *The Evening Bulletin* issues a useful almanac.



ALMSHOUSE, UNION STREET AT FOURTH

From the Original by Kennedy, After a Sketch in 1798 by Birch. Historical Society of Pennsylvania

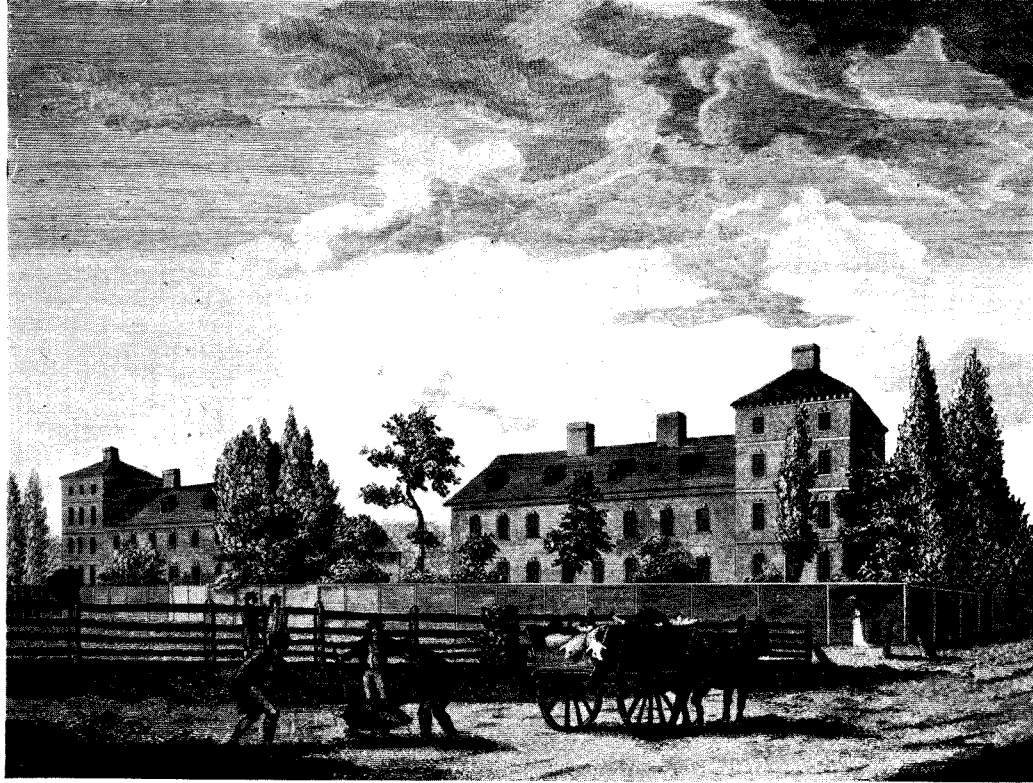
ALMSHOUSE—Several of the municipalities within the county of Philadelphia, before they were consolidated with the city, in 1854, maintained their own establishments to care for the indigent, notably Germantown, Oxford, Lower Dublin, and Roxborough. For a long period the Society of Friends maintained an Almshouse for their own poor, on the south side of Walnut Street, between Third and Fourth Streets. The City of Philadelphia early established an almshouse, a "Bettering House" hospital, and a house of employment.

The overseers of the poor petitioned the Assembly in 1729 for permission to erect an almshouse. The Friends had erected an almshouse for their own impoverished members on the ground mentioned, in 1713. At that time they built several small houses, one story high, with high peaked roofs, fashioned like those familiar in parts of England. At that time, having no poor, these small houses were rented and the proceeds applied to benefit of poor Quakers. In 1729, on the front of the lot, a long, low stone house, with high basement, one story, and garret, with an extra story over part of the facade, was erected. Here, the elder members of the Society "passed their lives in peace and quietness," until the removal of the building, the last one of which was demolished in 1876. In 1841, however, the front building was removed, and a row of brick offices was put up on the site.

In 1730, the Assembly having granted the necessary permission, a commission was appointed to select a piece of land upon which to build the needed almshouse, and choice fell upon the block bounded by Third, Fourth, Spruce and Pine Streets, and in 1732, on this field, known locally as "Green Meadows," a brick structure was built. It is said that in general design it followed that of the Quaker Almshouse on Walnut Street. It was the first City Almshouse and infirmary, and consequently has occasionally been mentioned as the first hospital in the country, preceding the Pennsylvania hospital by twenty years.

It must have been larger than the Quaker institution, for in 1742 it was said to be fulfilling "a varied routine of beneficent functions in affording shelter, support and employment for the poor and indigent, a hospital for the sick, and an asylum for the idiotic, the insane and the orphan."

Long before the Revolution it was found that the City Almshouse and hospital were insufficient for the purpose, and, in 1760, the Philadelphia Almshouse was begun on another block of ground, bound by Tenth, Eleventh, Spruce and Pine Streets. This lot which was known as "Society Ground," evidently being a part of the original parcel of the Free Society of Traders, cost 800 pounds. The buildings, which extended the full width of the lot on Spruce Street, and formed an L on Tenth Street, were completed in February, 1767. The building, or buildings, for they comprised the Philadelphia Hospital, the Almshouse, and the House of Employment, were two stories in height. Two hundred and eighty-four persons were admitted in 1767, the first year. This hospital is supposed to have been the site of the closing scene in Longfellow's poem, "Evangeline" (*q. v.*), although the Quaker Almshouse, also has been connected with that dramatic incident, the poet himself, having indicated it.



ALMSHOUSE, TENTH AND SPRUCE STREETS, 1799
From the Plate by Birch

During the Revolution these buildings were one of the principal military hospitals used by the Army, and for a long period after that American struggle, disabled soldiers were sheltered here.

Early in the Nineteenth Century the necessity for larger quarters, and in the suburbs, were recognized and in March, 1828, the Legislature by an act, authorized a commission for erecting a group of buildings for almshouse and Philadelphia Hospital. A block of ground in Blockley Township, on the west bank of the Schuylkill, 187 acres in extent, was purchased from the Hamilton Estate, at a price of two hundred and seventy-five dollars an acre. William Strickland (*q. v.*) was selected as architect, and work was begun in 1831 and completed in 1834. The old almshouse and hospital at Tenth and Spruce Streets, was finally closed July 28, 1834. The first inmates admitted to the Blockley Almshouse were received in 1833. The hospital has since been known as the Philadelphia General Hospital. Until 1926, the insane were received in a special department at the Philadelphia General Hospital, but a separate department, Philadelphia Hospital for Mental Diseases, was built at Byberry. The Almshouse, now known as the Home for Indigent, has been built at Holmesburg.—*See* HOSPITALS; HOUSE OF CORRECTION; BLOCKLEY; GERMANTOWN POORHOUSE; OXFORD AND LOWER DUBLIN HOUSE OF EMPLOYMENT.

AMATEUR DRAWING ROOM—From 1865 until 1884, this temple of Thespis, on Seventeenth Street at the corner of what now is Ranstead Street, was the scene of virtually all the Social amateur dramatic entertainments in Philadelphia. The building had been erected in 1846 for an independent Methodist congregation, of which the Rev. J. Keller was pastor. In 1849, it became the home of the Tabernacle Baptist Church. In 1857, the Baptist Church having erected a magnificent brown stone edifice on Chestnut Street, relinquished the property to a Reformed Presbyterian congregation, which, in turn, a year later was succeeded in possession by St. Barnabas's Episcopal Church. In 1864, the building which had cradled four infant congregations of as many denominations, was bought by the Amateur Drawing Room Company, and converted into a dainty miniature theatre. Some of the foremost young leaders in Philadelphia Society acted here, and several of them made reputations for their brilliant Thespian talents, among them being Miss Emily Schaumburg, later known as Mrs. Hughes; Hallet, of London; Miss Fry, Constant Guillou, and Daniel Dougherty. After the original amateurs passed from the scene of their triumphs the little playhouse was rented to other amateur companies. In 1885, the premises were converted to commercial uses, at one time being occupied by a hay and feed merchant. In 1912, the old building was removed and a sub-station of the Post-Office—The Middle City Station, erected on the site. This station has since removed to a larger building at Eighteenth and Ranstead Streets.

AMERICAN ACADEMY OF POLITICAL AND SOCIAL SCIENCE—Founded in 1889 (incorporated 1891) for the purpose of promoting the political and social sciences in the comprehensive sense of those terms. The Academy's

headquarters are at the University of Pennsylvania. Has collected a library of considerable extent, encourages investigations in specified fields of political and social science by offering prizes; holds regular meetings, the annual assemblages being of a national or international character; publishes its transactions under the title of *Annals*. These include the papers and discussions heard at the regular meetings of the society. Its library is confined to works pertaining to the subjects cultivated by the Academy and provides facilities for research.

“AMERICAN ADDISON”—See JOSEPH DENNIE.

AMERICAN BAPTIST HISTORICAL SOCIETY—Was organized May 5, 1853, and incorporated December 1, 1862, “to establish and maintain in the City of Philadelphia, a Library or depository of books, pamphlets, periodicals, manuscripts, portraits, views, etc., pertaining to the history and present condition of Christianity, and of the Baptist denomination in particular; to cause to be prepared and published, from time to time, works which elucidate such history and to collect and preserve all books written by Baptists, or for, or against Baptist faith and practice.”

At the period of its formation, and until its library was destroyed by fire, February 2, 1896, the Society was regarded and maintained as a department of the Baptist Publication Society. Its headquarters were in the building of the Publication Society, then at 1420 Chestnut Street, and this large structure was destroyed by a fire that consumed not only its home but several large buildings adjoining. The Historical Society's library, which had a complete collection of everything published by The Publication Society, during its seventy-two years, was entirely lost. Since this destruction, the Historical Society's library has been maintained in The Crozer Theological Seminary, Chester, Penna., although its office remains in Philadelphia. Since 1896 the Historical Society has been maintained as a separate organization from The Publication Society.

AMERICAN BAPTIST PUBLICATION SOCIETY—Although actually organized in Washington, D. C., February 25, 1824, the origin of the Society was in Philadelphia. As early as April, 1820, John S. Meehan, who was the printer for the Triennial Convention of the Baptist Denomination, which met in Philadelphia, had proposed the formation of a Tract Society, and being a teacher in a class of The Sansom Street Sunday School, he had himself printed two tracts, being unable to find any in print that were suited for his distribution, owing to Anti-Baptist tendencies.

The Convention determined to found a Baptist College and Seminary in Washington, removing the Seminary that had been established in Philadelphia, in 1818, to the Capitol City. The publications of the Board of Missions were hereafter to be printed in Washington, whither Mr. Meehan went. Once more he brought forward his idea of a general tract society for the denomination, but found the prosperity of the new College and its religious weekly and magazine, monopolized all interest.

"Finally, Samuel Cornelius, with his bell-crowned hat as a depository of tracts, accidentally fired the imagination of Rev. Noah Davis, and in February, 1824, that gifted young minister who had been ordained only two months before, wrote a letter to James D. Knowles, Editor of *The Columbian Star* (The Seminary Weekly), proposing that a tract society be got up in Washington, to hold the same place among Baptists that the American Tract Society (of Boston) does among the Congregationalists." There was a little delay in getting started. Everybody was too busy to accept the burden of acting as general agent. Finally, Mr. Wood consented. The meeting was held February 25th, and the Baptist General Tract Society was formed, by the adoption of a constitution and election of officers.

The plan was generally approved and the greatest encouragement came from the South. In ten months, 86,500 copies of nineteen tracts were published. They had been stereotyped, and when additional quantities were wanted the whole work had to be gone over again. The stereotyping had to be done in Philadelphia, and even the shipping of parcels to the South had to be first sent to Philadelphia for shipment. Consequently, in November, 1826, it was decided that the headquarters of the Tract Society should be removed to Philadelphia. The first home of the Society in this city was a second-story room in a building on Front Street, a few doors south of Market Street. Eight months later it had "only a few shelves in the bookstore of David Clark, No. 118 North Fourth Street." During the half-dozen years the Society had rather small headquarters, but in 1844 it took a house, 31 North Sixth Street, which served the growing work for six years, and in April, 1850, it entered the first house of its own, at 118 (now 530) Arch Street.

There had been a reorganization and change of name in the meantime. In 1840, the Society was reorganized as the American Baptist Publication and Sunday School Society, to meet an evident desire for a larger field of work. When the Society asked for a Charter from the Legislature of Pennsylvania, in 1845, it did so under the shorter and present name of The American Baptist Publication Society.

On February 29, 1876, the Society moved into its first specially designed building of its own, which it had erected at 1420 Chestnut Street, which became the headquarters of the denomination in the United States. In 1886, the Society installed presses to do its own presswork. In November, 1898, the newly erected Crozer Building, at 1420 Chestnut Street, which had risen on the ruins of the destroyed structure, was opened. In 1906, this building was sold, and a new home, the Roger Williams Building, 1701-03 Chestnut Street, was erected and occupied in 1908. At the time of the burning of its first Chestnut Street house, in 1896, the Society had nearly completed the Judson Press Building, at Juniper and Lombard Streets, and it was immediately occupied. All the Society's manufacture of books, magazines and pamphlets have since been conducted there.

Founded as a Sunday School and Missionary agency, for the first few years the principal publications were tracts, but in 1840 when the work was reorgan-

ized the publications reached out into the field of books. The first volumes were manuals, and then came Backus's "Church History," "Pilgrims Progress," and in 1844 a Baptist hymn-book, "The Psalmist." In these four years, 34,700 bound volumes were issued, 5,000 tracts and 266,573 copies of tracts. The Society was now really in the publishing field, and in 1854 works in Dutch and Swedish were added. A book-editor was found necessary in 1849, when Rev. J. Newton Brown was appointed to that post.

The *Tract Magazine*, which had been published for some years and had been succeeded by *The Baptist Record*, was changed from a semi-monthly to a weekly, in 1840. It ceased in 1846, and a quarterly of the same name, distributed gratuitously, was started. In 1841, *The Sabbath School Gleaner*, a monthly for children, was begun, but its career evidently was of comparatively short duration. In those early days the Society employed a number of "Colporteur Missionaries" working in a number of States and in Canada. In 1856, The New England Sabbath School Union was absorbed in the Society, through purchase. The following year the organization entered into a new and prosperous era. Benjamin Griffith was made secretary, and his duties were enlarged. He was made also editor, publishing agent, depository agent, and assistant treasurer.

He remained the enterprising executive until his death, in 1893, during which epoch, the Society's work was materially extended in all of its various activities. In 1876, seven periodical publications were issued; in 1881, there were nine, and about this time the Society began to feel the necessity of a Bible translation that agreed with their doctrine, so in 1889 the work was begun, but it was not until 1912 that the "Improved Edition of the Bible" was published. In 1924, to signalize the completion of its first hundred years of work, the Society issued the "Centenary Translation of the New Testament," designed to promote popular reading of the Scriptures.—See BIBLE, PHILADELPHIA EDITIONS OF.

[Biblio.—"Pioneers of Light," by Dr. and Mrs. L. C. Barnes and Dr. E. M. Stephenson.
"The First Hundred Years of the American Baptist Publication Society," by D. G. Stevens.]

AMERICAN BOTANIC SOCIETY—Founded in Philadelphia, 1806.—
See LINNEAN SOCIETY.

AMERICAN CATHOLIC HISTORICAL SOCIETY—The first organization of its kind in the United States, was founded July 22, 1884, at a meeting held in Cathedral T. A. B. Hall, Sixteenth Street above Vine. The call for the meeting described its purpose: "to develop interest and direct it towards a practical end, to extend historical research so as to cover American Catholic history, and to make plain the early work of the Church and its children in America." A prior meeting of the founders, which included Martin I. J. Griffin and John H. Campbell, was held in the office of Mr. Griffin's paper, *I. C. B. U. Journal*, 711 Sansom Street. At a meeting of organization held on October 1, 1884, an address was prepared in which the need for the body was explained in these words:

"Many valuable manuscripts and documents have been lost by the non-existence of such an organization. . . . There has been so much misrepresenta-

tion on the part of writers and speakers, when referring to Catholics and Catholic history, that facts have become obscured, and in many instances so distorted that the deductions made from them are the reverse of the truth. To lay these facts before the public in their true light, and to present American Catholic history in its true aspect, are some of the objects leading to the formation of The American Catholic Historical Society.

"Others of the objects are the preservation of old books, manuscripts and papers, the formation of a Catholic historical library, the discussion of events connected with American Catholic history, the preparation of papers and essays upon local and general points, and the assembling in one body of all Catholic writers and persons taking an interest in Catholic historical matters."

The Rev. Thomas C. Middleton, D.D., O.S.A., was elected the first president of the Society, and he made the address at the first public meeting of the organization, in the hall of the Historical Society of Pennsylvania, on April 30, 1885. On December 26th, of the same year, the Society was incorporated. The first home of the body was in an apartment offered for the purpose, in the club house of the Catholic Philopatrian Literary Institute, 211 South Twelfth Street. Four years later the quarters were changed to the Athenaeum, 219 South Sixth Street, where the Society had its library and meeting-room on the third floor. In 1895, the interesting old dwelling 715 Spruce Street was procured, and for the first time the organization had a spacious home of its own. Its collections have continued to increase slowly and it has about 25,000 volumes, pamphlets and manuscripts, as well as a collection of portraits, prints and similar material illustrative of its field of research.

Almost from its start the Society had issued valuable publications. In 1884 was begun the quarterlies, *Records*, and *Researches*. The latter was guided by Martin I. J. Griffin, and at his death in 1912, was discontinued as a separate publication, being consolidated with the *Records*. Of the latter, 41 volumes have been published, and of the *Researches*, 29 volumes, including an index volume, were issued.

AMERICAN CRUIKSHANK—See DAVID CLAYPOOLE JOHNSTON.

AMERICAN HOGARTH—See KRIMMEL, JOHN LEWIS.

"AMERICAN LADY, AN"—See "AN AMERICAN LADY," "LADY OF PHILADELPHIA."

AMERICAN PHILOSOPHICAL SOCIETY, HELD AT PHILADELPHIA FOR PROMOTING USEFUL KNOWLEDGE—104 South Fifth Street. / Most ancient and honored scientific organization in the United States. Founded at the suggestion of Franklin, in 1743. The first president was Thomas Hopkinson, and the first secretary, Benjamin Franklin. As it also is a direct descendant of Franklin's Junto, which he formed in 1727 or 1728, the Society might permissibly regard that time as the date of its beginning. The Junto was reorganized in 1766, as the American Society held at Philadelphia for Promoting Useful

Knowledge. In 1769, the two organizations were merged under its present title, which, in full, is "The American Philosophical Society held at Philadelphia for Promoting Useful Knowledge." Franklin became first president of the Society thus conjoined/and his successors have been David Rittenhouse, Thomas Jeffer-

New York, April 5, 1744

Sir

Happening to be in the City about some particular Affairs, I have the Pleasure of receiving yours of the 28th past here. And can now acquaint you, that the Society, as far as relates to Philadelphia, is actually formed, and has had several Meetings to-morrow at Lake-
 tion:— soon as I get home I shall send you a list of what has been done and proposed at the first Meetings. The Members are

Dr Thomas Bond, *Physician*
 Mr John Bontem, *Botanist*
 Mr Thomas Goddard, *Mathematician*
 Mr Sam^l Rhoads, *Mechanicus*
 Mr W^m Jefferson, *Geographer*
 Dr Thomas Bond, *General Med. Philosopher*
 Mr W^m Hughes, *President*
 Mr W^m Coleman, *Treasurer*
 R^t S, *Secretary*

To whom the following Members have since been added viz. Mr Alexander of New York. Mr Horn (Attorney of the Judges) Mr Stone Secretary of S. Mr Fox of Trenton and Mr Martyn of the same Place. — Mr. Venable tells me of several other gentlemen of this City that incline to embrace the thing. — And there are a Number of others in Virginia Maryland, Carolina, and the New England Colonies for who we expect to join us, soon as they are acquainted that the Society has begun to form itself. I am, Sir, with much respect

Your most obed^t Serv^t

Benjamin Franklin

The Hon^{ble} Cadwallader Colden Esq

PHILOSOPHICAL SOCIETY'S EARLIEST BIT OF MANUSCRIPT HISTORY
 Franklin's Letter of 1744 Mentioning Its Formation
 From the Original in the Society's Collection

act son, Dr. Caspar Wistar, Dr. Robert Patterson, Chief Justice Tilghman, Peter S. Du Ponceau, Robert M. Patterson, Dr. Nathaniel Chapman, Dr. Franklin Bache, Prof. Alexander Dallas Bache, Judge John K. Kane, Dr. George B. Wood, Frederick Fraley, General Isaac Wistar, Dr. Edgar F. Smith, and Dr. W. W. Keen, Prof. William B. Scott, Charles D. Walcott, and Dr. Francis X. Dercum.

As the time the consolidation of the two societies was completed, January 2, 1769, was close upon the date of the calculated transit of Venus across the Sun, which was to be observed scientifically for the first time in America, the Society took immediate measures for having the observation properly made.

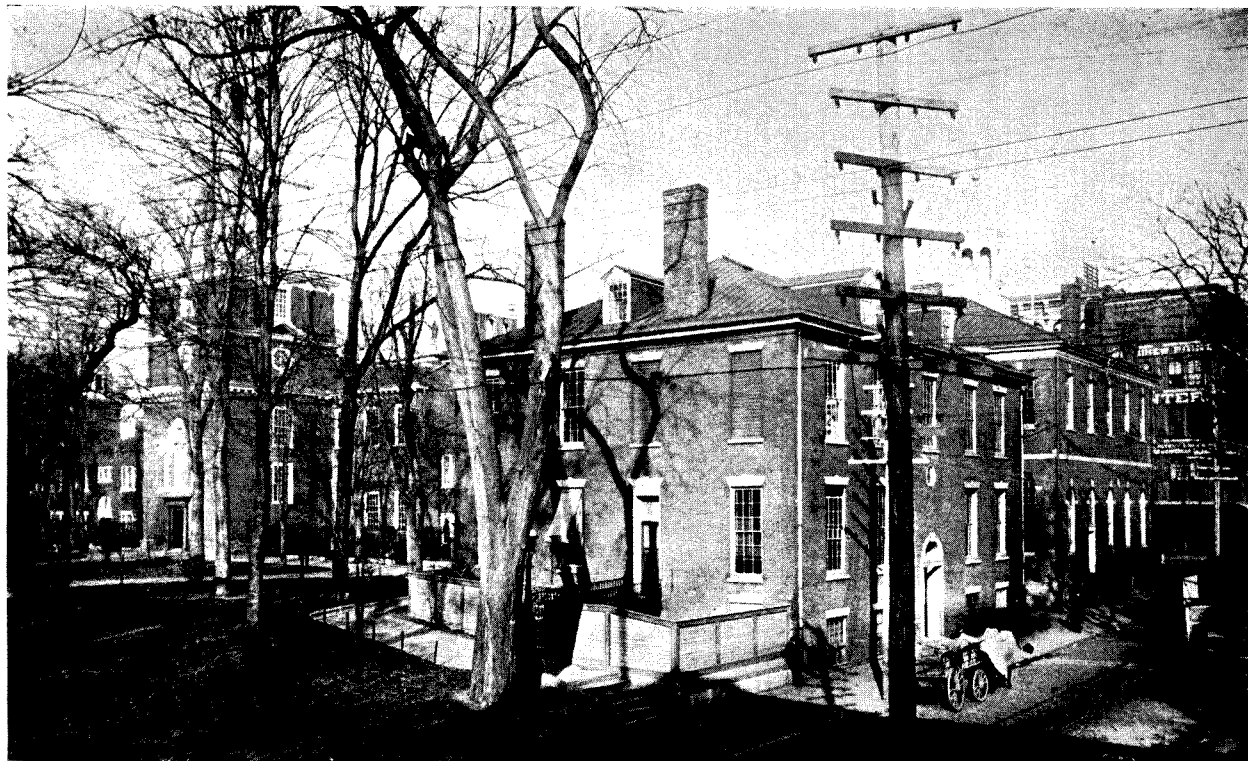
act Thereupon an address to the Provincial Assembly was drafted and sent, in which the Society renewed its request "that you would be pleased to make some further provision for carrying into execution the observation of the ensuing transit; which is an object of so much importance that most of the civilized states of Europe appear to be desirous of lending assistance to it. As the use of the Telescope, under such directions as you may think proper, will be necessary as soon as it arrives, we further pray, that leave may be given for erecting an Observatory in the State House ground; and that you grant such public assistance as you may think convenient, for erecting the same and also for making an observation of the transit, at least as far westward as Fort Pit (*sic*), which will be of great use compared with Observations, in this and other places to the Eastward."

Another project which occupied the attention at this time was that for cutting a canal between the Delaware River and Chesapeake Bay, for which several surveys had been made.

act The telescope mentioned above was one for which the assembly had voted "a sum not exceeding one hundred pounds sterling." It was to be a reflecting instrument, and at the meeting of the Society in November, 1768—before the union of the two societies—the speaker, Mr. Galloway, advised Dr. Bond that the Society's request had thus been honored. The Observatory, which cost £100, was completed May 19, 1769, and on May 20th, it was announced that the several observers would all be provided with suitable telescopes. Mr. Joseph Shippen intended to use a small reflecting instrument belonging to the honorable proprietories; Mr. Pryor had a good telescope of his own; it was proposed to apply to Miss Norris for the use of a large refracting telescope for Dr. Williamson, and Mr. Ewing was to be at the instrument belonging to the assembly of the Province. At Norrington, Mr. Rittenhouse had good instruments, and that the new reflecting telescope with a micrometer, for which the Proprietories had sent over for the occasion, and which was to be presented to the College, had just arrived. The Library company had loaned its large reflecting telescope to Mr. Biddle.

On June 3, 1769, the Transit was successfully observed, and a report of the observations which had been transmitted to the Rev. Mr. Maskelyne, Astronomer Royal Greenwich, caused that gentleman to write to Thomas Penn that they "do honor to the gentlemen who made them."

The long history of the Philosophical Society is the story of the advance-



PHILOSOPHICAL SOCIETY'S HALL, IN 1884
From Photograph made before the Addition of the Third Story

ment of Science in America and, to some extent, of the world. Its membership has been drawn from leaders in all the sciences and many of the arts, and its place is an unique one in the philosophical world. /

act / The meeting places of the Society varied occasionally until it erected its own permanent home on Fifth Street. / There are no records showing where the Philosophical Society first held its meetings, but in January, 1768, it assembled in Daniel Byrne's Tavern, on Front Street, west side, near Spruce, and in the Indian Queen, at the southeast corner of Fourth and Market Streets. In February it began to hold its meetings in the State House. On January 2, 1769, the Society began to meet at the College, Fourth Street, south of Arch. This was the first meeting of the United Societies, but before the end of the year another headquarters was sought. In March, 1770, the schoolhouse attached to Christ Church was rented for £12 per annum, and after they had moved in, renewed interest was shown in increasing the Cabinet, under which head, its collections were listed. Here for the first time the organization was able to assemble its treasures, for they had been deposited with various members who cared for the specimens in their own homes. Henceforth, the meeting-place in the Church School was called "The Society's Hall," in the minutes, and popularly referred to as "Philosophical Hall." / Towards the close of the Revolution in 1780, the Society made numerous efforts to obtain a suitable lot upon which a proper building for its purpose could be erected, and occasionally meetings were held in the University (College), and in April it was ordered that the Society meet in Carpenter's Hall. The Society was incorporated this year (1780). By an Act of the Assembly, March 28, 1785, a lot in the State House Yard, was granted to the Society, and immediate efforts were made to obtain subscriptions for building upon it. While the project was proceeding the meetings were held sometimes in Carpenter's Hall, and frequently in the University. On November 13, 1789, the first regular meeting was held in the new building of the Society, which has been since that time its only meeting-place. / A site on the Parkway, at 16th and Cherry Streets, has been set aside by the city of Philadelphia for the Society's proposed new building, which has been designed by Paul P. Cret, architect. The lot, which is valued at \$1,000,000, is to be given in exchange for the Society's property, 104 South Fifth Street. The projected building is expected to cost a similar amount. At the bicentenary of the Society, which was celebrated in 1927, the need for the new building was stressed, and a campaign for funds was begun in earnest in 1929. In 1887, the old house of the Society was enlarged by the addition of another story, which gave considerably more space for the Library, but the necessity for a modern and more spacious home has been realized for some years.

act In the society's hall is a museum of literary and scientific relics and a valuable library. Its remarkable manuscript collections include the Franklin Papers, Jefferson's Draft of the Declaration of Independence, the field note books of Lewis and Clark, the explorers of the Northwest, the Burd-Shippen Papers, 1742-1788, William Penn's cash book, 1699-1703, and the manuscript of the

Rev. G. H. E. Muhlenberg's "Descriptio Uberior Graminum." The Franklin Papers are said to comprise 78 per cent of all the Frankliana known. The Jefferson Draft of the Declaration was presented to the Society August 19, 1825, by Richard Henry Lee, who had been the original mover of the Resolution of Independence in the Congress. It is interesting to note that of the fifty-six signers of the Declaration, fifteen were members of this venerable Society.

Among its art treasures are Houdon's bust of Franklin, Stuart's portrait of Washington, painted for the Society; Sully's portrait of Jefferson, painted from life, and portraits or sculptured busts of all the former presidents of the organization.

David Rittenhouse's clock, and telescope, by which he observed the Transit of Venus, in 1769, are also in the hall.

The Library contains 75,000 volumes, 50,000 pamphlets, numerous maps and prints. Of the books, 15,000 are of such value that they are kept in a safety deposit vault outside the building.

The Society has in its care for awards for recognition of scientific discoveries and as prizes for essays, the funds given by John Hyacinthe de Magellan, by Miss Emily Phillips, and by Andre Michaux. The Michaux fund was partly used to plant a fine collection of oak trees in Fairmount Park, and also to defray the cost of lectures on forestry about fifty years ago. These lectures laid the foundation for virtually all that has been done toward conservation and forestry in this country. At the annual meetings of the Society, usually held in April, and last four days, the best scientific workers in the United States read important papers, and usually important contributions of this kind are sent from scientists in other parts of the world, where members of the Society are to be found.

The Society issues two publications; of *Transactions*, 29 volumes have been published, and of *Proceedings*, 70 volumes.—See AMERICAN SOCIETY HELD AT PHILADELPHIA; JUNTO; BENJAMIN FRANKLIN; DECLARATION OF INDEPENDENCE.

[Biblio.—Spark's "Works of Franklin," IV., p. 14; Bigelow's "Life of Franklin," I., p. 274; H. L. Carson, "Address in Commemoration of I. Minis Hays," *Proc. Amer. Philo. Soc.*, LXV., 1, 1926; "Early Proceedings of the Amer. Philo. Soc., compiled from the manuscript minutes, from 1744 to 1838," Phila., 1884.]

AMERICAN RED CROSS—The Southeastern Pennsylvania Chapter received a charter from the American National Red Cross, March 4, 1916. It is composed of 500 branches and auxiliaries, and has jurisdiction over the counties of Philadelphia, Montgomery, Bucks, Chester and Delaware.

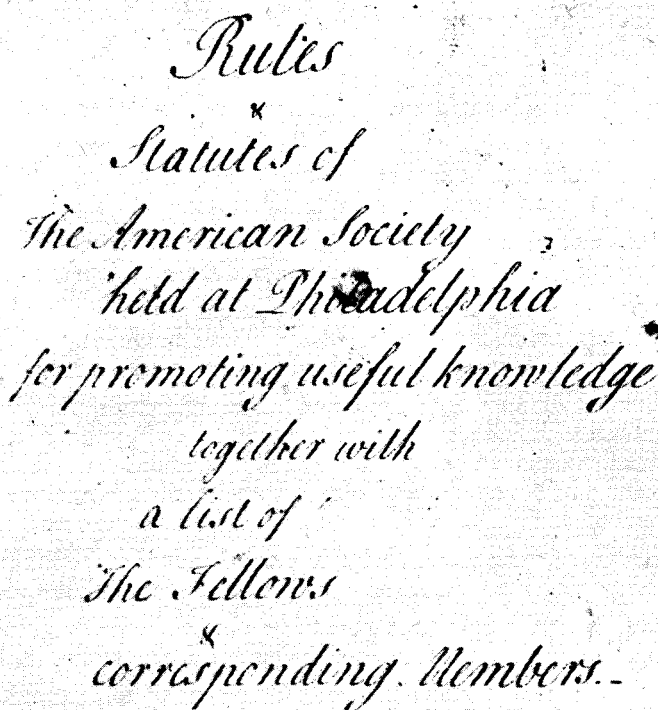
The Chapter had, in October, 1918, 425,000 members. Its work is carried on practically by volunteers, only about five per cent of those engaged in the work receiving salaries.

During the first year of the World War, 1917-1918, the Southeastern Pennsylvania Chapter produced over 6,000,000 surgical dressings, over 300,000 hospital garments, over 350,000 hospital supplies, and over 200,000 knitted articles.

The Canteen Department fed over 1,000,000 soldiers going through Philadelphia.

The Department for Mending Soldiers' Clothes handled over 250,000 garments during October and November, 1918.

AMERICAN SOCIETY HELD AT PHILADELPHIA FOR PROMOTING USEFUL KNOWLEDGE—Probably was organized in May, 1766, although its origin remains a mystery, but is no more one than the period between 1744 and 1768 in the life of the American Philosophical Society, for apparently no records for these years are known to exist. In the *Pennsylvania Chronicle*, for the week February 29 to March 7, 1768, are six columns headed: "Proposals for Enlarging the Plan of the American Society held at Philadelphia for Promoting Useful Knowledge, that it may the better answer the Ends for which it was



*Rules
 Statutes of
 The American Society
 held at Philadelphia
 for promoting useful knowledge
 together with
 a list of
 The Fellows
 corresponding Members.*

TITLE OF MINUTE BOOK OF THE AMERICAN SOCIETY
 (Connecting Link of the American Philosophical Society)
 From the Facsimile in the Hist. Soc. of Penna.

instituted; extracted from the minutes of the Society, January 1, 1768, and published in order to explain the design of the Institution, and increase the number of correspondents."

On January 19, 1768, the Philosophical Society met at Mr. Byrnes' Tavern, and the existing minutes of the Society start from this gathering. At that meeting a number of new members were admitted; one committee was appointed to request the Governor, John Penn, to become a Patron, which he declined to do, and another "to revise and print off one hundred copies of the original plan for the use of the members," all of which give the impression that the Society had been awakened out of a period of inactivity.

It may be that the American Society held at Philadelphia, etc., had been organized to take the place of an organization that had ceased to function. It would seem that Franklin intimated this when, in July, 1765, he wrote from London to his friend Hugh Roberts, urging his attendance at the Junto. The Junto was a small, private, club, which met at its members' houses, and there discussed the latest in the sciences and the arts, their own discoveries, etc., and is regarded as the forerunner of the Philosophical Society.

A manuscript headed, "Rules and Statutes of the American Society held at Philadelphia for Promoting Useful Knowledge, together with the list of Fellows and Corresponding Members," is in existence, but bears no date. The Rule No. 5 gives the dates and times of meeting; during the autumn and winter, Fridays at 6 o'clock, and during the remainder of the year at 7; "business to begin at half hour after the time and not to be continued after 11 o'clock."

The 6th Statute, or Rule, describes the character of the discourses, and goes into the subject with careful detail. The 12th requiring officers to be elected at the last meeting in April, and (13th), "to enter upon their offices on the anniversary of the Society"—(14th) "the first day of May, provided it fall not on Sunday, in which case the preceding day shall be celebrated as the anniversary of the Society; on which day the Society shall dine together the better to preserve that friendship which is proposed by the members." The 21st Statute or Rule orders: "when any useful discoveries are made either by new inventions or by the improvement of the old, these shall be published by the Society in the plainest and most intelligible manner and pains taken to introduce them into common practice, that all may reap benefit from them."

On the manuscript, after a form of "obligation, which each member shall sign," there are the signatures of 59 members, some of them among the members attending the meeting of the American Philosophical Society, at the first recorded meeting in 1768. The notice in the *Pennsylvania Chronicle*, mentioned above, bears the names of Samuel Powel, Esq., Dr. John Morgan, and Charles Thomson, secretary. Samuel Powel's name heads the manuscript list of members, which might indicate him as president; and Charles Thomson's signature follows.

Among the remaining names on the document are the signatures of Thomas Mifflin, John Morgan, Lewis Nicola, William White, George Glentworthy, John Foxcroft, Thomas Foxcroft, George Roberts, Isaac Bartram, Isaac Paschall, Sam•

uel Miles, Clement Biddle, Jonathan Potts, M. Hillegas, Matthew Clarkson, James Wilson, Thomas Cadwalader, Lambert Cadwalader, Francis Hopkinson, Edward Pennington, Isaac Wharton, Levi Hollingsworth, Jacob Duche, John Redman, Samuel Wharton, John Dickinson, Henry Drinker, Rowland Evans, Thomas Livezey, John Sellers, Nicholas Waln, and Stephen Paschall.

In November, 1768, a minute in the book of the Philosophical Society shows that the American Society decided that a union of the two would be desirable, "and that they would appoint a committee to treat with a committee of this society upon the subject." The Philosophical Society appointed the committee, and after several conferences, during which a name that would reconcile both was adopted for the consolidated organization, which contains something of both, but the word, "Philosophical," was all that was inserted in that of the American Society, and the alteration satisfied each. The first meeting of the united society was held on January 2, 1769, at the College.—See AMERICAN PHILOSOPHICAL SOCIETY; JUNTO.

[Biblio.—"Early Proceedings of the American Philosophical Society for the Promotion of the Useful Knowledge, compiled from the manuscript minutes of its meetings, from 1744 to 1838," Phila., 1884; Photographic facsimile of "Rules and Statutes of the American Society," etc., in the library of the Hist. Soc. of Penna.; *Pennsylvania Chronicle*, No. 60, March, 1768; "Address of Hampton L. Carson in Commemoration of I. Minis Hays," *Proc. Amer. Philo. Soc.*, LXV., 1, 1926.]

AMERICAN STORES COMPANY—Formed in April, 1917, by the merger of the Acme Tea Company, Robinson & Crawford, the Bell Co., Childs' Grocery Co., and the George M. Dunlap Co., all of which operated chains of groceries in Philadelphia, Eastern Pennsylvania, New Jersey, Delaware and Northern Maryland. Chartered in Delaware with a capital of \$20,000,000.

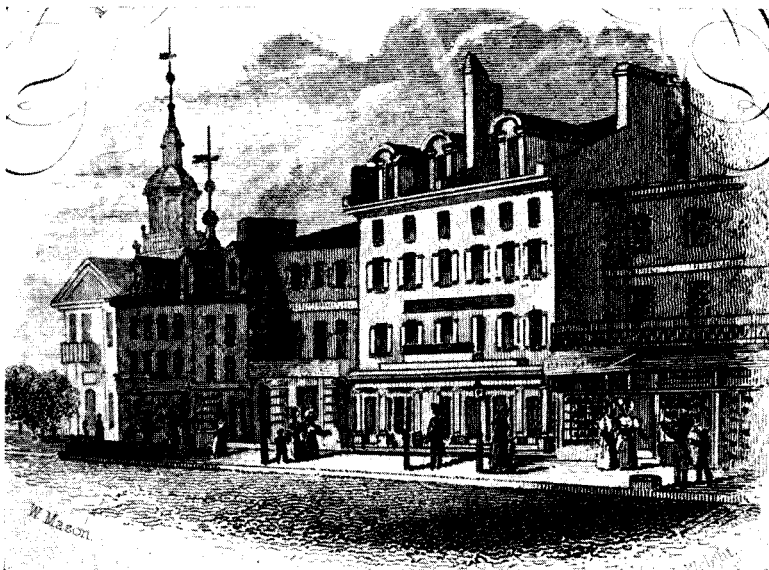
The company has its own bakeries, producing normally about 2,000,000 loaves a week.

The Acme Tea Co., the first successful chain stores concern in Philadelphia, was established by Thomas P. Hunter (died in 1916) in 1885. The George M. Dunlap Co., began in 1888; Robinson & Crawford, in 1891; the Childs' Bakery, in 1883 in Camden; and the Bell Company in 1905.

AMERICAN SUNDAY SCHOOL UNION—Instituted in Philadelphia, in May, 1824, the American Sunday School Union was the successor of two other earlier Philadelphia organizations which were responsible for the introduction of Sunday Schools into the United States—the society for the Institution and Support of First-day or Sunday Schools in the City of Philadelphia and the Districts of Southwark and the Northern Liberties (*q. v.*), and the Philadelphia Adult and Sunday School Union. The former was organized December 19, 1790, inspired by the work that had been accomplished in England by Robert Raikes, the Gloucester printer, who introduced the idea into his native city in 1782. The Philadelphia Adult and Sunday School Union was an expansion of the original project, and intended for a wider field of work. It was formed in Philadelphia, May 15, 1817, and within a few years the work of both Societies

appears to have been almost identical, and while not legally connected, they worked in harmony toward the common end of furnishing instruction, moral and educational, as well as religious, to poor children, and the First-day Society frequently appropriated funds to the Adult and Sunday School Union.

It was at the seventh annual meeting of the latter body, May 25, 1824, that a Resolution was adopted to the effect "that the Philadelphia and Adult School Union and such other similar Societies as may unite with it, do hereby associate under the title of the American Sunday School Union." The preamble to the organization's constitution explained its objects were "To concentrate the efforts of Sabbath School Societies in different sections of our country, to strengthen the hands of the friends of pious instructions on the Lord's Day, to disseminate



FIRST BUILDING OF AMERICAN SUNDAY SCHOOL UNION
610 Chestnut Street

useful information, circulate moral and religious publications in every part of the land, and to endeavor to plant a Sunday School wherever there is a population."

An intimation, contained in the annual report of the New York Sunday School Union for 1820, is said to have first directed public attention to the necessity of some general association, "for the purpose of giving strength and efficiency to the system." In 1823, a New Haven merchant, deeply interested in the subject, visited New York and conferred with various Sunday School Superintendents on his idea of a national society, but found them fearing to undertake the work. His proposition then was laid before the Philadelphia Union, which adopted it. The city of Philadelphia was selected as the seat of operations, because of its central locality and its intimate business relations with the west and south, and because there "already existed in that city an incipient organization embracing

auxiliaries in seventeen of the States; possessed of considerable funds, and having already formed the foundation of a series of valuable publications."

The new Society's business increased so rapidly that in 1827 it purchased the buildings 146 Chestnut Street, later numbered 612. In 1845, the American Sunday School Union was incorporated, and in 1853 it erected a large granite building at 1122 Chestnut Street, which was its home until 1907, when it removed to 1816 Chestnut Street. The objects of the Union are "To establish a Sunday School in every needy neighborhood in the United States, and to publish and circulate a religious literature suitable for youths and adults." It maintains a large reference library, of more than 15,000 volumes.

AMESAKA RUN—See DARBY CREEK.

AMUSEMENTS, EARLY—"The very word 'amusement' was objectionable to the active, busy but quiet founders of Philadelphia," Thompson Westcott reminds us in his "History of Philadelphia." "They had but two resources against *ennui* and they availed themselves of these. First there was 'going to meeting,' which was not merely a duty but a positive mental enjoyment and a delightful rest for the body.

"Then, as man must have some kind of material enjoyment, the early Philadelphians sought naturally that which was suggested by the abundance of the and, the pleasures of the table, and big dinners became their principal recreation. To these two habits cultivated by our Quaker forefathers are due two characteristics of the people of Philadelphia, which have outlived many changes brought about by time—the religious, moral tone of society, and a general inclination to good living, and its natural sequence, hospitality. Every traveler who has written about Philadelphia has noticed these facts, and Philadelphia 'dinners,' and 'tea-parties' have furnished the theme of many pleasant remarks."

It seems there was no prohibition against riding, swimming, fishing and skating—and Philadelphians were noted even in London for their skill upon the ice, as Graydon tells us in his engaging "Memoirs." Riding as an innocent amusement, in the course of a few years, led to horse racing, and in 1726 we find the grand jury present: "that since the city has become so very populous, the usual custom of horse-racing at fairs in the Sassafras Street (Race Street) is very dangerous to life." In the days when Graydon was a boy, he tells us horse-racing was a great passion. Betting and unlimited gambling, followed quite naturally, and although the Quakers did not approve, the city was British enough to do nothing to stop the Englishman's inalienable rights to gamble and to bet on horse races.—See HORSE RACING.

Nearly all of the English sports then popular in the mother country were more or less practiced here, even such barbarous contests as cock-fighting, which, indeed, persisted until the advent of the Society for the Prevention of Cruelty to Animals; bull-baiting and bear-baiting, which seem to have gone out at the time of the Revolution. Even Dr. William Shippen had game cocks, for Watson

quotes a letter of his to Dr. Gardiner, in 1735, announcing he had sent his friend "a young game cock to be depended upon." He explained the reason he had not sent an old cock was because "our young cockers have continued to kill and steal all I had." Even Timothy Matlock was described as possessed of "a great passion for cock-fighting."—See COCK FIGHTING.

In the early years there was very little gambling in Philadelphia, apart from wagers made on the races and other sports. Card-playing was not carried to the extent of being a vice, although cards sometimes were played for stakes in the taverns. After the Revolution, however, there seemed to be a disposition to indulge in such excitement as games of chance or skill afforded, and, in 1794, the Assembly passed an Act, inflicting a fine upon those who played at cards, dice, billiards, bowls, shuffle-board, or any game of hazard or skill, for money or other valuable consideration.

According to Westcott, one of the games aimed at by this statute was a hazard generally called "E. O." "The extreme simplicity of this game," observed this authority, "was one of its chief attractions. On a round table, covered with canvas or oil-cloth, were painted lines radiating from a small circle in the centre. Upon each division formed by these lines the letters 'E' and 'O' were painted alternately. On one of these letters, in any division, at his choice, the player staked his money; the keeper of the game now placed a teetotum in the small circle in the centre of the board, and gave it a whirl; the toy spun around, tracing an erratic circle over the lines, and finally died in one of the divisions, to the great joy of the player who had hit upon the lucky letter and the discomfiture of the others. That a certain skill in twirling the teetotum enabled the keeper to score regular profits is manifest, yet the dupes were not wanting to bet on the E. O."

Years later, about 1850, the game was revived, but this time the divisions bore pictures of animals, instead of the E. O. The elephant, generally was believed to be the most difficult to reach, and naturally, when it did win, the purse was a good one. It was said that many "went to see the elephant," only to be sorely disappointed, and the phrase passed into the colloquialisms of the time.

Although boxing was a popular British sport, it does not appear to have taken hold of the sportsmen of Philadelphia very early. Poulson's *Advertiser*, in April, 1812, contained the statement that a boxing match that had been advertised to be held at Bush Hill had been prevented by constables and aldermen. In 1824, William Fuller, who described himself as "the celebrated pugilist from London," announced that he intended to give "lessons in the above-named manly science whereby gentlemen, after a few lessons, will be enabled to chastise those who may offer violence, and protect themselves from the attacks of ruffians." In November of the same year, G. Kensett, who styled himself a "scientific boxer, from London," opened a similar school, and in February, 1825, gave an exhibition, assisted by several amateurs, probably his pupils.

Billiards was a game that was earlier practiced here. It was not then re-

garded as a respectable form of amusement, being denounced as gambling. Bowls, ten-pins, quoit throwing and shuffle-board played with heavy weights, were early popular forms of sport, although condemned by a certain element as wicked gambling devices.

After the Revolution, the theatre, which had been stifled, and then shut-out, was permitted to return and public gardens began to be opened for the recreation of the people. The first of these was Gray's Gardens, at Gray's Ferry, on the west bank of the Schuylkill.—See GARDENS, PUBLIC.

Exhibitions of fire-works (*q. v.*) were among the early amusements attended by Philadelphians, and, on January 9, 1793, the French aeronaut, J. P. Blanchard, gave Philadelphia its first balloon ascension.—See BALLOON ASCENSIONS.

Several efforts were made to form museums of science and art, but the pioneers were not always successful. Pierre Eugene du Simitiere (*q. v.*) was the first to make an attempt at a public museum. In 1782, he opened his "American Museum," at his house on Arch Street, west of Fourth. Two years later, Charles Willson Peale opened his museum at Third and Lombard Streets, which, in one way, or another, was continued, at various sites, until well along into the nineteenth century.—See CHARLES WILLSON PEALE; PEALE'S MUSEUM.

Riding schools and circuses came into being after the Revolution, and about the same time dancing schools were opened, although advertisements of professors of dancing will be found earlier, because Philadelphians had a Dancing Assembly long before the War for Independence, and when Major Andre designed his great pageant, "The Meschianza (*q. v.*), during the British Occupation of the City, he found Philadelphians were not ignorant of the "poetry of motion."

While Peale's Museum, and other occasional Exhibitions, had given the cultured residents a knowledge of painting, the establishment of the Pennsylvania Academy of the Fine Arts (*q. v.*) in 1805 brought a new influence into the city's life. Concerts and music generally were not by any means infrequent here before the Revolution, for both were encouraged by Francis Hopkinson, himself a composer, and a good amateur musician, but it was not until Alexander Reinagle, came to Philadelphia and was selected as one of the managers of the New Theatre, 1793, that concerts akin to our present day symphony orchestras were heard here. He was the first orchestra director of importance here, and probably was the foremost leader then in the United States.—See ORCHESTRAS.

The Federal Procession of July 4, 1788, was the first street pageant the city had seen, and it was long remembered for its floats, its exhibition of various manual tradesmen working at their occupations. It remained an inspiration for brilliant shows for years.

Acrobats, mountebanks, conjurers and similar entertainers had been occasional visitors; and the Fairs, which were held each year, were one of the traditions brought from Europe by the early settlers. Wax works were shown here before Madame Tussaud had made the exhibition popular in London. As early as 1790, Daniel Bowen opened a wax works exhibition and a museum of paintings and curiosities, at 9 North Eighth Street, where he remained until 1795,

when he took his "American Museum" to Boston, where it was the foundation of the Columbian Museum in that city. About 1810, after his museum in Boston had been twice burned, he returned to Philadelphia where he resided until his death in 1856, at the age of ninety-six years.

A rather shocking "Chamber of Horrors" wax works was shown, in November, 1794, at the Black Bear Tavern, Second and Callowhill Streets. These figures represented the unfortunate Marie Antoinette, King Louis XVI and were "made by the first Italian artist, of the name of Columba." It was in the form of a group around the guillotine, and the whole dreadful scene was enacted with so much shamelessness and indecency that even Cobett protested.—See **WAX WORKS MUSEUMS.**

In the nineteenth century the panorama (*q. v.*) filled the place, no matter how small, of the motion pictures of today. They continued to be a feature down to the beginning of the present century, and one of them, "Jerusalem on the Day of the Crucifixion," which was shown here in 1887, has been exhibited daily at St. Anne de Beaupre, Quebec, for many years.

In 1818, the "Great Sea Serpent," which had been captured in the month of September in the preceding year, was exhibited at Peale's Museum. A devil fish, 12 feet long and 15 feet broad, weighing 2,000 pounds, was the attraction in Peale's Museum in 1823.

There were human curiosities, as well, shown in the early years. In 1820, the "Pandean Band," consisting of a single performer, an Italian, Signor Helene, played upon five instruments at the same time, was a feature, of the museum. By using both hands and elbows, he managed to play on the Italian viola, the Turkish cymbals, and the tenor drum, while he blew into a set of pandean pipes thrust into his waist coat. and by wagging his head tinkled the Chinese bells fixed thereon as a sort of helmet. Signor Helene seems to have been the first performer of this feat seen here, but since his time he has had many successors, all of them curiosities, if not musicians.

Elephants were sufficiently of a novelty here, in 1810, to attract attention. In that year, the elephant Columbus was exhibited. It stood 8 feet in height when shown that year at the Museum, but when it was played a return engagement the following year, it had obtained another foot in height. However, it attracted no such commotion among amusement-seekers as did the elephant brought here in the year 1831. This pachyderm named by its owner and exhibitor, "Mlle d'Jick," was the first trained elephant shown here, and the first one ever exhibited as an actor upon the stage. The huge beast was brought here by John Gallot, a French animal trainer, and his prize was announced with all the skill of a Barnum. A play was written "around" the animal and entitled, "The Elephant of Siam, and the Fire Fiend," which was produced at the Arch Street Theatre. The Chestnut Street Theatre managers believed they had secured the "Star," but their agent had neglected to sign a contract. A lawsuit followed, but the Arch Street managers won. While the Elephantine "Actress" was on the programme, the other local theatres played to very small audiences.

In the year 1800, there were many exhibitions of minor animal or other "curiosities." In a room at 61 Walnut Street, formerly a Freemason's Hall, there was shown "A Happy Family"; the "Invisible Woman," was the attraction at 18 South Fifth Street, "The house lately occupied by the Secretary of State"; at the Black Horse Tavern, in Market Street west of Fourth, "A Pygarg from Russia" was exhibited. "It was the likeness of a camel, bear, mule, goat and the common bullock, and weighs eleven hundred-weight," the advertisement declared, and added that it was the animal spoken of in the book of Deuteronomy. About the same time a "white Negro boy, born in South Carolina" was to be seen at Mrs. Beatty's, 127 Water Street, at the Sign of the Liberty Tree; while at the Sign of the Two Brother Sailors, 144 Cedar (South) Street, Secondo Bosio was displaying an ostrich "eleven feet high." In 1804, two lions were exhibited. One, appropriately at the Red Lion, on Market Street, described as an African specimen of large size, was shown and soon afterward, at Swann's riding school, at Fifteenth and Market Streets, "the largest African lion that ever was seen in this city let out of his cage in a part of the school perfectly secure from the spectators." Swann also exhibited a dancing horse.

Whales, live porpoises, royal tigers from Surat, a live sea-dog, taken from the Delaware River; a living panther, monkeys that "danced on the tight-rope" were among the exhibits shown at various taverns, and other small places in the city, between 1800 and 1810.

In 1809, Miss Sarah Rogers, who was born without legs or arms, exhibited herself at the Shakespeare Hotel at 6th and Chestnut Streets, where she was advertised to "paint elegant flowers and landscapes, write, thread a needle," etc. The same year, and at the same place, "The American dwarf, two feet eight inches high, and fifteen years old," was shown. Zerah Colburn, the astonishing rapid calculator, gave demonstrations of his wonderful powers in March, 1811. Colburn was then a boy of six years, and he could solve readily complicated problems in arithmetic. He has left his own rather sad story of his life in an autobiography that, in its way, is a classic.—See ACTORS AND ACTING; THEATRES; MAELZEL'S AUTOMATON; OPERA IN PHILADELPHIA; CIRCUSES; NEGRO MINSTRELSY.

ANCHORAGE, THE—The up-river boat house of the Philadelphia Barge Club, is situated on the East River drive of Fairmount Park, a few hundred feet north of the Falls bridge.—See BOAT CLUBS.

"AN AMERICAN LADY"—Under this pseudonym Mrs. Martha (Meredith) Read, wrote a novel entitled "Monima, or the Beggar Girl, a novel founded on fact," published first in New York (1803); second edition, the same year, in Philadelphia, with an introduction signed "M. R." The novel deals with an incident of one of the epidemics of yellow fever in Philadelphia. Mrs. Read was a daughter of Samuel Meredith, treasurer of the United States, and married John Read, third son of George Read, a signer of the Declaration of Independence, in June, 1796. She accompanied her husband to Harrisburg where he went as

a member of the Legislature of Pennsylvania. She died there in 1816, as a result of nursing her husband through a serious illness.

ANCORO, PETER—(1800-1844), artist, teacher, and importer of paintings. Died in Phila., 1844.—See ART DEVELOPMENT.

ANDRE, MAJOR JOHN, in Philadelphia.—See MESCHIANZA.

ANDREWS ACADEMY, Bustleton—This private school was conducted by the Rev. Robert Andrews for a few years, between 1808 and 1812. Later it became the residence of John B. Willian, and in 1884, the property came into the possession of Charles H. Stout, who conducted a school there, which he called St. Luke's School.

[Biblio.—"The Pennepack in Lower Dublin Township," by I. P. Willits, *City Hist. Soc. Pub.*, No. 10.]

ANDREWS, JOHN, D.D.—(1746-1813), fourth Provost of the University of Penna., was born in Cecil Co., Maryland, April 4, 1746, but was educated in Philadelphia. After his graduation here he went to London where he was ordained, in February, 1767. Returning to his native country, for three years he was a missionary at Lewiston, Md., and then at Yorktown, Va., and a rector in Queen Anne's Co., Md. He was not in accord with the American spirit of his times, and was induced to leave Maryland. In 1785, the Revolution being at an end, he was placed in charge of the Episcopal Academy, Philadelphia, then newly formed. He remained in charge of the institution for four years, when, in 1789, he was appointed Professor of Moral Philosophy in the College of Philadelphia. In 1810, he succeeded Dr. McDowell, as Provost of the University of Penna. He was distinguished as a scholar, and among his published works was a valuable book on "Elements of Logic." Dr. Andrews died March 29, 1813.


ANGORA—Extreme western end of the 40th and 46th wards. The former village was constructed around a cotton mill at 60th Street and Chadd's Ford Turnpike, now Baltimore Avenue. In it lay a fine woods known locally as Sherwood Forest. This was removed and hundreds of modern dwellings erected on its site in 1912. Settlement established in 1861 by David Callahan.

"ANNALS OF PHILADELPHIA"—by John Fanning Watson (*q. v.*), was the first substantial history of the city to be issued, and was published in 1830, in one thick octavo volume of 838 pages, illustrated with copper engravings, unsigned, and lithographs by William L. Breton (*q. v.*). Although the title page bears the imprint: "Philadelphia, E. L. Carey & A. Hart, New York, G. & C. & H. Carvill," the work really was published by the author. He had it printed by Michael Billmeyer, a German printer, of Germantown. The edition was 1,000 copies and of this number he sent the sheets of 500 copies to John Conrad and A. Burns in Philadelphia, to be bound in boards, while he had Leibert, a Germantown binder, fold the remaining sheets awaiting further orders. The lithographs were made at the first lithographic house to be established in Philadel-

Miscellaneous Facts of Philad.

The present great use of Needle work ornaments on childrens caps - or Ladies neck ruffles (ruffs) & on their skirts of gowns, on white muslin is a modern thing - they cost when brought very high - childrens caps cost 3 to 5 Ds & 15 Ds for Ladies gowns - they have been finely imitated by the manufacturers at a very low price; but they will not see to the quality - In the former days, the fashion was to make all these ornaments in tanbrow; not it is not used at all - and Ladies do not learn the Art - Formerly they wore lace with bobbins & was not at all -

In the year 1823. A new luxury is announced - Cloth (blue) which was brought at New York at auction at 17 1/4 Ds per yard; it is to be made up in Philad. - it was made by the first in world & its allurement is that Alexander & King George & Pres. & Monroe, have each had suits off of it!

✓ The Lancaster road was the first Turnpike in 1794 out of Philad. & the first in states - & the Gunpowder in 1800 is the best
✓ The house N 10 Arch St on the side of a door West of Front St. shows by the Wall over present alley - filled in from 2^d to 3^d story that the entrance into the alley was once one story higher -  - The house over N W cor. Arch St & Front shows that a door once came out of the 2^d story there on the South Front -

Genl. Horatio Gates who captured Burgoyne seen by an eye witness in Albany - & at Kinderhook had a very Farmerlike appearance in his dress - He was all blue - but his dress was some squarelike in cut. His Hat ... 11 +

WATSON'S "ANNALS OF PHILADELPHIA"

phia, Kennedy & Lucas. While the lithographs were being printed one of the stones containing four subjects, was broken and the necessity for redrawing them caused some delay in issuing the volume. This accident accounts for the fact that differences in some of the plates have been noticed by comparing copies of the book.

An appendix of 78 pages, which has separate pagination contains "Olden Time Researches and Reminiscences, of New York City." It had a separate title page, and a frontispiece picturing two ancient New York buildings.

The "Annals" was a distinct novelty, especially as the author had sent out questionnaires to various ancient residents of Philadelphia, thus collecting their recollections of places, persons and events. These were dressed up in an entertaining manner, and from the beginning the book had an audience of sympathetic friends. Mr. Watson saved for his posterity many interesting and valuable traditions that otherwise would have been lost. Judged by results, the author of the "Annals" was the first historian of the city to make really long, and diligent researches in his subject. He began the work in 1820, and ten years later published the first edition. Editions followed in 1844, 1845, 1850, 1854, 1855, 1856, 1857. In 1860, an edition was issued in 20 parts, with wood-cut illustrations drawn by T. H. Mumford. In 1877, J. M. Stoddart & Co., published an edition in three volumes, the third volume containing additions and emendations by Willis P. Hazard, and also phototype reproductions of many of Birch's Views of Philadelphia. From these plates, reprints have been made by Edwin S. Stuart (Leary, Stuart & Co.), in 1884 and 1900. Watson's "Annals" is regarded not only as a source book of Philadelphia's early history, but as an entertaining, charming local classic.

The original manuscript of the work was bound in two volumes. One of these was given to the Historical Society of Penna., and the other to the Philadelphia Library.

"ANNANDIUS," pen-name of JOSEPH SHIPPEN (*q. v.*).

"ANNAPOLIS," PENNA. STATE NAUTICAL SCHOOLSHIP—This is the second vessel assigned by the U. S. Navy to the Penna. State Nautical School (*q. v.*). It is a steel vessel and at the time of its launching, at Elizabethport, in 1896, was rated as a composite-gunboat. It has a displacement of 1,000 tons, and a maximum speed of 13 knots. It was on active service during the War with Spain in 1898. In 1919, it was assigned to the Nautical School, replacing the old Schoolship "Saratoga." During the Spanish War the gunboat had a battery of 6 four-inch quick-firing guns, 4 six-pounders; 2 one-pounders and 1 three-pounder.

ANTI-ABOLITION RIOTS—Like many other movements, the agitation to abolish slavery was greeted at its beginning with laughter, when it was not altogether ignored, as a plan that could not be made to work; but the rapid spread of abolition societies, and the seriousness with which these urged their demands, the movement finally inspired a decided resistance. At first, these attacks were

directed against the Negro residents, the first riot of a racial character occurring on November 22, 1829, when some persons on both sides were arrested.

From that time until after the close of the Civil War, these race riots—for that is what they really were, became more frequent, and prejudice against both the Negroes and their friends. The Abolitionists increased in intensity. In August, 1833, a riot took place which was the most serious that had occurred in the city up to that time. An exhibition of flying-horses was being held in a temporary building on South Street west of Seventh, and both Negroes and whites were visitors to the show. Some minor difficulties between individuals at the exhibition occurred, but trouble started when it afterwards was rumored that the Negroes had insulted the whites. This story spread throughout the city, and on the night of August 12th, a large party of young men, who were supposed to have come from the Northern Liberties, Kensington, and Spring Garden, made their appearance at the flying-horse exhibition, and stimulated a quarrel, in the excitement of which they attacked the machinery and apparatus used in the show, which they totally destroyed, as well as the building in which the exhibition had been given. After this they retired, and news of the transactions was circulated through the city the next day. In the evening a far greater crowd than had yet assembled, marched down Seventh Street to an open lot near the Pennsylvania Hospital, where they were joined by others. They were mostly boys and young men, and nearly all of them were supplied with clubs or sticks. From the lot this mob repaired to Mary Street in the city, and to Bedford and Baker Streets in Moyamensing, in which colored people mostly resided. Here the crowd commenced the destruction of property, breaking windows, battering down doors, and entering the houses, which were stripped of their furniture throwing it into the streets. The police force of Moyamensing was unable to suppress these rioters, and their ravages extended to Shippen (Bainbridge) Street and Seventh Street, and as far down Small Street as Fifth or Sixth. The negroes, whenever they were caught, were assaulted and beaten mercilessly, and the most savage feeling prevailed.

The rioters were put at flight by the arrival of two divisions of the city police, headed by Mayor John Swift and High Constable Willis H. Blaney. Marching boldly upon the mob they attacked them, securing about twenty prisoners. In these proceedings the whites who resided in the neighborhood escaped injury by reason of displaying lights in their windows. The next day the civil authorities, which had allowed two nights of riot to go by without attempt, except on the second night, to interfere with it, were thoroughly awake.

Three hundred special constables were sworn in and placed under command of Peter A. Browne. The City Troop, Capt. Hart, and the Washington Grays, Capt. Worrell, were ordered under arms, and remained at their armories all night. The *posse comitatus* assembled about eight o'clock and marched down to the hospital lot, and thence to the neighborhood of the disturbances of the previous evening.

A new excitement was active in the neighborhood, under a rumor that the

hall of the African Grand Lodge of Masons, Seventh Street below Lombard, west side, was filled with several hundred armed negroes. The posse marched on the ground. Mayor Swift addressed the persons present, exhorting them to keep the peace. Officers who entered the hall found that there were black men there who were very much frightened. They were told to depart, which they did without much ceremony. The posse remained until after twelve o'clock, by which time the crowd had dispersed.

In the meanwhile there was an excitement elsewhere. Near the Wharton Market upon Moyamensing Road, there was a small meeting-house used by a congregation of colored people. Some demonstration had been made on the previous evening in that neighborhood, but there were no overt acts. Late in the evening a story went into circulation that some boys passing the meeting-house were fired upon from a dwelling-house in the neighborhood. A mob soon collected and proceeded to tear down the meeting-house. It was a slight structure, which stood upon posts rising from the ground. These were cut through with axes. Ropes were attached to the upper parts of the building, at which the mob pulled until the whole structure came down and was entirely broken up. Some eight or ten houses in the neighborhood also were attacked and the windows broken. News of these disturbances were sent to the city and Peter A. Browne marched down with a portion of the *posse comitatus*. They arrived on the ground about ten o'clock and found everything quiet, the rioters having dispersed. At a subsequent meeting of citizens it was estimated that the damage done during these riots amounted to four thousand dollars, and a committee was appointed to make collections toward a fund to reimburse the sufferers.

The feeling against the colored people had not subsided before it was aroused again. On July 12th, Juan, an African boy of the Eboe nation, who had been brought to this city by his master, Robert R. Stewart, formerly U. S. Consul at Trinidad, and who lived on Sixth Street, between Prune (Locust) and Walnut Streets, attacked his master in a furious manner with the butt end of a hatchet. Mr. Stewart died several years later but at the time was thought to have been fatally wounded.

Next day, crowds began to assemble in the neighborhood, but the presence of police inspired them to move elsewhere. They moved off to Small Street, between Sixth and Seventh, where they beat the colored inmates, put them to flight, and destroyed their possessions. From this place their ravages were carried upon Seventh and Shippen Streets. Thence the destruction was transferred to "Red Row"—eight or nine houses on Eighth Street below Shippen. The mob here made a discrimination. All the young colored men that could be found were assaulted, because the young men were generally saucy, but the old men and women of color were not injured. During the proceedings "Red Row" was set on fire, and all the houses were destroyed.

The mob were unrestrained by the presence of police, and from Eighth and Shippen they proceeded to Christian and Ninth Streets, where several brick and

frame houses were attacked. Some of these were defended by their owners, and several shots were fired from them, two persons in the mob being wounded. Meanwhile the fire kindled at "Red Row" had been burning, and when the firemen came to perform the duties of their mission they were opposed by the mob, which attempted to cut their hose and to prevent them from playing on the premises. The firemen persevered, and fought their way, and succeeded in saving all but the house which was first set on fire. Houses in Fitzwater Street were attacked and injured, and coming back to Shippen Street, fresh assaults were made on buildings which were passed by at the beginning of the disturbances. By these occurrences the colored people in the lower part of the city were frightened to a degree of terror which had not affected them in previous years. On the day afterwards, hundreds of families moved out of the neighborhood of the previous day's destruction, or locking up their houses, sought refuge where they could find it. Numbers of men, women, and children bivouacked in the woods and fields, and several of the fugitives were given shelter in barns and outhouses.

In the evening of Tuesday, the 14th, crowds again began to assemble in the neighborhood of Sixth and South Streets. On the rumor that a house on St. Mary Street was garrisoned by armed blacks, the mob proceeded there. The statement was true. Fifty or sixty colored men were in the building, armed with knives, razors, bludgeons, and pistols, besides a great store of bricks and paving-stones, placed in the third story to be hurled at an attacking party. These men were desperate, and were rendered savage by the occurrences of the two previous days. The city police force was ready to prevent the assault intended to be made by the whites upon the house, and at the same time were charged with the difficult duty of getting the colored men away in safety. The matter was finally managed, and there were no further disturbances.

In the summer of 1839, a watchman in Southwark, named Batt was fatally attacked by a negro with a club. On the Sunday following after he had been buried in St. Peter's Burial ground, Third and Pine Streets, a crowd gathered at Fifth, South Streets and Passyunk Road. Sheriff John G. Watmough attempted to persuade the mob to disperse, but was met with jeers. The mob then started up Fifth Street. At Pine Street they were met by Mayor Swift and a squad of police. The mayor, with nothing in his hands but a cane, approached them, and seized the ringleader. The mob, unable to rescue their leader returned to Southwark, where, in the evening, they attacked houses tenanted by negroes.

Riots were precipitated again in 1842. A procession of the Moyamensing Temperance Society, a colored organization, paraded on August 1st, and all along the route were disturbed by ruffians and boys, causing the police to make a few arrests. This was resented by the ruffians who began operations against the negro dwellers in Lombard Street, between Fifth and Eighth Streets. A negro in Bradford's Alley fired a gun, and the mob became violent. The house was entered, and all the residents dragged out and beaten. In the evening, houses of negroes between Seventh and Eighth Streets were broken open and

their inmates injured. On the north side of Lombard Street, between Seventh and Eighth, was a large building erected by Stephen Smith, a colored man, as a place for the meeting of literary and beneficial societies, and called "Smith's Beneficial Hall." Being used by colored men, it was an object of attack. A strong force of police was stationed in front of the building and the mob kept at a distance. But while they were guarding the front the enemy was successful at the rear. By some means entrance was obtained to the building, and at an unexpected time flames were suddenly seen to break out from the upper stories. The destruction was complete.

While this fire was in progress a church on the north side of St. Mary's Street, a thoroughfare running from Seventh to Eighth, south of Lombard, was found to be on fire. Nothing was saved here but the walls. This church was the first church building of the Society of Covenanters, which had afterward removed to a better site on Eleventh Street above Chestnut. The property had passed into possession of a religious society of colored persons. It was never known whether this building was set on fire by an incendiary, or whether it caught from the sparks and brands flying from the great conflagration of Smith's Beneficial Hall.

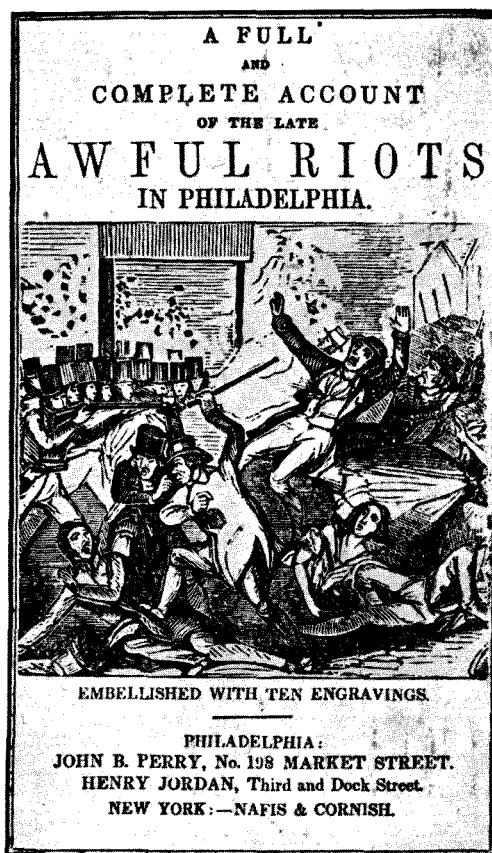
In October, 1849, the riots around the California House were in many ways the most dramatic of the Anti-Negro riots. This rather low tavern was at the northwest corner of St. Mary and Sixth Streets, in the vicinity of Sixth and South Streets (*See CALIFORNIA HOUSE RIOT*). Riots against the Abolitionists, and the Negroes, resulted in the burning of Pennsylvania Hall, May 17, 1838 (*q. v.*), and in the murder of Isaiah Chase, and Octavius V. Catto, a negro educator, October 10, 1871. Minor riots and disturbances were frequent at meetings of the Abolitionists at National Hall (*q. v.*) and Sansom Street Hall.

ANTI-CATHOLIC RIOTS—There were riots in Kensington on May 3, 6, 7 and 8, 1844, and in Southwark on July 7, the same year, during both of which disturbances many persons were killed or wounded. In 1842, on August 1, there was a riotous disturbance against negroes in St. Mary's Street, and on January 11, 1843, riots incident to a strike of weavers in Kensington. In those days there was a large element of young ruffians, whose delight and boast was that they were rough and tough. There were so-called gangs, admirers usually of one or another volunteer fire company, although many of the ruffians did not engage in their diversions solely on the plea of sport, but because it gave them opportunities to rob, and these ever were on the alert to start a fire or a fight. It was a period of intense hatreds and prejudices. While the anti-Catholic riots had a deeper origin, they would not have occurred without the presence of this rude element.

As a result of the riots in Kensington, seven persons were killed and it was estimated that fifty were injured, while the Catholic churches of St. Michael, at Second and Jefferson Streets, and St. Augustine, Fourth Street, north of Race, as well as the convent school connected with the former, were destroyed by

fire, as was also the Market shed in Washington (American) Street, numerous private houses were damaged or destroyed. The property loss was placed at \$150,000. Two hundred families, chiefly in Kensington, were forced to abandon their homes.

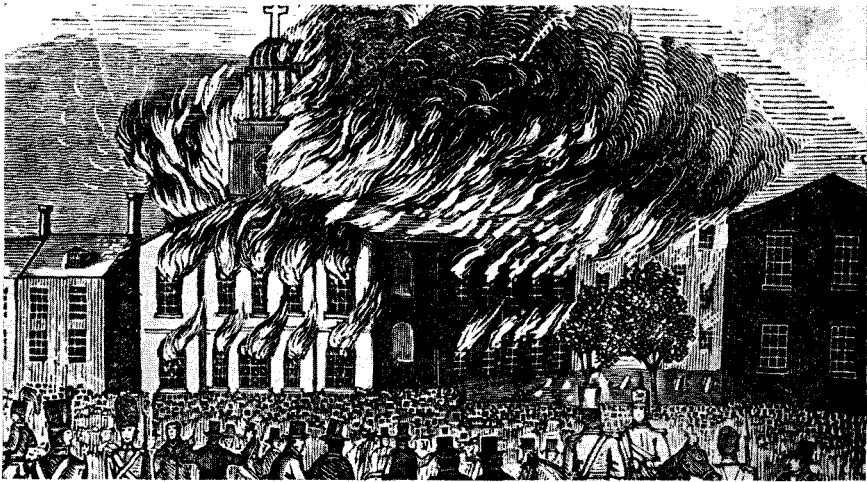
The riot in Southwark, centered around the Catholic Church of St. Philip de Neri, Queen Street, east of Third, and it was while the edifice was being protected by the military, that rioters attacked the troops, and this resulted in the loss of two killed and eighteen wounded among the military, and thirteen killed and twenty-six wounded among rioters and bystanders.



TITLE PAGE OF A POPULAR HISTORY OF
THE RIOTS OF 1844

In 1837, the first native American party meeting was held in Germantown, the party having previously been founded in New York City. Among the declarations of its constitution was the statement: "we deny his right (hereby meaning as foreigner any emigrant who may hereafter arrive in our country), to have a voice in our legislative hall, his eligibility to office under any circumstances,

and we ask the repeal of the naturalization law, which it may be apparent to every reflecting mind, to every true son of America, has now become an evil." The party did not expand very rapidly until December, 1843, when at a meeting in the District of Spring Garden "the undue influence and misused privileges of the foreign population," was discussed. In the early part of 1844 almost every section or ward in the county of Philadelphia had its branch of The American Party.



ANTI-CATHOLIC RIOTS OF 1844
 Burning of St. Augustine's Church
From a Popular Contemporary Account

Immigration from Ireland had been larger during the few years preceding than for some time, and, although the American Party's constitution applied to all foreigners, it was the general impression that Irish, and especially those of Catholic faith, were the object of the movement. It was frequently stated, and generally believed that the Catholics had asked for the exclusion of the Bible from the schools. The Grand Jury, sitting in the case of the Kensington rioters had stated in their presentment that this had been one of the exciting causes of the disturbances. A meeting of Catholic laymen discussed the Grand Jury's presentment and then addressed a letter of inquiry to the Directors of the Public Schools. G. M. Wharton, a director and also one of the Controllers of the Public Schools, replied as follows:

"Messrs. Frederick S. Eckard, and others:

"Gentlemen: In answer to the request contained in your note, that I would state, 'whether as far as Roman Catholics are concerned, they have asked for the exclusion of the Bible from the Public Schools,' I reply, that, to my knowll edge as a Director of the Public Schools of the city of Philadelphia, and a Controller of those of both City and County (which office I have held for severa-years), no such request has ever been made, nor do I know of any efforts on their

part with the alleged object in view. The Records of the Board of Control will show the purpose to have been such as it mentioned in your note.

"It is proper to add, that there may have been efforts on the part of individuals belonging to the Roman Catholic communion, to exclude the Bible from the Schools, of which I know nothing. None, however, have been manifested before either the Directors or Controllers referred to, nor have come to my knowledge as an individual."

In the communication to Mr. Wharton, and to other Directors of the Schools, the committee had asked:

"Will you be good enough to state as Directors of the Public Schools of the City of Philadelphia, whether as far as Roman Catholics are concerned, they have asked for the exclusion of the Bible from the Public Schools; whether they have ever interfered with the use of the Protestant versions of the Scriptures by Protestant children, and if with reference to the Bible they have not simply asked for their own children, permission to use that version, of the Bible which, as a matter of conscience, they prefer."

The first person killed in the Kensington riot was a young man, George Shifler who was about eighteen years of age. He was shot and mortally wounded at the meeting of the American Party at Germantown Avenue and Master Street, on May 7th. He fell just at the moment the meeting was raising an American flag, but he appears to have taken no part in the riot from either side. As the first victim he was immortalized by those opposed to the Catholics, and the scene was pictured in a dramatic colored lithograph which once was familiar, and his name was perpetuated by a volunteer fire company.—See CALIFORNIA HOUSE RIOT.

[Biblio.—A small library of pamphlets was called forth by the riots. Among them is the little illustrated history, entitled: *A Full and Complete Account of the Late Awful Riots in Philadelphia*, mainly reprints of the daily newspaper accounts, illustrated by crude woodcuts: *The Truth Unveiled, by a Protestant and Native Philadelphian*, *Address of the Catholic Lay Citizens*, two publications giving the Catholic side of the discussion; *The Olive Branch*; or, *An Earnest Appeal in Behalf of Religion, Supremacy of Law and Social Order*; *Street Talk About an Ordinance of Councils Passed the 11th July, 1844, Organizing a Military Police for the Government of Philadelphia: A True Statement of the First Fire on Sunday Evening July 7, 1844*; *Reflections on the Late Riots, by Candid Writers in Poetry and Prose (poem)*; *The Dutchman's Letters to Daniel O'Connell Explaining the Cause of the Kensington Riots. Letter I, 1845.*]

ANNUALS AND GIFT BOOKS—Charles Lamb having been induced to contribute a few lines on the death of the child of the Edition of "The Gem," an Annual, issued in London, wrote to a friend, in 1828, that he hated to appear in an Annual, and described them as "combinations of show and emptiness." London—at least Europe, was the inventor of the "Annual," a dainty volume which, as a rule, merited the cruel designations of the gentle Elia. They usually contained a number of very carefully engraved steel plates from genre pictures, to accompany which poems, or tales were written to order. In the year Lamb wrote there were in England fifteen different "Annuals" in the book shops, and all of them nearly equal in merit and fatuousness.

In the fall of the year 1825, the first Annual brought out in America was published in Philadelphia. This was *The Atlantic Souvenir*, bearing the date 1826; for like Almanacs, they always were issued in advance of the year printed on their titles. *The Souvenir* was a small volume, embellished with many superb steel engravings and having a cover of glazed boards bearing an engraved title. Carey, Lea & Carey were the publishers, a firm which in those days stood at the head of the publishing fraternity in this country. *The Atlantic Souvenir* was in no manner inferior to the Annuals then being published in England, and it had some points of superiority. In this first volume the publishers printed a note upon their pioneer work in the United States.



NEW YORK: J. SARTAIN.

FIRST MEZZOTINT IN AN AMERICAN BOOK
 Frontispiece to "The Pearl" for 1832. This was the First Mezzotint
 made by John Sartain in America

"The publishers of the present volume," to quote the Preface, "presents to the public a work which although on a plan by no means novel in other countries has never yet been introduced among us. Nothing would seem more naturally to suggest itself as one of those works of remembrance and affection which old custom has associated with the gaiety of Christmas than a little volume of lighter literature adorned with beautiful specimens of art.

"On the Continent of Europe, indeed, such a volume has long been the usual attendant of the season, and the shops of Germany and France abound every winter with those which are suited to every age and every taste. For a few years past the same design has been adopted in London, and not with less appro-

bation. With what success the present effort will be attended in our own country is yet to be seen, and the publishers have only to make the assurance that no effort has been spared to render it worthy to the public. It would be



TITLE PAGE OF "THE PEARL"

Displaying the Ornate Character Typical of Old Annuals

unbecoming for them to remark on the contributions which they have received. They must speak for themselves; yet they may be allowed to mention that every article is a production of our own citizens, several of them already highly distinguished in this and foreign countries by their writings, and embracing among

the others the names of Paulding, Bryant, Barker, Sedgwick, and Waln. The embellishments, too, it may style of our own native artists and it is believed that some of the designs will not injure the reputation which the American painter has attained in the academies of Europe."

The next year, two other annuals made their appearance in this country. *The Pearl*, published by Thomas T. Ash, Philadelphia; and *The Token*, by S. G. Goodrich, "Peter Parley," in Boston.

For more than a quarter of a century, *The Annual* was the accompaniment of the Christmas season, but in the '50s elaborately illustrated gift books of another sort tolled the knell of the familiar parlor table book, which people in taste felt they needed for the atmosphere it gave, and which gave a visitor something to interest him while he waited to be announced.

The Atlantic Souvenir was published until 1832 when it was merged with *The Token*, and henceforth was published in Boston.

The Pearl continued until 1840. The issue for 1832 is of historic interest as it contains the first mezzotint engraving to appear in an American book, and this print also is historic because it is the first mezzotint John Sartain made in this country. It forms the frontispiece to the volume and was engraved after the painting "My Brother," a charming group of two small children, by Thomas Sully.

The Cabinet, was issued in 1829 for the Christmas season by John Laval and Samuel F. Bradford. It consisted entirely of portraits and biographies of President Andrew Jackson and his Cabinet—hence the name. As if realizing there was little of the holiday spirit in this little volume, the publishers of *The Cabinet* bound it up with *The Talisman*, a fine annual written by Verplanck, Sands and Bryant and published in New York by Elam Bliss.

Together they make a chubby volume, and without dispute the finest volume of its kind ever issued in this country up to that time.

Other holiday Annuals published in Philadelphia include the following, which list is incomplete because no known collection contains all the volumes issued.

The Remember Me, 1829. Published by E. Littell.

The Gift, 1836 to 1845. This was edited by Eliza Leslie (q. v.), and was published by Carey and Hart. Poe contributed some of his best tales to the issues for 1836, 1840, 1842 and 1845.

The Literary Souvenir, 1838 to 1845, published by Carey and Hart. This was edited by William E. Burton, who wrote nearly all of the prose tales and sketches in the volume for 1840, and Charles West Thomson wrote all of the poetic pieces.

The Union Annual, for 1837. This was published by the American Sunday School Union, and seems never to have been repeated.

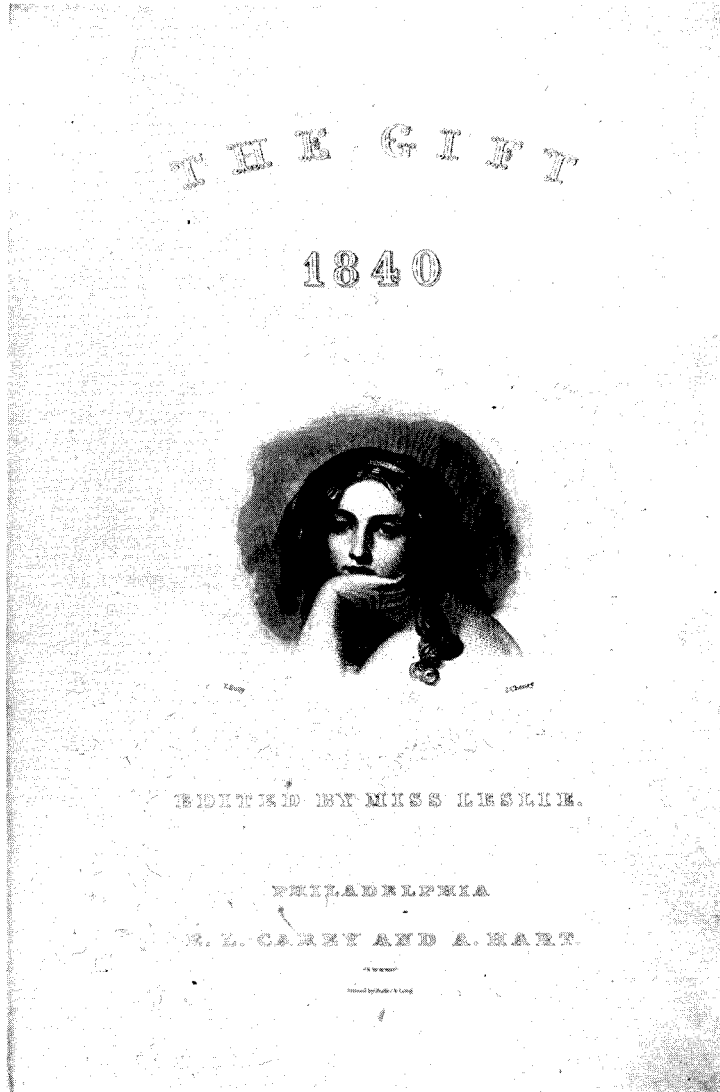
Religious Offering, 1840. Published by William Marshall & Co.

Christian Keepsake, 1838 to 1840. Published by William Marshall & Co.

The Violet, for 1840, a juvenile annual. Published by Carey and Hart.

The Snow Flake, 1844 to 1852. The issue for 1846 contains the first translation of Kotzebye's play "The Quakers," which is based on an incident in the

career of Warner Mifflin (*q. v.*) during the Revolution. The translation was made by Robert Arthur. Another translation was made of the play many years later under the impression it was being published for the first time.



TITLE PAGE OF "THE GIFT"
For 1840 which Contains Poe's Story, "William Wilson"

Leaflets of Memory, 1845 to 1852. This was edited by Dr. Reynall Coates, and published by E. H. Butler & Co., in the issue for 1847. Henry B. Hirst (*q. v.*), the poet, designed some of the ornamented pages, and also contributed verses.

Friendship's Offering, 1841 to 1856. Published by Marshall, Williams & Butler.

Christian Wreath, 1847. Published by J. Van Court.

Gift of Friendship, 1847-1853. Published by Henry F. Anners.

Remember Me, 1851. Published by Henry F. Anners.

The Iris, 1851 to 1854. Published by Lippincott, Grambo & Co. This was the first Philadelphia Annual to feature the best work of chromo lithography, which was then in its pioneer stage in this country. The issue for 1852 was almost entirely devoted to Eastman's sketches of Indian life, illustrated by beautifully printed chromo lithographs. It is said this volume was so much admired in England that Queen Victoria ordered a dozen copies for her own household. The pictures were printed in eleven colors by P. S. Duval.

Religious Souvenir, 1832 to 1845. Published by Key & Biddle.

Christmas Blossom, 1849-1851. Published by E. H. Butler & Co.

The Gem, 1840-1855. Published by Henry F. Anners.

Hyacinth, 1855. Published by Henry F. Anners.

Ruby, 1850. Published by Carey & Hart.

New Year's Gift (N. D.) Published by the American Sunday School Union.

Dew Drop, 1852, 1853. Published by Lippincott, Grambo & Co.

Literary Amaranth, 1840. Published by Key and Bro.

Amaranth, 1842. Published by the American Sunday School Union.

Offering to Beauty, 1849. Published by Carey & Hart.

Wheat Sheaf, 1853. Published by Willis P. Hazard.

Christian's Daily Delight, 1854. Published by Lindsay & Blakiston.

Christian Souvenir, 1847. Published by F. C. Wilson.

Fountain, 1847. Published by William Slonaker.

Instructive Gift, 1853. Published by E. H. Butler & Co.

Diadem, 1846. Published by Carey & Hart.

Coronet (N. D.) Published by J. B. Lippincott & Co.

Parlor Scrap Book, 1837. Published by Carey, Lea & Blanchard.

Poet's Offering, 1850. Published by Grigg, Elliott & Co.

Cabinet Annual, 1855. Published by E. H. Butler & Co.

Cabinet of Modern Art, 1851-1852. Published by E. H. Butler & Co.

Evergreen, 1847. Published by Carey & Hart.

Language of Flowers—The Floral Offering, 1851. Published by H. C. Peck & Theo. Bliss.

Mirror of Life, 1847. Published by Lindsay & Blakiston.

APPRENTICES' LIBRARY—Was founded in 1820 by a group of benevolent men in the belief that it would "promote orderly and virtuous habits, diffuse knowledge and the desire for knowledge, improve the scientific skill of our mechanics and manufacturers, increase the benefits of the system of general education which is now adopted, and advance the prosperity and happiness of the community." The group associated themselves under the title of "The

Apprentices' Library Company of Philadelphia," and established the library for the use of apprentices and other young persons, without charge of any kind for the use of books. On April 2, 1821, the company was incorporated. In a modest manner, with a small collection of 1,500 second-hand books, it had begun operations in a second-story room at 100 (304) Chestnut Street. The books were gifts, having been presented by the managers. In March, 1821, the library was removed to Carpenters' Hall, where it remained until 1828. It then was removed to Jayne Street, below Seventh, and in 1837 to the old U. S. Mint Building on Seventh Street at Filbert, where it remained until 1842, when the Society of



100 (306) CHESTNUT STREET
First Home of the Apprentice's Library

Free Quakers, who had a meeting-house at the southwest corner of Fifth and Arch Streets, offered the library the free use of the upper and lower rooms. In 1897, the library was removed to the abandoned building of the Spring Garden Unitarian Church at Broad and Brandywine Streets. Horace Binney was the first president of the library company, and the original founders were Thomas Kimber, Daniel B. Smith and Samuel L. Shober. The Apprentices' Library was the first free circulating library in America. According to the report for the year 1930, the library contains 23,987 volumes.—See FREE QUAKERS, SOCIETY OF.

[Biblio.—*Apprentices' Library of Philadelphia, History 1820 to 1920*, by John F. Lewis, Phila., 1924.]

AQUARIUM, MUNICIPAL—Fairmount Park (26th and Green Streets), occupying the former turbine house of the Fairmount Water Works (*q. v.*), is the direct result of the Exhibition of the Pennsylvania Fish Commission at the St. Louis Exposition, 1904. The tanks used then were acquired by the city through the agency of the Pennsylvania State Fish Commissioner, William E. Meehan, and finally in November, 1911, the Aquarium was modestly opened in the Greaves House and removed to the present location in 1916. There is usually an interesting and showy display of food fishes and others, arranged in ingeniously lighted tanks. Mr. Meehan, through whose efforts the Aquarium was established, was the first director of the Museum, continuing until his death, in 1930.

ARAMINGO—A borough created out of the township of the Northern Liberties, incorporated April 11, 1850. It was shaped something like a broad V reversed. It was bounded on the northeast by a portion of the borough of Bridesburg and the Frankford Creek, which divided it from a portion of Oxford Township and Frankford; on the northwest the Unincorporated Northern Liberties and the District of the Northern Liberties were boundaries, the latter partly on the southwest; and Richmond District on the southeast and southwest. The name is an abbreviation and alteration from the Indian name of the stream adjacent, called, by the Swedes and English, Gunner's Run. The original name was Tumanaranaming, the meaning of which is not known. By cutting off a portion of the head and tail of the name, and omitting two letters in the center and adding an O, the word "Aramingo" was fabricated. It became a part of the city in 1854.

ARAMINGO CANAL—This was a scheme for improving Gunner's Run (*q. v.*), by which the property owners in the Richmond and Kensington Districts hoped to enlarge their trade. On March 15, 1847, the company was incorporated as the Gunner's Run Improvement Company with power to construct a canal not exceeding one hundred feet in width from the north side of Queen Street, on Gunner's Run, Kensington, and to terminate at or near the Philadelphia & Reading Railroad Crossing. There was to be a tide-lock and gate not less than twenty-four feet wide and at least one hundred and fifty feet long, at or near Queen Street, and from Second Street to the Delaware River, the canal was to be not more than sixty feet wide. Authority to take tolls was granted. Shares were to be one hundred dollars. In 1848, authority was given to carry the canal to the Delaware River at or near Wood Street. By act of April 6, 1850, it was declared that the canal should thereafter be known as the Aramingo Canal. Work was begun upon the enterprise but it was found to be useless and never paid expenses. In later years it was regarded as a nuisance, and, in 1896, the canal was obliterated by building a street over it.

ARBOR DAY—The custom of observing Arbor Day has continued annually ever since the first observance here, April 27, 1888, when the first Arbor Day

was named, growing out of a movement to conserve our forest lands, given an impetus by the Michaux lectures of the Franklin Institute.

In 1919, two Arbor Days were appointed by Governor Sproul—April 11th and 25th. On the former date, observance was made in the public schools, and a few planted trees. On the second Arbor Day the Marine Corps planted 250 trees on the Parkway, and plantings were made by other organizations in various public grounds, including the League Island Boulevard.

October 24, 1919, was observed as another Arbor Day and Bird Day in the public schools of city and state in response to a proclamation of Dr. Thomas E. Finegan, State Superintendent of Schools.

ARCADE, THE PHILADELPHIA—This marble structure, which was one of the architectural sights of the city when it was erected, 1827, fronted on Chestnut Street, between Sixth and Seventh Streets. It had a frontage of 100 feet, and extended back 150 feet to Carpenter (now Ranstead) Street. Designed by the architect, John Haviland (*q. v.*), it was intended as an improvement over the Burlington Arcade, which just then was a very popular institution in London.



PHILADELPHIA ARCADE

An Engraving from the Architect's Drawing Showing the Interior Arrangement of the Building, which was the First of Its Kind in the United States

In some respects the Arcade might be classed as the first office building in the United States. There was nothing like it, when, in 1826, a group of enterprising Philadelphians formed The Arcade Company, and purchased the fine old residence of Chief Justice Tilghman, then numbered 205 Chestnut Street, and about fifty feet west of the Chestnut Street Theatre, for \$42,500. It was estimated that such a building as would be erected on the site would cost \$150,000. When the cornerstone was laid, May 3, 1826, the com-

pany had subscriptions of \$88,500. Finished in September, 1827, the structure was found to have cost \$112,000. The building was constructed of marble on both fronts, and the interior arrangement was an entirely novel one, differing radically from the Burlington Arcade, which had been the inspiration.

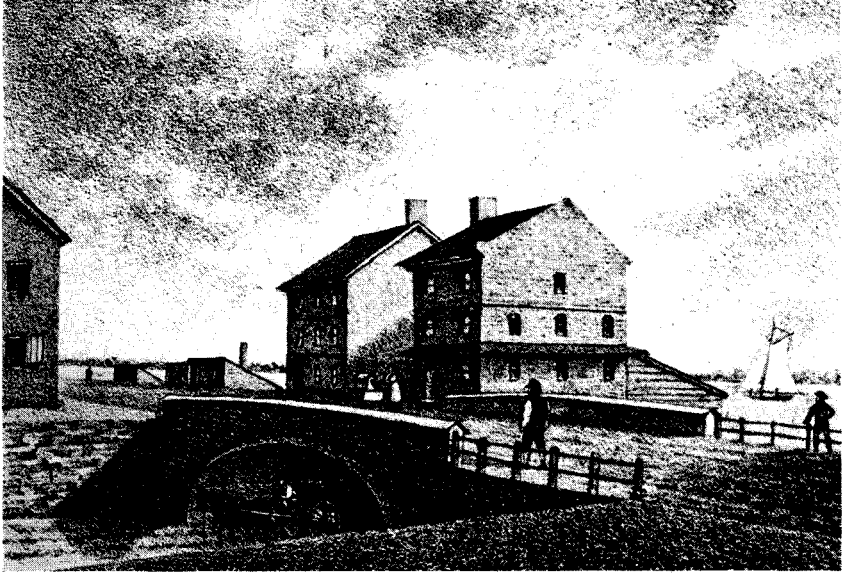
There were four open arches extending above the second story in front, and the interior was divided into a large central building on each side of which was a wide avenue covered with a sky light, and, extending through the building, from a street to street. Rows of shops, 80 in number, lined these avenues. Entrance to the second story was obtained by stairways near the Chestnut and Carpenter Street fronts. Galleries extended from street to street at this story, and gave access to the second story rooms. The third story, hidden from the street by a large pediment or entablature, was occupied by the Philadelphia Museum (Peale's, *q. v.*). At each side of the entrance, on a line with the second story, marble bas reliefs of the arms of Pennsylvania and Philadelphia were placed. The pilasters of the arches were ornamented with heads of Mercury, cut in bold relief. Although the rents of the shops were \$6,470, and of the Museum, \$7,970, the Arcade did not pay. "The great current of business swept by on Chestnut Street without eddying into this bay." In a few years the discouraged tenants left and went elsewhere. In 1838, Peale's Museum was removed to a new structure erected for it at the northeast corner of Ninth and George (Sansom) Streets.

From that time onward, for the next quarter century, The Arcade was considerably changed in appearance and in character. A balcony was built at the second floor, on the Chestnut Street side, and extended across the front of the building. Part of the interior was remodeled and the structure became the Arcade Hotel. A few shops and offices opened on Chestnut Street, on the ground floor. Originally, the basement was occupied by David Gibb, who kept a fashionable oyster cellar—an expensive restaurant much affected by the epicures of the time. The *Public Ledger* was first issued from the Arcade, in 1836. In the days before lotteries were suppressed in Pennsylvania, the principal lottery drawings were held in the building. In 1863, Dr. David Jayne purchased the property, and replaced the old building by a row of modern stores.

ARCH STREET—When Penn saw his city laid out, he found that the names of some of the more eminent persons in his Colony were being immortalized by having their names given to some of the cross-town streets. Under this plan Arch Street was designated Holme Street, in honor of the Surveyor of the Province, Thomas Holme, and he expressed a desire that the name of trees be applied to these cross-town streets. As a result of this suggestion, Holme Street became Mulberry Street, and so it was officially until 1854, when at the consolidation of all the municipalities in the county, the thoroughfare was regularly given the name the inhabitants had applied to it—Arch Street.

This name grew naturally out of the circumstances that early in the city's history, Front Street was carried over Arch, by a masonry Arch, 66 feet long.

The structure is referred to in Gabriel Thomas's *History* in 1698, and in 1704, the Common Council appointed a committee to examine it and report upon the repairs necessary. Evidently very little care was taken with the Arch, for in 1721, the Grand Jury condemned it, and it was thereupon removed. It is significant that the Grand Jury referred to Mulberry Street as Arch Street. In the olden times, the inhabitants were accustomed to refer to it as "The Arch Street," meaning the thoroughfare, which had an arch.



ARCH OVER ARCH STREET, AT FRONT
which Gave the Street Its Name
From Watson's "Annals"

ARCH STREET METHODIST EPISCOPAL CHURCH—Broad and Arch Streets. Building of white marble, erected in 1862. Spire 233 feet in height.

ARCH STREET THEATRE—This playhouse, on Arch Street, west of Sixth, is the second oldest theatre in America, and as all of the original structure is standing, with the facade very little altered, it might even be claimed to be the oldest, for the Walnut Street house which has a longer history has been entirely rebuilt.

The site of the theatre had been originally occupied by a fine large mansion, that for some years was the Spanish Legation. Before Spain had regularly recognized the United States by sending to this country a Minister that country was represented here by several minor officials. The first of these was John Leamy, an Irish merchant, who had spent a good deal of his early life in Spain, and who came to the United States after the Revolution. Until the arrival, in 1789, of

Don Jose Ignacio de Viar, Leamy was "agent for his Catholic Majesty," as he was set down in the Directory of 1791. De Viar, at first was merely a Charge d' Affaires, but in 1791 he was joined by Don Jose De Jaudenns, and together they were accredited joint commissioners, and were succeeded in 1796 by the first Spanish Minister, the Marquis de Casa Yrujo, who, before he left the country was married to Sally McKean, daughter of the Governor of Pennsylvania and one of the reigning beauties, who has been immortalized by having her portrait painted by Stuart.



ARCH STREET THEATRE
As It Originally Appeared
From the Photo in the Historical Society of Pennsylvania

Don Jose De Jaudennes lived in the Arch Street house, then numbered 217, during his stay in this city, and after he left the property appears to have been unoccupied for some time. About 1812, however, John Hill Brinton, an attorney of prominence, purchased the property, and, with his large family, went there to reside.

At the time John Hill Brinton occupied the mansion on Arch Street, the property is said to have run back to Cherry Street, the rear of the lot being laid out as a beautiful garden. Descriptions of the theatre mention that the lot had an outlet on Bryan's Court, which entered the block from Cherry Street and turned east. In recent years, at least, the rear entrance to the theatre has been through an alley running west from Sixth Street above Arch, long known as Theatre Alley.

In 1827, the Walnut Street Theatre, which had had a not too prosperous career, was believed to be doomed. For some years it has been conducted as a circus, and was being run under its original name, the Olympic Theatre. Five years before the seats in the pit had been removed and a ring for equestrian acts reintroduced. The management found this would not pay, and had given up the task of trying to make money there. The only other playhouse of importance in the city was the Chestnut, at Sixth and Chestnut Streets, and consequently a New York promoter thought the time was ripe for the building of a new playhouse here.

As afterwards became known, the owners of the Walnut Street house, instead of tearing down the theatre, employed the architect Haviland to reconstruct it and give it a new facade, the one which until 1920 had been slightly altered. Before it was realized what the owners of the Walnut Street house were doing, the New York promoter, who was a shrewd Scotch bookseller named McGeary, had managed to interest the actor, Robert C. Maywood, who once in a while connected himself with theatrical ventures, and the two with great secrecy managed to obtain subscriptions that insured the success of the building of the Arch Street playhouse.

Maywood, who was a most energetic and persuasive talker and, like McGeary, himself a Scot, succeeded in quickly getting all the subscriptions needed. Overtures were made to William B. Wood, the leading actor, and for many years the active manager of the Chestnut Street Theatre, to take charge of the management of the new house. Wood, who was a fine actor of a school now passed away, listened to the overtures kindly, because he also believed that the Walnut would be replaced by dwellings and this would leave a place for a rival to the Chestnut. If this really had proven to be the case, the career of the Arch would have been, in its early years, one of considerable more success.

Wood's old partner, William Warren, had now obtained entire control of the Chestnut, and, in line with his new policy which was to play stars constantly, although it was problematical if the city was large enough to support this kind of venture, was retiring many good actors in his stock company, and reducing the salaries of others. Wood, himself as he mentions in his "Recollec-

tions of the Stage," really had been promised a larger salary than he had received. But he was suspicious of the new turn events were taking, and having had 20 years of experience as a manager himself, he believed that nothing less than failure would be the result. Consequently he agreed to accept the management of the new house.



MR. WOOD,
AS STEPHEN FOSTER.

WILLIAM B. WOOD
First Manager of the Arch Street Theatre

F. C. Wemyss, who for years was favorably known here both as actor and as manager, explains Wood's connection with the Arch Street house in a somewhat different way. He says that McGeary could not, or would not give the necessary security demanded by the subscribers to the scheme, and that the project never would have been materialized had not Wood stepped forward with an offer to proceed.

Strickland, who had designed the front of the Chestnut Street Theatre, which took the place of the house that was destroyed by fire, was secured as

architect of the new house. The original front of the Arch, as will be noted from an early photograph, was quite unlike that theatre's present appearance. The front had Doric marble columns, and the pediment was ornamented by the figure of Apollo. This piece of sculpture, which was cut by Gevelot, was not executed until several years after the house had been opened. A large rough block of marble had been built into the front wall, and the sculptor carved the statue while it was in place. This probably was the first instance in this city of completing the ornaments of a building after it was erected, although of late years the method has become customary.

To enable the sculptor to work a little house was erected on a scaffolding, and for some time this was a prominent object to all who passed the theatre.

The seating arrangements in the house were considered much in advance of the theatres then in existence. The pit was entered from a doorway on either side under the third box from the stage. The stage was more depressed than was usual at the time, and therefore gave an excellent view from every part of the pit. There were no parquet seats, but a contemporary description mentions that "the benches immediately behind the orchestra have backs and are certainly the most desirable situations in the house."

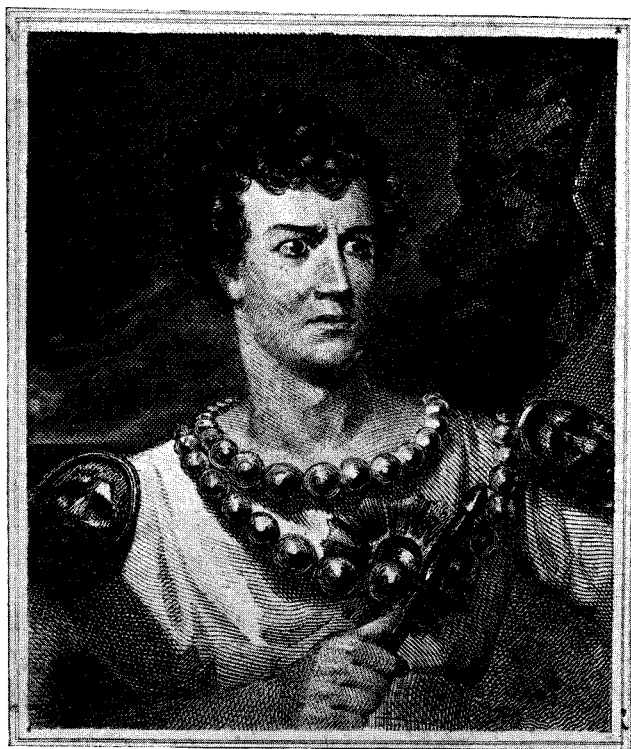
On October 1, 1828, the theatre was opened under Wood's management and in less than three months that manager was ruined. It was discovered that the Walnut, instead of being removed, was being altered, and the Arch Street management was confronted by the fact that there were two other theatres and a circus in the city; that the stars were demanding salaries that on the face of it were ruinous and that the outlook for all concerned was gloomy.

Yet the Arch Street house, to which many of the best performers of Warren's Chestnut Street Theatre were going, was the first to begin the season, and for a short time the business was encouraging. The opening bill consisted of the reading of a prize address by "a gentleman of this city," the comedy of "The Honeymoon" and the farce, "Three and the Deuce."

From the beginning the manager had visions of the failure. In his "Recollections" he explained: "In the very outset I was doomed to feel the immense advantage of an old, settled and regulated establishment, as compared with what was new and suddenly brought together. The actors had each their own ways. They had come irregularly from different places, where many of them had been superior to the persons about them. They were jealous of one another. They had been trained, so far as trained at all, in different schools of acting. Their internal jars and dissensions were not proper subjects of my management, and if they had been, could not have been controlled by it. Each desired to be the feature. There was nothing left for us but resort to the starring system; a miserable resort, and one certain to end in the destruction of the drama."

As might be imagined, there were lively times in the theatrical circles of Philadelphia for the three months after the Arch Street Theatre was opened. Samuel Chapman, one of the most useful men connected with the Chestnut Street Theatre, who, in addition to being an excellent stage manager for melo-

drama and spectacle, also was a useful dramatist, left Warren and went to Wood, where he was a valued assistant. Chapman married Elizabeth, the daughter of Joseph Jefferson, the grandfather of "Rip Van Winkle" Jefferson, and died while still a very young man from blood poisoning caused by wearing stage armor.



EDWIN FORREST

The First Engraved Portrait of the Great Tragedian

Wood announced as his stars Madame Celeste, a homely woman, but a graceful dancer; her sister Constance, Mr. Holland, Miss Lydia Kelly, Mr. Horn, Mrs. Austin, Miss Rock and James Wallack. Wallack is said to have demanded £500 for 12 performances, or something more than \$200 a performance. He subsequently agreed to act for \$200 a performance and the manager concurred in this, but had to close the theatre because he found the receipts would not permit such high salaries. The Wallack engagement was the last straw to the brief season of 1828 at the Arch, but the announcement of his engagement gave much anxiety to the manager of the Chestnut, who appealed to Forrest, then one of the greatest tragedy stars in the country, to act at the Chestnut during Wallack's season at the Arch, but he was unprepared for Forrest's demand, which was \$200 a night—the same amount agreed to be paid Wallack. The result

of Wallack's engagement was that the Arch Street house had to close on December 24th, before that actor's season had been completed.

Wood's books of the Arch Street Theatre during his term as manager show that his nightly expenses were something more than \$300 for salaries alone, and as stars insisted upon very large amounts for each performance, the prospect of ruin was very vividly presented at the outset of the experiment. The salary list for this period is of interest, as showing what salaries were paid to first-class actors in 1828. Mr. and Mrs. Wood, the manager and his wife, were put down collectively for a salary of \$56 a week. Mrs. Wood was an excellent, but cold actress, and without being a star was a competent leading woman in the leads of old comedies and tragedies. It was partly because the Chestnut Street management would not feature her by casting for her her own parts that her husband was induced to listen to the overtures from the Arch Street stockholders.

To continue down the salary list, we find that Mr. and Mrs. Roberts received the highest weekly salary, the pair being paid \$68, although it was Roberts, a fine low comedian who had just come from England, who was the attraction. Mr. and Mrs. Stone received together \$50 a week. Mr. Stone probably was John Augustus Stone, the dramatist, and author of several tragedies played by Forrest with success, notably "Metamora," but generally regarded as of poor quality. Poor Stone threw himself into the Schuylkill River in 1834, and was drowned. Mr. and Mrs. Blake received \$60. William Rufus Blake was a finished comedian, and his wife, formerly Miss Placide, was also good for comedy parts. Samuel Chapman, who acted as stage manager and producer, received \$46.67, which while it might now appear small for a position of that character, was more than twice as much as the offer which brought him to America. Mr. and Mrs. Green, two actors of great ability, Mr. Green being at the time the foremost "Stage Irishman" then in this country, and his wife being equally useful for tragedy, comedy or melodrama, received \$40.

Mr. Duffy, who subsequently was one of the managers of the house, received \$25 a week; Mr. Jones, another future manager, a like amount, and Mr. Scott, whose friends believed in time would have outranked Forrest, was set down in the salary list for \$37. Mrs. Knight, Mrs. Sefton and Mrs. Roper were on the salary list for \$20 each. These names do not exhaust the list by any means, although they represent those who received the highest salary. There was an orchestra, called the "band" in those days, of 13 pieces, which was regarded as large enough for any musical piece likely to be staged, but their salaries averaged little more than \$10 a week.

After William B. Wood had prematurely ended his season in financial disaster the house remained closed, excepting for a weak attempt on the part of Roberts as manager—this essay lasted only a single week—until the following summer, when Aaron J. Phillips, the uncle of Major M. M. Noah, took the house. It was during Phillips' management that Forrest made his first appearance at the Arch. He was seen there in "Metamora," and as the newspapers had been filled with the announcement that Mr. Forrest had given his prize for

\$1,000 for the best American tragedy, there was a crowded house. "Metamora" as a tragedy has been declared by critics to have been beneath contempt, but it furnished so admirable a vehicle for the peculiarly robust powers of Forrest that



JOHN E. OWENS
Caricature of the Actor as "Jakey"
From the "Comic Natural History"

it remained one of that tragedian's favorite parts until he retired from the stage.

In January, 1831, there was considerable amusement provoked in the struggle between the management of the Chestnut and the Arch for the right to intro-

duce to a Philadelphia audience a trained elephant, which was announced as "her royal elephantine highness, Mademoiselle D'Jick," the property of a Mr. Gallot, who had a play written especially to introduce the elephant. This was called "The Elephant of Siam," and while there appears to have been a contract or understanding with the Chestnut Street management, the manager of the Arch managed to secure the prize. The argument in the case before Judge Hopkinson was being heard while there was an impatient audience at the Arch waiting for the play to proceed. The injunction asked by the Chestnut Street management was refused and the Arch Street audience saw the "elephantine actress" in a "life-saving" play.

Later in this year the theatre was leased by three actors, William Jones, William Duffy and William Forrest, the brother of the tragedian. During this management Edwin Forrest was seen here in Doctor Bird's tragedy, "The Gladiator," for the first time, and also in Judge, afterward Mayor, Conrad's tragedy, "Conrad of Naples." He also produced Richard Penn Smith's tragedy, "Caius Marius," but it is said the company were so imperfect in their lines and so generally slovenly and careless that the play suffered.

The theatre appears to have been fairly successful until the sudden death of William Forrest in 1834. At the close of that season the house once more was "on the market." The managers of the Chestnut Street house at this time—Maywood, Rowbottom and Pratt—believed that it would be good business to keep the place vacant, so they leased it and virtually kept it idle, or, as they explained "out of mischief," for almost six years.

There were, however, a few occasions when the house was open. On one of these, Judge Conrad's "Jack Cade," subsequently popularized by Forrest, was produced with David Ingersoll in the title role. The most important event connected with the house while it was being kept out of other managers' hands, was the first appearance in this city of that finished comedian, William E. Burton, who was seen here as Doctor Ollapod in "The Poor Gentleman," on September 3, 1834, soon after the house came under Maywood, Rowbottom and Pratt's management.

For the succeeding four years after these managers had retired from the lease the house had many managers, all of whom found the theatre to be a morgue for theatrical hopes. Francis C. Wemyss tried it for a time in 1840; the next year Blake and William Jones had the theatre for a short time, and in August, 1841, William Dinneford took the lease. Then, in turn, came as managers Charles S. Porter, Porter & Pratt, Thomas B. Russell and William Deverna.

William E. Burton (*q. v.*) took the Arch in June, 1844, having tried his hand at publishing a magazine and at theatrical management. He succeeded in remaining in the theatre for six seasons, which appears to have been a record for the house up to that time. He was a most popular actor himself, his Toodles and Doctor Ollapod were among his happiest performances at this time. But he introduced to the stage several local dramas, which were immensely popular. Among these was "A Glance at Philadelphia," which introduced a typical volun-

teer fireman, "Jakey," who was supposed to be a Spring Garden butcher. There were several characters in the play that were regarded as portraits by half of the audience, and the success was instantaneous. John E. Owens was the original Jakey and, as he is said to have actually been a member of the Fairmount Engine Company, he was able to give the character many life-like touches, which were quickly recognized and approved by his audience.



MRS. JOHN DREW
Manageress of the Arch Street Theatre in Its Prime

"A Glance at Philadelphia" was so successful that it turned the tide of Burton's fortune. He was heavily in debt, and it appeared that his connection with the house would soon end in failure. But the piece, which was produced in May, 1848, is said to have not only paid his debts, but to have put in his pockets \$10,000. With this sum he leased Palmo's Opera House, in New York, and entered upon that era of prosperity that ended only with his death in 1860,

The most historic event connected with the Arch during Burton's manage-

ment, however, occurred during the engagement of the English tragedian, Macready. The disturbance which greeted the latter on his appearance there in November, 1848, was found to be the prelude to the fatal Astor place riot in New York. The whole history of this affair is found to have been most unfortunate, and to have resulted from a misunderstanding by Forrest and his American advocates, and to blunders in judgment on the part of Macready. The two rival tragedians, owing to the madness of their friends, became rivals in fact. Believing that Macready had influenced a Paris manager to deny him an engagement, Forrest hissed Macready during a performance of Hamlet in Edinburgh. Forrest managed to get this hissing incident into newspapers, and an international episode resulted. When Macready came here in 1848 he appeared at the Arch in Macbeth, and was greeted by a host of rowdies, who believed they were showing proper resentment for the alleged bad treatment their national idol had received in Edinburgh and London. They threw decayed eggs and pennies on the stage, and generally tried to interrupt the performance. At the close of the play Macready made an address, in which he denied ever having shown any hostility to Forrest.

Forrest answered this statement in a "card" in the newspapers, and the country soon become aroused. When the same month Macready went to New York to make his farewell appearance at the Astor Place Opera House, the house was filled with rowdies who interrupted the performance and gave encouragement to a mob outside the house. Finally the riot outside had to be put down by the militia, and seventeen persons were killed when the soldiers fired on the rioters.

John R. Scott and James E. Murdoch made their first appearances on the stage at the Arch, and it was on this stage that Sam Hemple also first appeared in the character of actor. In his reminiscences Hemple notes how he had been a "super" at the theatre during Burton's regime, and that during the run of "A Glance at Philadelphia" the actor or dancer who played the part of the negro, Jimmy, was absent, and he was asked to go in his place. Hemple was given a dollar a night for his "turn," and Burton, having said he would do it himself rather than pay so much, Hemple did not prepare the following night. The stage manager hurried to Burton, who replied that he should have his dollar a night, and added that "it was unnecessary to have two fools in a theatre," whereupon Hemple demanded \$1.50, and, what is more, he received it.

Edmond S. Conner followed Burton as manager, and he struggled for two seasons to make the house pay, but it is said the principal reason he failed was that he strove too much to star both himself and his wife, neither of whom were great actors, although both were respectable performers, and Mrs. Conner had literary gifts of some importance. Conner had the privilege of announcing Edwin Booth to a Philadelphia audience at the Arch, where the youthful actor appeared with his father, J. B. Booth, in "The Iron Chest."

In 1852, Thomas J. Hemphill took the theatre, and under his management great changes in the house were made. Among these improvements was the

transformation of the pit into the parquet. The drinking bars, which were to be found on each floor, however, were not eliminated for some years later. The modern theatre-goers can have little idea of the noise, vulgarity and general offensiveness of playhouses in those times. Rows were of frequent occurrence, and low language, of course, penetrated to every part of the house. During the sixties, however, there was a movement to remove the bars in every theatre in the city, and by the end of that decade there were few left, and these only in the low variety theatres that continued to serve liquor.

After Hemphill had experienced a season at the Arch the house was turned over to William Wheatley, who, with John Drew, an excellent comedian, and the father of the better-known John Drew, who died recently, became managers. This was in 1853, and until 1861, Wheatley continued one of the managers, during part of which time he also was lessee of the Academy of Music. In 1855, Drew, who went to England, was succeeded by John S. Clarke, another excellent comedian, and in 1861, Mrs. John Drew (*q. v.*) one of the most admirable and versatile actresses Philadelphia ever knew, became manager. Mrs. Drew continued until 1892, when she finally retired. Her last appearance was in "The Love Chase," in which she played the Widow Green, and at the close of the play made a touching address in parting from her old friends.

Under Mrs. Drew's management the house was entirely rebuilt so far as its facade was concerned. This was done in 1863, but in reconstructing the front the old statue of Apollo and the marble columns were utilized. The newer front appears to be more majestic and imposing than the original, and in many ways the house was improved under Mrs. Drew. It was while she was in control that the change from stock company to traveling combination was made, and she was the last of the local managers to adopt the new system, which she did with regret.

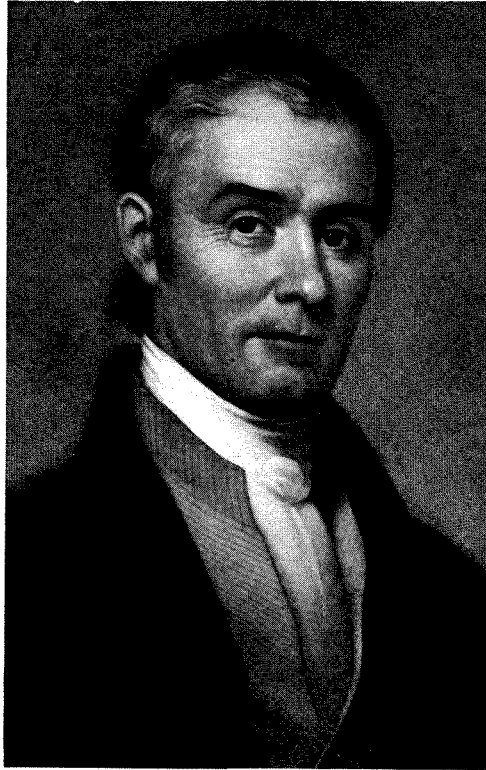
After fire had destroyed his Central Theatre, in 1892, William J. Gilmore, in the fall of that year took the Arch Street Theatre and conducted it as a variety theatre until his new house on Walnut Street was built. Subsequently the house was used as a German theatre, as a Jewish theatre, and from 1902 to 1907 it was Blaney's Theatre. Since 1907 it has been frequently unoccupied, but since 1915, it has been occupied by a Jewish company.—See CHESTNUT STREET THEATRE; WALNUT STREET THEATRE, and various names included above.

[*Biblio.*—William B. Wood's *Personal Recollections*, Phila., 1854; F. C. Wemyss' *Twenty-Six Years of the Life of an Actor and Manager*, New York, 1847; "Sam" Hemple's *Forty Years of an Actor* in Phila. *Sunday Mercury*, 1890; G. O. Seilhamer, *Mrs. Drew as a Manager*, Phila. *Times*, May 8 and 15, 1892.]

ARCHAEOLOGICAL MUSEUM—of the University of Pennsylvania, 33d and Spruce Streets.—See UNIVERSITY MUSEUM.

ARCHER, SAMUEL—(1771-1839), merchant and philanthropist, was born in Burlington Co., N. J., and came to Philadelphia about 1794. He engaged in the dry goods trade, under the firm name of Archer and Newbold, but in 1795 he became an importer. Taking in Robert L. Pittfield as partner in 1804, the

firm became Samuel Archer & Co. Between the years 1800 and 1812, he was largely interested in the China trade, and his firm was regarded as one of the largest importers of muslins from the East Indies. A great deal of his business was in textiles of British manufacture, and it was currently reported that his credit in Europe was unlimited. The business of his house at this time was more than two million dollars a year. The War of 1812 having cut off a great deal of



SAMUEL ARCHER

Who was the First to Export American-Made Goods
to the East.

his foreign trade, at its close he encouraged the manufacture of textiles in this country, and soon became an extensive importer. He is said to have been the first American to export large quantities of American-made cotton goods to Asia. He was one of four wealthy men to give the lot on which was erected the Philadelphia Orphan Asylum (*q. v.*), in 1817.

[*Biblio.*—H. Simpson's "Lives of Eminent Philadelphians Now Deceased" (1859); A. Ritter, *Philadelphia and Her Merchants* (1860); "Dictionary of American Biography" (1928), Vol. 1.]

ARCHERY—See UNITED BOWMEN OF PHILADELPHIA.

ARCHITECT, CITY—Under the act of June 25, 1919, the Mayor is required to appoint a city architect. The first incumbent of the office was John P. B. Sinkler, who was appointed in 1920 by Mayor J. Hampton Moore.

"It shall be the duty of the city architect to prepare, draft and execute or to supervise the preparation, drafting and execution of all specifications, drawings and plans of public buildings to be erected in such city and to be paid for by moneys appropriated by the City Council, except in cases where on account of the magnitude or character of the work to be done special architects are necessary in the joint opinion of the head of the department under the jurisdiction of which the work is to be done and of the city architect."

An amendment to the charter, approved May 1, 1929, provided for a Department of City Architecture, headed by a Director, at a salary of \$12,000. The salary of the city architect was \$5,000.

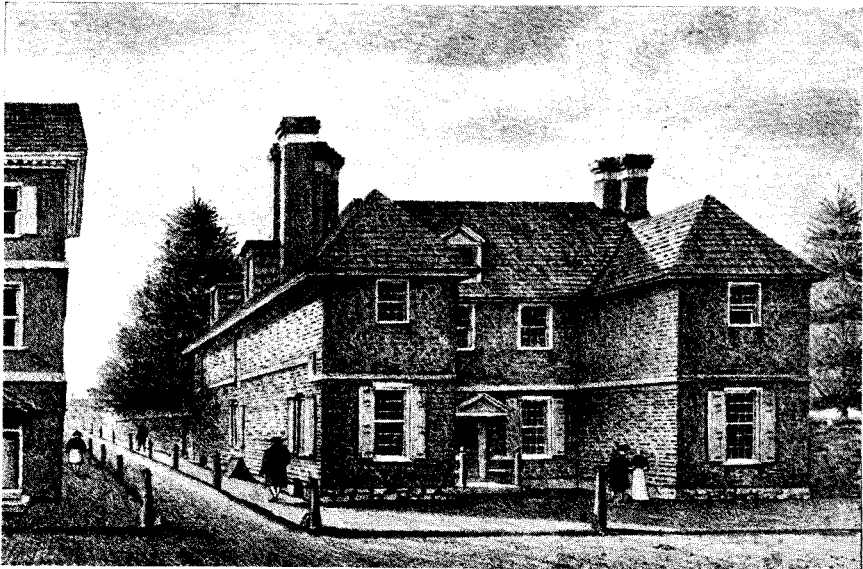
Under the new amended charter the Department of City Architecture "shall have the care, management, control, inspection and administration of the City's architectural interests. The actual architectural work may be done in and by the said Department, or may be done by architects in private practice, appointed by the Director of the Department for particular projects as the Director may elect. Such appointment shall require the approval of the Mayor, and in making the same the Department of City Architecture may consult with the head of the Department or other branch of the city government for which the work is to be done, and with such other architects as may be chosen by the Mayor, to serve without compensation in an advisory character and the inspection of all city building construction shall devolve upon and be supervised by said Department." The first Director of the Department was Walter H. Thomas. The Director is *ex-officio*, a member of the Art Jury of Philadelphia (*q. v.*).

ARCHITECTS, AMERICAN INSTITUTE OF—While this national body as it now exists was organized in New York in 1857, it is said that the moving spirits in the organizations which it superseded, were the Philadelphia architects, Thomas U. Walter (*q. v.*), William Strickland (*q. v.*), and John Haviland (*q. v.*), who, in 1836, attended the meeting in New York which resulted in the first Institute being formed, with Walter as president. In 1837, the first convention of the organization was held in the Academy of the Fine Arts, in Philadelphia, on May 2d, but soon afterward the Institute was neglected, and remained in a dormant state until 1857, when it was revived in New York.

An independent society of architects was formed in Philadelphia in the meantime and the city thus lays claim to the birthplace of the Institute. However, the society was not chartered until 1861, when its name was Pennsylvania Institute of Architects. In 1867, the American Institute adopted the Chapter system, and in 1869, the Philadelphia body entered as the Philadelphia Chapter. The convention of the Institute was held in Philadelphia in 1870, in the Athenaeum Building, where the Philadelphia Chapter then had its headquarters. In

1930, the Philadelphia Chapter removed to the new Architects Building, at Seventeenth and Sansom Streets.

ARCHITECTURAL DEVELOPMENT—If Philadelphia cannot be said to have contributed a distinctive style to American Architecture, it did a great deal towards developing that classic manner which so frequently is referred to as Colonial. There were almost as many kinds of architecture before the Revolution as there were Colonies, and that found in Philadelphia, then the metropolis of the Colonies, displayed a little more balance and sense of proportion than was to be met with elsewhere. Perhaps it was the presence of the Quakers that chastened the productions, but the fact remains that the Philadelphia Colonial houses derived their chief beauties from line and porportion, rather than from a tendency to over elaborate or accentuated ornament.



SLATE ROOF HOUSE—ABOUT 1700

First H-Type Dwelling in America

From Watson's "Annals"

In those days there was no specialist called an architect, or engineer. But there was a builder, who purchased books of design from England, and boldly and sanely adapted the plans to American demands. The Slate Roof House (*q. v.*) and the old State House (Independence Hall) are examples of this spirit of adaptation. These builders were skillful workmen, and men of intelligence, but they lacked education. Indeed, so recently as 1868, the first Architectural journal to be published in the United States, *The Architectural Review and American Builders' Journal*, declared the American architect displayed his lack

of education. That was in the days when architecture was regarded as a profession, and already had established the still flourishing, *American Institute of Architects* (q. v). For general purposes the development of Philadelphia architecture may be divided rather arbitrarily into the following periods:

First—The Pioneers, who built simply.

Second—Amateur Architects, who developed the Greek Spirit.

Third—Professional Architects, who raised the art to a point of recognition.

Fourth—Advent of special schools for Architects to which all modern architectural progress is due.

While these periods might roughly serve for all of the old parts of the United States, they particularly apply to conditions in Philadelphia, from the founding of the city to the erection of the latest office building.

Writing sixteen years after the city of Philadelphia was settled, or in 1698, Gabriel Thomas, the first historian of the Province, noted with some pride that "Since that time [the founding of the city], the industrious (nay, indefatigable) inhabitants had built a noble and beautiful city, and called it Philadelphia, which contains above two thousand houses, all inhabited; and most of them stately, and of brick, generally three stories high, after the mode of London."

If it proved nothing else the statement of Thomas indicates that Philadelphia must have had a goodly number of first-class artisans among its first settlers. The Quakers as a class insisted upon the best of materials and of construction. They were not fond of ornament, but they demanded the substantial, and this is shown by the fact that the buildings were constructed of brick. To be sure, the manufacture of lumber in those days was more difficult than the manufacture of brick, and the material for both were at the doors of Philadelphia. They even had, within fifteen miles of the city, marble in large quantities, and these quarries were early made use of, thus establishing the Philadelphia house of the last two centuries, which was known far and wide as of red brick and white marble steps and trimmings.

One of the first settlers, a man of wealth and position, Robert Turner, who had made large purchases of land in Pennsylvania, was the inspiration underlying the brick house here. The majority of the buildings erected before he put up his fine, large dwelling at Front and Arch Streets, were of frame, and rather mean in appearance. In a letter to Penn, dated 3d, 6th month (August), 1685, Turner wrote:

"And since I built my brick house, the foundation which was laid at thy going [i. e., in 1684], which I did design after a good manner to encourage others, and that from building with wood, it being the first, many take example, and some that built wooden houses are sorry for it. Brick building is said to be as cheap. Bricks are exceeding good and better than when I built; more makers fallen in and bricks cheaper. They are 16s. English per 1,000, and now many brave brick houses are going up with good cellars."

According to this statement of Robert Turner, he may be said to have been

the first architect in Pennsylvania, although like many for the next hundred years, he was only an amateur.

The demand for the better type of house naturally inspired some of the good artisans of England, principally of London, to come to Philadelphia.

One of the first builders, who also was a designer or architect of houses, was James Porteus (*q. v.*). Just when he came to the Province may not be known with exactness, but it certainly was before the year 1700. It was before that year that he erected the large, commodious dwelling for Samuel Carpenter, one of the richest men in the Province, and naturally one who was highly regarded as a sort of nabob.

This large house which stood until the year 1868, and is now replaced by the building of the Keystone Telephone Company, on South Second Street, north of Walnut, is generally known to Philadelphia annals as the Slate Roof House, although it is said that its roof really was not originally of slate. It was the largest and finest house in Philadelphia at the time of its erection, and for years afterward. When Penn returned to Philadelphia on his second visit, he was domiciled in it during his stay, as the only place befitting his character and his station as Proprietary and Governor.

There is every probability that this was the first H-type dwelling erected in this country, and the style became very popular. It did not originate with Porteus, who copied it from "The City and Country Purchaser and Builder," published in London, 1667, and 1680, where the ground plan is described as for a "Mansion House." John Bartram borrowed from the same source when he built his house.

About the time that Porteus was building the Slate Roof House for Samuel Carpenter; John Smart, John Brett, and John Harrison were erecting Old Swedes Church in Wiccacoe, later Southwark. Work on the church was begun in 1698 and completed in 1700. It was similar in architecture to the Swedes Church in Wilmington, and certainly struck a new note in our local architecture. It is believed these churches followed a style then familiar in Sweden. The porches of Old Swedes were added in 1702, and the steeple is said to have been an even later addition, although it was the first use of the steeple, or spire in Philadelphia.

There is a weird composition said to have been painted by Peter Cooper (*q. v.*), in 1720; alleged to depict the southeastern front of the city of Philadelphia at that time. Certainly it presents a startling skyline for so early a period, but one scarcely can regard it as a faithful rendering, because of the numerous steeples and domes added to the buildings. Cooper even gives a steeple to the Quaker meeting-house, which is caricature; and even Samuel Carpenter's house is supplied with something resembling a minaret, while an enormously tall dwelling of John Whitpain is supplied with two dome-like appendages. We know these to be untrustworthy.

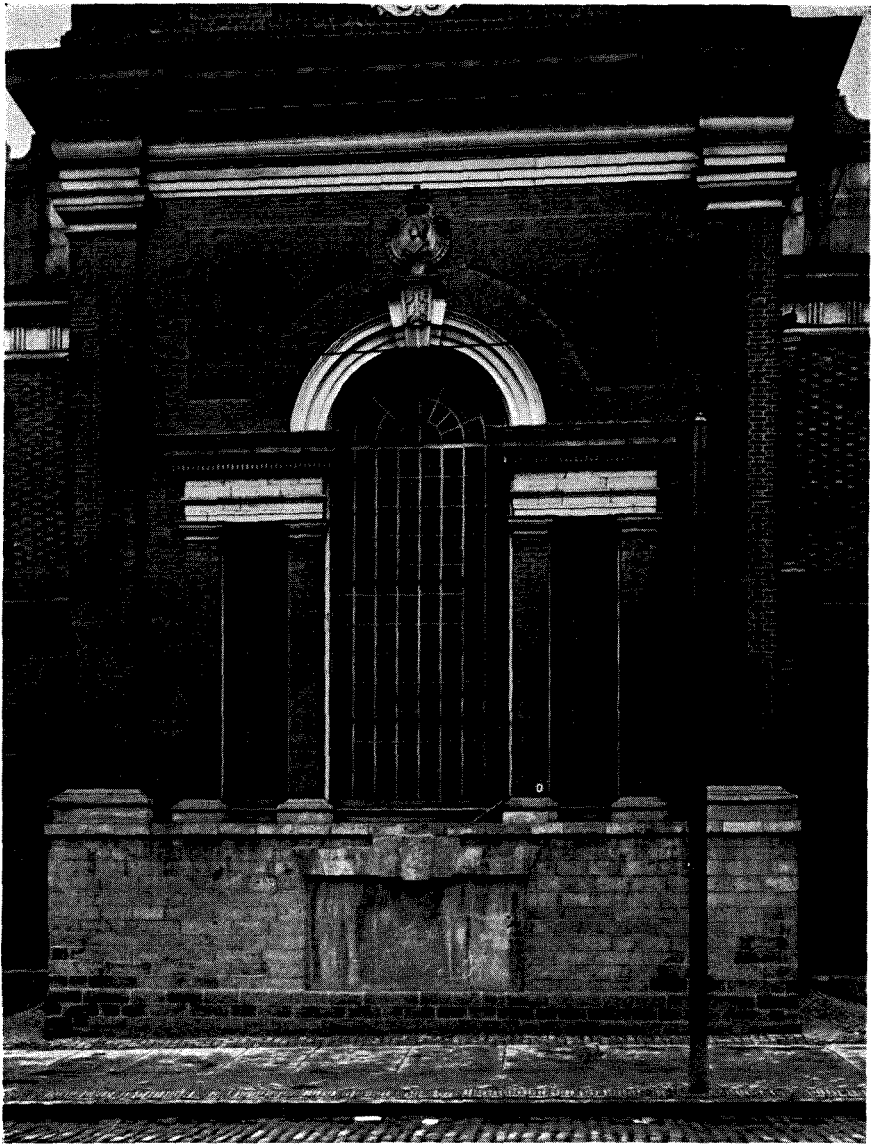
The steeple, or spire at that time was very little in evidence in Philadelphia. There was one on the Swedes' Church, and it is probable that the Town Hall, at Second and Market Streets, towered above its surroundings by a modest

cupola. Buildings had been erected, but architecture still was to arrive; which it may be said to have done when Christ Church, on Second Street, north of Market, was built; beginning about 1727, and completed, but for the spire, in 1744. This was the first serious architectural effort in the young city. Dr. John Kearsley, who as a committeeman, superintended the building, has often been credited with having been the architect, but he was so only in the same sense that Andrew Hamilton has been cited as the architect of the old State House (Independence Hall). From designs of buildings in England, they made their selection, and gave the same kind of advice to the actual builders that the owner of a residence gives to his architect, or builder today. Kearsley adopted the general features of Christopher Wren's Church, St. Andrew by the Wardrobe, London, and on the eastern front it received a Palladian window, evidently the first built in America.

In Christ Church, therefore, we start with that style so constantly called Colonial, as if it really were a distinctive style. In 1751-55, the spire was added, and then the edifice was the best example of ecclesiastical architecture in the British American Colonies. More or less coeval with Christ Church was the old State House, and together they were the chief architectural monuments in Philadelphia.

Some majestic examples of Georgian architecture that were erected in and around Philadelphia in the middle of the Eighteenth Century still survive. One of these is the house of John Bartram (*q. v.*), the first native American botanist, whose place has been a public park for the past twenty years. The statement has been made over and over again that Bartram erected the building with his own hands. This interpreted may mean that he designed the structure, and employed others to assist him in its construction. As there is nothing exactly like the design of Bartram's house either in this country or in England, it may be reasonable to assume that he at least was its architect. While it contains many fine features, the building as a whole is decidedly the creation of an amateur, rather than of a professional architect and builder. The property was acquired by Bartram in 1727, and it is presumed that not long afterwards he began the erection of his home.

It was about the same time that Stenton, the home of James Logan, secretary of the Province, was built, and it is within reason to assume that its proprietor, who was a fine classical scholar, a widely-read man, and the first book collector in America, may have been its designer. It is not so easy, however, to indicate who was the architect for Mt. Pleasant, the ancient mansion in Fairmount Park, which was erected by Captain John Macpherson before the Revolutionary War (1763-65), but as it contains several features that were part and parcel of the design of Joseph Wharton's house, Walnut Grove, which was built in 1735, and which became historic on account of having been the scene of the gorgeous pageantry of the Meschianza during the British occupation of the city in 1777, it may have been a free rendering of the latter structure which might be ascribed to John Harrison. As Harrison died in 1760, he could not have built Mt. Pleasant.



PALLADIAN WINDOW IN CHRIST CHURCH
First to be Built in America (c. 1735)

Photo by Wallace

(118)

The next important building to be projected and erected in Philadelphia, was the Pennsylvania Hospital (*q. v.*), on a lot partly provided for it by the Proprietaries, in the block bounded by Eighth and Ninth, and Spruce and Pine Streets. Like the State House, this project was designed on a scale that was far ahead of anything of the kind heretofore planned in America, and, indeed, any city in Europe at the time might have been proud of having in prospect so large and important a hospital. Samuel Rhoads, one of the early members of the Carpenters' Company, of which he served as master, from 1780 until his death in 1784, was a house carpenter, and, evidently, from the design he laid before the managers of the hospital, of which he was one of the founders, a most capable architect as well.

His design was engraved on a large plate long before the hospital was entirely completed, and it shows what should be recognized as a landmark in architecture in this country, or, at least in this city. The plan exhibited a large central building, connected with which were two end structures, all physically connected. The wing buildings were to be capped with cupolas. That is the feature which it is desired to emphasize, because until that time, 1755, this feature does not appear to have been used in this country, excepting in a primitive form on the old Town Hall, Philadelphia, and for a long period afterward it was successively copied on various public or semi-public buildings.

The Pine Street facade of the hospital, in part, is as Rhoads designed it, but the central building differs greatly from the original design, and having been put up about 1800, is said to have been the work of John Dorsey, a wealthy auctioneer. It is probable that Mr. Dorsey merely suggested the design and that it was the work of another. It differs considerably from the general architecture of the building, and, in its way, seems to be a step in the direction of improvement. Were it not that Doctor Thornton's name has not been connected with the institution one might easily credit him with the design, after viewing the facade he designed for the Library Company's first building.

While Mayor of the city in 1775, Rhoads was on a committee to secure funds for the erection of a district Court House, and for a City Hall on the State House block. This committee reported with plans for the buildings, and as each of them was provided with cupolas, it is not too much to assert that the design of these buildings, which only in recent years have been restored to something near their original condition, were designed by Samuel Rhoads.

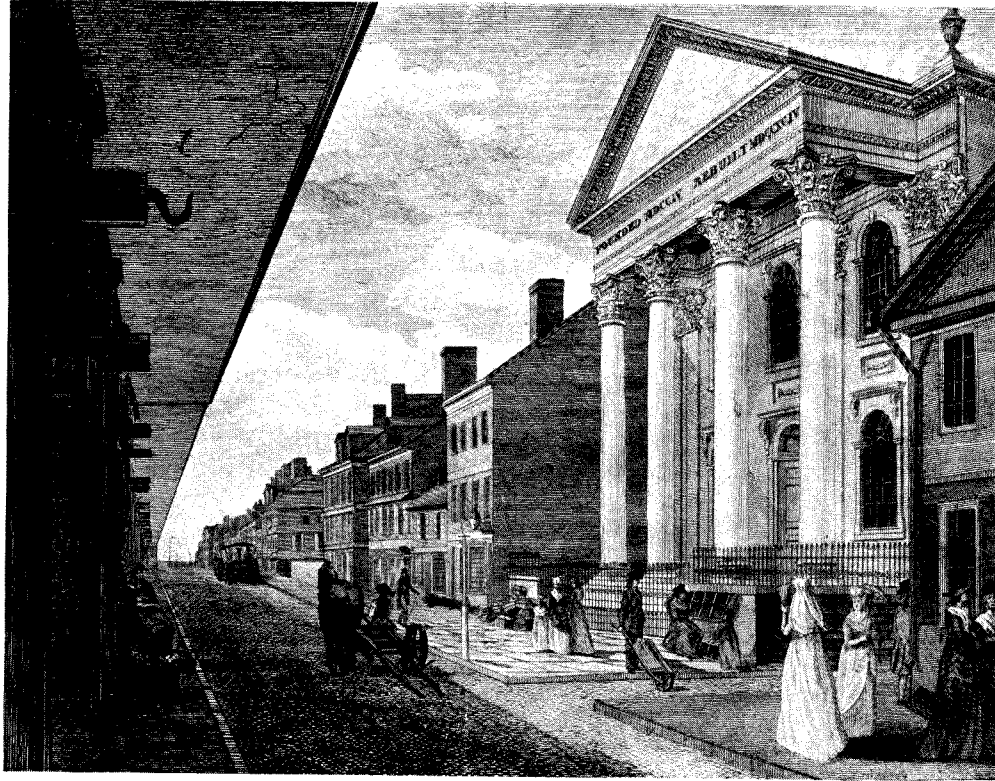
The first attempt to construct a building upon Greek models was made in 1794, when the First Presbyterian Church, the building which succeeded the "Old Buttonwood" Church at the corner of the present Bank and Market Streets was erected. The design of the facade consisted of four plain pillars, surmounted by Corinthian capitals, resting on a platform and supporting a pediment. The design was not, of course, in pure style, being an adaptation, but it was the first time so elaborate an attempt had been made to transplant in Philadelphia the Greek form in its larger significance, for, of course, the so-called Colonial style had its origin in the Greek. There does not appear to be any record of the name

of the designer of this structure, but it is strongly suspected that it was the apprentice work of Samuel Blodget, Jr. (*q. v.*), whose greater and more successful effort was the facade of the First Bank of the United States, Third and Dock Streets, erected in 1796-97. Blodget was a native of Massachusetts and a successful merchant. He had a taste for architecture, and for speculation.

Philadelphia may well claim to have been the most advanced and architecturally-minded of any of the colonial cities. Its citizens and leaders had, for so young a country, a remarkable thirst for culture, and culture was more or less associated with good taste in building in those days. When, in 1792, it demanded the finest theatre in the country and one, which it expected would equal in grandeur, the best in England, an English architect was sought to forward plans and a drawing of its facade. When erected, the Chestnut Street Theatre, which had been designed by John Inigo Richards, of London, was all its promoters had hoped to possess. In 1800, therefore, or, even a few years earlier, the city had a group of public buildings of which it had reason to be proud. Its private mansions displayed good planning, for the times, and sufficient of the Greek motive in their decoration to make them objects of good taste. Brick, with local marble trimmings, still were the prevailing materials, but so admirably were these handled in the cases of large houses that they charmed the visitor. It is significant that in 1800, William Birch found in Philadelphia sufficient good architectural material to make a set of twenty-eight engravings.

While, in the early years of the city, our ideas of building were echoes of English construction, the necessity for adaptation developed a newer manner, and in the early nineteenth century there was to be found a style which seemed to be indigenous. Benjamin H. Latrobe (*q. v.*), was the first professional architect to work in Philadelphia. He built the Bank of Pennsylvania, and he designed the Centre Square Water Works, with its delightful gardens. He was a potent influence, and a new force that unbound minds that sought new ideas. His coming had the effect of turning attention to the limitations of the average builder-architect of the period. They naturally worked from designs they found in books, which they naturalized, while the professional architect struck new and original notes, even if they were not always superior to what we already enjoyed. This art consciousness which became evident after the Revolutionary War, paved the way for a national architecture, after the War of 1812.

William Strickland, a Philadelphia architect, with his Second Bank of the United States, the Second United States Mint, and the Merchants Exchange, struck again the classic note, but this time with a purity that was absent from the so-called Colonial, which it succeeded. Robert Mills and John Haviland, the first a native of South Carolina, and the latter an English architect, carried along the development. Mills developed a new type of elegant city mansion, while Haviland gave us churches, prisons and theatres. Each a step in advance of what had preceded them, without too greatly stressing the classic. Although what he did in this way was Romanesque rather than Grecian in spirit. Thomas U. Walter, who designed the main building of Girard College, and the present



SECOND EDIFICE OF THE FIRST PRESBYTERIAN CHURCH, MARKET STREET
Whose Architecture was a Departure in the Quaker City
From the Engraving by Birch, 1799

dome of the National Capitol, to say nothing of drafting all the myriad intricacies of style and ornament of the Philadelphia City Hall some years later, carried along the work of development until the barren period of the middle century, when the "iron front," the Romanesque and Tuscan brown stone city dwelling, and the Italian villa type of suburban mansion, were forcing architecture into a decline. The simplicity of the earlier work was succeeded by over ornamentation, by elaboration of meretricious detail, and general debasement of style. The refining influence of the Georgian waned.

In the period following the Civil War, architecture in America was about as poverty-stricken of worthy ideas as ever it had been. But there were professional architects who sensed this, while they were compelled by their clients to place Mansard roofs upon almost every kind of building—on stables as well as mansions. This was the influence of the French Second Empire, which had resurrected the Mansard roof and framed the Parisian skies in it. We had not yet achieved an American style, because we still followed, if we did adapt, European ideas.

As early as 1836, Strickland, Haviland and Walter, the high priests of the architectural profession in Philadelphia, realizing the necessity of some sort of movement to raise the dignity of the profession and to improve its members joined in organizing the Institute of Architects, the first effort of its kind in this country. Not a great deal came of this pioneer work, but it was not entirely forgotten, and twenty years later the national organization known as the American Institute of Architects, was formed.

In July, 1868, Samuel Sloan, a Philadelphia architect, began the publication of the first Architectural and Builders Magazine to be issued in the United States. This publication continued here for two years. It was named *The Architectural Review and American Builders' Journal*, and did a valuable pioneer work. The newest designs for dwellings and business buildings; the latest inventions for building, and the most progressive technical methods of the builders' craft, were reviewed in its pages, as were from time to time, encouraging and educational articles for architectural students. Throughout the journal was the spirit of education, and the feeling that what was especially needed was broader educational training.

An article in the November (1868) number of the magazine was headed "An American Style," and was a plea for originality, and adventure. "Our Architects," the writer declared, "are, at best, but mere copyists of European models, mere reproducers of other men's ideals, formed for other purposes than those we have to deal with, here in America."

Again he comments, "If foreign architects, settling in our midst, must needs retain their native teachings, is it not the more incumbent on our American architects to break the spell which hangs over them, and commence at once a patriotic effort to nationalize their designs?" If that were not the first call for a national style, it was the first important publication of the demand.

Proceeding to analyze the situation, the writer finds the reason. "Our

architects are no less inventive than our engineers and artisans," he tells us. "Then, in what are we to find the reason for their apparent deficiency? Simply in the want of education. Yes, it is an undeniable fact, that the great majority of what are called 'American Architects' are mere constructors, whose sole effort is to attain fortune, and thus acquire position. Ignorant of all that is required to enable them to venture boldly on a new path; without the light and experience which education gives; it is not to be wondered at, that their mental faculties are enthralled by the fear of failure."

After giving this scathing indictment, he explains, "By education, we would be distinctly understood to mean an intimate knowledge of the principles of taste; an acquirement of that searching philosophy, which enables the mind to reason as it runs; and to hold, with unflinching certainty, to that which it acquires." He ended his plea with the promise: "a name as lasting as the Egyptian Pyramids awaits him, who initiates an American Style of Architecture, truly national, and worthy of our history, with its Orders all complete."

The challenge was taken up in Philadelphia and among the newest designs added to the city's buildings were those for the Guarantee Trust Company, in front of Carpenter's Hall, and the Academy of the Fine Arts. Before the latter was completed, the great centennial Exposition was built, displaying the newest note American Architecture had to offer. However, none of these examples really were American, although none of them were copies of European models. The Centennial Exposition was the turning point of art and taste in America, although a generation passed before the full effect of the awakening was realized. That concourse of ideas spurred on the search for individuality, and the founding of the School of Architecture in the University of Pennsylvania (*q. v.*), may be regarded as the influence which has served to push modern American architecture into the front rank, although it has been charged that America's only contribution has been the sky-scraper. But that does not invalidate the proposition that the sky-scraper is as much a symbol of America as the Pyramids are of Egypt.

In addition to the groups of finely individual tall office buildings, Philadelphia architects have been particularly happy in the design and planning of the small house—especially the suburban dwelling of the present period, in which they are in a class which they have made their own.—See INSTITUTE OF AMERICAN ARCHITECTS.

[Biblio.—*Architectural Review and American Builders' Journal*, Phila., 1868-1870; Joseph Jackson, *Early Philadelphia Architects and Engineers*, Phila., 1923; *American Colonial Architecture; its origin and development*, Phila., 1924; *Development of American Architecture*, Phila., 1926.]

ARCHITECTURE—Schools of.—See TOWNE SCIENTIFIC, SCHOOL UNIVERSITY OF PENNSYLVANIA, T-SQUARE CLUB.

ARCHITECTURAL SOCIETY—Formed of students of the course of architecture in the University of Pennsylvania.

ARCTIC EXPEDITIONS—Philadelphia merchants were the first Americans to seek the so-called North West Passage, through the maze of waters north of Canada, in order to find a short cut to the Pacific and to the Orient. After two centuries of failure by European navigators, a group of enterprising Philadelphians, in 1751, decided to outfit an expedition for the purpose. It is evident their attention had been drawn to the Arctics through the British activities in 1742, when Middleton's expedition went north, and in 1746, when Moore's and Smith's expeditions buffeted the icy waters near the Pole.

Those sponsoring the expedition were attracted by something more than mere discovery, although they were sensible of the honor that would come to the Province of Pennsylvania, if their ship and men succeeded. They also had an idea of developing trade with Labrador. Having gained enough subscriptions to cover the expenses, a schooner (*The Argo*), was purchased and Captain Charles Swaine, officers and crew engaged, but the weather was unpropitious in 1751, and the journey was postponed a year. A letter written by William Allen, Chief Justice of Pennsylvania, as well as a leading merchant in Philadelphia, and a dominating spirit in the project, dated, Philadelphia, November 18, 1752, throws a great deal of light upon this early enterprise. The letter which is in the collection of the Hist. Soc. of Penna., bears no address, so it is not known to whom the Chief Justice wrote, although it seems to have been intended for one of the Proprietaries. It is very long, so only the fore part is quoted here:

"I am quite assured that everything that regards the interest and reputation of the Province of Pennsylvania will ever be regarded by you and therefore beg leave to solicit your favor in behalf of myself and many others of the merchants of this place. Notwithstanding the repeated attempts of gentlemen in England to discover the north-west Passage without success, yet there has appeared among us a spirit to undertake that noble design, which if effected will redound to the honor of your province and to the advantage of the undertakers. By the enclosed papers over which you will be pleased to cast an eye, you will perceive that last year we had intended to put our design in execution, but by the extremity of the winter and other accidents, it was postponed till next Spring at which time, as we have bought a useful vessel and all other materials and engaged navigators and mariners, we shall proceed in the affair and dispatch the vessel from hence the latter part of March, and are in great hopes by avoiding the mistakes of former attempts, and pursuing as we think, more proper measure to be able to effect the discovery of the passage or at least put it out of doubt whether there is one or no.

"We have been more encouraged by this attempt by consideration that in case our search for the passage should be fruitless, we might strike out a lucrative trade on the coast of Labrador. But we to our great surprise are informed we are likely to be deprived of the proposed trade by means of a scoundrel of a parson, one James Sterling, who last summer took his passage to London and there represented the advantage of the trade of the Labrador coast in such a light

An Estimate of the Expenses for a future undertaking

20 Bushels Peas	22
13 9° Pork	42.10
7 9° Beef & 1 of Suet	20
8 9° flour	10.10
28 Bushels Corn or Oats	4.10
9 Bushels Peas	9
14 9° Cyder	11.4
20 Bushels Peas	7.10
3 9° to Rice	5.7
250 to Sugar	7.10
600 to 1/2 Rockfish	3
24 Bushels Salt	1.15
5 9° Waxing	1.5
5 9° Oatmeal	2.10
100 to Butter	2.10
200 to Fat	5
2 Bushels Vinegar	2.10
3 Firms Molasses	14
4 9° Rum	36
5 9° Sweet Oil	6
150 to Raisins	3.15
2 boxes Candies	1.16
Oil for Lamps	1.10
Pepper, Mustard & ground Ginger	1
	222.12

FIRST AMERICAN ARCTIC EXPEDITION
 First Page of Capt. Swaine's Estimate for the Voyage, 1753
 From the Original in the Historical Society of Pennsylvania

Hanbury Buchanan and others, that it is such they have appealed to the crown for the exclusive patent."

This reverend gentleman of whom the Chief Justice speaks so boldly, was a Church of England clergyman at Newtown, in Maryland. He was one of the original subscribers to the expedition, as was also, Franklin.

Along with the letter from which the above quotation was made, is a quarter sheet written by Captain Charles Swaine, and headed: "Estimate of the Expenses for the Future Undertaking." It is not dated, but applies either to the first expedition, which started from Philadelphia March 4, 1753, or to the one which succeeded it, the following year. This may be given briefly by totals. For provisions and stores 222 pounds, twelve shillings; for caulking, repairs, wharfage and materials for the ship, 79 pounds; for wages to be advanced to master and crew, 49 pounds, a total of 350 pounds, twelve shillings.

From the latter item we find the party consisted of master, draughtsman and mineralist, first mate, second mate, carpenter, boatswain, and eight "hands afore the mast," a total of fourteen.

A letter written by Robert Severs to William Parsons, dated October, 1754, which is in the same collection, contains a Postscript referring to the ill-fated second expedition:

"The schooner in search of the North West Passage has returned without any hopes of success. Poor Mr. John Patten whom I suppose you remember, with two of the sailors were killed by Indians on an island some distance from the schooner, fishing."

From time to time little articles about the North West Passage Expedition, appeared in the *Pennsylvania Gazette*, from which it is learned that the schooner *Argo* left Philadelphia, on March 4, 1753, on the first voyage to the north. It was fitted out at this port, and the subscribers to the enterprise included some persons in the neighboring provinces, as well as Pennsylvanians. In the issue of the *Gazette* for May 10, we learn that the *Argo* "having touched at The Hianna's, near Cape Cod, and at Portsmouth, in New England, to take on her complement of hands and some particular necessaries, took her departure from the latter place on the 15th of April, all well on board and in high spirits."

On November 1st, the *Gazette* printed the first news of the result of the expedition, which was received from Boston, dated October 22d. This reported that the schooner arrived there the day before and, "we hear she has not succeeded, having been obstructed by the ice, among which she was for three or four weeks." The schooner and her party arrived safely at Philadelphia on Sunday, November 11th, after eight months and a week of absence. A long report of the work accomplished by the little party was given in the *Gazette* for November 15th. Without quoting it entirely, it is enough to relate the main facts.

She fell in with heavy ice off Cape Farewell, at the southern extremity of Greenland; cruised to Latitude 63 in an endeavor to clear the ice, but the Com-mander was told by a Danish captain that he had not seen such a severe winter

for twenty-four years. The *Argo* pushed through the ice in Hudson Strait and reached Resolution Island, then ran down the Labrador coast from Latitude 56 to 55, discovering six inlets, all of which the party penetrated to the heads, charting the coast as they went. On their return they discovered a fine fishing bank "six leagues off the coast, extending from Latitude 57 to 54, supposed to be the same as that hinted at in Captain Davis's Second Voyage." All the party returned in perfect health.

In the May, 1754, the *Argo* and a party went north again, but this time suffering an accident, and barren of result, stopped all American Arctic aspirations for almost a century. The party returned in October, having lost as mentioned, three members of the expedition, among whom was John Patten.

The loss of Sir John Franklin's Arctic expedition in the frozen north, in 1845, caused the greatest amount of excitement. In all, during the next ten years no fewer than twenty rescue expeditions were fitted out—some by the British Government, which offered a reward of 20,000 pounds to any party of any country; four by Lady Franklin, and three by Americans—Dr. Elisha Kent Kane, of Philadelphia, was a leading spirit of the latter.

The first of the American expeditions was largely fitted out by Henry Grinnell, and sailed from New York, May, 1850. This expedition returned in September, 1851, when Doctor Kane, who had been second in command rating as Passed Assistant Surgeon, U.S.N., insisted that the work could be better done by a private expedition, and succeeded by using his own salary and contributions from others, including Mr. Grinnell, for whom the land discovered on Smith's Sound was named, organized the second Grinnell expedition, which sailed from New York on May 31, 1853. On this expedition Dr. Kane placed Washington's name on the then farthest North, above Latitude 80.

When Doctor Kane had been absent two years a relief expedition was fitted out, and his brother Dr. John K. Kane went along as a volunteer. On Dr. Kane's second expedition (1853), another Philadelphian was one of his companions. This was Amos Bonsall, who, when he died in 1914, was the last survivor of the Kane expedition. This expedition had another Philadelphia side to it, for the Academy of Natural Sciences, provided an outfit for collecting specimens.

Dr. Isaac I. Hayes, who was surgeon on the relief expedition of 1855, was aided by the same Academy, when he headed an expedition into The Arctics in 1861. Dr. Hayes made a new far north record, taking the American flag to Latitude 81 35'.

It was due to the aid and encouragement given him by the Academy of Natural Sciences that Admiral Robert E. Peary (then Lieutenant) persisted in his attack upon the North Pole, until finally, on April 6, 1909, success attended his sixteen years of effort.

Early in the year 1931, Sir Hubert Wilkins, the British explorer who flew over the North Pole in 1928, chartered the U. S. Submarine 0-12, and after having it altered at the Philadelphia Navy Yard, and completed at Camden shipyard, left the Navy yard on March 18th, for New York, whence he will

start on a voyage beneath the North Polar Ice. He renamed the craft *Nautilus*, after the imaginary submarine of Jules Verne's "Twenty Thousand Leagues Under the Sea."—See ACADEMY OF NATURAL SCIENCES; ELISHA KENT KANE.

AREA OF PHILADELPHIA—Total area of Philadelphia is 129.714 square miles. Originally the city contained two square miles, but under the act consolidating the municipalities of the entire county into the corporation of the city of Philadelphia, in 1854, the area became 129.583 square miles. On September 15, 1916, Montgomery County ceded to Philadelphia 84 acres in Cheltenham Township and these were added to the thirty-fifth ward.

AREAS OF THE WARDS

(Expressed in Square Miles and Decimal Parts)

Wards	Square Miles	Wards	Square Miles	Wards	Square Miles
1	.700	17	.251	33	2.983
2	.442	18	.650	34	4.407
3	.191	19	.698	35	33.392
4	.229	20	.734	36	1.334
5	.321	21	7.129	37	.520
6	.321	22	10.741	38	4.062
7	.439	23	3.205	39	4.811
8	.437	24	4.008	40	8.121
9	.400	25	1.100	41	6.250
10	.359	26	1.400	42	9.163
11	.210	27	1.380	43	1.461
12	.193	28	1.087	44	1.168
13	.259	29	.822	45	3.047
14	.237	30	.519	46	2.200
15	1.049	31	.713	47	.640
16	.281	32	.872	48	4.778

The Port of Philadelphia includes the cities and towns along the Delaware River from Wilmington to Bristol, and is the entrance to a district of more than 2,000 square miles.

The Metropolitan District of Philadelphia, not politically organized as such, covers about 600 square miles. It extends along the Delaware from Marcus Hook to Bristol, and westward along the Main Line of the Pennsylvania Railroad to Wayne.

Customs District of Philadelphia comprises all the State of Pennsylvania, lying east of 79 degrees west longitude; all of the State of Delaware and all of New Jersey not included in the District of New York, an area of approximately 37,650 square miles.

Third Federal Reserve (Bank) District comprises 48 counties in Pennsylvania [the 19 western counties being in the Fourth District], the eight lower

counties of New Jersey and the entire State of Delaware, or approximately 37,000 square miles.

The Catholic Archdiocese of Philadelphia includes the city and county of Philadelphia and the counties of Berks, Bucks, Carbon, Chester, Delaware, Lehigh, Montgomery, Northampton and Schuylkill, a combined area of 5,043 square miles.

The Protestant Episcopal Diocese of Pennsylvania comprises the city and county of Philadelphia and the counties of Bucks, Chester, Delaware and Montgomery, a combined area of 2,119 square miles.

ARENA—Market Street from Forty-fifth to Forty-sixth. Built and operated by the Philadelphia Auditorium and Ice Palace Company. When erected the place was called The Ice Palace, but becoming better patronized for boxing and wrestling contests, its name was changed to The Arena.

The Arena will accommodate 5,000 persons and is arranged to be convertible into a large exhibition or convention hall when twice that number may be seated. An ice making plant in a separate building supplies the frozen surface for skating in the winter months. The building was begun early in November, 1919. A large area of artificial ice is provided for skaters.

The building has been used for exhibition purposes, the first Radio Exhibition was held there in 1924, and the Artisan-actors of Oberammergau gave an exhibition of their wood carving and other work in the Arena in 1925.

ARMAT STREET—Germantown, was named in honor of Thomas Armat (q. v.) through whose meadow the avenue was cut. It runs east from 5603 Germantown Avenue.

ARMAT, THOMAS—(1749-1831), Rev. S. F. Hotchkiss, in "Ancient and Modern Germantown, Mt. Airy and Chestnut Hill" (Philadelphia, 1889), asserts that Thomas Armat was from Dale-Head Hall, Cumberland, England. As Mr. Hotchkiss also tells us that his son, Thomas W. Armat, his only child, was born in 1776 in Loudoun County, Va., he must have arrived in this country before the Revolution. It probably was after that war that he settled in Philadelphia, for he is described in the Directory for 1785 as Shopkeeper, on Second Street, between Market and Arch Streets.

Sometime before 1800, he settled in Germantown, with which township his activities were marked. In 1801, he built the attractive mansion at the lower end of Germantown, at what now is the northwest corner of Apsley and Main Streets, for his son. The son died in 1806, Mr. Armat, Sr., was prominently identified with the Episcopal Church in Germantown, being one of the founders of St. Luke's, for which he gave the lot upon which the edifice was built, although he sold the congregation, for a small sum, the necessary strip of ground, from Germantown Road, to give access to the property. During the War of 1812, he is said to have acted with great charity and consideration with his tenants in Germantown, not only waiting for his rents with patience, but, where it was

needed, giving aid to his people. He patented an improvement in hay scales, and erected one opposite his house, presenting it to the town, with the proviso that the revenue from them should be turned over to certain beneficial bodies. He was influenced in selecting Germantown for his residence by the almost annual visitation of yellow fever in Philadelphia, during the last decade of the Eighteenth Century. The epidemic never reached the suburbs.—See LOUDOUN; ARMAT STREET, GERMANTOWN.

ARMISTICE DAY IN PHILADELPHIA—For nearly a week before November 11, 1918, rumors of an Armistice having been signed, between The Central Powers and The Entente Allies in the World War, were not only "in the air," but managed to be printed in the newspapers; and Philadelphia, like other cities in the country, displayed an enthusiasm such as never before had been witnessed here.

On the morning of November 5th, a rumor of peace, or of the stopping of hostilities, spread through some sections of the city, and factory whistles were blown. Before the jubilation proceeded far it was learned that the joy was premature.

On November 7th, a United Press dispatch printed in the *Evening Public Ledger* was so circumstantial, to the effect that the armistice, which had been expected, had been signed, that it caused the greatest outburst of excitement the city had seen. It reigned all afternoon and evening. Factories and workshops were forced to shut down because none of their forces would work. They poured into the streets, and Chestnut, Market and Broad Streets, especially, were densely packed by slowly moving crowds. From office buildings at Broad and Chestnut Streets, and later from buildings in all sections of the central business district, torn paper was thrown out of windows and the streets were thickly covered with the litter.

There was no disorder, although the number of drunken men was the largest ever witnessed in this city. The crowds moved by a common impulse surged in the direction of Independence Hall, although there were no demonstrations there.

By the next morning it was known that some mistake had been made in the dispatch, for word came from the war zone that the delegates from Germany had only started on their mission. On the 8th instant, the *Evening Public Ledger* printed an editorial regarding the dispatch of the United Press, and also a new dispatch from this news service explaining that the news as published had been made public from the office of Admiral Henry B. Wilson, U.S.N., at Brest. The Admiral himself made a statement in which he asserted the news agency had acted in good faith.

It appears the real explanation of this false intelligence lies in the fact that over the sector the German delegates were to cross an armistice had been agreed to and this partial stoppage of hostilities was heralded as the looked-for general armistice.

At 3:30 o'clock on the morning of November 11th, steam whistles, sirens and other noise-producers began to blow, and the din was kept up until daybreak. Every one was afoot at an early hour, for it was realized that the general armistice had been signed and the war brought to an end. Stores, factories, mills, everything that had to do with business or industry, stopped while the streets filled with impromptu processions of marching men, women, girls and boys. As on the previous occasion, confetti was thrown until the streets were littered. All traffic on the main streets was stopped because of the dense mass of persons crowding them from house line to house line. The excitement, if anything surpassed that witnessed on the former occasion, and the celebration, aimless, generally, was expressive of the general satisfaction that the victory was won.

President Wilson's proclamation was printed in every newspaper. It ran:

"My fellow countrymen—The armistice was signed this morning. Everything for which America fought has been accomplished. It will now be our fortunate duty to assist by example, by sober, friendly counsel and by material aid in the establishment of just democracy throughout the world.

WOODROW WILSON."

Mayor Smith, in proclamation, called upon citizens to assemble in churches in the evening to give thanks. The call was in these words:

"Recognizing the tremendous importance to the whole world of this victory for the forces fighting to defend liberty and to lift civilization to a higher level, it is most important that in our rejoicing we hold fast to the great purpose of this world war; remember the sacrifice of precious life made to win this war and realize fully our debt of gratitude to Almighty God and for His guidance, His protection, His great gift of victory.

"With this thought in mind I call upon the people of Philadelphia to meet for an hour this evening in their several places of worship, that thanksgiving may be rendered to Almighty God and supplication made to the everlasting God and Father of us all for wisdom, guidance and strength to fulfil the difficult part which America must play in rebuilding of civilization overseas and the leading of mankind into a larger liberty and a happier life.

"I request, therefore, that at 8 o'clock tonight services of thanksgiving be held in every church, cathedral and synagogue, and that 8:15 o'clock every one bow for a moment in silent prayer."

John Wanamaker opened his store early in the morning for the purpose of holding a peace celebration. As soon as the employes reached their posts in the store they received notice to assemble in the grand court and announcing the closing of the establishment for the day. They were greeted by the proprietor on assembling, and in the course of an address he declared this was "The World's Holiday," and the people should celebrate in happiness and joy in their homes.

The day was declared as an official holiday by Governor Brumbaugh. The Stock Exchange was idle, the shipyards shut down. The municipal parade, with

the Mayor and the city employes in line, was the feature of the celebration at noon time.

It looked as though all Philadelphia had turned out to be along the line of march, which was from City Hall to Chestnut Street, past Independence Hall, up Fifth Street to Market and out Market Street to South Penn Square. Mayor Smith ordered the parade as soon as he reached Philadelphia from Atlantic City. All heads of departments with their staffs, the county officials and the judges of the courts were invited to join in the parade. In spite of the short time for preparation the response was wonderful.

The mounted men of the traffic squad and the home defense guards lined up on the north side of City Hall. While they waited the parade of the Emergency Fleet Corporation, with Charles M. Schwab marching ahead, padded the Mayor's party and the two bodies of paraders cheered each other lustily. The Fleet Corporation employes went up Broad Street to the building at Broad and Cherry Streets, where they held their own celebration of peace.

Promptly at 12:30 o'clock the Police Band struck up "Over There" and the parade started. Mayor Smith was in the lead, carrying a big silk American flag. Joseph Smith, the Mayor's brother and private secretary, marched near the mayor, carrying a service flag with three stars, for the men of the Mayor's office who are in the service. In line behind the Mayor were his directors, and following them the officers and men and women employes of the various city departments.

In the afternoon fifteen hundred members of the Union League marched from their club house to Independence Hall. Governor-elect William C. Sproul and his son, Lieutenant Jack Sproul, led the parade. Lieutenant Sproul, a member of the league, was the only member to wear both the Distinguished Service Order emblem and wound stripes of the United States Army.

John Wanamaker, E. T. Stotesbury and E. Pusey Passmore, Governor of the Federal Reserve Bank, were among the distinguished marchers. Behind the Governor-elect and his soldier son were standard bearers who carried the flags of the Allied nations. William F. Homiller carried a big American flag. The other standard-bearers and their flags were: William Coates, Italy; Charles E. Roberts, England; A. C. McGowan, Belgium; William Stuart, Union Jack; Albert C. Hirsch, France. James S. Rawlings, the oldest employe of the league, who has seen forty-six years continuous service in its employ, carried the old League flag.

The former presidents of the League followed the standard-bearers. Among them were E. T. Stotesbury, John Gribbel, former Governor Edwin S. Stuart, former Judge Dimmer Beeber and C. Stuart Patterson. Next followed former vice-presidents. The list included Charles R. Miller, former Governor of Delaware; Charles A. Porter, A. W. Whistler, Jr., Miers Buch and A. W. Wister, Jr.

Every marcher carried an American flag. From the club house on South Broad Street the parade swung up Broad Street to the Statue of Liberty in South Penn Square. A demonstration was held in front of the statue. The band played

the "Star Spangled Banner" and the league members, with heads bared, waved their flags and sang. From the statue the parade turned down Chestnut Street toward Independence Hall.

The joy of the day was clouded by the deaths by accident of four persons. A girl and a man met death as the result of the collapse of a railing on the building 1109 Market Street, occupied by the *Inquirer* a morning newspaper. A woman was killed by a trolley car and a boy celebrator lost his life when run over by a wagon. Two girls were shot and painfully, though not seriously, injured by revolvers.

Bullets crashed through windows in several sections of the city during the general rejoicing over the end of the war.

The first anniversary of the day was celebrated in 1919 by American Legion Posts in the city, neighborhood associations and by special patriotic exercises in the public schools. In the evening, a dinner was given at the Bellevue-Stratford Hotel, by the Philadelphia Chapter of the Knights of Columbus, to the Supreme Knight, James A. Flaherty; and a special organ recital was given by John Wanamaker in his store for the county officers of the seventy-seven American Legion Posts in Philadelphia. The Pennsylvania Legislature, by enactment, made Armistice Day a legal holiday.

ARMORIES—Until long after the Revolution there were no armories in Philadelphia. Before the struggle for Independence, they, of course, were unnecessary because the British troops maintained in the town were regulars and had their barracks. Even the numerous independent military companies which were formed after that great war had no armories. When they held social meetings these were in the larger taverns, and when they reported for drills these, too, were at taverns where there were large stable yards. In the majority of instances, such records as exist fail frequently to note where these meetings or drills were held. In the first quarter of the nineteenth century the records began to be a little more specific although not thoroughly satisfying to any seeker for facts.

During the latter years of the eighteenth and the beginning of the nineteenth centuries, drilling of Cavalry troops, took place in riding schools, circuses, and on the grounds of suburban taverns and public gardens. Thus, in 1798, the First Troop, Philadelphia City Cavalry (*q. v.*), drilled in the riding school of Thomas Swann, then on the north side of George (now Sansom) Street, between Eighth and Ninth Streets. The troop drilled occasionally at Evans' Lombardy Garden (*q. v.*) at Fifteenth and Filbert Streets, the site of Broad Street Station; and at other times held its meetings at Ogden's Middle Ferry, on the Schuylkill at Fairmount. In 1798, a cavalry company drilled at Lailson's Circus (*q. v.*) at Fifth and Prune (Locust) Streets.

From 1808 to 1810, the First City Troop held its foot drills in the long room of Barnum's Hotel, Shakespeare Buildings, northwest corner of Sixth and Chestnut Streets. In 1828, the troop rented a room in the Shakespeare Buildings as

an armory. Other armories, or meeting-places of the troop, were: Union Building, northeast corner of Eighth and Chestnut Streets; John Ellis' Riding School, Westmoreland (now Manning) Street, west of Broad; west side of Twelfth Street south of Chestnut, in a building that subsequently was occupied by Sanford's Minstrels. Finally, in 1863, the troop purchased a lot on the west side of Twenty-first Street, south of Market, upon which they built a small brick hall, but subsequently, in 1874, erected a handsome armory on the same site. While this work was progressing the troop rented the skating rink building at the northwest corner of Twenty-third and Chestnut Streets. In 1901, the troop removed to a new armory, which it erected on Twenty-third Street north of Chestnut.



EARLY ARMORY OF FIRST CITY TROOP

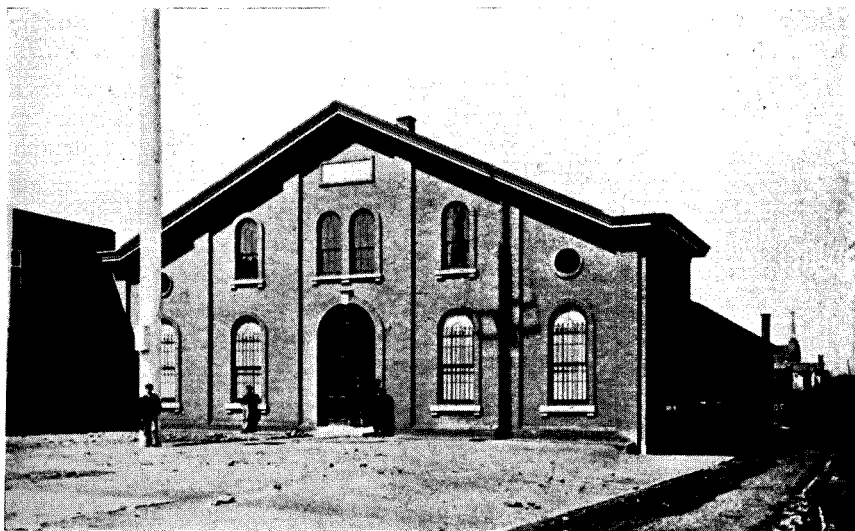
The Shakespeare Building (corner)

From Porter and Mease's "Picture of Philadelphia," 1831

So far as can be learned the Second City Troop (*q. v.*) which also was known originally as the Second Troop of Light Horse, and later as the Troop of Light Horse of the County of Philadelphia, never had an armory. This was due to the fact that its members were scattered all over the county at a time (before 1784) when the county comprised a great deal of what, in that year, went to form Montgomery County, and some members even lived so far away as Norriton (Norristown), where some meetings of this troop were held. In 1780, a meeting was held at Captain Robert Greggs (late Wright's Tavern); in 1785, they met at the Old Rising Sun, Germantown Road at Old York Road; in 1788, at Epple's (Eppley's) Tavern, on Race Street, west of Third; in 1792, at the

State House, and also at the City Tavern, Second Street, north of Walnut. The City Tavern appeared to become more or less the rendezvous of the troop for a time, and the reason for the frequent changes of meeting-places—and this statement may fairly be applied to the habits of other military companies of the early years—is explained by Article XV of the By-Laws of the Second Troop. This ordains that:

“The place of meeting or rendezvous of the troop, shall be appointed by the officers, and commanding officer, may, at his discretion, appoint special parades and adjourn them as occasion may require.”



FIRST ARMORY OWNED BY THE FIRST CITY TROOP
From the Original Photograph in the Historical Society of Pennsylvania

One of the first buildings regularly occupied as an armory was Military Hall (*q. v.*), in Library (Sansom) Street, south side, east of Fifth. This was one of the early homes of the State Fencibles (*q. v.*), which organization, before 1830 was accustomed to meet at two headquarters. In 1827, for instance, those members who lived north of Vine Street, then the northern boundary of the city, met at General Thomas Snyder's Hotel, on North Second Street. The General was brigade inspector, and a popular tavern-keeper. Those members of the Fencibles, who lived south of Vine Street, held their meetings in Anderson's Hotel at the corner of Sixth and Carpenter (Ranstead) Street, better known as the Falstaff Inn, from its sign, which pictured William Warren as the "fat knight," and was painted by Woodside (*q. v.*). In June, 1844, the Fencibles took a floor in the building at the northeast corner of Eighth and Chestnut Streets, as an armory. This building, also, at one time called Union Hall (*q. v.*), and also Malzael's Hall, was for a long period a favored headquarters for military

companies. The Fencibles remained there until 1859, when quarters were secured at 505 Chestnut Street, in Swain's new iron building, which, likewise continued to be used as an armory for various commands until about 1898. In 1871, the State Fencibles were given quarters in the City Armory, on Broad Street, south of Race, which armory also was occupied by the first regiment, N. G. P. In 1884, the First Regiment having moved to its own armory at the southeast corner of Broad and Callowhill Streets, the State Fencibles were left in possession. Considerable alterations were made in the building, including the addition of a new and more ornamental facade, and while this work was proceeding, the battalion held its meetings and drills in the building 1909 Market Street, returning in December, 1884, to occupy the remodeled armory on Broad Street. They remained there until the city, which owned the property, sold it in 1926, when the organization built a new armory at 16th and Summer Streets, first occupied May 22, 1926.

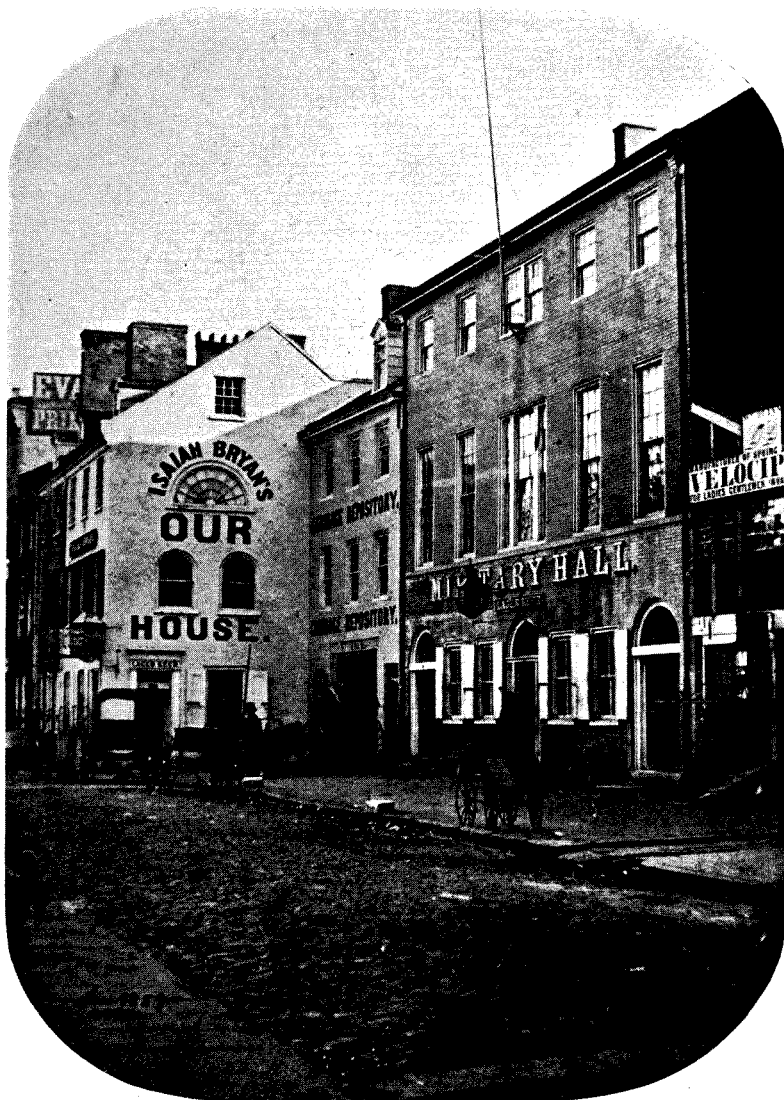
Some of the ancient military organizations of Philadelphia had such complicated lives, from amalgamations and revivals, that it would be quite impossible to follow them through all the stages of their numerous successive headquarters, for it must be understood that in earlier days of the city, armories were not what the word implies, but places for social meetings, in the days when clubs were little known in their modern sense. Drills sometimes were carried out in the public squares—the State House yard, now Independence Square—was at times used by military companies whose headquarters were in the neighborhood.

The Light Artillery Corps, Washington Grays, which was one of the nuclei out of which grew the First Regiment, N. G. P., occupied quarters in the Union Building at Eighth and Chestnut Streets, in 1837, and the Philadelphia Grays, occupied adjoining apartments. Before the Civil War the Washington Grays had removed to the Franklin Building, Sixth Street, east side, south of Arch, and there they recruited their company to full strength, as did the Philadelphia Grays, and both enlisted for three months' service in 1861. Subsequently the Grays removed to the building on Westmoreland, now Manning Street, which also seemed to be a popular headquarters for military companies. Out of the Grays, then known as the Gray Reserves, the First Regiment was formed in 1861.

An idea of the difficulty military commands here encountered in securing headquarters is very aptly illustrated by the experience of the First Regiment. For a time after its formation the only regimental headquarters, was the residence of its colonel, 1637 Race Street. Subsequently it had a headquarters at the arsenal at Sixteenth and Filbert Streets, while the various companies had their individual armories, as follows: A. Company, Market Street, west of Eighth; B., southwest corner of Ninth and Walnut Streets; C., at Concert Hall, Chestnut Street, north side, between Twelfth and Thirteenth; D., Lardner (Manning) Street, west of Broad; E. and K., Eighth and Callowhill Streets; F., northwest corner of Twenty-second and Race Streets (Wigwam); G., Chestnut Street, east of Eighth; H., Third and Willow Streets; I., Broad and Spruce Streets; C company subsequently removed to the northeast corner of Eighteenth and

Chestnut Streets, in the old City Institute Building; D had been previously occupying Hlasko's Dancing Academy, Broad Street, east side, north of Pine, and then on Market Street west of Eighth.

At the close of the Civil War, and the readjustment of the Pennsylvania National Guard, the First Regiment was given quarters in the City Armory, Broad Street, north of Cherry, which it occupied until 1884, when it removed to its own building at the southeast corner of Broad and Callowhill Streets.



MILITARY HALL, LIBRARY (SANSOM) STREET
From the Original Photograph in the Historical Society of Pennsylvania

The Infantry Corps, National Guards, subsequently the Second Regiment, was originally organized in the District of Spring Garden. In 1856, it had its armory at 505 Chestnut Street, in Swain's iron front building, but in 1857, the Infantry Corps purchased a lot of ground on the south side of Race Street, east of Sixth, and there erected a fine armory, known as National Guards' Hall. The Second Regiment occupied this building until its new armory on Broad Street, south of Susquehanna Avenue was completed, in 1897. At the time of the World War, the regiment became an artillery command, and is now the One Hundred Eighth Field Artillery.

The Third Regiment of the National Guard of Pennsylvania, which was organized in 1881, was granted in that year a part of the parade ground, appurtenant to (Moyamensing) county prison, at Twelfth and Reed Streets, and on this plot a long brick building was erected as an armory. In 1898, the present Third Regiment armory on Broad Street, north of Wharton, was erected and occupied.

A battalion of the Sixth Regiment occupied an armory on Mantua Street west of Fortieth until the World War changed the status of the command, as it did all of the military organizations in the country.

At Thirty-second Street and Lancaster Avenue, after the World War, an armory was erected for the cavalry squadron, now known as the One Hundred Third Cavalry.

The Keystone Battery, which was formed after the Civil War, and which was connected with the National Guards until after the Spanish War, at first stored their field pieces in the old market house on Race Street, east of Broad. When the Fire Department needed the quarters the Battery were temporarily accommodated with storage space in a wooden shed at Brown Street and Corinthian Avenue, beside the reservoir, on a lot used by the commissioners of city property. This ground was sold, and the Battery were given space in the then uncompleted City Hall, but in 1883, Councils granted the organization a site for an armory on a part of land belonging to the almshouse, in West Philadelphia. Under a reorganization of the National Guard, this command became Battery A, and had their armory on Mantua Street, west of Fortieth.

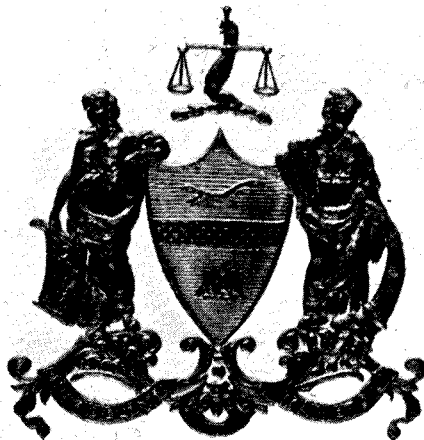
During the Civil War—1861-65—the Home Guard was assigned to the Market House, on Broad Street, south of Race, afterwards occupied by the First Regiment Infantry, N. G. P. This building was used as an armory from that time until recently by various military organizations, although before being remodeled by the State Fencibles in 1884, it was known simply as the City Armory.

The Gray Invincibles, a colored company, which seems to have kept alive its organization from about 1876 until the Spanish War, for many years used the

third floor of the building, 505 Chestnut Street as an armory. *See under names of various organizations named.*

[*Biblio.*—"Book of the First Troop Philadelphia City Cavalry, 1774-1914," edited by J. L. Wilson, John C. Groome, J. F. McFadden, and J. Willis Martin (Phila., 1915); "One Hundred Years with the State Fencibles," by Capt. Thomas S. Lanard, Phila., 1913; "History of the First Regiment Infantry, N. G. P. (Gray Reserves,) 1861-1911," by General James W. Latta, Phila., 1912; "Philadelphia in the Civil War, 1861-1865," by Frank H. Taylor, Phila., 1913; "History of Philadelphia," by J. Thomas Scharf and Thompson Westcott, Vol. II, Phila., 1884; "Second City Troop," by W. A. N. Dorland, M.D., *Penna. Mag. of Hist. and Biography*, Vol. XLV, 1921, and subsequent vols.]

ARMS OF PHILADELPHIA—Philadelphia had a seal as early as 1683, and at that time its Arms were those of William Penn, surmounted by a full-rigged ship as a crest. During all the changes that have been made in its Arms, the Ship, symbolic of Commerce, has persisted to the present time. In the Seal of 1701, the Arms consist of a shield, quartered; in the upper left hand



ARMS OF PHILADELPHIA
Reproduced from Official Stationery

quarter two hands clasped; in the lower, left hand corner, the balance or scales; and in the lower right, a ship under full sail. This was used until 1789, when an excellently drawn Seal gave the City Arms with supporters, and this was in use until 1854, when a new and crudely drawn adaption of the Arms was adopted, but, happily never used, the older Seal continuing until 1874, when the present Seal and Arms, were adopted by Ordinance of Councils. In this the Arms, according to the Ordinance approved February 14, 1874, were:

"On a blue field, a fess golden between a plough above and a ship in full sail below, both proper.

"Crest—A right arm, nude, embowed, couped at shoulder, holding a pair of scales; all proper.

"Supporters—Two females, standing full face, the one on the right side of the shield habited white and purple, crowned with an olive wreath; in her right hand a scroll, charged with an anchor; all proper. The one on the left side habited white and blue; in her left hand a cornucopia.

"Motto—Philadelphia Maneto."

In the original, the date, 1701, was given on the riband, but, by the Ordinance approved March 13, 1908, the date was stricken from the riband.

The word "Maneto" in the seal is the third person singular, future imperative form of the Latin verb, "Maneo," meaning to "continue," or "remain." As used in the Seal, and on the Arms, with the word "Philadelphia," it means "Let Brotherly Love Continue."—See SEAL OF PHILADELPHIA.

ARNOLD, GENERAL BENEDICT, IN PHILADELPHIA—"We understand that General Arnold, a fine gentleman, lays close siege to Peggy—and if so, there will soon be another match in the family," wrote Chief Justice Edward Shippen to Colonel Burd, under date of Lancaster, January 2, 1779, and on April 8, 1779, Margaret (Peggy), youngest daughter of the Chief Justice of Pennsylvania, was married to the brilliant American commander, thus beginning one of the great romances (and tragedies) of all times.

General Arnold, who was a dashing officer, and a man of expensive tastes, was placed in command of the city of Philadelphia, as Town Major after the British had evacuated the capitol, and the American Army reentered Philadelphia. He was an attractive man, and his victorious campaign which resulted in the surrender of Burgoyne, made him a popular hero. He had a gay, fascinating manner, of a man of breeding. Chief Justice Shippen, referring to him in another letter, wrote: "This young man is of good family, and that is all I know of him. The Latin phrase is, *exempla parentum bonarum est maxima dos*. The example of good parents is a great portion. He bears a good character. I thought it advisable, as soon as prudent after the wedding, that the young couple should remove to old Mr. Worke's until they could get a place in the country to their mind."

On June 19, 1778, the day after the British left Philadelphia, and withdrew into New Jersey, General Arnold reentered and took over the command as Town Major—a position which gave him the kind of autocratic powers that were so dear to him. His luxurious ideas of living at once became evident. He established his headquarters in the residence of Henry Guerne, an Englishman, who had been an officer in the British Army, but had resigned when he married an American heiress, and settled in Philadelphia. His sympathies, of course, were with the Crown, and when Lord Howe's army left the city, Guerne had to retire. Arnold only occupied the Guerne residence for a few days, until Mrs. Masters' house on Market Street, east of Sixth, which had been Howe's headquarters, could be put in readiness for the Town Major's occupancy. There,

according to Mrs. Deborah Logan, "he entered upon a style of living but ill according with Republican simplicity, giving sumptuous entertainments that involved him in expenses and debt, and most probably laid the foundation in his necessities and poverty, of his future deception and treason to his country."

Arnold, who was born in Norwich, Connecticut, in January, 1740, had been apprenticed to an apothecary in New Haven, and had been to London. When, just before the Revolution, he set up in business in New Haven, he announced himself as "B. Arnold, Druggist, Bookseller, &c., from London *Sibi totique*." The Latin phrase is capable of several translations, but Watson preferred, in this instance, to translate it "For himself." He was not in Philadelphia very long before he became acquainted with Miss Peggy Shippen, whose father and family had been brought up with British affections. Major Andre (*q. v.*) was an intimate of the family, and after Arnold had wed Miss Shippen, it is said, he became acquainted with the fact that they had corresponded, and encouraged its continuance.

One of the first acts of Arnold, in his autocratic office, as Town Major, was to issue a proclamation reciting the resolution adopted by Congress on June 4th, requesting Washington to take measures for the preservation of order in the city, and to take measures for the removal, transfer, or sale of goods or merchandise in the possession of the inhabitants belonging to the King of Great Britain. All persons having European, East or West Indian goods—iron, leather, shoes, wines and provisions of every kind—beyond the necessary use of a private family were ordered to make a return to the Town Major at his quarters on Front Street, the fourth door from the Coffee House (corner of Market Street) by twelve on the 20th. Under these orders the shops were closed, notice being given that the removal, transfer, or sale of goods made without permission would be considered a breach of the regulations of Congress, and that such goods would be seized and confiscated for public use. All persons having in their possession stores or property belonging to subjects of the King of Great Britain were directed to make a like report, and a reward was promised to all who should discover the place of concealment of such effects.

A popular figure when he came to Philadelphia, the marked venality of Arnold, together with his arrogance which increased, and his way of ignoring Whig families to curry favor with those of Tory tendencies, turned the kindly feeling of citizens into a spirit of detestation. His salary was all too small for a man of his tastes, so he prostituted his position in order to raise the means of gratifying his extravagance. His character was disclosed in his actions regarding the capture of the British Sloop "Active," which had been accomplished partly through the mutiny of four American seamen, held as prisoners on the sloop. The American brig, "Convention," and the privateer "Girard," actually made the capture, and brought the prize into Philadelphia. Arnold, it seems bought up the rights of the four American sailors, and when they had been awarded only one-fourth of the prize money by an Admiralty Court, Arnold refused, in their names, to accept, and carried their case (which was his own speculation)

to Congress, which set aside the award and gave all of the prize money to the four seamen, which meant, to Arnold, who had purchased their interests. The scheme was so bare-faced that the court actually refused to execute the order of Congress, and a controversy between the United States and Pennsylvania was begun, and not settled for some years.

Arnold compelled the city militia to do menial duty for him, and do guard duty at his residence. They hated him so cordially, that one of their number wrote a communication to the *Packet*, in which the writer declared he had been compelled to stand at the General's door as a sentinel, and added that Arnold was not exposed to any danger in Philadelphia. "From Tories, if there be any amongst us," he wrote, "he has nothing to fear. They are all remarkably fond of him. The Whigs to a man are sensible of his great merit and *former* services, and would risk their lives in his defense."

The Tories should have been fond of him because he always was ready to favor them. When the State of Pennsylvania furnished a number of wagons for army transport, and at large expense, for twelve teams brought from Egg Harbor to Philadelphia cost the State nine hundred and sixty pounds, Arnold took the wagons to transport property and goods for some of his Tory friends. He also was charged with having first shut up the stores in the city, when he took it over, so that even officers of the Army could purchase nothing, while he made purchases privately on his own account, and then through agents, sold the goods at exorbitant prices. He lived like a prince in the Market Street house. He kept his coach and four, gave elaborate entertainments, and generally plunged himself into debt.

This gay, magnificence of his establishment served to bring him closer to the Tory families. On April 8, 1779, he was married to Peggy Shippen, and her family had an example of his lavish hand. Not long before his wedding, or, on March 22nd, he purchased Mount Pleasant (*q. v.*), the handsome country estate of Captain John MacPherson, in what is now Fairmount Park, and intended it as a gift to his bride. Not only did his extravagance attract attention, the suspicions of the origin of his apparent riches were openly mentioned. A writer in the *Packet*, who signed himself T. G., in the course of an "address" to General Arnold, wrote:

"When I meet your carriage in the streets, and think of the splendor in which you live and revel, of the settlement which it is said you have proposed in a certain case, and of the decent frugality necessarily used by other officers of the army, it is impossible to avoid the question, 'From whence have these riches flowed if you did not plunder Montreal.'"

Judge Richard Peters, a keen observer, has left his impressions of Arnold and his actions while he was in command of Philadelphia. He is quoted by Samuel Breck (*q. v.*) as saying:

"Both Colonel Pickering and myself had no confidence in Arnold, whom we had detected in scandalous conduct. I came to Philadelphia, on the city being evacuated by the enemy, on the 18th of June, 1778, under strong escort, put

under my orders by General Washington. My object was to secure clothing and stores secreted for us by persons who had remained in the city, and all other articles in the hands of dealers, so that speculators might be anticipated. The British rear-guard was crossing the Delaware when I entered the city. I set about the business the next day, and with the assistance of the commissioners attained my object. When Arnold in a few days arrived to take formal possession of the city, I was called to Yorktown on the duties of the War Office. I left fifty thousand dollars under Arnold's orders toward payment of the clothing and stores. He seized the articles and never paid for them, but converted the money, or great part of it, to his own purposes, among others to buy the country-seat of Mr. MacPherson on the Schuylkill. Colonel Pickering and myself detected him in ordering stores, provisions, etc., out of the public magazines to fit out privateers on his own account, and for his family use extravagantly. We gave orders to counteract him. This produced an entire breach. We might have given him orders to arrest and confine Flower, but we knew he would either refuse or throw the odium of an unmilitary order on us. . . . I did not conceal but wrote to headquarters my want of confidence in Arnold. When his traitorous conduct at West Point became public, neither Colonel Pickering nor myself was the least surprised at it." (The reference to Flower, concerns Colonel B. Flower, who was suspected of speculation, but who was acquitted.)

Arnold's conduct became so notorious that the Supreme Executive Council was forced to take official notice of the numerous complaints against him. Even then Arnold continued his defiant attitude, and hit back. Prominent among those who urged an investigation of the charges, was General Joseph Reed, president of the Council, and Arnold retorted by accusing Reed of having permitted himself to be approached with a corrupt proposition from the British Government. The answer to this came from the Council, under date of February 3, 1779, when, following General Reed's lead, that body adopted a series of charges against Arnold, accusing him of "illegal and oppressive conduct, of permitting vessels belonging to disaffected persons then voluntarily residing with the British in Philadelphia to come to a port of the United States without the knowledge or authority of the State or the commander-in-chief, of shutting-up the stores and privately making purchases on his own account, of imposing 'menial offices upon the sons of freemen' when called forth for militia duty, of interposing by an illegal and unworthy purchase of the 'Active' prize-claim at a low and inadequate price to present an amicable adjustment of the suit and realize a large profit for himself, of appropriating wagons of the State for the transportation of private property, of giving an unauthorized pass to a person suspected of disloyalty to enter the British lines, of sending an indecent and disrespectful refusal to a request for a statement concerning the use of the wagons, and of exhibiting 'discouragement and neglect to civil, military, and other characters who had adhered to the cause of their country, while preserving an entirely different attitude to those of another character.'"

The council decided to instruct the attorney-general to prosecute General

Arnold for such conduct as was cognizable by courts of law. Arnold did not care to meet the charges, so he left the city, sending a letter from Camp Raritan, addressed to the people of Philadelphia, claiming that the conduct of the Council was "more cruel and malicious in making the charges after I had left the city, as my intention of leaving it was publicly known for four weeks before." The council retorted that a copy of the charges had been sent him before his departure, but his aide, Major Clarkson, denied this, saying it arrived on the day of his departure, but after he had left.

When the charges were carried to Congress, Arnold's friends there succeeded in postponing definite action for a time, but finally a resolution was passed directing a court-martial of the General on certain of the charges. The trial was delayed until January, 1780, when Arnold was convicted of making private use of the army wagons, but acquitted of any corrupt intent. He was sentenced to be reprimanded by the commander-in-chief. Arnold was exasperated, and humiliated, and his claims growing out of the Canadian expedition materially reduced by the Treasury officers. In his desperation he applied to the French Ambassador for a loan but failed; and then his mind turned to thoughts of treason. He made a proposition through Major Andre, to surrender the military post at West Point. The news of his treason reached Philadelphia, September 27, 1780, when the sheriff was ordered by the Supreme Executive Council to search his papers. No direct evidence was found, according to the *Packet*, but there was disclosed, "such a scene of baseness and prostitution of office and character as it is hoped the world cannot parallel."

On the night the news was received in Philadelphia, an effigy of Arnold, "a hollow paper figure, with a light inside, and an inscription on it was carried through the streets, and finally hung upon a gallows."—See MOUNT PLEASANT; MESCHIANZA; EDWARD SHIPPEN.

[*Biblio.*—J. Thomas Scharf and Thompson Westcott, "History of Philadelphia," Phila., 1884, Vol. I; "Recollections of Samuel Breck," Phila., 1877; Thompson Westcott, "Historic Mansions of Philadelphia," Phila., 1877; L. B. Walker, "Life of Margaret Shippen, Wife of Benedict Arnold," in *Penna. Magazine of Hist. and Biography*, Phila. (1900, 1901, 1902); J. Sparks, "Life and Treason of Benedict Arnold" (Vol. III, of *Lib. of Am. Biog.*, 1848); R. G. Adams, article on Arnold in *Dict. of Am. Biog.*, Vol. I, N. Y., 1928.]

ARSENALS—When the Revolutionary War was begun there was no arsenal in Philadelphia. There was, however, a common, long low, wooden shed at the west of the State House, as shown in the view in Watson's "Historic Tales of Olden Times" (1833), which was conscripted for the uses of an arsenal. The same shed is shown in the engraving of the State House in the *Columbian Magazine*, 1787.

Quoting Thomas Bradford, who recalled the place in his youth, Watson wrote: "On the sixth side (of the State House), about fifteen to twenty feet from the then brick wall (which bounded the State House Yard), the ground was sloping one to two feet below the general surface—once that space rested upon the wall, a long shed, which afforded and was used as the common shelter for

the parties of Indians occasionally visiting the city on business. This shed afterwards became an artillery range, having the front gate on Chestnut Street."

The State House Yard, and the Fifth Street end of the lot, both were requisitioned for the storage of small arms and cannon. June 30, 1775, the Assembly recommended to the officers of the city and county of Philadelphia, as well as those in other counties of the Province that they provide "a proper number of good fire-locks with bayonets fitted to them, cartridge boxes, with twenty-three rounds of cartridges in every box, knapsacks not less than fifteen hundred of each article for the city and county of Philadelphia." The muskets were to be three feet eight inches long, with a bore of sufficient size to carry seventeen balls to the pound, and the bayonets sixteen inches long. The first mention of the acquisition of military stores was made on July 18, 1775, when Thomas Savage "was ordered to be employed to take care of the cannon and military stores in the daytime, or until he be relieved by the guard placed for that purpose."



FIRST ARSENAL OF THE UNITED STATES

View of the State House in 1776, Showing the Shed, at the Right, which was used as an Arsenal
From "Historic Tales of Olden Time"

Christopher Marshall, in his Diary, notes under date July 26, 1775: "It's said a person was sent to prison this forenoon, for attempting to spike the guns in the State House Yard," which indicates a rather primitive kind of storage facilities existed at the time. Gunpowder, and the active material required in

its manufacture—saltpeter, were stored in magazines, distant from the city's center. (See MAGAZINES.) The shed, mentioned above, as on the Sixth Street side of the State House plot, seems to have been devoted to the storage of artillery ammunition, and parts of the State House, to the assemblage of small arms. It has been assumed that the State House Yard, east of that building, upon which the City Hall subsequently was built, was used for storage of military supplies.

While Congress was meeting in the east room on the ground floor of the State House, men were busy stacking, receiving and shipping small arms from the second story. In October, 1778, Capt. Stiles was ordered to take possession of the old workhouse and prison at the southeast corner of Third and Market Streets, "for the purpose of casting ball, etc., as soon as the guard now there shall be removed, and that he take possession of and fit up the long room in the State House for a magazine of small-arms."

The Revolution was ended and Peace declared long before the first action was taken by the State of Pennsylvania toward building an arsenal for the storage of arms free from connection of the powder magazines. Under date of April 8, 1785, the minutes of the Supreme Executive Council contain this entry:

"Council taking into consideration the propriety of erecting a building for the purpose of covering the cannon and other parts of State ordinance from the injuries of the weather, etc., etc., an order was taken that Mr. Commissary Stiles be instructed to erect a frame building not exceeding eighty feet in length, and eighteen feet in breadth, upon the lot of public ground bounded by the [words missing] from Delaware." From subsequent entries it seems that the lot indicated was that on Eighth Street, from Locust to Spruce. Before this could be accomplished the council found a new site, and in the month following (May), it was "Ordered, that the said arsenal be constructed upon the corner of the public square between Thirteenth Street and Juniper Alley." This site was about midway between Market and Chestnut Streets, opposite the Centre Square. This situation was part of the open ground usually denominated "the commons," and the arsenal erected there is supposed to have been completed late in December, 1785. Commissary Stiles had been paid for the construction up to that time the sum of £250, and Edward Pole was paid £34, 5s. 7d specie, for ironmongery for the arsenal and the State House.

Repairs to the gun carriages belonging to the city battalion of artillery were made in 1788, when three appropriations, a total of £114 were voted by the Supreme Executive Council, and this appears to have been the first work of an extensive character carried out in the arsenal. The building was, like the old structure at Sixth and Chestnut Streets, of frame construction, but in 1813, it was decided the building was antiquated. In that year, while the country was fighting its second War for Independence, the Assembly, on March 29th, passed an Act, ordering "that there shall be a brick arsenal erected on the lot on which there is now a frame arsenal, which shall be large enough to hold twenty pieces of artillery and apparatus, one thousand muskets, one thousand tents, six thousand knapsacks, and one thousand camp-kettles." The first story was directed

to be arched, and the roof covered with slate or tiles. The cost of the building was not to exceed fifteen thousand dollars, and it was ordered that it should be completed in December of the same year.

The arsenal buildings, which were of brick, three stories in height, stood in an inclosure on the north side of the lot. The cannons were housed on the first floor while the upper portion of the building was fitted up with racks and other fixtures necessary for the securing and accommodation of the muskets, pistols, swords, and accouterments. The arsenal yard was south and east of the building, and extended to the line of Juniper Street. A brick wall, with gate on Thirteenth Street, a similar gate being on Juniper Street, were means of entrances for troops if necessary, and for the convenient taking out or in of the artillery and munitions of war.

In 1839, an Act of Assembly was passed authorizing the Governor to negotiate with the President of the United States for the purchase of the United States Arsenal on the Schuylkill, situate on Gray's Ferry Road. If the purchase could be effected, the Governor was authorized to sell at public auction the State Arsenal on Thirteenth Street. This negotiation was not concluded. In 1857, the State purchased ground on the south side of Filbert Street, extending from Schuylkill Seventh [Sixteenth] to Schuylkill Eighth [Fifteenth]. A very large building was erected, occupying the whole length of the square. It was not in use very long. After the breaking out of the Civil War, the Legislature passed a law transferring the State Arsenal to Harrisburg. The building on Filbert Street was eventually sold, and when the Pennsylvania elevated road was built the walls were utilized for purposes of a depot.

In 1853, the officers of the Pennsylvania Railroad Company determined that the piece of ground at Thirteenth and Market Streets would be convenient for the purpose of a freight depot. The State was willing to sell that portion of the lot which was in use by the arsenal. An act of Assembly was passed April 19th, authorizing the Governor to sell the arsenal property, on Juniper Street and Thirteenth, for a price not less than thirty thousand dollars, and with the proceeds erect an arsenal elsewhere. At this juncture the City Councils, in order to retain the establishment in the city, undertook to grant to the commonwealth the use of a lot of ground, on the south side of Filbert Street extending from Sixteenth Street eastward toward Fifteenth Street, a distance of one hundred and eighty-seven feet, and in depth one hundred and six feet to Jones Street. The premises were taken up on ground-rent, and the city guaranteed to pay the rent as often as it should fall due. These arrangements were perfected by authority of the act of May 6, 1857. A large building was erected but while it was being built the military stores had been removed to Harrisburg, and they were not brought back. A few military companies had their armories in it after it was finished, but there were no conveniences for exercise and drilling. Eventually it was sold and made a portion of the Sunbury and Erie Railroad Depot, on Market Street, and when the Pennsylvania Railroad's Broad Street Station

was first built the upper portion was readily altered in the upper stories for the purpose of a roofed starting-place for trains.

During the Civil War, or from the summer of 1862, the Arsenal became known as the Filbert Street Hospital and so continued until after the struggle with the South was concluded. At the same time the lower floor was used as a depot for military clothing. In 1863, the building became a convalescent hospital for soldiers.

It was not until the year 1800 that the United States had an arsenal in Philadelphia. Under the Acts of Congress, March 27, 1794, "to provide for a naval armament," and that of February 25, 1799, to building docks for repairs to ships, the Philadelphia Navy Yard was constructed, and by an Act passed May 4, 1798, Congress appropriated eight hundred thousand dollars to the President of the United States "to purchase as soon as may be a sufficient number of cannon, also a supply of small-arms and of ammunition, and of military stores, to be deposited and used as will be most conducive to the public safety and defense, at the discretion of the President of the United States." One hundred thousand dollars additional, were appropriated under the same act "for the hire, purchase, and employ of premises to be used as foundries and armories, and to that end the President was also authorized to purchase or to lease one or more suitable place or places where cannon and small-arms might be advantageously cast and manufactured. He was also given authority to "establish foundries and armories." An act passed in 1800 regulated public arsenals and magazines.

The Schuylkill Arsenal on Gray's Ferry Road, between Carpenter Street and Washington Avenue, was the first of the two United States Arsenals in Philadelphia to be built.

The ground comprising of eight acres, upon which this arsenal was built, was purchased by the Secretary of War in 1800 without any appropriation by Congress, as was the navy yard on the Delaware at the same time. Much censure was expressed in Congress upon the subject, but the Secretary defended himself upon the argument that he could not maintain a navy (at that time the navy was within the jurisdiction of the War Department) without a navy yard in which to repair vessels of war, nor could the army be maintained without arsenals or a laboratory, which the ground on the Schuylkill was intended for. The first buildings were erected at this place shortly after 1800. Work upon both Arsenal and Navy Yard was begun at the same time. In 1802, it was reported to Congress that the cost of the buildings at "the laboratory," or barracks, as the buildings were called, was up to that time (they being unfinished) \$152,608.02; they were finished in 1806. There were four large storehouses of brick set at some distance apart, three stories high, and forming a hollow square. There were also on the premises several other buildings, including a brick house for the residence of the commanding officer, a powder-magazine, and other constructions. If arms were stored in these buildings they were placed there shortly after its construction, and there was a cessation of such employment in the establishment as soon as the United States Arsenal was established at Frank-

ford. The Gray's Ferry Road buildings were in use as a depot for storage as early as 1806.

Ever since the War of 1812, the Schuylkill Arsenal has been used as a place of manufacture for supplies for the army in which everything connected with the comfort of the soldier, his uniform, clothing, bedding, blankets, tentage were prepared and stored. During the Civil War the disbursements at this depot were from twenty to thirty-five millions of dollars a year, and during the World War more than 850 persons were employed at the Schuylkill Arsenal, the disbursements increasing proportionately.

This Arsenal, which never was more than a clothing depot for the U. S. Quartermaster's Department, has, since the erection of the Quartermaster's Depot at Twenty-first Street and Oregon Avenue, in 1921, been merely an adjunct of the latter.

Quite different has been the history and uses of the Frankford Arsenal, which is in that section of the city known as Bridesburg. This is an Arsenal and is not quite so old as the one on Gray's Ferry Road. It was begun in 1816, after the close of the Second War with Great Britain, while James Madison was President, by a purchase was made from Frederick Fraley and wife of twenty acres and thirty-four rods of land on Frankford Creek for \$7,680.75. In 1837, Martin Van Buren being President, three acres and six perches additional were bought from Robert Kennedy for three thousand dollars. During the Presidency of Zachary Taylor, Dec. 4, 1849, thirty-two acres and over were purchased from Dr. William S. Haines and wife for a consideration of twenty thousand dollars, thus increasing the size of the entire property to sixty-two acres and eighty-two square rods. The situation of the ground is at the confluence of Frankford Creek and the Delaware River, in the Twenty-third Ward, extending along the northern boundary of the creek to Bridge Street, the main thoroughfare from Frankford to Bridesburg. The northern boundary is the Tacony Road and the eastern the Delaware River.

Originally the Arsenal, beside being a place of storage, was principally used as a depot for the repair of artillery, cavalry, and infantry equipments, the repair and cleaning of small-arms and harness, the manufacture of percussion powder, friction primers and brushes, musket-balls, and for the proving and inspecting of gun-powder. In 1851, was introduced the manufacture of small-arms and fixed ammunition, with the cleansing, repairing, and packing small-arms, and the manufacture of cavalry, infantry, and artillery equipments. Instruments of precision, inspection, and verification, standard gauges, scales, weights, calipers, measures of proportion, etc., for use in government shops throughout the country are also made here. Cartridges are prepared from the plain copper to the priming, loading, and making ready for discharge, and packing away until called for. The conveniences for the purpose of testing the explosive force of powders and the velocity of balls, the strength and character of small-arms, are very complete. The principal buildings are rough-cast, but the number has been, largely augmented by the erection of modern structures filled with the latest

approved machinery. A large part of the fixed ammunition for small-arms for the United States Army is manufactured there. The first large piece of ordnance constructed after the Civil War, the once famed Woodbridge Gun, which weighed twenty-two tons and was composed of steel and bronze, was the product of the Frankford Arsenal.

As a manufacturing plant the Arsenal was not engaged until 1851. Before that year it was used mainly as a depot for the repair of artillery, cavalry, and infantry equipments, cleaning small-arms and harness, manufacturing percussion powder, friction primers, musket-balls and brushes, and proving and inspecting gunpowder. During the Civil War small-arms and fixed ammunition was first manufactured there. The other work that had been assigned to this depot was continued.

At the opening of the Civil War, the Frankford Arsenal figured a great deal in the news. First, just before the opening gun on Fort Sumter, the Commandant of the Arsenal, Captain Josiah Gorgas, a native of Pennsylvania, resigned on April 3, 1861, in order to cast his lot with the South. It was also discovered that systematically, large consignments of rifles and ammunition had been shipped to the seceding states from the Arsenal, and that drawings of machinery and equipment, as well as other data regarded as valuable, had been furnished the South.

"In April, 1861, General William F. Small, searching for arms for his Washington Brigade applied (after receipt of urgent telegrams from Washington) to the Commandant of the Frankford Arsenal, and the latter replied he had no authority to issue anything to troops not mustered, and, in any event, could only provide fifteen hundred guns a large proportion being of doubtful value. When, in May, strenuous efforts were being made to equip and forward the 18th, 19th, 22nd and 23rd (three months) Regiments, the officers of those long suffering troops protested, with one accord, against the useless, antiquated and misfit muskets offered to them from this Arsenal." ("Philadelphia in the Civil War," by Frank H. Taylor, Phila., 1913.)

[Biblio.—"History of Philadelphia," by J. Thomas Scharf and Thompson Westcott, Phila., 1884, Vol. II; "Official Guide to Philadelphia," by Thompson Westcott, Phila., 1876.]

ART ALLIANCE—Was founded by Mrs. Christine Wetherill Stevenson, in 1915, and chartered the same year, for the purpose of "applying proved and worthy business methods to the production and marketing of works of art with the same minute and conscientious care for the excellence of the work indorsed and marketed that an honest business man has regarding his product and in the effort to supply cultural organizations of Philadelphia with much-needed accommodations."

The property at 1823-25 Walnut Street, formerly occupied by Samuel P. Wetherill, and at one time by Ward B. Haseltine, was purchased in June, 1918, by the Alliance, for \$275,000. Toward this sum Mr. Wetherill donated \$100,000. Plans for an elaborate Gothic structure were drawn by Ralph Cram, but the

work on the proposed building was postponed until the end of the war, and never entered upon. Dr. George Woodward was the first President of the Alliance. The structure was remodeled and used during the winter of 1917-18 for concerts, lectures, exhibitions of art works. Studios were provided and rented to painters and others.

There are committees on arts and crafts, drama, engravings, joint arts, literary arts, music, paintings, sculpture and water colors. The first quarters of the Alliance were formally opened October 19, 1917.

Ten years later, or, in 1927, the property was sold and the home of Mr. Samuel P. Wetherill, 251 South Eighteenth Street, a beautiful mansion, both exteriorally and interiorally was purchased. At the same time seven adjoining small properties on Rittenhouse Street were bought with the plan of subsequently erecting on their site a gallery and auditorium. This building was occupied in July, 1927, and it has since been the headquarters of the many activities of the Alliance, which within the comparatively few years of its existence has had such marked influence on the art and social life of Philadelphia. In the new building there is no space for individual studios or offices, and these features have been dropped.

At 1716 Rittenhouse Street, one of the properties owned by the organization, the Junior members of the School Art League, as well as the School Art League Alumni Association are accommodated, and these held exhibitions of their work in 1930 and 1931. The Alliance assisted in the formation of these art influences on the young and during the summer of each year, the Alliance has a movement which it calls "Flowers for the Flowerless." For this purpose it maintains five booths in advantageous parts of the city, in which may be left flowers which gives desire distributed among hospitals, day nurseries and recreation centers. This work is accomplished through cooperation with the various clubs of Philadelphia.

The Business Men's Art Club, which gives an exhibition each year, was organized by the Alliance.

Many of the activities of the organization were created by it, but use rather than novelty has been their guide. Every other year for the past ten years there has been held an open-air exhibition of Sculpture given in Rittenhouse Square by the Alliance which has been of great service in developing the art taste, and familiarizing those who otherwise might not have opportunity, with the latest word in the plastic art.

In the lexicon of the Alliance, Art is a word brimful with meaning. It is not confined to paint and canvas, to sculpture or to the so-called industrial art processes. The organization has taken a deep and important stand regarding the theatre, and by its novel plan of guaranteeing an audience, has been instrumental in bringing to Philadelphia, many plays and players who otherwise might not visit the city. It brought over a series of children's plays. The Theatre Guild and the Civic Repertory Theatre, have played seasons in Philadelphia, through

this guarantee system, and consequently the city has been able to see some of the shows that are out of the range of the purely commercial theatre.

Receptions to distinguished painters, sculptors, writers, actresses, etc., are frequent and the Alliance's "Lending Library of Beautiful Paintings" is one of its unique features. Under this system paintings may be rented by individuals or organizations for a period of one month at a time. Already the Circulating Picture Club has 125 organizations as members. The only art creed of the Alliance is to stress the value and interest of contemporary American Art.

ART CLUB—220 South Broad Street, founded by artists and others interested in art in 1887. Gives frequent exhibitions in its gallery to which admission is usually free. Since its building was erected the club has been giving an annual exhibition of oil paintings and awarding the Art Club's Gold Medal. Some of the most famous artists in America have been the recipients of special receptions in their honor. Special displays, "one-man shows," have in the past been characteristic of the club's work of art.

During the club's existence, especially in the first two decades, it was one of the real influential agencies in the development of American Art. Its annual exhibitions were usually of a high character, and attracted to its galleries the best efforts of our native painters. For a long period the exhibitions of the T-Square Club of the Traveling Scholarship designs of the Architectural School of the University of Pennsylvania and other architectural shows held in its gallery had a decided effect upon the taste of American Architectural design. The first executive Secretary of the club, Leslie William Miller (1848-1931), who held that office for about a quarter century was largely responsible for the effective work accomplished by the organization in the field of art.

ART DEVELOPMENT—There is no record of the time when art first showed its alluring presence in Philadelphia. Certainly, conditions were not ripe for it to have done so very early, for a country that has been little better than a wilderness, has few thoughts of an esthetic character, while it is in the throes of taming the wilds, and building for itself a home. However, it is stated (Scharf and Westcott's "Hist. of Phila.," Vol. II), that portraits were painted in this city before 1712. That statement is based upon the existence of portraits of Edward Shippen, first mayor of Philadelphia under the charter of 1701; who died in 1712, and his son, who died in 1714. It has been conjectured that JOHN WATSON (1685-1768), a Scotch painter, who is said to have first come to this country in 1715, and subsequently settled in Perth Amboy, visited in Philadelphia, and painted a few portraits. If the date of his arrival in this country is the correct one, he could not have painted those mentioned. As neither of the paintings is signed, when they were exhibited, in 1887, they were ascribed to "Anonymous," yet the statement has been made (*Harper's Magazine*, 1878) that Watson painted portraits in Philadelphia in 1715. It is quite possible that Watson came first to Philadelphia, and that he came before the year usually assigned to his arrival in this country.

JOHN SMYBERT—(1684-1751), who settled in New England about 1728, is known to have painted portraits in New Haven, Boston, and New York, and the suggestion that he also painted in Philadelphia, during the second quarter of the eighteenth century is worthy of consideration. Portraits are in existence that evidently were painted in Philadelphia, although bearing no signature. However, Charles Henry Hart (in *Pa. Mag. of Hist. and Biog.*, July, 1905) mentions GUSTAVUS HESSELIUS (1682-1755), as the earliest painter in America.



GOVERNOR SIR WILLIAM KEITH

From the Original Drawing by Watson in the Historical Society of Pennsylvania

Mr. Hart has covered the career of Hesselius so carefully that no doubt can be raised as to his accuracy, yet the fact remains that the Shippen portraits exist, and there also are portraits, in India ink, by Watson in the collections of the Hist. Soc. of Penna., said to have been painted "between 1717 and 1728." These are of Governor Sir William Keith and Lady Keith. Hesselius, who was born in Folkarna Dalarne, Sweden, in 1682, was one of a family "that gave to the church five sons"—his father, and four brothers. The oldest of his brothers, Andreas, was sent to take charge of the church (old Swedes) at Christina, now Wilmington, Del., and Gustavas accompanied him to America. Although Mr. Hart (article in *Harper's*, 1905) states that the painter came to Philadelphia in 1710, he also observes that the brother arrived at Christina May 1, 1711; and the latter statement is to be preferred. Within a few weeks, the painter departed for Philadelphia as a more natural place for him to obtain commissions. He seems to have remained there until about 1717 when he left for Maryland, where he stayed

until 1723, executing, among other notable paintings, a mural for the church of St. Barnabas in Queen Anne Parish, Prince George's County, in that Province. Returning to Philadelphia in 1735, he purchased a house on High (Market) Street, below Fourth, where he resided until his death, May 25, 1755. Portraits of himself and his wife, Lydia, whom he married in 1716, both painted by him, are in the collection of the Historical Society of Penna. Hesselius was also an organ builder, and furnished an instrument for the Moravians in Bethlehem.

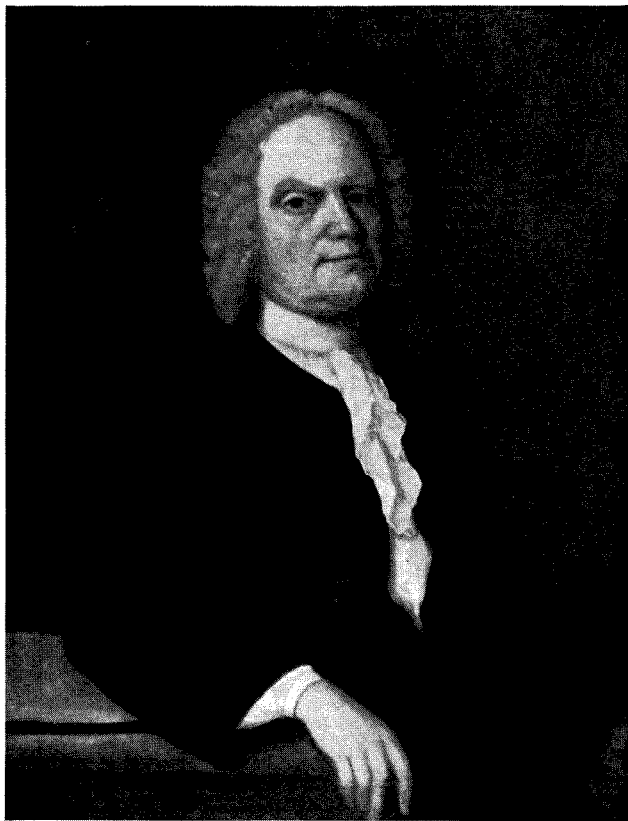


LADY KEITH

*From the Original Drawing by John Watson,
in the Historical Society of Pennsylvania*

In 1717, according to the Minutes of the Common Council, PETER COOPER was admitted a freeman of the city of Philadelphia, and in the minute recording his admission, he is described as a painter. Only a single recorded painting by Peter Cooper is known, and it is supposed to be a representation of the City from the Delaware River, sometime before 1720. The painting, which is upon a wooden panel, was discovered in London, about the middle of the last century; and being purchased by a Philadelphian, the Hon. George M. Dallas, who happened to be in the British capital at the time, was presented to the Library Company of Philadelphia. Cooper's view of the city is a much idealized rendering, and in general is nearly valueless as a record, because of its faulty drawing. The presence of the Provincial and City Arms, which are enblazoned upon it, and

the descriptive and illustrative panel beneath the "East prospect of the city of Philadelphia," as it is entitled, leaves little doubt but that it represents some sort of official work; although for whom it was painted, or upon whose order never has been determined. A shrewd suggestion might be made that the painter did it as a speculation, and that he sent it to be shown, or perhaps sold to the proprietary, William Penn. It is just possible that its painting coincides with Cooper's admission as a freeman, and that the picture reached England too late for any action upon it to be taken by Penn, who died the following year. Cooper probably was a house, sign, and ornamental painter; certainly he did not deserve being classed as an artist. As the earliest view of the city it is not without interest, and as the earliest known landscape painted in Philadelphia it also is a curiosity. Three other painters, Peter Luolie, Aaron Huliot, and Samuel Johnson, were admitted freemen to the city the same year, but it is believed all were artisans and not artists.



GUSTAVUS HESSELIUS
"Earliest Painter in America"

From the Portrait by himself in the Historical Society of Pennsylvania

While the art of painting evidently did not thrive in the city during the first half of the eighteenth century it seems evident that Philadelphia, from 1711 to the present time, seldom, if ever, was without a portrait or ornamental painter. We have seen that before 1720, it already had entertained Watson, Hesselius, and Cooper, and from 1735, until his death, Hesselius, was a permanent resident. A portrait painter, ROBERT FEKE (1716-1750), is known to have painted here as early as 1746, for a portrait of Tenth Francis, Attorney-General of the Province, of that date is still in existence; and at, or about the same time JOHN GREEN and WILLIAM WILLIAMS were painting in Philadelphia.

Feke, according to a writer in the *Historical Magazine*, was of Dutch descent and brought up as a Quaker. His family settled at Oyster Bay, L. I., where he is said to have been born. It seems that he offended his family by joining the Baptists, and took to the sea. He was captured by Spaniards, and while in Spain first began his crude attempts at painting. However, he was able to sell his productions, and with the proceeds return to America. He settled in Newport, R. I., occasionally touring the surrounding colonies, and died in Bermuda, at the age of forty-four years. Feke painted (1748-49), a portrait of Mrs. Charles Willing, wife of the Mayor of Philadelphia, which would indicate that he was regarded as a capable portrait painter.

JOHN GREEN is said to have been in Philadelphia in 1750. It is certain that he was here in 1765, for he is one of the subscribers to the "Juvenile Poems," of Thomas Godfrey, Jr., which was published that year, two years after the poet's untimely death. He was a friend of the poet, and figures in his "Ode on Friendship," written in 1758. The second stanza mentions the painter in this way:

II

O G[reen]*! if now no charming maid
 Waits thy pencil's pow'rful 'aid,
 That when her charms shall fade away,
 And her pleasing form decay;
 That when her eyes no more shall roll,
 Or hearing sighs betray her soul;
 Still by thy art
 The stubborn heart
 To melt, and into love betray—
 Attend! I sing that pow'r devine,
 Whose heav'nly influence sways such souls as thine—
 Souls, by virtue made the same,
 Friendship's pow'rful ties may claim:
 And happy they,
 Without allay,
 Blest in the gen'rous flame.

The reference to Green, in Godfrey's "Poems" seems to be the only extended reference to that painter. Dunlap ("History of the Arts of Design"), mentions him, and except for the constant reference to this brief mention, nothing appears to be known of him although it is assumed he was an English artist. That he was an intimate of Godfrey is shown from the "Elegy" he wrote upon his memory, which leads the posthumous volume, "Juvenile Poems."

Owing to the fact that Williams gave BENJAMIN WEST (1738-1820) his first instruction in painting, he has fared a little better. He too, came from England, and was here as early as 1750, and he was here as late as 1766, because in that year the second theatre in Southwark (*q. v.*) was erected, and Williams painted the scenery for the house, as very probably he did for the first theatre in Southwark, which was built in 1759; in which event he may justly be regarded as the first scene painter in this country. When Benjamin West was a boy of fifteen years, he was brought to Philadelphia, and taken to see Williams, who, to the boy's astonished gaze displayed the first oil painting he ever had seen, excepting his own crude essays.

The painter took an interest in the youth, and in addition to showing him his own works, that were in his studio, gave him some useful, practical hints and loaned him volumes of Fresnoy and Richardson to read. Williams went to the West Indies—probably to Jamaica—in the early 1750's, but returned in time to paint the scenery for the new theatre in Southwark, for which building he is also said to have held the construction contract. Consequently, in Williams we have the rare combination of portrait painter, scene painter, and architect and builder. The design of the theatre, however, does not indicate that he was particularly successful as an architect. On his return from the West Indies Williams lived in Loxley's court, "at the sign of Hogarth's Head," where he was prepared to do painting in general.

Benjamin West remained in Philadelphia for several years, studying his art as best he could, and supporting himself, by painting sign boards, and an occasional portrait. A sketch book of West's at this period is in the Hist. Soc. of Penna. collections, and among the identified sketches in it is one of the Artist's father; and, among the unidentified sketches is one that has been regarded as a portrait of the younger Thomas Godfrey (*q. v.*). He began painting portraits in 1753, and in 1758 went to New York. As West's picture of the Penn Treaty Tree in Kensington has been regarded as a perfect "portrait" of that noble elm, it is surmised that while he was a student here he made sketches which served him years later, when in England he painted Penn's Treaty with the Indians (*q. v.*). West painted portraits of many prominent Philadelphians of his time here, among them Charles Willing, the Rev. William Smith, who was one of his benefactors; Eleanor Swift, Jenny Galloway, Chief Justice William Allen; and several subject pictures: "St. Agnes and the Lamb," "The Trial of Susannah." West never forgot Philadelphia although he never returned to the city; and painted for the Pennsylvania Hospital, his large picture, "Christ Healing the Sick" (*q. v.*). His "William Penn's Treaty with the Indians" was painted in

England, just before the Revolution, and was engraved in 1775. It is now the property of the City of Philadelphia, and is to be seen on the second floor of Independence Hall.

After the middle of the seventeenth century Philadelphia nearly always had at least one resident painter, while it frequently had touring artists, who passed through the colonies painting portraits of the wealthy. There was nothing like a "school" of painting; each painter followed the mode he had been taught, and the technical quality of these varies through all the degrees from good to crude.

JOHN HESSELIUS (1727-1792), was a son of Gustavus, and a native of this country, also was a good portrait painter. He went south, before his father's death, and many portraits by him are treasured in Maryland, where he seems to have settled, to the present day. He is said to have molded his style upon that of Sir Godfrey Kneller, so it is assumed he must have visited England before he gained fame for his brush in the South.

Young Hesselius was by no means our only early native artist. JOHN MENG (1734-1754), son of Christopher Meng, of Germantown; and MATHEW PRATT (1734-1805), were both born here in the year 1734; and in 1742, HENRY BENBRIDGE (1742-1812), a son of wealthy parents, was born in Philadelphia. Dunlap asserts that Benbridge was the second American who studied in Rome, and supposes his visit was in 1770. Benbridge returned in 1774, and went to Charleston, S. C. He painted portraits in the South and died in obscurity in his native city.

Meng was only twenty when he died, in 1754, but already had established a reputation as a portrait painter, and it was five years before this that Pratt then fifteen, and the son of a successful goldsmith, was placed with JAMES CLAYPOOLE (born 1720), a painter, about whom very little is known except that he was born here, and was related to Pratt's mother. Claypoole left Philadelphia about 1760 to join West in England, but is said to have stopped at Jamaica, where he resided until his death.

Pratt married in 1760, and in 1764 went to England to continue his studies under West, who was his junior by four years. He returned to Philadelphia, but once again went to England, in 1770, when he exhibited his paintings in Dublin, and painted a full length portrait of Archdeacon Mann. He painted in Philadelphia a life-sized portrait of Governor Hamilton, but he became famed for his sign boards, which he did not regard beneath his notice. His signs, "Cock in a Barnyard," which ornamented a tavern in Spruce Street; and his "The Convention of 1787," held admiring crowds before a tavern at Fourth and Chestnut Streets. In 1785, he painted the decorations for the grand ball in which the Chevalier de la Luzerne, in 1785, gave his historic fete in celebration of the birth of the Dauphin of France. Pratt died January 9, 1805, at Philadelphia.

JOHN WOOLASTON, an English painter, was another artist who is known to have painted here between 1758 and 1760. Francis Hopkinson thought him eminent enough to be the subject of a poem he wrote for *The American Magazine*, September, 1758. Hopkinson was very young, and, as will be seen, very enthusiastic:

Oftentimes with wonder and delight I stand,
 To view the amazing conduct of your hand.
 At first unlabored sketches lightly trace
 The glimmering outlines of a human face;
 Then by degrees the liquid like o'erflows
 Each rising feature—the rich canvas glows
 With heightened charms—the forehead rises fair,
 And glossy ringlets twine nut-brown hair;
 The sparkling eyes give meaning to the whole
 And seem to speak the dictates of a soul,
 The lucid lips in rosy sweetness drest,
 The well-turned neck and the luxuriant breast,
 The silk that richly flows with graceful air—
 All tell the hand of Woolaston was there.

Woolaston appears to have continued his career in the south, in Maryland and Virginia, and even is believed to have carried his art "farthest South" in those days, to the confines of the Carolinas.

Benbridge is said to have studied in Rome and upon his return in 1774 to have settled in Charleston, S. C., although he is known to have come back to Philadelphia, where he married a Miss Sage, and one of their sons married a daughter of Commodore Truxton. Dunlap states that Benbridge "died in Philadelphia in obscurity and poverty." The name sometimes is written Bembridge.

BERNARD WILTON, an English artist, was another painter who was working in Philadelphia in 1760. His specialty seems to have been sign boards, and it is related that one of his "masterpieces," representing a bull's head, hung in front of a tavern in Strawberry Alley, and for years persons were taken to view it under the impression that it was the work of Benjamin West.

CHARLES WILLSON PEALE (1741-1827), (*q. v.*) came to Philadelphia, after having attempted a self-portrait and discovering he could paint, while he was only a young worker in a coach maker's establishment, in Maryland. This was about 1765. At that time he did no painting here, having visited the city to purchase materials and books of instruction. On his return he sought John Hesselius, who gave him some practical instruction. He did not return to Philadelphia until 1776, when he came here to reside. Henceforth, he was a decided factor in art development of the Quaker City.

JOHN SINGLETON COPLEY is said to have visited Philadelphia and painted portraits here before he went to England, but his visit had no more influence on the art development of this city than West's had on New York; yet it is significant that so great a native painter once may have painted here.

Before the elder Peale came to Philadelphia, PIERRE EUGENE DU SIMITIÈRE (*c.* 1736-1784) (*q. v.*), was established in this city as a painter and designer, and may be said to have been the first artist here who exerted any influence on the art development of the country. He opened the first museum, although probably

not the first to have first opened a gallery of his work here. Du Simitière was a native of Switzerland, but was a warm supporter of America, and had a rather remarkable career. He came to Philadelphia in 1766, and while he was a great traveler, this city might be said to have henceforth been his home.

Sometime before the Revolution, Miss MARY WRENCH was painting miniatures in Philadelphia, according to some writings of Charles Willson Peale, now in the possession of a member of his family, but little else is known of this artist. It had been thought that Miss Sarah Goodridge, of Boston, was the first woman miniaturist, but Miss Wrench is said to have preceded her by many years.

THOMAS SPENCE DUCHÉ (1763-1790), a son of the Rev. Jacob Duché, rector of Christ Church, was born in Philadelphia in 1763, and went to England with his father in 1777, where he studied with West. His career as an artist does not really belong to his native city; and almost the same might be said of JAMES PELTER MALCOLM (1767-1815), the engraver, who was born in Philadelphia in 1767, but went to London as a young man remaining there, because he refused to be an American. Only one of his plates—the first one he made—the frontispiece to Parke's "Lyric Odes of Horace" (Phila., 1787), was engraved in this city, although he did engrave plates of "Bush Hill" and the "Walnut Street Jail," in England for English publications.

ROBERT FULTON (1765-1815), was painting portraits in Philadelphia in 1782, and the same year saw JOSEPH WRIGHT (1756-1793) back in America, but he did not come to this city until a year later, neither of these artists were Philadelphians by birth. Fulton was born in Little Britain, Lancaster County, and Wright was born in Bordentown, N. J. Wright established himself here as a painter and made the first life mask of Washington at the direction of Congress. Unfortunately, the cast broke, and the great man refused to go through the tortures again. However, later he sat to Wright for a portrait, and this, through frequent engravings of it, has become known as "The Wright Type" to distinguish it from other portraits of Washington. Wright, who was the son of Patience Wright, who was famed as a modeller in wax, studied with West while his mother was in London. Wright was a modeller in wax and clay and was the preceptor of WILLIAM RUSH (*q. v.*), the remarkable wood carver. Wright was a victim of the yellow fever in 1793.

ROBERT EDGE PINE (1742-1778), an English artist, came to Philadelphia in 1784, having been highly regarded in England as a portrait and historical painter. His object in coming to America was to obtain portraits of noted personages and sketches of historical interest, which he proposed to combine in historical paintings of American subjects. Pine appears to have been one of the first painters to recognize the importance of making these paintings at a time when the scenes had not altered and when the actors in the events still were able to sit for their portraits. He painted a picture of "Congress Voting Independence," but it was unfinished at the time of his death, Nov. 19, 1788. Among the por-

traits he painted in this country was one of Washington, which was executed at Mt. Vernon. For a time his studio was in Independence Hall.

EDWARD SAVAGE (1761-1817), a New England painter is said by Dunlap to have been living in Philadelphia before 1789. His name does not appear in either city directory for 1785, the first to be published. In 1791, he went to London where he became a student of West. Returning to this country three years later, he came to Philadelphia after his marriage, in Boston, to Sarah Sever. Savage, in July, 1795, exhibited in Philadelphia his panorama of London and Westminster the first painting of this character ever seen in this country. It was described as "in a circle and looks like reality." (See PANORAMAS.) The same year he went to New York where he joined David Bowen in the exhibition of a gallery of paintings and museum items. These, in 1795, were taken to Boston where the material was known as the Columbian Museum, and its chief feature was the collection of paintings by Pine who had recently died. While in Philadelphia, Savage produced several notable engravings. (See ENGRAVERS AND ENGRAVING.) Savage painted his profile portrait of Washington, while he was a Philadelphia resident.

ARCHIBALD ROBERTSON (1765-1835), an English painter, who had conveyed to Washington, from the Earl of Buchan, the historical box made out of the oak tree which sheltered Sir William Wallace after his defeat in the Battle of Falkirk by Edward I, in the fourteenth century, took the opportunity to paint miniature portraits of President Washington and his wife while here. That was in 1792. He did not tarry long, but went to New York where he spent the remainder of his stay in this country.

CHARLES MILBOURNE, whose name appears in the Directory of 1793 as "Cotton" Milbourne, was the first eminent scene painter to come to this country. Wignell had engaged him in England to cross the Atlantic and paint the scenery for the new Chestnut Street Theatre. He arrived in 1792 and spent a year or more preparing the scenery, which is said by John Bernard, to have been the best stage equipment any theatre in this country had enjoyed up to that time. Milbourne only remained a few years. His name appears in the Directories for 1795 and 1796, but not in that for 1794, although he is known to have been here in that year, taking a benefit at the theatre in December. At one of his benefits he took the part of a Harlequin in a pantomime which had been specially prepared.

It was in 1794 that GILBERT STUART (1756-1828), (*q. v.*), our first great portrait painter, came to Philadelphia, and like so many other early native painters he, too, had Benjamin West for a master, although Stuart did not meet the Pennsylvania artist until 1778, on his second visit to Europe. Having first gained fame by the portraits he painted in England, the artist wanted to paint a portrait of Washington, and it was due to this desire that he came to Philadelphia in 1794, although Joseph Anthony, a jeweler, of this city, was his maternal uncle. He did paint a portrait of Washington which has not only increased his fame, but which established a model by which almost every other

portrait of the First President is judged. Stuart also painted portraits of numerous prominent Philadelphians during his residence here.

BENJAMIN TROTT (1770-c. 1820), an American miniature painter, of whom it was said that he was "purely an American, having never been either in London or Paris," came to Philadelphia with Stuart, whom he had met in New York. He copied in miniature many of Stuart's portraits, and remained in Philadelphia until 1819, except for an absence during 1805 and 1806. He shared a house with Thomas Sully.

ADOLPH ULRIC WERTMULLER (1750-1811), a Swedish painter, was another temporary resident of Philadelphia in 1794, and like some other portrait painters, came here with the avowed intention of painting a likeness of Washington. He did paint one which has been described as "noble and dignified." Wertmuller is said by Charles Henry Hart, to have married a granddaughter of Hesselius, when he revisited this country in 1800-1801, settling near Marcus Hook where he died.

JOHN JAMES BARRALETT (1747-1815), an English artist, of French parents, came to Philadelphia, in 1795, and drew for engravers. Edwin, who first saw him in 1797, has written that he was then an old man. At one time he was in partnership with Alexander Lawson, engraver. His name disappears from the Philadelphia Directory after 1814, although it is not found in any between 1807 and 1813, when he must have been painting in other parts of the country. Barralett had some mechanical genius and is said to have invented a ruling machine—the first to be used by engravers in the United States.

JOHN JOSEPH HOLLAND (1776-18..), a scene painter, was brought from London by Wignell to paint scenery for the Chestnut Street Theatre, in 1796, when, it is assumed that Milbourne returned to England. Holland, who was a native of London, taught HUGH REINAGLE and JOHN EVERS, who became distinguished scene painters. Reinagle was a son of Alexander Reinagle, the orchestra leader and co-manager of the Theatre. Reinagle was born in Philadelphia about 1797 and died in New Orleans in 1834. He was for years a scene painter in New York, and painted a panorama of that city. Evers who was about the same age became well known as a landscape painter and a member of the National Academy of Design. He too, went to New York.

LAWRENCE SULLY (1769-1803), the elder brother of the more celebrated Thomas Sully, was painting miniatures in Philadelphia in 1797. He was born in Ireland and accompanied his father, who was an English actor, to this country in 1792. He afterwards went to Richmond, Va., where he died.

JAMES SHARPLESS (1751-1811), another English painter, came to this country in 1794, but returned to his native land about four years later, after having painted a profile portrait of Washington, in 1796. He worked in pastel as well as in other mediums, and visited America again in 1809, dying in New York two years later. A large collection of his pastel portraits, 45 in number, including the Washington, was purchased by the City of Philadelphia in 1876, and is on exhibition in the second floor of Independence Hall. Sharpless' portrait of

Washington is regarded as one of the very successful likenesses of the First President.

Among other artists known to have painted in Philadelphia between 1797 and 1805 were JAMES HOUSE, who deserted the easel for the sword and entering the U. S. Army, rose to the rank of Colonel, commanding a regiment in 1814. He was a portrait painter here in 1799. JOHN ECKSTEIN (1750-1817), a versatile painter, sculptor and etcher, worked in Philadelphia from about 1796 to 1816.

JEREMIAH PAUL was painting here in 1800 as a partner in a firm that included Pratt, William Clarke, who was a miniaturist, and Rutter, a sign painter, according to Scharf and Westcott. He died in Missouri in 1820.

THOMAS SULLY (1783-1872), (*q. v.*), next to Charles Willson Peale, the most distinguished of portrait painters who made Philadelphia their home, did not come here to reside until 1809, when, he shared part of a house with the miniaturist, Trott. For the remainder of his long life he was a Philadelphian, and exerted the greatest influence on art by reason of his manners, and the delicacy of his portraits. He was to be found associated with all movements that promised to serve the best interests of good art. He painted a vast number of portraits, the majority of them excellent in technique and attractive in composition.

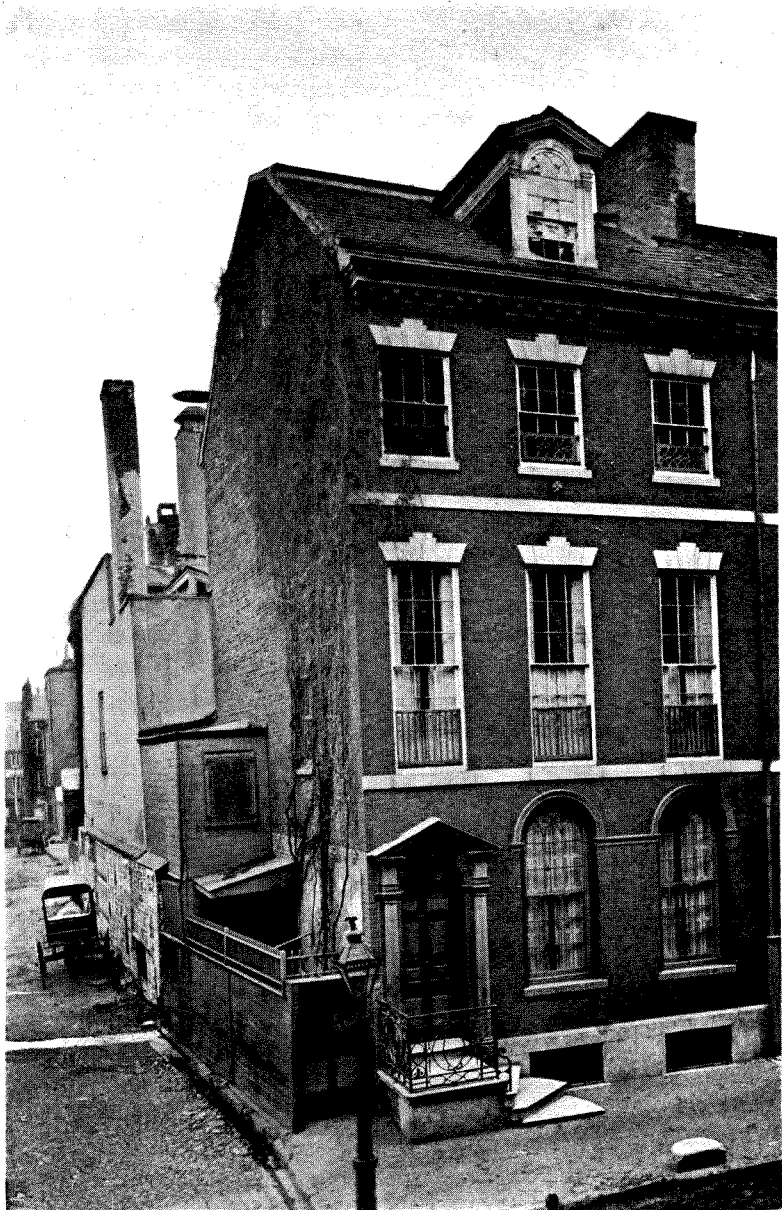
ALEXANDER WILSON (1766-1813), (*q. v.*), was one of those geniuses that requires to be viewed from more than one side. He was a poet, an ornithologist and a painter but probably it is as an ornithologist that his memory will longest survive; although his poetry is respectable; and what his art lacked in his drawing of the birds for his great work, "American Ornithology," the engraver and his friend, Alexander Lawson, supplied.

JOHN PARADISE (1783-1833), a portrait painter, whose son, of the same name became a well-known engraver, is said to have painted portraits here in 1803, and to have studied with DENNIS A. VOLOZAN (fl. 1800-1820), a French miniature and historical painter, who also drew in crayons, and who had a studio in Philadelphia during the early years of the last century. Paradise was a native of New Jersey and is said to have settled in New York City about 1810.

JACOB EICHHOLTZ (1776-1842), a native of Lancaster, had his studio here for about ten years. He began late in life to paint portraits, but he was much assisted by Thomas Sully, and by Gilbert Stuart, whom he visited in Boston.

JOHN LEWIS KRIMMEL (1789-1821), (*q. v.*), "The American Hogarth," was the first painter here to paint *genre* subjects, and record the life about him. He was born in Germany, but his art belongs to his adopted city, where his short art life was spent.

CHARLES ROBERT LESLIE (1794-1859), was born in London of American parents, and was brought to Philadelphia in 1800. Here his first efforts at drawing attracted the attention of his employer, Mr. Bradford, and a subscription was obtained to send him to England to study, being sent as a pupil of the Academy of the Fine Arts. He was then but fifteen, but the evidence he gave of great talent was supported by a life of distinguished labors. Leslie does not belong to Philadelphia after that time, and a short attempt to live in this country



(164) THOMAS SULLY'S HOUSE, 11 SOUTH FIFTH STREET
The painter lived here, 1830-1872

some years later ended quickly in homesickness for London, where he died. The Academy of the Fine Arts possesses some of his best work. Among those who subscribed for Leslie's trip abroad was Alexander Wilson, the ornithologist.

It is not possible to name all the painters who had studios in Philadelphia during the nineteenth century, but a few names have been sufficiently distinguished to except them from neglect. The BIRCHS, father and son—WILLIAM and THOMAS (*q. v.*), were the first to make a series of views of Philadelphia working from 1799 to 1805, and a few issued at times later than that date. Thomas became a marine painter at a time when that branch of art, when practiced at all in this country, was rather crudely done. He might be termed our first good painter of marines. There was EDWARD MILES (1752-1828), portrait painter and miniaturist, here about 1810. WILLIAM GROOMBRIDGE, an English landscapist, who settled in Baltimore, but made many pictures around Philadelphia (c. 1810-15). PIERRE HENRI, a French miniature painter, who came here about 1811; PETER ANCORA, who came from Rome in 1800, who taught drawing, and was among the earliest lithograph artists here. Subsequently he became an importer of paintings, the first in this country. These he disposed of at public sale. JOHN G. EXILIUS, a landscape painter, exhibited here in 1812, and painted views around Philadelphia.

BASS OTIS (1784-1861), (*q. v.*), portrait painter, and the maker of the first lithograph produced in this country came here about 1812 and was a constant exhibitor at the art exhibitions here. He was born in Massachusetts. FRANCIS MARTIN DREXEL (1792-1863), (*q. v.*), portrait painter, who became a banker and founded the international banking house of Drexel & Co.; came here from Austria in 1817, and painted for twenty years. JOHN A. WOODSIDE (*q. v.*), who was born in Pennsylvania was for many years eminent as a sign painter, and painter of devices on hose carriages and banners, which he raised to a profession, began to exhibit in 1817. HUGH BRIDPORT (1794-1837), came to America from London in 1816, settling in Philadelphia, where the next year he was in partnership with John Haviland (*q. v.*), as an architect. Bridport exhibited at the Academy until 1832. ALEXANDER RIDER, the master of Krimmel came here about 1818 from Germany. He was a miniature painter, and drew some of the plates for Price's series of the Philadelphia Military Companies, in 1825. JOHN NEAGLE (1796-1865), (*q. v.*), one of the great American portrait painters, although born in Boston, received his art education in Philadelphia, under Ancora and Bass Otis. He was one of the founders of the Artists Fund Society (*q. v.*), in 1835.

For a full century after the first painting was done in Philadelphia, virtually the only artists who worked here were portrait painters. Their productions were not always works of art, but these painters strove to place a likeness upon their canvas, and consequently the art did not advance technically until Gilbert Stuart came. This does not mean that no good paintings were produced, for they were, but Stuart seems to have been one of the first to emphasize method and technique, although it is said he was usually good in delineating a likeness as well. Landscape, if practiced at all, was not in demand. The wealthy occa-

sionally got a figure piece or a landscape from Europe. William Birch and his son Thomas were among the first, if, indeed, they were not pioneers, in making a series of engravings of the city that were something more than mere drawings of buildings. It is true, *The Columbian Magazine* (1787-1790), contained plates picturing some of our best buildings (see *VIEWS OF PHILADELPHIA*); a few of which were drawn by Charles Willson Peale. However, they did not give much of the atmosphere of the city. It was left for John Lewis Krimmel to do this in a handsome manner during the very few years of his activity (1812-1821). It is rather difficult in the present day to rightly value the immense importance of Krimmel's revolutionary art—for it was little less than that. From that time our painters began to look about them, and began to give us landscapes of the vicinity of the old city—especially did the (then) beauties of the Schuylkill River attract their attention.

Philadelphia Magazines, from the time of the *Pennsylvania Magazine* (1775-76), did their full share to encourage art. Their resulting plates were not very beautiful, but we had to await the coming of a group of engravers which, during the second quarter of the last century, frequently produced plates that were not surpassed by any contemporary engravings in England. (See *ENGRAVERS AND ENGRAVINGS*.) The *Annual or Gift Book*, which began to appear in 1826 in this city, did a great deal to stimulate both painting and engraving in this country, by offering the opportunity. These beautiful little volumes usually were rather vapid in their letter press, but frequently were charming by reason of their illustrative plates.

In 1818, the first lithograph in this country was made in this city by Bass Otis, and in 1828 a rather determined attempt was made to use this new medium more extensively, but while it became a great industry, that stage of lithography was not achieved for many years. (See *LITHOGRAPHY IN PHILADELPHIA*.) Alexander Wilson's "American Ornithology" (1808-1813) displayed what could be done by way of engraving in this country. It was a better example than Dobson's "Encyclopedia" (1791-93) which was illustrated with copperplates, most of them copied from the Edinburg work. Much the same comment may be made about the more ambitious publication of Rees's "Cyclopedia" (1810-1824), which was the most elaborately illustrated work that had been produced in America up to that time. Usually the plates were excellent—but they were mostly copies of plates in the Edinburg edition. In 1830, THOMAS DOUGHTY (1793-1856), a pleasing American landscape painter, and some others, began the publication of *The Cabinet of Natural History*, in monthly parts. Lithography was the medium used for its illustrations, and these were colored by hand. The work continued until two volumes and four parts of a third had been published, and then it stopped. In this we had a purely American production, the plates original, and often superbly executed. It was an admirable work for a young Republic, and had its effect in popularizing the new medium of illustrations.

As the nineteenth century advanced, our artists advanced with it. Portraiture, which continued to be the largest product of the artists, was not alone.

Landscape, figure painting, historical compositions—the middle century was especially one of historical painting—began to elicit the attention of both painter and public. Portraiture, with the advent of photographic methods, became less frequently from the painters' easels, excepting from those painters who were regarded as eminent in the portrait field.



FOUR OLD PHILADELPHIA ARTISTS

Photo by G. B. Wood, 1888

P. F. Rothermel

John Sartain

F. de B. Richards

James R. Lambdin

PETER FREDERICK ROTHERMEL (1817-1895), painter of historical subjects, especially his "Battle of Gettysburg"; CHRISTIAN SCHUSSELE (1824-1879), who was brought to this country from France, in 1848, to develop chromo lithography, was a painter of history subjects; JAMES HAMILTON (1819-1878), an Irishman who taught drawing here for a time, and then went to England, in 1854, to study the works of Turner, returned enthused and possessed with that madness for color and form that characterized the English painter, and became popular as a painter of dramatic marines. WILLIAM TROST RICHARDS (1833-1905) became our foremost marine painter. He painted with a delicacy both of color and drawing that placed him in a class apart, and won for him gold medals in many exhibitions.

In sculpture, Philadelphia's first eminent exponent was WILLIAM RUSH (1756-1833). (*q. v.*), all of whose works were carved in wood, and who has a place among

the great sculptors of America. He was a Philadelphian by birth and all his work was carved here. GUISEPPE CERACHI (1751-1801), an Italian sculptor who got a place in history by being guillotined for engaging in a plot against Napoleon I, was a resident of Philadelphia in 1791-93. He made a number of busts of eminent Americans, among them, marble busts of Franklin and Hamilton. Sculpture was not very much in evidence until the Centennial year. There were sculptors, of course, but very little was expected of Americans in that line in the early days, just as the native painters were not regarded as good for anything but portraiture. John Eckstein was both painter and sculptor. During the last half century Philadelphia has produced many eminent sculptors, foremost among them CHARLES GRAFLY (1863-1929).

Art was first nurtured here by two painters, then, when the Academy of Fine Arts was founded in 1805, it became a foster mother to the infant muse. For seventy odd years that institution was the encourager of art by its exhibitions and its schools; the School of Design for Women (*q. v.*), which was founded in 1844, added some momentum to its speed, but it was not until the Centennial Exposition of 1876 was held, that the fine arts, not only in Philadelphia, but throughout the United States, received a new light. It was the turning point—the line between antiquity and the modern. Since then the art agencies in Philadelphia have been greatly augmented. Painting, sculpture, industrial art, and architecture all have proceeded in an ever enlarging circle of influence.—See ACADEMY OF THE FINE ARTS; SCHOOL OF DESIGN FOR WOMEN; PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART; GRAPHIC SKETCH CLUB; PHILADELPHIA SKETCH CLUB; ARCHITECTURAL DEVELOPMENT; LITHOGRAPHY IN PHILADELPHIA; ENGRAVERS AND ENGRAVINGS IN PHILA.

[Biblio.—J. Thomas Scharf and Thompson Westcott, "Hist. of Phila." (Phila., 1884—Vol. II, Chap. XXXII); Wm. Dunlap, "Hist. of the Arts of Design" (N.Y., 1834); *Pa. Mag. of Hist. and Biog.*, Phila. (1878-1931), contains articles on Hesselius, Pine, Du Simitiere, Otis, Sully, and other artists, Pa. Academy of the Fine Arts Catalogues of memorial exhibition of "Portraits by Sully" (1922); exhibition of "Portraits by the Peales" (1923); exhibition of "Portraits by John Neagle" (1925); a series of articles in *Harper's Magazine* (1878), on "Early American Art"; Mantle Fielding, "Dictionary of American Painters, Engravers and Sculptors" (Phila., 1928); Helen W. Henderson, "Penna. Academy of the Fine Arts and other Phila. Collections" Boston, 1917.]

ART JURY—Created by the Act of Assembly, 1907; reenacted by Charter of June 25, 1919, members appointed by mayor. By provision of act "no work of art shall become the property of a city of the first-class by purchase, gift or otherwise unless such work of art or design for the same, and the proposed location of such work of art shall first have been submitted to and approved by the Art Jury of said city, nor shall any work of art, until so approved, be erected or placed in any building, highway, stream, lake, square, park or other public place belonging to or under the control, of said city.

"No construction or erection, in a city of the first-class, of any building, bridge or its approaches, arch, gate, fence, or other structure or fixture, which

is to be paid for, either wholly or in part, by appropriation from the city treasury or other public funds, or for which the city or other public authority it to furnish a site, shall be begun, unless the design and proposed location thereof, shall have been submitted to the jury at least sixty days before the final approval thereof, by the officer or other person having authority to contract therefor. The approval of the jury shall also be required in respect to all structures or fixtures belonging to any person or corporation, which shall be erected upon, or extend over, any highway, stream, lake, square, park, or other public place within the city, except as provided in section six of this act. In deeds for land, made by any city of the first-class, restrictions may be imposed requiring that the design and location of the structures to be altered or erected thereon shall be first approved by the Art Jury of such city.

"Nothing requiring approval by the jury shall be erected or changed in design or location without its approval. If the jury fails to act upon any matter submitted to it within sixty days after such submission, its approval of the matter submitted shall be presumed."

It is obligatory that the Jury shall have one painter, one sculptor and one architect among its members.

The Jury is an active body and has large powers. In 1919, it rejected designs for two stations on the Frankford Elevated Line, which had been prepared by the Department of City Transit. However, the contracts for the stations were awarded, and after the contest had continued for some weeks, the Jury approved the drawings.

In the same year, a judge handed down a decision averse to the Jury. On June 24, 1919, Judge Finletter filed an opinion granting the Southwark Realty an injunction against the city and the Chief of the Bureau of Highways, restraining the defendants from removing a marquise, or iron awning on an apartment house at Sixteenth and Spruce Streets. In his opinion the Court said:

"The issuance of his permit depends legally in no way upon action of the Art Jury. The ordinance of 1915 confers upon the bureau chief, and upon him alone, the discretion to issue permits. It is obvious that he has no power to delegate that discretion to the Art Jury nor to any one else.

"And it is equally plain that he is not to be considered as possessing an arbitrary discretion. But even if he did, he is bound to exercise it, and exercise it himself. If the proofs in a given case showed an application for a permit and mere inaction by him he could without doubt be compelled to act and either grant or refuse the permit. In a case like the present, where he has expressed himself as quite willing to grant the permit and has said that he would be fully justified in doing so, and where he declines to do so because of a mistaken deference which he insists upon showing the Art Jury, we think it is an abuse of discretion to refuse to grant the permit."

Notwithstanding this stand, the subject of awnings, marquises and protruding signs has been vigorously attacked by other means, owing to the dangers

of such obstructions, and while esthetic reasons could not budge them, utility finally caused their prohibition by ordinance.

ART MUSEUM—See PENNSYLVANIA MUSEUM.

ART UNION OF PHILADELPHIA—This organization which succeeded the Artists and Amateurs' Association (*q. v.*) was organized in March, 1843, when James McMurtie was chosen president. The following year it was chartered by the Legislature of Pennsylvania, but did not actually begin to function until 1847. It was the most successful effort made in Philadelphia to encourage art, both from the artists and the amateurs' viewpoint. After a quarter of a century of activity it passed into eclipse, but in 1882 was revived, but the struggle was a short one.

In its heyday, that is, in the fifth decade of the last century, the Art Union was a thriving institution and was a most influential force for a wider appreciation of painting and engraving in America. In 1851, it had 1,873 members, each paying five dollars a year dues, for which they received a large engraving, especially produced by a good engraver from an American painting, which usually had been expressly designed for the Art Union. The membership was obtained from various parts of the United States, honorary secretaries acting as correspondents.

According to the official bulletin of the Art Union, *Philadelphia Art Union Reporter*, its objects were:

"The Art Union of Philadelphia was established by its founders and incorporated by the Legislature of Pennsylvania, for the purpose of extending throughout the American community that attachment to the Five Arts which is distinctive of national refinement and civilization, and by this means to encourage the labors of American artists by creating an increased amount of patronage for the benefit of the Painters and Sculptors of the United States—now dependent wholly upon individual support.

"The promoters of this undertaking are convinced that the Five Arts in this country can never attain an elevation commensurate with our rapid advancement in all other departments of civilization, until liberal encouragement is bestowed upon the higher efforts of the pencil and the chisel. They consider this object as not less important to the morals than the taste of the community, and, in attempting it, they have adopted the following plan:

"First—Each person subscribing five dollars becomes thereby a member of the Art Union, until the succeeding annual meeting in December.

"Second—The money obtained from such subscriptions is appropriated in the first place to the production of a large and costly engraving from an original American picture. The residue, after paying the necessary expenses of the Institution, is made the basis of certain certificates, of various amount and value which are annually distributed by lot among the subscribers, in the manner prescribed by the by-laws: and these certificates are available for the purchase

of paintings, drawings, and other works of art, from American artists, but for no other purpose. They are redeemed by the Association, only on the endorsement of the Artist or Artists from whom the purchases are made. If the cost of the works of art, so purchased by any subscriber, should be less than the amount of the certificate drawn by him, the balance reverts to the Institution, and is paid into a reserve fund, to be disposed of in the manner specified in the by-laws.

“Third—Each subscriber is entitled to one chance in the distribution of certificates, and to one copy of the engraving issued for the year for which he subscribes, and each additional contribution of five dollars entitles him to an additional chance, with the privilege of selecting another engraving among those previously published by the Art Union.

“Fourth—The Institution has established a gallery and an office for the transactions of business, at 210 Chestnut Street (site of 814), Philadelphia, which are open to the public daily, ‘Sundays excepted.’”

The Art Union was the means by which many American painters of the middle of the last century climbed to honor and fame, although the emoluments in those days were not great.

The first picture engraved for subscribers was “John Knox Reproving Mary Queen of Scots,” painted by Emanuel Leutze, and engraved by John Sartain, which was distributed in 1848.

ARTHUR, TIMOTHY SHAY—(1809–1895), novelist and editor, who was a grandson of Timothy Shay, a Revolutionary officer, was a native of Newburg, Orange Co., N. Y., but began his literary life in Baltimore, where he was known to Poe and to John H. Hewitt, whom he followed as editor of the *Baltimore Saturday Visitor*. He came to Philadelphia in 1841 and became one of the most prolific of tale writers for the numerous literary weeklies and monthly magazines. In 1845 began *Arthur's Ladies Magazine*, which soon failed of success, but had better luck with *Arthur's Home Magazine*, which he began in 1850. This was continued until after his death. His voluminous writings were fictions with a purpose. He attacked the drink evil, and other abuses, among them lotteries, but his greatest success was his novel, “Ten Nights in a Bar Room and What I Saw There” (1854), which as a popular work was only second to Mrs. Stowe's “Uncle Tom's Cabin.” Its greatest success, however, was upon the stage, where its dramatization held sway for more than a quarter century.

[Biblio.—Allen Nevins's article on Arthur, in the *Dict. of Amer. Biog.*, Vol. 1, (1928), is the best account of him in print.]

ARTILLERISTS, INDEPENDENT COMPANY OF—One of the several military commands organized during the War of 1812. It was under Captain James M. Linnard, and was in service, as a part of the “Advance Light Brigade” at Camp Dupont, in Delaware, until the end of the War. It was a volunteer organization and was composed of members of the Southwark Hose Company.

ARTISTS' AND AMATEURS' ASSOCIATION OF PHILADELPHIA—Was formed in 1839, having for its chief feature an art union which idea was imported from Germany, where the plan had been popular for sometime. Joshua Shaw, a popular landscape painter, was the moving spirit in the organization, which held its first exhibition in 1840, in the Arcade, where the galleries formerly the dwelling place of Peale's Museum, were occupied. While the plan seemed to thrive, the organization disbanded after the second exhibition had been held. By that time the art union feature had been adopted in New York by the Apollo Association, and in England.—See ART UNION.

ARTISTS' FUND SOCIETY OF PHILADELPHIA—An institution conducted entirely by artists, and incorporated April 29, 1835, "for the purpose of advancing the happiness of their professional brethren, and of promoting the cultivation of skill, the diffusion of taste, and the encouragement of living professional talent in the Arts of Painting, Sculpture, Architecture, and Engraving." The directors of the Academy of Fine Arts gave the society leave to erect an exhibition room on the front of their lot, on Chestnut Street, west of Tenth. The Academy occupied a building on the back of the lot. This exhibition hall was formally opened in May, 1840, when an address was delivered by the Rev. Dr. George W. Bethune.

The Society latterly was strictly beneficial in character. Appropriations could be made for the relief of sick or disabled members. After the death of a member, the heirs were entitled to five per cent of the amount of the Benevolent Fund at the time. It was supported from annual dues from members and interest derived from endowment or other funds.

ARUNNAMINK—A name given during the times of the Swedes to that portion of the land west of the Schuylkill south of Mill Creek, and extending out to the Karakung or Cobb's Creek. It included portions of the ground north and south of Woodland Avenue, and was principally settled by Swedes.

ASHHURST, JOHN—(1839-1900), surgeon and author, was distinguished as a professor of surgery in the University of Pennsylvania, from which institution he received his degree of M. A. at the age of eighteen, attaining the highest average ever made there. He was born in Philadelphia, and, after receiving his degree from the medical school of the University of 1860, he was resident physician of the Pennsylvania Hospital, and, during the Civil War, was executive officer of the Cuyler United States Hospital at Germantown. In 1888, he succeeded Dr. Agnew as professor of surgery in the University medical school. His fame as an author of medical monographs was as great as his eminence as a surgeon. It is said he wrote nearly all the surgical reviews in *American Journal of the Medical Sciences* from 1867 to 1877, and his monograph "Injuries of the Spine" (1867) is said to have been one of the first applications of the statistical method in medical investigation. Published (1871) "Principles and Practice of

Surgery," and was editor of the "International Encyclopedia of Surgery" (1881-86), which gave him an international reputation.

[Biblio.—"Dictionary of Amer. Biog.," Vol. 1 (N. Y., 1928).]

ASOEPEK—This name is placed on Lindstrom's map of 1654-55 west of Aleskins Kjlen (Frankford Creek), and was probably an Indian village upon the site now occupied by Frankford.

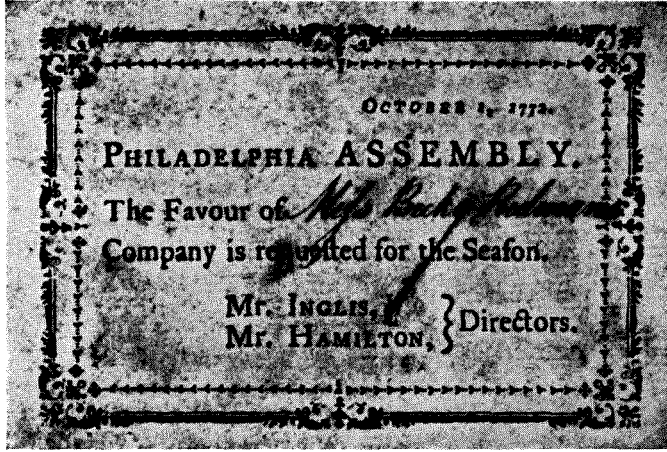
ASOEPECKA SEA—On Lindstrom's map, in the Delaware River, in front of the present city, between a point which might have commenced about the mouth of Gunner's Run and extended to Frankford Creek, a shoal or bank is marked with dots, to which is assigned the following names: Foglesand, Mer Asoepecka, Sable des Oisseaus ou Alsoepecka. Foglesand in Swedish means "bird-bank." Sable des Oisseaus may be interpreted "blackbirds," so that the bank would be "Blackbird Bank." The Delaware in front of this bank is wide; hence it may be supposed the title Mer Alsoepecka ("Alsoepecka Sea") was applied to that portion of the river opposite the bank. M. S. Henry believed that Alsoepeck should be Assiscupeck ("a muddy stream"). It may be mentioned that Ashopock is the Indian word for "hemp."

ASSEMBLIES, DANCING—These social functions are among the most ancient and honored in Philadelphia, and to be distinguished by being a subscriber to them has been regarded as a mark of social distinction. Two dances are held each winter, and since the Bellevue-Stratford Hotel has been built the exclusive functions are always held there. For many years previously they were held in the foyer of the Academy of Music. None were held in 1918, or 1919, but were resumed January 2, 1920, when, for the first time since the establishment of the Assembly, no wine was served at supper. The Second Assembly was held February 13th of that year.

The Dancing Assembly seems to have been founded in 1748, when the heads of the first families of Philadelphia at the time, subscribed their forty shillings. The earliest subscription list contains fifty-nine names. In those days the dances were held every Thursday night from January 1st to May 1st and began precisely at six in the evening. Later, it became the rule to hold the dances every two weeks. The rule for many years past has been to limit the dances to two in a season, usually the first Friday in January and the last Friday before Lent. The first assemblies are said to have been given in Hamilton's store, or warehouse, in Water Street, south of Dock. Later they were held in the State House, the City Tavern, Oeller's Hotel, Masonic Hall, Musical Fund Hall, and the Academy of Music. When they were held at the Academy they ended at three in the morning, but at the Bellevue-Stratford the hours for closing were later: At first five o'clock in the morning, but subsequently closed at four.

Fortunately the original subscription list of the first Assemblies (1748-49) is in existence, having been given to the Hist. Soc. of Penna., in 1879, by Richard

Penn Lardner; and about the same time, Charles Swift Riche Hildeburn presented the original manuscript, "Rules and Regulations," of the Assembly. In 1902, Edwin Swift Balch and Thomas Willing Balch presented to the American Philosophical Society the account book kept by this great-great-grand uncle, John Swift, the first treasurer and one of the managers of the first Assembly. Both Mr. Lardner and Mr. Hildeburn were descendants of the same John Swift.



AN EARLY INVITATION TO THE ASSEMBLY, 1772
Original in the Historical Society of Pennsylvania

Thomas Willing Balch, in his book, "The Philadelphia Assemblies" (Phila., 1916), explains: "The word 'Assembly' when used in a social way, meant in the eighteenth century that people who attended an Assembly gathered together in a social way upon a plane of equality. In the later years of the colonies, and the early days of the Republic, 'Dancing Assemblies' were not peculiar to Philadelphia. Assemblies were held in many of the important centers near the Atlantic seaboard. Thus, for example, two cards still extant of the 'Dancing Assembly,' held in Savannah, Georgia, for the season of 1786-87 are the invitations to attend those Assemblies sent respectively to Miss Lawrence, of Mulberry Hill, Monmouth County, New Jersey, of the family of 'Don't give up the Ship' Lawrence, and to a Mrs. La Conte, a member of a Savannah family." The Washington Dancing Assembly began in December, 1796. However, there does not appear to have been an assembly in the Colonies before the one organized in Philadelphia, in 1748-49. Here are the original rules; the words within brackets are missing in the original manuscript:

RULES TO BE OBSERVED AT THE PHILADELPHIA ASSEMBLY

1st. The Assembly to be held every Thursday night from the first Jan'y, 1748-9, to the first day of May of every year, and begin precisely at six in the evening, and not by any means to exceed twelve, the same night.

2d. The subscribers, consisting of gentlemen to chuse by a majority four of their number to act as directors under whose management the whole assembly is to be during the season.

3rd. The directors are to furnish the ladies with tickets for the season, which must admit only the lady whose name is first wrote on the ticket by one of the directors.



AN ASSEMBLY DANCE FIGURE IN THE '20's
From the Original in the Historical Society of Pennsylvania

4th. On application made to one of the directors by any subscriber, for the admission of any stranger particularly the subscriber who shall apply for such ticket, gentleman seven shillings and six pence, for a lady nothing.

5th. None are to be admitted without tickets which are to be received at the door, by one of the directors every assembly night, and returned again except stranger's tickets, before the company are dismissed.

6th. The directors are to order everything necessary for the entertainment of the company as well as those who incline to dance, as those who are disposed to play cards; for the accommodation of the latter [. . . .] rooms are to be provided and furnished with fire, candles, tables, chairs, cards, etc.

TO REGULATE THE DANCES

[1. Each set] to consist of ten couples. Such ladies as come first to form the first set, after which other sets are to be composed, that is in the order wherein they come to the assembly.

2. Every set of ladies to draw for their places only the first ticket of each set is to be reserved by the directors to present to a stranger if any, or any other lady who is thereby entitled to lead up that set for the night.

3. The director who has the composing of the sets is whilst the minuets are dancing, to couple those disposed for country dances and provide partners for such gentlemen strangers who come in unprovided.

4. If there should be any odd couples above a set but not exceeding four couples, they are to be distributed by the directors among the compleat sets, if above four couples they are to be composed into a set by taking some out of the other sets.

According to the account book of Mr. Swift the total expenses for the nine dances during the first season was £130. As there were only fifty-nine subscribers at forty shillings each, there was £12 deficit, which, it is assumed, was paid by the directors out of their own pockets. The original subscription list bears these names:

ALEX'R HAMILTON	THOMAS WHITE
THO. LAWRENCE, JR.	JOHN LAWRENCE
JOHN WALLACE	THOS. GRAEMS
PHINEAS BOND	JOHN COTTENHAM
CH'S. WILLING	JOHN MOLAND
JOSEPH SHIPPEN	WM. CUSSENS
SAM. MCCALL, JUN'R	JAMES HAMILTON
GEORGE MCCALL	RO. MACKINEN
EDW. JONES	WM. ALLEN
SAMUEL MCCALL, SEN'R	ARCH'D MCCALL
REDM. CONYNGHAM	JOS. TURNER
JOS. SIMS	THOS. HOPKINSON
THOMAS LAWRENCE, SEN'R	RICH'D PETERS
DAVID McILVAINE	ADAM THOMPSON
JOHN WILCOCKS	ALEX'R STEDMAN
CHARLES STEDMAN	PATRICK BAIRD
JOHN KIDD	JOHN SOBER
WM. BINGHAM	DAVID FRANKS
BUCKRIDGE SIMS	JOHN INGLIS
JOHN SWIFT	NINIAN WISHEART
JOHN KEARSLEY, JUN'R	ABRAM TAYLOR
WM. PLUMSTEAD	JAMES TROTTER
ANDREW ELLIOT	SAMSON LEVY
JAMES BARD	LYNFORD LARDNER
WM. PETERS	RICH'D HILL, JR.
JAMES POLYCEEN	BENJ. FRILL
WM. FRANKLEN	JNO. FRANCIS
HEN. HARRISON	WILLIAM McILVAINE
JOHN HENSTON	WILL'M HUMPHREYS
DANIEL BOILES	

For the first assembly the directors were: John Inglis, Linford Lardner, John Wallace, and John Swift, the latter, treasurer.

Although simplicity always has reigned over the assembly balls, which never have been remarkable for their decorations or entertainment, they have from the beginning been marked by their exclusive character. At the beginning only those who were regarded as being in its "set" were permitted to subscribe, and, while in later years a little more breadth of view was tolerated, the original design has never been seriously departed from. In the eighteenth and early nineteenth centuries the assembly was a mark for the satirists, but it remains one of the strongest links the city has with the remote past, and everything connected with its origin and early years has become interesting historically. Watson preserved, among other curiosities illustrating the history of Philadelphia society in that remote period, a card of admission of the year 1749, addressed to Mrs. Jekyll, one of the beautiful leaders of fashion at the time. She was the granddaughter of the first Edward Shippen, a Quaker and first mayor of Philadelphia, under the charter of 1701. She was married to the brother of Sir Joseph Jekyll, the secretary of Queen Anne. This card, like all cards used for such purposes in those early years, was written on the back of a common playing-card, there being no blank cards in the country. Watson copied one of these invitations which was printed on the back of a playing-card, and read thus, to wit:

"The gentlemen of the Army present their compliments to Mrs. Jekyll and beg the favour of her company to a ball at the State-House on Monday next. Saturday, September 20, 1755."

In this connection, it is regrettable that the card, which illustrated Watson's manuscript of one of the volumes of his "Annals of Philadelphia," in the possession of the Library Company of Philadelphia, has disappeared from that volume.

Contrasting the modern swift, agreeable, and convenient motor car, Watson gives an idea of how some of the ladies in the mid-eighteenth century journeyed to the assembly on a winter's night.

"One of the really honorables of the colonial days," he wrote, "has told me of his mother (the wife of the chief justice) going to a great ball in Water Street, in her youthful days, to Hamilton's stores on the wharf, on Water Street next to the Drawbridge, she going to the same in her full dress on horseback." This appears to be all the more remarkable when one looks at a picture of the costumes worn in those days. That a lady in full dress could mount or remain upon a horse's back in them, indicate no small ingenuity upon her part.

During the Revolutionary War the regular Assembly balls had been suspended although an attempt was made to continue in 1779. They were revived when peace was restored; but political feeling was a new element of discord added to the exclusiveness of the old Assembly association, which brought about divisions in society, and there were opposition balls given. This feeling died out, however, and in 1800 the rival factions were united in a single body. The Assembly balls in that year were held at the City Tavern (*q. v.*). The managers for the season of 1800-01 were: William Cramond, Jasper Moylan, Thomas M. Willing, Samuel Mifflin, Stephen Kingston, Samuel S. Cooper, James Wilcocks, and Charles W. Hare. For 1801-02 the managers were: Thomas M. Willing,

Samuel Mifflin, Stephen Kingston, Matthew Pearce, Peter McCall, and Henry Nixon.

In 1803, the new Shakespeare Buildings having been finished at the north-west corner of Sixth and Chestnut Streets, the first assembly was held in Mr. Haines' room in that building. John Haines was the proprietor of the Shakespeare Hotel, which occupied part of the building. Afterward they were held at Francis' Hotel, which then occupied the Masters and Penn Mansion (afterward the Washington Mansion), Market Street, between Fifth and Sixth (*q. v.*). Harmony, it appears, did not reign among the subscribers, and the Assembly dissolved. In November of that year, a meeting of the "ci-devant subscribers" having been called for the purpose of holding a subscription ball, a new Assembly was organized. The balls of the ensuing season were given in a large room over J. B. Barry's furniture store, in Second Street.

In 1807, the managers of the Assembly were: John Mifflin, Daniel W. Coxe, John B. Wallace, James Hamilton, Edward Shippen Burd, and Robert Hare, Jr. The first assembly for that year was held at the Exchange Coffee House (formerly Bingham's Mansion), (*q. v.*), South Third Street, on the 29th of January. In 1810, the assemblies were held at what was then called the City Hotel, in the old McCall Mansion, corner of Second and Union Streets. But things must have sadly changed since the time of the old "exclusives," if we may judge from the following criticism, which appeared in the *Trangram, or Fashionable Trifler* in that year:

"The principal supporters of our city practicing balls are a strange medley of capering youths, who, the moment they are released from the finger drudgery of pen, ink, and paper, repair to the Assembly, where they contrive to kill an evening in the pleasing avocations of dancing and quarreling, occasionally interspersed with the delightful auxiliaries of smoking and drinking. When the promiscuous variety are met, they employ a portion of their time in quarreling for places in a set for a cotillion or country dance, and are famous for a peculiar dialect, for spitfire aggravations, provoking phrases, quaint oaths, and thundering mouth-grenades. Should the heat of the weather require more air than exercise, they retire to a witt drawing-room, where they stupefy their senses by the narcotic fumes of a cigar, dry their skins to parchment, bake their entrails to cinders, and exhaust all their radical moisture, so that when they return to their partners the room is perfumed like the interior of a warehouse on James River. Some exercise other extravagances—qualify their lemonade with the tincture of pure cognac, of which their fair partners sip a drop or two to prevent danger from excessive heat, and which these foplings drench in quantities, so that in the conclusion they become as noisy and quarrelsome as apes."

It is not to be wondered at, therefore, if the organization lost much of its social attraction, and ended in dissolution. According to Scharf and Westcott, its last balls were given in 1815.

After that it must have ceased to exist, for in a statement published in 1817, it was announced that gentlemen who were disposed to revive the City Dancing

Assembly had held a meeting at Renshaw's Hotel, and had resolved that "in the city of Philadelphia, the residence of so much elegance, and the resort of so much gayety, there ought to be Dancing Assemblies." Accordingly subscription books were ordered to be opened, under the direction of David Lenox, George Harrison, Thomas Cadwalader, Robert Wharton, Charles J. Ingersell, Samuel H. Wilcocks, Thomas F. Leaming, William S. Biddle, and James Craig. Subscription price, twenty dollars. The committee was requested to make such inquiries, "respecting the sum of money formerly subscribed for the erection of an assembly room as may be proper, and that it consult with the present trustees of that fund respecting its disposition." Action upon this subject was prevented by a notice given in the same papers that a Cotillion Party had been formed, of which Benjamin Tilghman, Thomas I. Wharton, Charles S. Coxe, Edward S. Coxe, William Rawle, Jr., James Craig, Thomas W. Morris, and Joseph P. Norris, Jr., were managers. In consequence of this, notice was given that another meeting of the projectors of the City Dancing Assembly was held, at which it was resolved that "the Cotillion Party being already organized on an extensive scale, it is considered inexpedient to take any measure for the re-establishment of the City Dancing Assembly for the present year." These parties were given at the Masonic Hall. They were continued for a couple of years, after which the old title, "City Dancing Assembly," was revived.

They continued to be given with regularity until 1825, after which year they were only occasionally held. In the late 1840's and early 1850's they were held yearly but after 1857 there appears to be no record, until the close of the Civil War. In 1865-66, they were revived in earnest and continued until the World War suspended them for two years. Until the Civil War, the musicians at the Assemblies always were colored men.

[Biblio.—Thomas Willing Balch, "The Philadelphia Assemblies" (Phila., 1916); J. T. Scharf and T. Westcott, "Hist. of Phila." (Phila., 1884, Vol. II, Chaps. XXVIII and XXIX); J. F. Watson, "Annals of Philadelphia" (Phila., 1884, Vol. I, p. 283). For description of the Cotillion, see Robt. Waln, Jr., "The Hermit in America" (Phila., 1819).]

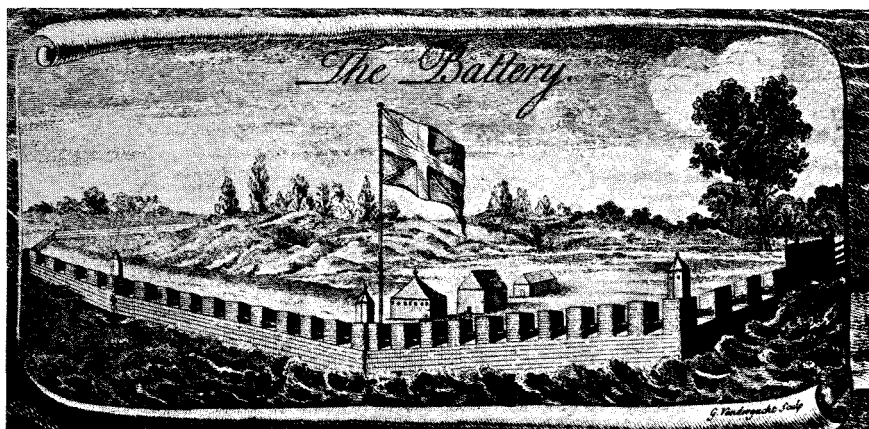
ASSEMBLY BUILDINGS—This block, which stood at the southwest corner of Tenth and Chestnut Streets, extended to Sansom Street, and despite its name, never was the scene of any of the exclusive City Dancing Assemblies, having been built, in 1834, by a company of gentlemen to provide suitable quarters for assemblies of any kind—dancing schools, exhibition balls and concert balls. The ground floor was divided into numerous stores on the Tenth Street side, and the Chestnut Street corner was for many years occupied by F. A. Hoyt & Bro., clothiers, while the Sansom Street corner similarly was tenanted for years by Michael McCarthy, grocer. It was in this latter shop that fire started March 18, 1851, which reduced the structure to ruins. It was immediately rebuilt and continued until 1905 when it was purchased by the Philadelphia Electric Co. (*q. v.*), which corporation erected the present modern structure devoted to the company's own use. The Assembly buildings were a landmark in Old Philadelphia. Signor Antonio Blitz (*q. v.*), magician, trainer of birds and

general entertainer, was an almost yearly visitor; panoramas—the kind that “Artemus Ward” so comically satirized—were seen there, and for a long period, Bryant & Stratton’s Business College occupied one of the upper floors. Fraternal Society balls were given there and many concert singers appeared in its concert hall. Dancing Schools were maintained there for years. John J. Ridgway purchased the property in 1846 from Edward E. Marvin, who had taken it over from the original company. The building was four stories in height, and constructed of brick. A picture of the burning of the building appeared in *Gleason’s Pictorial* (Boston), Vol. I, No. 1, July 5, 1851.



ASSEMBLY BUILDING (at Left)
Chestnut Street from Tenth to Eleventh (1872)

ASSOCIATION BATTERY—There were two batteries so named erected in 1747, one under Society Hill (*q. v.*), on the banks of the Delaware River at approximately Lombard Street—although that thoroughfare was not then in existence. The building of the battery, together with the formation of the Associators has been dramatically described as marking “the final break-up of the Quaker non-resistance policy in Philadelphia.” Westcott observes: “The epoch of William Penn’s Empire ceases with Nov. 21, 1747.”



ASSOCIATOR'S BATTERY

*From an Inset in Scull & Heap's "East Prospect of Philadelphia," in 1754
Original in Historical Society of Pennsylvania*

England had been struggling for supremacy with France since 1689. Efforts to conquer Canada had been unsuccessfully made, and so far as Pennsylvania was concerned the Quakers, being in control, would not countenance any military expenditure, or indeed, preparations for any armed conflict. For that reason, up to this time, there were no military organizations in Philadelphia, except such British troops as might be stationed here, although the struggle was constantly carried on at sea, many Philadelphia privateers being engaged in the lucrative business of making war on the enemy's commerce, and building large private fortunes for their owners. On the other hand, Philadelphia ships were being captured by the French and Spaniards. By the end of May, 1747, or after about four months' activity, twelve Philadelphia merchant ships had been taken by the common enemies. When news of these disasters was brought to the city there was no authority to appeal to, neither the Supreme Council or the Assembly was in session. Governor Thomas became ill, and resigning his office, returned to England. When, in August, the Assembly did meet, the Quakers tried to quiet all fears when demands for defensive measures—building of a battery, and outfitting ships fitted to battle with the enemy—that danger was past, and, anyhow, their principles were opposed to warlike preparations. Scarcely had this refusal been voiced than French privateers actually entered the Delaware.

Shortly afterward two of them patrolled the Capes and took three more Philadelphia ships. Nobody in authority would make a step to do anything savoring of defensive measures. The Assembly adjourned Oct. 15th to meet in May, 1748.

In 1744, Franklin had published his pamphlet, "Plain Truth," and now, the turn of events, caused it to bear fruit. He was the center and mainspring of the revolt against the Quaker rule, and he had the Germans in Pennsylvania so strongly back of him, that actually they organized the first military company.

On Saturday, November 21, 1747, a group of men who believed in Franklin's plea to organize for defense, held a meeting in Walton's School Room and resolved to form a military association.

A committee was appointed to draft a plan of an association, which was submitted to a subsequent assemblage, which met at Roberts' Coffee House, in Front Street. The next day the articles were ready for signing "at the new building." In three days five hundred signatures were obtained, and the work of volunteering still went on, not only in the city, but throughout the province. On November 26th, the Common Council took up the matter with a memorial and petition to the proprietary government to send over cannon, arms, and ammunition for the equipment of a battery. The Provincial Council met the same day, approving the action of the citizens and encouraging the purposes of the association; and the merchants of the city applied to the English Board of Trade to have a ship-of-war appointed on the New York Station which might be ordered to come sometimes within the bay of Delaware.

Determined to give their opponents no time to recover, Franklin and the party of defence began to provide for the battery they regarded as essential for the protection of the city. As Franklin observed of his "Plain Truth" pamphlet, it might be said of this movement: it had "a sudden and surprising effect," and it developed rapidly. The Associators at once projected a lottery to raise the three thousand pounds necessary for the erection of a battery. The price of tickets was forty shillings each. There were two thousand eight hundred and forty-two prizes and seven thousand one hundred and fifty-eight blanks. William Allen, Joshua Maddox, William Masters, Samuel McCall, Sr., Edward Shippen, Thomas Leech, Charles Willing, John Kearsley, William Clymer, Sr., Thomas Lawrence, Jr., William Coleman, and Thomas Hopkinson were managers. They, together with William Wallace, John Stamper, Samuel Hazzard, Philip Syng, John Mifflin, James Coultas, William Branson, Rees Meredith, Thomas Lloyd, and Benjamin Franklin, or a majority of them, were to have authority to appropriate the proceeds for the benefit and advantage of the province.

The Common Council, to encourage this lottery, took two thousand tickets, and the note of the treasurer of the corporation was given for them on promise that he should be indemnified by the corporation in case of loss. The city drew some prizes in the lottery, which were handed over to swell the sum of the association's fund. The cooperation of the fire companies was also asked and secured.

"Plain Truth" led to a good many other pamphlets, pro and con; the bench

took up the matter in their charges, and in the pulpit Rev. Gilbert Tennent preached three long sermons on the text, "The Lord is a man of War."

Six hundred of the Associators held a meeting in the State House on December 6th, and marched thence to the Court House, where Anthony Palmer, president of the Council, assured them of the support of the Government. It was agreed to divide the city into companies, according to wards and townships.

In April, 1748, nearly 1,000 Associators were under arms, and were reviewed by the President of the Council in the field. Abraham Taylor had been elected Colonel of the command. Companies, or regiments, were raised outside of the city, and arrangements were made to have these come to Philadelphia and remain until the threatened danger was passed.

After the organization had been perfected by the election of officers for the various companies, which numbered twenty, in April, 1748, the Associators turned their attention to the construction of proper batteries, and the gathering together of all cannon that could be found along the wharves. The lottery managers selected the sites for the batteries, and along the wharves they found seventy cannon of various sizes, which they reported useful in an emergency, while the Governors of Massachusetts and New York were asked to lend some pieces of artillery. Governor Clinton, of New York, sent eighteen pieces, eighteen pounders, with carriages, and these were brought overland from the neighboring province.

Two batteries were erected, but we have a contemporary view of only one of them. This was the larger battery erected below the city on ground afterwards occupied by the first United State Navy Yard, at Washington Avenue and the Delaware River. The first battery had been built on Anthony Atwood's wharf, under society hill, and, as mentioned, on the line of the present Lombard Street. It was of simple design, comprising a timber and plank breastwork, eight or ten feet thick, filled in with earth and rammed down. The joining work was done gratuitously by the city carpenters, and the work was completed in thirty-six hours. The workmen began on Monday morning, and by the evening of the following day the breastwork was finished, and thirteen guns were mounted in position.

Farther down the river, was the second battery the size of which was indicated by its name: "The Grand Battery." On it were mounted twenty-seven guns, emplaced in the manner approved in those days, as may be seen by the view on Scull and Heap's Prospect of Philadelphia, 1754. The Associators were very much in earnest, and in June (1748) mounted guard every night. No boat or vessel was allowed to pass between 8 o'clock and 4 A. M. They had arranged that in case of any alarm at night, well-disposed persons were asked to "place candles in the lower windows and doors for the more convenient marching of the militia and well-affected persons who may join them." As the managers of the lottery had sent to England for the armament of this battery, it was not until the end of August that the Grand Battery was ready for its garrison. This battery was generally called "The Association," and the Associators were

saluted by it. The battery, in a measure, was manned at all times, for it had a gunner who was hired at ten pounds a year, and whose duty seems to have been to keep the guns in good condition, as the Associators were not professional artillerymen, and had their own affairs to look after.

The Association Battery grew in armament from time to time. In November, 1750, the proprietaries sent thirteen cannon, in response to a request from the city corporation. At that time, according to the *Gazette* the battery had upwards of fifty cannon, 18, 24, and 32-pounders. One of them, a new 32-pounder, was presented by the Schuylkill Fishing Company (*q. v.*).

Interest in the Association was general, and enthusiastic. The women of the city displayed their sentiments by preparing some beautiful flags and devices, with mottoes, for the volunteers. They also prepared the colors for the officers, half-pikes, spontoons, halberds, drums, etc.

As there were twenty companies, divided into two Regiments, and as there were twenty banners or flags, each company must have had its individual ensign. The devices and mottoes were:

I. A lion erect, a naked scimitar in one paw, the other holding the Pennsylvania escutcheon. Motto, *Pro Patria*.

II. Three arms wearing linen, ruffled, plain, and checqued. The hands joined by grasping each other's wrist, denoting the union of all ranks. Motto, *Unita virtus habet*.

III. An eagle, emblem of victory, descending from the skies. Motto, *A Deo Victoria*.

IV. Liberty seated on a cube, holding a spear, the cap of freedom on its point. Motto, *Inestimabilis*.

V. Armed arm, the hand grasping a naked falchion. Motto, *Deus adjuvat forte*.

VI. An elephant, emblem of the warrior always on his guard, as that creature is said never to lie down, and hath his arms always ready. Motto, *Semper paratus*.

VII. A city walled about. Motto, *Salus patriae, summa lex*.

VIII. A soldier with his piece recovered, ready to present. Motto, *Sic pacem querimus*.

IX. A coronet and plume of feathers. Motto, *In God we trust*.

X. A man with a drawn sword. Motto, *Pro aris et focus*.

XI. Three of the associators marching with their muskets shouldered and dressed in different clothes, intimating unanimity of the different sorts of people in the association. Motto, *Vis unita fortior*.

XII. A musket and sword crossing each other. Motto, *Pro rege and grege*.

XIII. Representation of a glory, in the midst of which is written *Jehovah Nissi*; in English, "The Lord our Banner."

XIV. A castle, at the gate of which a soldier stands sentinel. Motto, *Cavendo tutus*.

XV. David, as he advanced against Goliath and slung the stone. Motto, *In nomine domine*.

XVI. A lion rampant, one paw holding up a scimitar, another on a sheaf of wheat. Motto, *Domine protege alimentum*.

XVII. A sleeping lion. Motto, *Rouse me if you dare*.

XVIII. Hope represented by a woman standing clothed in blue, holding one hand on an anchor. Motto, *Spero per deum vincere*.

XIX. The Duke of Cumberland, General. Motto, *Pro Deo et Georgio Rege*.

XX. A soldier on horseback. Motto, *Pro libertate patriae*.

Alarms occasionally were given, and the batteries manned, but while the marauding enemy ships paid frequent visits to Delaware Bay, and made captures of American merchantmen, they never got up the River as far as Philadelphia; although a courageous Spaniard reached New Castle, and boldly attempted to make a capture, but was forced to retire by a battery and a Jamaica ship. The peace of Aix la Chapelle, signed in April, 1748, stopped the war, but news of it only reached Philadelphia on August 24th.

The lottery which was used to obtain the funds to erect the Batteries was the first sanctioned public lottery in Pennsylvania, and it was authorized because of its meritorious and patriotic purposes.—See LOTTERIES.

ASSOCIATION OF ARTISTS AND MANUFACTURERS, THE—

Formed in 1803 to collect statistics of domestic industry, and to promote arts and manufacturers. In the year mentioned, greater attention was being paid the business of manufacturers than ever before. Calico print works had been established by J. Hewdson, in Kensington; by Stuart, in Germantown; and at Darby, by Thorburn.

ASSOCIATORS THE—See ASSOCIATION BATTERY.

ASTOLFI, LAURENCE—Was a French confectioner, who came to Philadelphia in 1813. He seems to have begun business as the proprietor of a summer garden, on High (Market) Street, north side, west of Thirteenth. He called the place of amusement "Columbian Garden." He also conducted a tavern at the same place. The following year, he engaged in the confectionery business at 136 (406) Market Street as well as his theatrical and tavern enterprise, which was an open-air theatre and only open in the summer months. He retired in 1820, and for the following two years resided in Locust Street, west of Eighth at what then was No. 130.—See COLUMBIAN GARDEN.

ASTONVILLE—Was a village on the west side of the Schuylkill, on the road from the Falls, near the intersection of the Belmont Road.

"ATALL, PETER," pen name of Robert Waln, Jr., under which he wrote "The Hermit in America" (Phila. 1819). Second series, Phila. 1821.

ATHENAEUM OF PHILADELPHIA THE—"In the year 1813, half a dozen young men of Philadelphia, feeling the want of a convenient place of com-

mon resort, in which their leisure hours could be passed, came together and arranged a plan for the establishment of reading-rooms." Thomas Isaac Wharton, one of their number gave the above history of this venerable institution's genesis, in an address some years ago. Similar institutions at the time were to be met with in England—readers of Irving's "Sketch Book" will recall his finding Roscoe poring over books in the Liverpool Athenaeum, and as the modern social club was still to be devised, the Athenaeum movement spread to America, where the Boston Athenaeum was opened in 1807.

Here the active promoters of the scheme were Robert Hobart Smith, Thomas I. Wharton, John Cole Lowler, Benjamin Chew, Jr., Alexander Sidney Coxe, William H. Dillingham, and Roberts Vaux. All of them, except Dillingham and Vaux, had then only recently been graduated from the University of Pennsylvania. Having decided upon a plan, the young men published an address in the local newspapers, announcing the project, and more than one hundred subscribers had been obtained by February 9, 1814, when a meeting was held at which rules were adopted and the name agreed upon. The dues were to be five dollars a year. William Tilghman, then chief justice of Pennsylvania, was elected president; James Mease (*q. v.*), vice-president; Roberts Vaux, treasurer. At a meeting held three days later it was decided to lease two rooms in the building at the southeast corner of Fourth and Chestnut Streets.

On Monday, March 7, 1814, the rooms were opened in keeping with an announcement, which also gave some details of the objects of the organization, which were: "a reading-room, to contain the newspapers and periodical publications of Philadelphia, and those of merit from the other states, together with other pamphlets of a useful or amusing nature, maps, charts, etc. This is all the managers can promise upon the first opening of the institution, but confidently hope and expect that in a short time they will be able to announce an addition of foreign newspapers and periodical publications, and also the commencement and progress of the following additional objects:

"A library of general reference, particularly of standard dictionaries, and such original and valuable works in the learned and modern languages as are not usually found in other libraries. The library is also to contain the laws of the United States and Journals of Congress, and generally, the most important State papers of the National and State Governments, reviews and scientific journals and magazines of Europe together, with best modern works. Should the institution meet with sufficient public encouragement popular lectures upon chemistry, natural philosophy, and history might hereafter be engrafted upon it, and also a museum established to contain specimens of the animal, vegetable, and mineral kingdoms, scientifically arranged, natural and artificial curiosities, coins, medals, gems, intagelias, etc.

"An object of primary importance, and one which the managers have much to heart, is the collection of all works, pamphlets, manuscripts and documents respecting the past and the present civil, political, religious, and military state of this country, and all coins and medals stamped in it, or referring to any event

connected with its local or general history. These medals which were struck during the war of our revolution will be more especially acceptable, and the managers solicit those possessing such medals, or who may have it in their power to furnish such documents to favor the institution with them. They beg leave to call particularly upon the surviving characters of our Revolutionary War, or to the meritorious conduct of individuals engaged in it, as they may have in their power. The history of the war is lamentably deficient in many interesting particulars, which might have been supplied if this assistance had been afforded by those who have since the declaration of independence been dropping off the stage of existence. The managers flatter themselves that even at this late day the call will not be without effect, and that a mass of documents will be collected which may at some future period serve as an important reference to the historian of our country. Such books or other property as the possessors may be disposed to lend or deposit will be at all times acceptable. Books and other articles on deposit will be at all times subject to the order and disposal of owners."

For a simple reading-room association this programme not only was an ambitious one, but in its scope exceeded that of any organization in this country before that time. Indeed societies subsequently formed here did cover these various activities; but beyond the mineral cabinet, which did have a beginning, nothing ever was accomplished among the other fields so enthusiastically mentioned. To some extent an attempt was made to collect American history, but so much neglected was this valuable part of the Athenaeum library, that the valuable Franklin Collection (*q. v.*) was almost entirely depleted by thefts years before the robbery was discovered.

For their rooms on the second floor of the building at Fourth and Chestnut, the ground floor of which was occupied by Mathew Carey's book store, the association commissioned William Rush (*q. v.*), the eminent wood carver, to model busts of Dr. Benjamin Rush, Dr. Philip Syng Physic and Dr. Caspar Wistar. Rush also made a bust of Charles Thomson which adorned one of the cases in the library. The Penna. Legislature refused the organization a charter; apparently on grounds that an objectionable political complexion "had been given the society by certain of its members." However, the Supreme Court, on April 5, 1815, granted a charter of incorporation. The following year the association began to gather a fund for the erection of a building.

May 1, 1817, Mr. Carey having notified the association to vacate its quarters, a room at the southwest corner of Carpenter's Court and Chestnut Street was leased until rooms could be secured in the building of the American Philosophical Society's Building, Fifth Street below Chestnut. Into rooms on the first floor of the latter building the Athenaeum removed in April, 1818. Thomas Sully, the artist, occupied the whole floor, but leased the two northern rooms to the society.

The building fund, which had early been started, increased very slowly, but in 1829, by the death of William Lehman, the institution received by bequest from his estate \$10,000, and this, being carefully invested, amounted to the sum

of \$24,845.45, in 1845, when the organization seriously began to look for a proper site for this proposed home. In March of that year, the lot at Sixth and Adelphi Streets (south of Walnut) was purchased, and the design of John Notman, architect, revised for a building of three stories, instead of two, was adopted. Red sandstone for the facade was substituted for marble as planned, and the contract for the erection of the structure was given the architect for \$24,782. The price paid for the ground was \$18,000, the lot being fifty by one hundred and eighty feet. The building was occupied in 1847, and, according to its historian (sketch of its history, prefacing the seventy-fifth annual report, 1890) "The history of the Athenaeum, since it entered its present building, has been comparatively uneventful."

The building of the Athenaeum housed, for a period, the Historical Society of Pennsylvania, 1847-1872, and the American Catholic Historical Society, 1889-1895.

ATHENAEUM ASSOCIATION OF HOLMESBURG—Was founded in 1794. In 1867, it housed the Holmesburg Reading Room and Library Association. About 1905, the building was sold, the library, in the meantime been taken over as a Carnegie branch of the Free Library of Philadelphia, under the name The Thomas Holme Branch.

[Biblio.—J. F. Watson, "Annals of Phila.," Vol. I, pp. 325, 505; II, 444; III (Hazard), 168, 169 (Phila., 1884). J. Thos. Scharf and Thompson Westcott, "Hist. of Phila.," Vol. I, 214 *et seq.* (Phila., 1884); "Colonial Archives of Penna.," Ser. I, Vol. XII, pp. 437 *et seq.* (Phila., 1856).]

ATHENIAN INSTITUTE—This organization which seemed to have flourished for about nine years was the outgrowth of a meeting of a number of gentlemen who held a meeting at the Board of Trade Exchange on November 29, 1839, "for the purpose of forming an Institute for the delivery of lectures." The meeting was organized by the appointment of Dr. John Bell, chairman; and Nathan Sargent, secretary. These are the only names of organizers to be found upon the minute book of the organization. A Constitution had been prepared, and Article II defined the purposes: "Shall be to procure the delivery of lectures upon popular subjects (party politics and sectarian religion alone excepted), in the city of Philadelphia, during the season of long evenings, especially and at such times as may be deemed advisable."

The new society soon selected officers, as follows: President, Joseph Hopkinson; Vice-Presidents, Nathaniel Chapman, M.D., John Ludlow, D.D., Hon. Joseph R. Ingersoll, Hon. Thomas Sargent, John Bell, M. D.; Treasurer, Joseph Coperthwaite; Recording Secretary, Nathan Sargent; Corresponding Secretaries, Job R. Tyson, John K. Kane, H. M. Walsh; Councillors, John M. Atwood, George B. Wood, M. D., Thomas Dunlap, Rev. W. H. Furness, Robley Dungleison, M. D., Thomas U. Walter, William Rawle, J. K. Mitchell, M. D., Thomas P. Cope, R. M. Patterson, M. D., Rev. George W. Bethune, Professor Henry Reed, David Paul Brown, John C. Watmough, Henry McIlvaine, John

J. Smith, Jr., Charles Toppan, James P. Espy, Robert T. Conrad, James Bryan, M. D., Joseph Sill, Rev. S. W. Fuller, Josiah Randall, William B. Reed, and R. M. Bird, M. D.

Nearly every name in the list of officers was prominent in the Philadelphia of that day, and many of them were distinguished. The Institute organized rapidly, and secured Joseph R. Ingersoll to deliver the first lecture, in Masonic Hall, which had been leased for the opening of the series. This address presumably was delivered on January 5, 1838, although the minutes neglect to mention either themes of lectures, or whether they had been delivered. Lectures subsequently were delivered in Musical Fund Hall, Locust Street west of Eighth.

On May 15, 1838, the Institute was incorporated, and plans for erecting a building were pushed energetically for a time, and then abandoned. In 1840, it was proposed to supplement the work of diffusing knowledge by lectures, by the publication of a small weekly magazine, but this did not proceed beyond the stage of discussion. During the first year the Institute had one hundred and fifty members and the business meetings were held in the rooms of the American Philosophical Society, for which a rental of fifty dollars a year was paid.

In 1846, after two meetings to discuss the subject, the organization was dissolved, and several proposals were made as to the distribution of the funds in the treasury, amounting to about one thousand dollars. It was proposed to lend the money "for four years without interest," to the Philosophical Society, and to the Historical Society of Pennsylvania, three-fourths to the former, and one-fourth to the latter. It was finally pointed out that the Historical Society was in need, and the final disposal seems to have been, although the minutes are not quite clear and decisive, to lend the whole sum to the Historical Society, provided the latter agree to use the money by giving lectures, and thus carry on the work the Institute inaugurated.

An attempt, which proved to excite little interest, was made November 7, 1856, at a meeting held in the Bible House, Seventh and Walnut Streets, to revive the Institute. The meeting adjourned to a later date, but at this time there was not a quorum present, and the plan to revive the Institute failed. The manuscript minute book of the organization was deposited in the library of the Historical Society. In 1846, the reason given for dissolution, was the lack of interest in lectures. At a later date the sum loaned to the Historical Society of Penna. (at that time amounting to \$350) was donated to that institution.

ATKINS, SAMUEL—Was the first author in Pennsylvania, contributing the manuscript for the first book printed in the Middle Colonies. This was entitled: "Kalendarium Pennsylvaniense, or America's Messenger, an Almanack for the year of Grace, 1686," and was printed by William Bradford in Philadelphia, in 1685. The title describes Mr. Atkins as "Student in the Mathematicks and Astrology," and evidently he was not a Quaker for in his list of interesting events he noted opposite one date: "The beginning of Government here by the Lord Penn." This courtesy title led Mr. Atkins to be summoned before the

Provincial Council and ordered to blot out the words, "Lord Penn." At the same time Bradford, the printer, was warned "not to print anything but what shall have license from Ye Council." Very little is known about Atkins, who is known to have been still a resident of Philadelphia, in 1698. Several documents concerning him and a lot of ground on Second Street near the High Street are in existence, but convey little information about him. From the time he was ordered before the Provincial Council until 1698, he fades from all records. Whether he was the Samuel Atkins, who was a clerk to Samuel Pepys in the Navy Office, London, is not known, but if he was, it is likely that after selling his property here he returned to England, because he is one of those friends of Pepys who was left money to buy a mourning ring, at the death of the Diarist, in 1703.—See ALMANACS; KALENDARIVM PENNSYLVANIENSE; LEEDS, DANIEL AND TITAN.

ATKINSON, WILMER—(1840-1920), journalist and founder of the *Farm Journal*, was born at Warwick Township, Bucks County, Penna., and was graduated from the Freeland Seminary, Montgomery County. Together with Howard M. Jenlins, he started the first daily paper in the state of Delaware, the *Wilmington Daily Commercial*, in 1867. In 1877, he came to Philadelphia and founded the *Farm Journal*, a monthly devoted to farming. This was, and continues to be a very practical, as well as interesting journal, and is credited with the largest circulation in its field, in the United States. It had been not only successful, but very influential, and is known wherever farming is conducted as a scientific business.

"ATLANTICUS"—pen name of *Thomas Paine* (q. v.).

AUBREY, WILLIAM—Husband of William Penn's daughter, Letitia, whom she married in England in 1705. He was a merchant and has been described as "a keen calculating man of business, and seems to have rudely insisted upon the payment of his wife's portion, faster than the means of her father would allow." (Jamey, "The Life of William Penn," Phila., 1852.) Logan Penn's secretary, found it difficult to satisfy his pressing demands, and described him as "one of the keenest men living." Penn had written of his son-in-law that he was "a scraping man and will count interest for a guinea." Aubrey never came to America. He was a descendant of Sir Reginald Aubrey, one of the Norman conquerors of Wales. Letitia Penn was his second wife and was many years his junior. His father, also named William, died in 1716, aged ninety years.

AUCTIONS AND AUCTIONEERS—In the early days of the city, auctions were one of the monopolies of the Corporation. Auctioneers were appointed by and the time and place, and manner of performing the function, were provided by the City Council. Quite naturally the favored appointee grew very rich from the lucrative trade, but in the very youthful days of the city, it was not always so profitable, as will be noted by the minutes of Common Council,

where many references to "Public Vendues" and "Vendue Masters," are to be found.

John Leech and Joseph Antrobus were probably the earliest "Vendue Masters," as auctioneers were termed, in the opening years of the eighteenth century, in this city. Governor, Colonel Charles Gookin, who was in office from 1709 to 1716, appears to have made the first appointments of the Vendue Masters.

On August 9, 1717, Antrobus petitioned the Common Council to recommend him to the new Governor (Sir William Keith) for reappointment. He explained he was willing to submit to such direction and regulation as the Board might give for the better carrying on and management of the office. He further observed that "if he had been guilty of misfeasance therein it had been chiefly owing to the scarcity of money and inability of persons often presuming to buy and not being able to pay." The Board agreed to recommend his reappointment.

The Board seemed to have trouble with Leech, and wrote into the minutes that he had neglected to pay his rent for ten years. The Vendue Master in those days had his quarters in the Town Hall (Second and High Streets). In 1729, the Council commented upon "The general complaint of the irregular methods of selling merchandise by public Vendue," and unanimously agreed to apply to the next assembly for inforcement, and requesting the Recorder to draw up such a bill for presentation.

On September 16, 1730, it was "ordered by this Board that the Vendue Master for the time being not to sell any goods at Vendue under the value of fifty shillings in one lot, except wearing apparel or second-hand goods." On the 28th of the same month, Patrick Baird, vendue master, appeared before the body and agreed to pay eight pounds per annum in four quarterly payments, "For rent of his standing in the northwest corner of the Court House" (The Town Hall).

It appears the Council overestimated the wealth of the community, for on April 9, 1731, we read in the minutes of Common Council, "The vendue master now represented to this Board that by the late regulation and limiting him not to sell new goods under fifty shillings, his office is made altogether worthless, most of the goods brought for sale being returned unsold." So the Board reconsidered, and he was directed not to sell goods under twenty shillings "except pieces of linen, woolen, cotton and calicoes."

After the building at the southwest corner of Front and High (Market) Streets was converted into the London Coffee House (*q. v.*), and was a sort of exchange, it became the established auction mart in the city. Everything, including slaves and real property, were sold there on the auction block. But it was not the only auction room in the city, and usually there was more than one vendue master enjoying the office.

Robert Bell (*q. v.*), afterwards the leading publisher in the Colonies, came here in 1767 and although he was a bookbinder and bookseller, among his earliest advertisements in the *Pennsylvania Chronicle*, he announces himself as an auctioneer. He opened his shop on High (Market) Street between King (Water)

Street and the Delaware River, and his announcements tell us that he sells at the High Street Shop "at the sign of the Sugar Loaf," and also at the "upper vendue house, Second Street, near Vine." The latter was one of the regular city vendue marts. Owing to his business as a bookseller, Bell is regarded as the first book auctioneer in Philadelphia, if not in the Colonies.

In 1821, the auction monopoly which had become a political scandal, was broken up by an Act of Assembly of April 2nd. Auctions had been conducted by a few licensed auctioneers, who were appointed by the Governor, all others were prohibited from selling by auction. So much suspicion had been thrown on the administration of Governor Findlay through what was regarded as a corrupt practice, that the Assembly reformed the auction business. It was now declared by law that a first-class license to sell within two miles of the State House (Independence Hall), should be given to any who should apply for it, give proper security, and pay a license fee of two thousand dollars in advance. Licenses to sell horses, cattle and carriages, it was directed should be furnished for one hundred dollars per annum.

From 1828 to 1857, Carpenter's Hall, either partly or wholly, was occupied by the auctioneer, C. J. Wolbert. About the same time the old City Tavern, on Second Street, north of Walnut, was occupied by Thomas Birch, auctioneer. Moses Thomas, who began as a publisher, afterwards engaged in the auction business, and the firm which survived for many years became M. Thomas & Sons. Two of the Freemans, T. B., and T. B. L., established a firm in 1805, which survives to the present day. Freeman, also was a publisher, originally. Birch, Thomas and Freeman all have been familiar names to many still living.

Stan. V. Henkels, who began as a boy in the auction house of M. Thomas & Sons where trade book sales always were held, and where some of the great Philadelphia collections in the latter part of the nineteenth century were disposed, became one of the leading book and autograph auctioneers in the country, until during the last twenty years, when the bulk of this business drifted to New York. Mr. Henkels, who died in 1927, was regarded as an expert on American autographs and American portraiture, and his sales catalogues have become an important source of material of American History. His son, of the same name, is carrying on the business.

AUDITORIUM, MUNICIPAL—This large structure, whose main assembly room will seat 15,000 persons, occupies the site of the wooden convention hall, on the grounds of the Commercial Museums (*q. v.*), on Thirty-fourth Street and Vintage Avenue, opposite the Philadelphia General Hospital. The building, which was designed by Philip H. Johnson, architect, has a length of 408 feet, and a width of 236 feet. It is constructed of Indiana limestone, and has every facility and convenience for conventions, exhibitions, and lectures. Its equipment represents the last word for structures of this kind, and its construction framework, which is of steel is regarded as a modern engineering marvel. Twelve giant trusses support the immense roof, each of them 236 feet long. On the

ground floor is one of the largest exhibition halls on a single floor in the world. In addition to the main auditorium there are committee rooms, a small ball room capable of seating 3,000 persons, or accommodating half that number at a banquet, and a restaurant. Stages are provided for both the main assembly room, and the ball room. In the former is located one of the world's largest organs, built by the Moller Organ Company, and which is said to contain 100,000 parts, and required nine months to install. A railroad siding beside the building, and enormous freight elevators in the structure, are among the facilities offered for exhibition purposes. In the old Convention Hall, which this building supplants, the Republican National Convention held its sessions in 1900, when William McKinley was nominated for a second term, and Theodore Roosevelt was nominated for vice-president. Work on the improvement was begun in 1929, and completed June, 1931, when it was first used. Early in April, 1931, a slight fire occurred on the roof, while roofers were at work upon it. The building was formally opened June 8, 1931, when the convention of the American Medical Association began its sessions there.

AUSTIN, MOSES—(1761-1821), who with his son, Stephen F., were the founders of Texas, was born in Connecticut, became a resident of Philadelphia for about a year, 1783-1784, where it seems he, and his elder brother, Stephen, were in business, on Second Street, between Chestnut and Walnut Streets. Although Stephen was the senior member of the firm (Stephen Austin & Co.), and the evident actuating force back of the concern's many interests, his name has remained unsung. He remained in Philadelphia until 1807. Moses was sent out to Virginia to work lead mines the brothers owned. From there he drifted westward to the Missouri Territory, 1796-97; and later, 1820, went to San Antonio, where he obtained a permit to establish a colony from Mexico. He was married to Maria Brown, in Philadelphia in 1784, before he started for Virginia. Their son Stephen F. was born at the lead mines (North Wythe County), in 1793, and became a power in Texas which developed under his wise direction, his father having died before his plans could be fully put into practice.

[Biblio.—Articles by E. C. Barker on Moses and Stephen F. Austin, *Dict. Am. Biog.*, I; "The Austin Papers" which contain those of Stephen and Stephen F., as well as Moses Austin, *Am. Hist. Asso. Report*, 1919-1924.]

AUTHORS, AND LITERATURE IN PHILADELPHIA—Philadelphia was three years old before it had a printing press, and authorship does not appear very significant until its products are published. In 1685, William Bradford (*q. v.*), who had just set up a press here, published a small calendar entitled "Kalendarium Pennsylvaniense, or America's Messenger, an Almanack for the year of Grace, 1686." It was written by Samuel Atkins (*q. v.*), "Student in Mathematics." Mr. Atkins, in addition to compiling the Almanac made an adventure into "literature" by adding a list of events. In one of these notes he referred to the founder as "Lord Penn." This caused him no end of trouble,

and we do not hear that Mr. Atkins ever got himself into print again. However, unless we include Penn, himself, Atkins remains our first "Author"; certainly the first to have his work published in Philadelphia.

In 1692, Bradford published "A Short Description of Pennsylvania," by Richard Frame, which description is in doggerel couplets. No one has yet discovered who Frame was, or even if that really was the Author's correct name. As only one copy, partly mutilated, is in existence, it might be suggested that the edition probably was very small. The poem gives a catalogue of the familiar flora and fauna, and mentions "The riches of this land it is not Known," and briefly gives a history of the succession of inhabitants, from the "Naked Indians, clothed with their skins," to the English, curiously enough omitting the Dutch.

William Bradford, the printer, published under date of "The 14th of the 1st month, 1688," his "Proposals for the Printing of a Large Bible," and, as he wrote the proposals, he was an author to that extent. It was a very ambitious plan, but it never went any further.—See PHILADELPHIA EDITIONS OF THE BIBLE.

Although Philadelphia increased in proportion with a rapidity, which was nothing short of amazing, when compared with settlements begun in the Colonies before Penn's day, yet in so new and so wild a country, there was little demand for literary activity for some years to come. Also, when Bradford did attempt to print anything excepting religious controversial tracts, sermons or almanacs, he was rapidly called to account, so the literary beginnings of Philadelphia were in no sense a gain for culture, or imagination. It was a hard struggle to clear a wilderness and build a city, and although a school was established by the Quakers quite early, books had to come from England.

At the time of the Revolution, Philadelphia was virtually the center of the publishing trade, as it was the metropolis of the Colonies, and it kept that position until the middle of the last century, when New York City finally pushed past it.

Here was published the first monthly magazine in this country; the first daily newspaper (1784) established; the first circulating library (1731); the first Encyclopedia (1789-1803); the first Gazetteer (1795) and from Philadelphia presses issued the first American editions of many foreign books that still are regarded as classics; and here the first claim for the liberty of the press was successfully sustained. (William Bradford, 1693.) In the realm of literature, Philadelphia authors will be found in every division as will be noted by the following list, which is arranged alphabetically, and which also contains the names of early publishers as well:

Agnew, Dr. David Hayes, surgeon, writer on medical objects (*q. v.*) (1810-1892)

Aitken, Robert, publisher (*q. v.*) (1734-1802).

Alcott, Louis¹, May (*q. v.*) (1832-1888).

Allibone, Samuel Austin, LL.D., literary lexicographer, bibliographer (*q. v.*) (1816-1889).

Arthur, Timothy Shay, novelist, editor, and publisher (*q. v.*) (1809-1885).

- Atkins, Samuel, Almanac maker (*q. v.*) (fl. 1685).
- Bache, Alexander Dallas, physicist and educator (*q. v.*) (1806-1867).
- Bache, Benjamin Franklin, journalist (*q. v.*) (1769-1798).
- Bailey, Francis, publisher (*q. v.*) (1735-1815).
- Bailey, Lydia R., printer and publisher (*q. v.*) (1779-1869).
- Baird, Henry Carey, political economist (1825-1915).
- Barber, Edwin Atlee, archaeologist, author (*q. v.*) (1851-1916).
- Barker, James Nelson, playwright (1784-1858).
- Barnes, Albert, clergyman, biblical commentator (1798-1870).
- Bartram, John, botanist (*q. v.*) (1699-1777).
- Bartram, William, botanist and traveler (1739-1823).
- Bell, Robert, publisher (*q. v.*) (1732-1784).
- Benezet, Anthony, philanthropist, pamphleteer (*q. v.*) (1713-1784).
- Bennett, Emerson, sensational novelist (1822-1904).
- Biddle, Nicholas, financier, literateur (*q. v.*) (1786-1844).
- Biddle, Charles, vice-president, Supreme Executive Council of Penna., author of an "Autobiography" (1745-1821).
- Binney, Horace, lawyer (*q. v.*) (1780-1875).
- Bird, Robert Montgomery, novelist and playwright (*q. v.*) (1806-1854).
- Blanchard, William A., publisher (1804-1874).
- Bok, Edward William, editor and author (*q. v.*) (1863-1930).
- Boker, George Henry, poet, diplomat (*q. v.*) (1823-1890).
- Bonaparte, Charles Lucien, ornithologist (1808-1857).
- Boudinot, Elias, Revolutionary statesman, diarist (*q. v.*) (1740-1821).
- Bouvier, John, legal lexicographer (1787-1851).
- Brackenridge, Hugh Henry, lawyer, editor, author of "Modern Chivalry" (1748-1816).
- Bradford, Andrew, printer, publisher, son of Wm. Bradford (1686-1742) published first newspaper in the middle colonies 1719.
- Bradford, William, printer and first publisher in Penna. (*q. v.*) (1660-1752).
- Breck, Samuel, antiquary, author of "Recollections," published after his death (1877) (1771-1862).
- Breitnal, Joseph, poet (*See* JUNTO).
- Brinton, Dr. Daniel Garrison, physician, anthropologist, editor, folk-lorist (1837-1899).
- Brown, Charles Brockden, novelist (*q. v.*) (1771-1810).
- Brown, David Paul, lawyer, playwright (*q. v.*) (1795-1872).
- Brown, Thomas Allston, historian of the American stage, theatrical manager; publisher of *The Tattler*, Phila. (1858), editor of the *New York Clipper* (1863) (1835-1918).
- Burr, Charles Chauncey, clergyman, editor and lecturer (1815-1883).
- Burton, Williams Evans, actor, editor and writer (1801-1860).
- Butler, Frances Ann—*See* FRANCES ANN KEMBLE.
- Cadwalader, General Thomas, translation of Horace (1779-1841).

- Caldwell, Charles, M. D., physician and editor of *The Port Folio* (1772-1853)
 See PORT FOLIO.
- Carey, Edward L., publisher (1805-1845).
- Carey, Henry Charles, economist, publisher (1793-1879).
- Carey, Mathew, printer, publisher, economist (1760-1839).
- Carpenter, Stephen Cullen, editor, dramatic critic, and author (1753-1830).
 See MIRROR OF TASTE.
- Carson, Hampton Lawrence, lawyer, historian (*q. v.*) (1852-1929).
- Chalkley, Thomas, Quaker religious essayist (*q. v.*) (1675-1741).
- Chandler, Joseph R., editor, congressman, and minister to Naples (1792-1880).
- Chapman, Dr. Nathaniel, medical text-books, speeches (1780-1853).
- Childs, George William, publisher, philanthropist, author of "Recollections"
 (*q. v.*) (1829-1894).
- Clark, Lewis Gaylord, editor (1810-1873).
- Clark, Willis Gaylord, verse writer (1810-1841).
- Clark, Charles Heber, economist, humorous writer (1847-1915).—See MAX
 ADELAR.
- Clark, Thomas Cotterell, editor (1801-1874).
- Clifton, William, poet and satirist (1772-1799).—See SATIRES.
- Coates, Henry T., publisher, poet and author (1843-1910).
- Coates, Dr. Reynell, physician and editor (*q. v.*) (1802-1886).
- Cobbett, William, political writer, journalist (*q. v.*) (1766-1835).
- Cohen, Charles Joseph, manufacturer, author of many valuable books of local
 history (1847-1928).
- Conrad, Robert Taylor, lawyer and dramatist, mayor of Phila. (1810-1858).
- Cook, Joel, journalist, congressman, author of travel books (1842-1910).
- Dallas, Alexander James, statesman, cabinet officer, writer (1759-1817).
- Davis, Rebecca Harding, author (1831-1910).
- Davis, Richard Harding, journalist, novelist, playwright (1864-1916).
- Dennie, Joseph, essayist and editor (*q. v.*) (1768-1812).
- Dickinson, Jonathan, religious essayist (1688-1747).
- Dickinson, John, statesman, lawyer, political writer (*q. v.*) (1732-1808).
- Dobson, Thomas, publisher of the first Encyclopedia in America (1798-1803)
 (*q. v.*) (1751-1823).
- Drinker, Mrs. Elizabeth, diarist (1735-1807).—See DIARISTS.
- Duane, William, editor and author (*q. v.*) (1760-1835).
- Dunlap, John, printer and publisher (1747-1812).
- Du Ponceau, Peter Stephen, lawyer and author (1760-1844).
- Du Solle, John S., editor, writer, founder of *The Spirit of the Times*, Phila.
 (1811-1876).
- Durang, Charles, actor, ballet master, author of "History of the Philadelphia
 Theatre" (1794-1870).
- Elder, William, physician, essayist, abolitionist and author (1806-1885).
- English, Thomas Dunn, physician, poet and editor (*q. v.*) (1819-1902).

- Evans, Nathaniel, Episcopal clergyman and poet (1742-1767).
- Ewing, Samuel, lawyer; wrote poetry under name of "Jacques" (1776-1825).
- Ewing, John, D. D., clergyman, Provost of University of Pennsylvania; natural philosophy (1732-1803).
- Fairfield, Summer Lincoln, poet (1803-1844).
- Fennell, James, actor, dramatist, author (1766-1816).
- Ferguson, Elizabeth Graeme, poetess (1739-1801).
- Fitzgerald, Thomas, editor, publisher, playwright (1819-1891).
- Forney, John Weiss, journalist, traveler and writer (*q. v.*) (1817-1881).
- Frame, Richard, author of "A Short Description of Pennsylvania" (*q. v.*) (1692).
- Franklin, Benjamin, printer, scientist, statesman, author (*q. v.*) (1706-1790).
- Freeman, Nathaniel Chapman, poet, congressman.—*See* SATIRES (1832-1904).
- Frost, John, educator and author (1800-1859).
- Fry, William Henry, composer and music critic (*q. v.*) (1813-1864).—*See* OPERA IN PHILADELPHIA.
- Furness, William Henry, clergyman, poet and writer (1802-1896).
- Furness, Horace Howard, Shakespearian critic, son of *Supra* (1833-1912).
- Furness, Helen Kate (Mrs. Horace Howard), compiler of "Concordance to the Poems of Shakespeare" (1837-1883).
- Furness, Horace Howard, Jr., Shakespearian critic, son of Mr. and Mrs. H. H. Furness (1865-1930).
- George, Henry, political economist, author of single-tax theory displayed in "Progress and Poverty"; was born in Philadelphia at 413 South Tenth Street (1839-1897).
- Goddard, Paul Beck, M. D., physician, scientist, author.—*See* PHOTOGRAPHY (1811-1866).
- Godey, Louis Antoine, editor, founder of *Godey's Lady's Book* (1804-1878).—*See* MAGAZINES.
- Godfrey, Thomas, Jr., poet (*q. v.*) (1736-1763).
- Godman, John D., M. D., physician, naturalist (1804-1830).
- "Grace Greenwood," Mrs. Sara June (Clarke) Lippincott, writer, poet (1823-1903).
- Graham, George Rex, editor, publisher of *Graham's Magazine* (1813-1894).—*See* MAGAZINES.
- Graydon, Alexander, author of "Memoirs of a Life Passed Chiefly in Pennsylvania" (1752-1818).
- Grigg, John, publisher, financier (1792-1864).
- Griswold, Rufus Wilmot, D. D., editor and author (1815-1857).
- Gross, Samuel David, surgeon, writer on medical subjects (*q. v.*) (1805-1884).
- Hale, Sarah Josepha, editor of *Godey's Lady's Book*; poet, author of juvenile verses; "Mary's Lamb" (*q. v.*) (1788-1879).
- Hall, John Elihu, lawyer, editor of *The Port Folio* (1817-1827); author of legal works (1783-1829).—*See* MAGAZINES. Son of Mrs. Sarah Hall.

- Hall, Mrs. Sarah (Ewing), writer, moral essayist; author "Conversations on the Bible" (1761-1830).—See MAGAZINES.
- Hall, Harrison, publisher of *The Port Folio*, and author; son of Mrs. Sarah Hall *Supra* (1785-1866).
- Hall, Thomas Mifflin, writer; son of Mrs. Sarah Hall (1798-1828).
- Hare, Robert, M. D., distinguished scientist, professor of chemistry, Univ. of Penna.; author (1781-1858).
- Hart, John Seely, educator, editor, compiler (1810-1877).
- Hart, Abraham, publisher (1810-1885).
- Hart, Charles Henry, art critic, historian, author of many valuable historical papers (1847-1918).
- Haven, Mrs. Alice (Bradley), writer of juveniles under name, "Cousin Alice"; formerly Mrs. Alice Neal (1828-1863).
- Hayes, Isaac Israel, M. D., Arctic explorer, physician, naturalist; author of books on the Arctics (1832-1881).
- Hildeburn, Charles Swift Rich, librarian, historian, bibliographer (1855-1901).
- Hirst, Henry Beck, poet, ornithologist (1813-1874).
- Hiltzheimer, Jacob, diarist (1729-1798).—See DIARISTS.
- Hopkinson, Francis, lawyer, political writer, signer of the Declaration of Independence (*q. v.*) (1737-1791).
- Hopkinson, Joseph, son of Francis (*supra*), lawyer, author of "Hail Columbia" (*q. v.*) (1770-1842); editor first Amer. Ed. of Shakespeare.
- Humphreys, James, publisher (1737-1810).
- Ingersoll, Charles Jared, political writer, diplomat, and playwright (*q. v.*) (1782-1862).
- Jastrow, Morris, professor of Semitic languages, U. of P.; author (1861-1921).
- Jellett, Edwin C., historian and horticulturalist (1861-1929).
- Jones, Horatio Gates, lawyer, historian (1822-1893).
- Judson, Edward Z. C., "Ned Buntline," sensational novelist (1822-1886).
- Kane, Elisha Kent, physician, Arctic explorer, author of books on explorations (*q. v.*) (1820-1857).
- Keith, George, educator, Quaker disputant (1645-1715).
- Kelpius, John, mystic, poet, "Hermit of the Ridge" (*q. v.*) (1673-1708).
- Kemble, Frances Ann (Fanny Kemble) (*q. v.*), actress, poet, writer (1809-1893).
- Kinnersley, Ebenezer, natural philosophy (1712-1778).
- Lancaster, Joseph, educator (*q. v.*) (1778-1838).
- Lea, Henry Charles, historian (1825-1912).
- Leland, Charles Godfrey, poet, translator from the German; art educator (*q. v.*) (1824-1903).
- Leslie, Eliza, editor, writer of tales, sister of the artist, Charles Robert Leslie (1787-1858).
- Lieber, Francis, publicist, professor of history, Univ. of Penna. (1833-1835) (*q. v.*) (1800-1872).
- Linn, John Blair, poet and clergyman (1777-1804).

- Lippard, George, sensational novelist (*q. v.*) (1822-1854).
- Logan, James, Chief Justice of Penna., translator of Cicero's "Cato Major" (1744) (*q. v.*) (1674-1751).
- Long, John Luther, playwright and novelist, author of "Madame Butterfly" (1861-1927).
- Luders, Charles Henry, poet (1858-1891).
- McMichael, Morton, journalist, editor, mayor of Philadelphia (1807-1879).
- McMurtie, Dr. Henry, educator, translator of Cuvier's "Animal Kingdom" (1793-1865).
- Markoe, Peter, poet, lawyer (1753-1791).
- Marshall, Christopher, diarist (1709-1797).—See DIARISTS.
- Martin, John Hill, lawyer, author of "Bench and Bar of Phila." (1823-1904).
- Meehan, Thomas, botanist, writer (1826-1901).
- Mitchell, John Kearsley, M. D., physician and poet (1798-1858).
- Mitchell, Silas Weir, M. D., physician, poet and novelist (*q. v.*); son of J. K. Mitchell (*supra*) (1829-1914).
- Morris, Robert, editor and poet (1818-1888).
- Morwitz, Edward, M. D., physician, journalist and author (*q. v.*) (1815-1893).
- Munday, Eugene, historian, "printer-poet" (1832-1893).
- Murdoch, James E., actor, reader, author (b. 1811).
- Murray, Lindley, grammarian, educator (1745-1826).
- Neal, Alice—See HAVEN, MRS. ALICE (BRADLEY).
- Neal, Joseph Clay, journalist, humorous writer, author "Charcoal Sketches" (1835), (1807-1847).
- Noah, Mordecai Menasseh, journalist, playwright, diplomat (1785-1851).
- Oberholtzer, Sara Louisa (Vickers), poet (1841-1930).
- Ord, George, naturalist, author (1781-1866).
- Paine, Thomas, political writer, author of "The Crisis" (1776) (*q. v.*) (1737-1809).
- Pastorius, Francis Daniel, founder of Germantown, author (1658-1719).
- Pennell, Joseph, artist and author (1857-1926).
- Pennypacker, Samuel Whitaker, governor of Pennsylvania, historical writer (1843-1916).
- Perrine, William, journalist, historian (1859-1921).
- Peterson, Charles Jacobs, publisher and novelist (1818-1887).
- Peterson, Henry, editor and poet (1818-1891).
- Poe, Edgar Allan, poet, critic and short story writer (1809-1839).—See POE IN PHILADELPHIA.
- Poulson, Zachariah, editor and antiquary (1761-1844).
- Proud, Robert, educator, historian of Pennsylvania (*q. v.*) (1728-1813).
- Ralph, James, political and miscellaneous writer, playwright, companion of Franklin; born in Philadelphia, but his literary career was spent in England (1695-1762).
- Read, Mrs. Martha, novelist (1771-1816).—See AN AMERICAN LADY.

- Reed, Henry, professor of English literature in U. of Penna., lectures (1808-1854).
- Reed, William Bradford, brother of Henry Reed, lawyer, minister to China; author (1806-1876).
- Rose, Aquila, clerk of the Assembly, ferryman, poet (1695-1723).
- Rowson, Mrs. Susanna (Haswell), actress, educator, novelist (*q. v.*), author of "Charlotte Temple" (1762-1824).
- Sartain, John, mezzotint engraver, publisher, editor, author "Reminiscences of a Very Old Man" (1808-1897).
- Scott, Joseph, engraver and author of the first "Gazeteer of the United States" (1795); "Atlas of the United States" (1796).
- Smith, John, diarist (1722-1771).—See DIARISTS.
- Smith, Richard Penn, lawyer and dramatist (1790-1854).
- Stockton, Francis Richard (1834-1903), novelist, was born in Philadelphia, where he learned the art of wood engraving, but his literary career was connected with New York.
- Stone, John Augustus, actor and playwright (1801-1834).
- Thomas, Gabriel, first historian of Pennsylvania (1661-1714).—See HISTORIANS OF PHILADELPHIA.
- Wallace, John William, lawyer, historian (1815-1884).
- Waln, Robert, Jr., Satirist, (1794-1825).
- Walsh, Robert, editor, U. S. Consul at Paris, 1845-51; author (1784-1859).
- Ward, Townsend, lawyer, historian (1817-1885).
- Webster, Pelatiah, merchant, educator, economist (*q. v.*) (1725-1795).
- Weld, Rev. Horatio Hastings, Episcopal clergyman, author (1811-1888).
- Whittier, John Greenleaf, poet, abolitionist, edited "*The Pennsylvania Freeman*" (1838-41) (1807-1892).
- Wilson, Alexander, schoolmaster, ornithologist, poet, artist (*q. v.*) (1766-1813).
- Wister, Sally, author of a journal (1777-78), published 1902, as "Sally Wister's Journal"; writer of magazine verse, for *The Port Folio* (1751-1804).
- Young, John Russell, journalist, minister to China; author (1841-1903).

[*Biblio.*—Thomas I. Wharton "Notes on the Provincial Literature of Penna." *Mem. Hist. Soc. of Penna.*, Vol. I pt. I, pp. 101-157; Joshua Francis Fisher, "Some Account of the Early Poets and Poetry of Penna.," *Mem. Hist. Soc. of Penna.*, Vol. II, pt. II, pp. 53-103; M. C. Tyler, "A Hist. of Amer. Literature," 1607-1676; 1676-1765, 2 vols. N. Y., 1878; M. C. Tyler, "The Literary Hist. of the American Revolution," 1763-1776; 1776-1783, 2 vols, N. Y., 1897; Ellis Paxson Oberholtzer, "The Literary Hist. of Phila.," 1906; J. T. Scharf and Thompson Westcott, "Hist. of Phila.," Vol. II, pp. 1097-1173, Phila., 1884; Albert H. Smyth, "The Philadelphia Magazines and Their Contributors," Phila., 1892; Algernon Tassin, "The Magazine in America," N. Y., 1916; *Dictionary of Amer. Biog.*, N. Y., 1928 *et seq.* (in course of publication); Samuel Austin Allibone, "A Critical Dictionary of Authors," Phila., 1858-71, 3 vols.; R. W. Griswold, "The Poets and Poetry of America," "Prose Writers of America," "The Female Poets of America," 1842, 1847, 1849, many editions; Archibald Henderson, "The Prince of Parthia," with an historical, biographical and critical introduction by, Boston, 1917; Clement E. Foust, "The Life and Dramatic Works of Robert Montgomery Bird," N. Y., 1919; Burton Alva Konkle, "Joseph Hopkinson, Jurist, Scholar, Inspirer of Arts," Phila., 1931; Arthur Hobson Quinn, "The Dramas of George Henry Boker," *Pubs. of the Mod. Language Assn. of Amer.*, vol. II, No. 21, 1917.]

AUTO FREIGHT TRANSPORTATION—Early in the year 1918, the Beam-Fletcher Corporation opened a receiving station at 525 Market Street, and began a daily service with Reading, Pa., and on May 1st, began operations over a route to Hammonton, N. J. Later in that month a service was extended to Allentown and Easton, and also with Baltimore. On June 21st, the Beam-Fletcher Transportation Co., was organized, with a capital of \$500,000, to operate a fleet of motor trucks between cities within a radius of 100 miles. Perry E. Beam, president; Charles A. Bothell, secretary and treasurer. At the time of the organization the concern was transporting in its motor trucks, about 200 tons of freight each day. Fourteen other auto freight lines established receiving stations in Philadelphia the same year. About 250 motor trucks, moving about 700 tons of freight a day were in operation between Philadelphia and other cities. In 1918, there were 67 concerns engaged in the business of hauling by motor truck. The business was rapidly expanded and in 1919 there were 10 principal routes traversed by auto freight trucks, to Atlantic City, Allentown, Bristol, Easton, Lancaster, Reading, Oxford, Pa.; Wilmington, Del.; Vineland, and New York City.

AUTOMATON—See MAELZEL'S AUTOMATON.

AUTOMOBILES—What may be regarded as the first automobile the world ever saw, was the "Orukter Amphiboles," or amphibious digger, invented and built by Oliver Evans (*q. v.*), in Philadelphia, in September, 1804. While it is true that two Englishmen obtained patents in England, in 1802—Trevethick and Vivian—for a high pressure locomotive, their machine was designed only to be operated upon rails. Evans' machine was designed to run on land or water, and without a track. What is more, it was successful, if clumsy.

All through the nineteenth century there were inventors at work upon "Horseless carriages," and almost all of them intended to be propelled by steam. Some of these were designed by Philadelphia inventors, but none ever reached perfection, or even the practical stage until the middle years of the 1890's. The Earl of Carthness in 1860, devised a steam carriage, which is said to have traveled at the rate of eight miles an hour; at a cost of less than two cents a mile; and in 1868, R. W. Thomson, of Edinburg, first added rubber to the tires for use of road locomotives, called Road Steamers. The latter were in more or less general use as long ago as 1876, and in that year many types of these road tractors were shown as farm aids, in the Centennial Exposition in Philadelphia.

On those years, and for the next twenty years, improvements were more or less confined to tractors, and heavy road machines. Very little progress was made toward the pleasure motor car. But the advance in electrical devices, storage batteries, and the internal combustion engine to say nothing of the introduction of the pneumatic tire, which were brought into combination by inventors in this country and Europe about the same time, brought the automobile out of the realm of dreams into the daylight of reality, about 1893.

Jules Junker, who died November 13, 1930, and who was one of the leading bakers in Philadelphia, brought the first motor car to this city, from France. This was in the year 1899. Along with the car came directions for its operation, together with the rules governing the driving of automobiles in Paris. It is said the translation of these rules, which was made by Mr. Junker, was used as a basis for the motor car regulations in Pennsylvania. Mr. Junker drove his car from Philadelphia to Atlantic City, and this is said to have been the first trip between those cities taken in an automobile. Mrs. Junker is said to have been the first woman in America to drive a motor car.

Mr. Junker, who attempted to drive around Fairmount Park found nothing but prohibition. On August 21, 1899, the Park Commission adopted a resolution prohibiting the admittance of automobiles in the Park, until after regulations governing the use of such vehicles should have been promulgated. A year later, or September, 1900, the Park Commission's Committee on Superintendence and Police resolved to permit automobiles to use all the Park drives except those along the Wissahickon, and west side of the Schuylkill River. It decreed that automobiles must display a number on their backs, for the convenience of Park guards. Mr. Junker is said to have been largely instrumental in having the order prohibiting cars, rescinded, and to have suggested the use of tags on cars, which he obtained from the Parisian rules.

AXE'S (OR AX'S) BURYING GROUND—A familiar name bestowed upon the Upper Burying Ground in Germantown, from John Frederick Axe (or Ax), who was in charge of its accounts from 1724 to 1756. It is on the east side of Germantown Avenue (or Main Street), north of Washington Lane. Many early settlers of Germantown lie buried there. The tombstone over the grave of Cornelius Tyson who died in 1716, was said by Governor Pennypacker to be the oldest existing grave marker in memory of a Dutchman or German in Pennsylvania. In this cemetery are also the graves of Lieutenant Colonel Henry Irwin and Captain Turner of North Carolina, and Adjutant Lucas, who fell in the Battle of Germantown. John F. Watson, the annalist, erected a plain marble stone over their graves, which are in the east corner of the yard. Ancestors of George Lippard, whose family name had earlier been spelled, Leibert, lie buried near the gateway of the burying ground.—See **UPPER BURYING GROUND**.

BABYLON—was a small village about half a mile southeast of Byberry Meeting-house; the first settler was Thomas Gilbert.

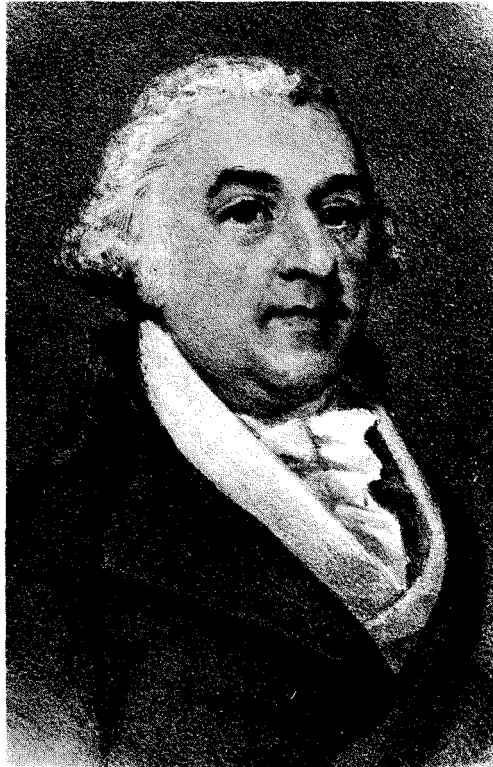
BACHE, ALEXANDER DALLAS, (1806-1867)—physicist and educator, was born in Philadelphia, a great-grandson of Benjamin Franklin, and a grandson of Alexander James Dallas, Secretary of the Treasury in Madison's cabinet. He was the oldest son of Richard and Sophia (Dallas) Bache. He was graduated from the U. S. Military Academy at nineteen, with the highest honors, and then became assistant professor in the Academy. In 1828, he was professor of natural

philosophy and chemistry in the University of Pennsylvania, and taking an active interest in the Franklin Institute (*q. v.*), then only recently founded, had the chief work of research placed in his charge. He was early connected with the American Philosophical Society (*q. v.*), founded by his great-grandfather. He was appointed, on his thirtieth birthday, the first president of the newly founded (but then unbuilt) Girard College. In the interest of the institution he went to Europe to study educational systems, and prepared an extensive and valuable report (1839). While awaiting the completion of Girard College, Mr. Bache spent three years in organizing the public schools in Philadelphia, in the light of his observations. While he was the first head of Girard College, he never actually officiated in it, for in 1842, the college, being still in process, he returned to the University, and in 1843, became superintendent of the United States Coast Survey, which service in a measure he reorganized. He influenced the establishment of a magnetic observatory in Girard College, having devoted a great deal of attention to the subject of terrestrial magnetism, and made a magnetic survey of Pennsylvania, (1840-45). He was first president of the National Academy of Sciences, of which he was an enthusiastic founder. During the Civil War, among his many works, was the planning for the defense of Philadelphia.—See GIRARD COLLEGE; SCHOOLS.

[*Biblio.*—L. A. Bauer's article in the *Dictionary of Amer. Biog.*, Vol. 1 (N. Y., 1928); *Ms. Autobiography* in Hist. Soc. of Penna.; Henry W. Arey, *The Girard College and Its Founder* (Phila., 1852, and later eds.).

BACHE, BENJAMIN FRANKLIN, (1769-1798)—journalist, was the son of Richard and Sarah (Franklin) Bache. His mother was Franklin's only daughter, and his father, an Englishman, who, before coming to Philadelphia, had been a merchant in New York. Benjamin Franklin Bache founded the *Philadelphia General Advertiser*, subsequently known as *The Aurora* (*q. v.*), in 1790. It was not particularly friendly to Washington, and the first president is said to have remarked, "The publications in Freneau's and Bache's papers are outrages on common decency." His attacks upon Washington and the Federalists generally, usually were anonymous, but they were vigorous. President Adams at first was treated leniently, but soon came in for Bache's blows. His "yellow journalism" occasionally earned him assaults, as when young Humphreys, son of the first naval architect of the United States, beat him for some of the abuse distributed by *The Aurora*. Charged by the Federalists with being a paid agent of the French Directory, which Bache refuted, the sedition bill (1798) according to Jefferson, had been particularly aimed at Bache. On June 28, 1798, Bache was arrested for libelling President Adams, but was released on parole. *The Aurora* printed the substance of the Jay Treaty, which had been held in secrecy by the President and his cabinet (June 29, 1795) and later issued a pamphlet giving the Treaty in full. In June, 1798, he printed Talleyrand's note to the United States commissioners, and their reply. Generally speaking he was a very modern journalist, obtaining state papers that the Government desired to keep

secret, and printing them; unveiling all mysteries of government and evidently, at times, going to extreme lengths to do so. He had been too enterprising, and after his arrest for libel, and his expose of the XYZ correspondence, the popularity of *The Aurora*, began to wane. Bache died September 10, 1798, a victim of yellow fever.



RICHARD BACHE

Although Bache was a bitter Anti-Federalist, he often was unfairly judged for what appeared in *The Aurora*, as will be noted in his very circumstantial account of the Talleyrand correspondence. Once he was made the victim of Federalist resentment for an article about Washington, which was indecent in its obvious indelicacy and deliberate falsehood.

On the afternoon of March 4, 1797, after Adams had been installed as President, the merchants of Philadelphia gave Washington a farewell dinner at Rickett's Circus. The guests assembled at Oeller's Hotel, and proceeded thence to the amphitheatre. As they entered the building the band played "Washington's March," and a curtain being drawn up, a finely-painted transparency was revealed, representing the Genius of America in the act of crowning Washington

with laurel, her hand pointing to an altar, upon which was inscribed "Public Gratitude." Two hundred and forty persons were present, and Thomas Willing and Thomas Fitzsimons presided. After Gen. Washington had withdrawn a toast was drunk, expressing the hope that the evening of his life would be as happy as its morning and meridian had been gloriously useful, and that the



MRS. SARAH BACHE
Franklin's Daughter

gratitude of his country would be "coeval with her existence." Washington's retirement was hailed by some of the Democratic journals in savage terms of satisfaction. In *The Aurora* he was denounced as the "man who is the source of all the misfortunes of our country," and was charged with having "cankered the principles of republicanism in an enlightened people just emerged from the gulf of despotism," and with having carried "his designs against the public liberty so far as to have put in jeopardy its very existence."

For this blindly prejudiced view, Bache was roundly denounced, but it was learned years later that not only did the editor not write the article or sanction its admission into the columns of *The Aurora*, but that he was absent from the

city at the time it was published. Thompson Westcott, in a foot-note, in his "History of Phila.," gives this version of the incident: "According to the late Col. Robert Carr, the article in *The Aurora* was written by Dr. William Reynolds, a physician, at that time residing at No. 95 South Eighth Street, who took it to the newspaper office in company with Dr. Michael Leib. The latter looked over it and suggested some modifications. It was published during the absence from the city of the editor, Mr. Bache, who, on his return, expressed great anger and annoyance at its appearance in the columns of *The Aurora*."

Franklin had desired his grandson to be a type founder, and for that purpose had him study the practical side of the business in the foundry of P. S. Fournier, of Paris. He also purchased a foundry for him and after the materials were delivered in Philadelphia, young Bache did cast a few types in Franklin Court, but soon relinquished it for printing.

[Biblio.—E. K. Alden's article on Bache, "Dict. of Amer. Biog.," Vol. 1 (N. Y., 1928); J. T. Scharf, and Thompson Westcott, "Hist. of Phila.," 1884, for history of the *Aurora*, Vol. III, p. 1977; for the Talleyrand correspondence incident, Bache's anonymous pamphlet, "The Fool Charges of the Tories Against the Editor of the *Aurora* Repelled by Positive Proof and Plain Truth," Phila., N. D. (1798). An account of Bache's type foundry is given by William McCulloch in his "Additions to Thomas' Hist. of Printing," *Proc. Am. Antiq. Soc.*, new ser., Vol. 31, pt. 1.]

"BACHELORS-HALL"—A descriptive poem by George Webb (*q. v.*), published in 1731. It was "written in a sense of gratitude to the members of a celebrated club which met at an edifice in the neighborhood of the Treaty tree, and which had the reputation of anything but morality among the quiet inhabitants of our city. Webb in this poem vindicates the society of bachelors from the charge of debauchery, and claims for their hall the character of a temple of science and virtue." (Fisher, *infra*.) The poem consists of ninety-four lines, and was printed in folio by Franklin, by whom Webb was employed as a printer. Writers since Fisher have suggested that the poet more likely had in mind the "Monastery" on the lower Wissahickon, the abode of Kelpius (*q. v.*), and the theosophical company which followed, foremost of whom was Dr. Christopher Witt (*q. v.*). At the time Webb wrote, however, Dr. Witt had established himself and his botanic garden in the upper end of Germantown. Webb's reference to the Delaware also seems to preclude any thought of the Monastery.

[Biblio.—Joshua Francis Fisher, "Some Account of the Early Poets and Poetry of Pennsylvania," *Mem. of the Hist. Soc. of Penna.*, Vol. II (1830); J. W. Harshberger, "The Botanists of Philadelphia" (1899); Franklin's "Autobiography" (numerous editions); E. A. and G. L. Duyckinck, "Cyclopedia of Amer. Literature" (N. Y., 1866), Vol. 1, p. 101, where the whole poem has been reprinted.]

BACON'S "ESSAYS," FIRST AMERICAN EDITION OF—The first reprint of an English classic in America was an edition of Sir Francis Bacon's "Essays," which forms a part of the compilation by Daniel Leeds, printed by William Bradford in Philadelphia in 1688. For almost half a century New England

BATCHELORS-HALL;A *poem* by J. Hamilton**P O E M.**By **GEORGE WEBB.**

*Si non hic tantus fructus ostenderetur, & si ex
his studiis delectatio sola peteretur; tamen ut
opinor, hanc animi remissionem humanissimam
ac liberalissimam judicaretis: Nam hæc stu-
dia adolescentiam alunt, senectutem oblectant.
Tull. pro Archia Poetâ.*

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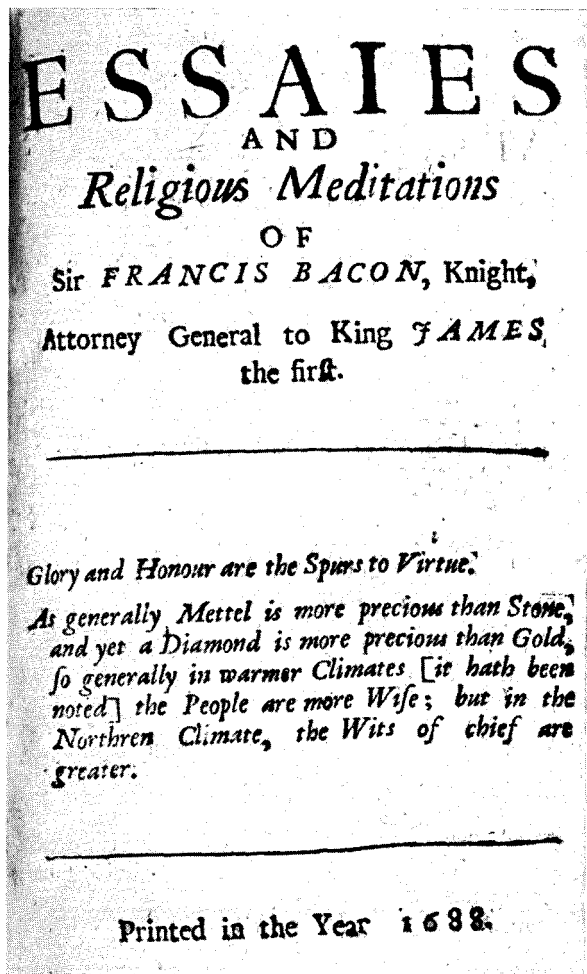
TITLE-PAGE OF WEBB'S SATIRE

Printed by Franklin

From the Unique Copy in the American Philosophical Society's Collection

had had a printing-press, while Philadelphia had a printer less than three years, yet this was the first literary work to be reprinted in this country.

In 1688, Leeds (*q. v.*) "collected, published and intended for the public good," a tiny volume of little more than two hundred pages, to which he gave the name, "The Temple of Wisdom. For the Little World, in Two Parts." This is the book Bradford published for the Almanac maker. It also might be added that strictly speaking it was the first book printed in the Middle Colonies, for the other productions of Bradford's press up to that time had consisted of Almanacs, and they, if one follows Charles Lamb's definition, are "books which are no books." Although the title page of "The Temple of Wisdom" describes it as in two parts, it really was in four. First, to use Daniel Leed's language, is of the "Philosophically Divine, treating of the Being of all beings * * * and particularly



FIRST AMERICAN EDITION OF BACON'S "ESSAYS"

Printed by William Bradford, 1688

From the Original in the Historical Society of Pennsylvania

of all mysteries concerning the Soul; also the treatise of the four complexions * * * To which is added a postscript to all students in arts and sciences." This part has been wittily described as containing "The Vagaries of Jacob Boehm," and of course, has some space devoted to astrology. In the second part of the volume are selections from George Wither's Essays, "Abuses Stript and Whipt," "A collection of Divine Poems by Francis Quarles"; and "Lastly Essays and Religious Meditations of Sir Frances (sic) Bacon, Knight." The first part of the volume contains 126 pages, and the second part, 86, the essays of Bacon being confined to pages 49 to 86, inclusive.

While it should be mentioned in passing, that all of these works were introduced to America for the first time, Bacon, although relegated to the closing pages of the volume, was the greatest of the quartette of writers, and must be the most interesting to us today. When John William Wallace made his historic address in New York on the two hundredth birthday of William Bradford, he held aloft a copy of this identical little volume, exclaiming dramatically, "Behold! The Genius of Lord Verulam, shines upon a new world! At such a moment how joyous must have been the emotions of such a man!" (meaning Bradford at the time he completed the printing of this book). The volume which Mr. Wallace exhibited was owned by William Menzies, of New York, and the speaker announced that to his knowledge it was the only copy extant. However, the title page to Bacon's "Essays" reproduced here, is from the copy owned by the Historical Society of Pennsylvania.

Leeds, as a compiler, took some liberties with his authors, and while he reprints forty Essays of Bacon, only twenty-nine of them are to be found in the work of that title by Lord Verulam, the other eleven have been ingeniously extracted from parts of Bacon's "Proficiency and Advancement of Learning." A few of the titles are slightly altered from those Bacon gave them. What became of the edition is a mystery, and it is doubtful if Leeds profited by his enterprise, for Mr. Wallace, in his address, remarked "his patrons are the ignorant Finlander and Swede and Hollander whom Penn is bringing to his colony." Why the English, Welsh and Irish, who also were then coming over, were omitted by the speaker, is another mystery. But while he assumes that Bradford was taking the risk of publication, the title page expressly mentions Leeds as the publisher, and the book is "printed and sold by William Bradford in Philadelphia." Evidently it was a job of printing to Bradford, unless he was a partner in the speculation. For the curious, it may be noted that the Menzies' copy of the book was sold at auction in 1876, and fetched one hundred and ninety dollars.—See BRADFORD, WILLIAM; LEEDS, DANIEL.

BAILEY, FRANCIS, (c. 1735-1815)—printer, publisher, and journalist, was born in Lancaster County, Pa. After serving an apprenticeship to carpentering, he managed to learn the trade of printing and casting type from Peter Miller, at Ephrata. In 1771, he set himself up as a printer, inaugurating his career by publishing the *Lancaster Almanac*. Two years later he bought out William Goddard and in 1777, purchased the land on which the shop stood. During the Valley Forge encampment, Bailey served as brigade-major of state troops. In the latter part of 1778, he came to Philadelphia, at the suggestion of H. H. Brackenridge, and started the *United States Magazine*, of which Brackenridge was editor. He made more than one effort to become official printer to the Continental Coopers, but in 1780, he was authorized by that body to publish the constitutions of the several states, the Declaration of Independence, and the treaties "between his Most Christian Majesty and the United States of America." Several editions of the volume were made, and in 1783, he became official printer

to the Congress and the State of Pennsylvania. In 1781, Bailey started *The Freeman's Journal, or North American Intelligencer*, which weekly he edited with great fairness and success. Although independent, it supported George Bryan and the Pennsylvania constitution. From his printing shop came a number of books, among them an edition of Freneau's "Poems." From 1783 to 1787, he served in the State Militia. In 1797, he erected a printing office at Sadsbury, Pa., and divided the work between the two establishments, and later, when he moved to Octoraro, near Lancaster, he did some of his printing there (1804-05). After his retirement from Philadelphia, his son, Robert, carried on the business there, being succeeded after his death (1808) by the latter's widow, Lydia R. Bailey (*q. v.*).

[*Biblio.*—Isaiah Thomas, "Hist. of Printing in America" (Albany, 1874); J. T. Scharf and Thompson Westcott, "Hist. of Phila." (1884); C. H. Lincoln's article on Bailey, in "Dict. of Amer. Biog.," Vol. 1 (N. Y., 1928); Wm. McCulloch's additions to Thomas' Hist. in *Am. Antiq. Soc. Proc.*, new ser., Vol. 31, pt. 1.]

BAILEY, LYDIA R., (1779-1869)—printer and publisher, was connected with the printing industry for sixty years, and was the first, and only woman to become official city printer in Philadelphia. Of her early life nothing is known, but when she was nineteen she married Robert Bailey, son and successor of Francis Bailey (*q. v.*) and at her husband's death, 1808, found herself in debt and with four small children to support. The youngest child was only four months of age. Being a practical printer she set about paying off her husband's debts and established a successful business. In this effort she was assisted by several influential persons who knew her plight. One of these was the patriot poet, Philip Freneau, who gave the widow the publication of a new edition of his "Poems." These she issued in 1809 in two small volumes, with frontispieces engraved by Eckstein (*See ENGRAVERS AND ENGRAVINGS*). From about 1830 to 1850, she was City Printer of Philadelphia, and the specialty of her office was book work. She died February 24, 1869, three weeks after reaching her ninetieth birthday, but had retired soon after the death of her son, Robert, who was her trusted assistant, in 1861.

[*Biblio.*—J. Jackson's article on Mrs. Bailey in "Dict. of Am. Biog.," Vol. 1 (N. Y., 1928); H. O. Gibbons, "A Hist. of Old Pine Street" (Church), (1905).]

BAILLY, JOSEPH ALEXIS—(1825-1883), sculptor, was born in Paris, where his father was a cabinet maker, and where he studied in the French Institute. During the Revolution of 1848, Bailly, who was in the Garde Mobile, shot at his captain and escaped to America. He reached New Orleans first, and then went to South America, later to New York and settling in Philadelphia, where he formed a partnership with Charles Bushor, an interior decorator. Their place of business was on Eighth Street, south of Market. At that time Bailly confined his work to wood carving, and the first large contract the firm had was the interior decorations of the Academy of Music (*q. v.*), the principal carving of

which was the work of Bailly. Subsequently he carved in stone. The statue of Washington (marble), which was subscribed for by school children, and erected in front of Independence Hall in 1869 (removed 1908 to City Hall), was the work of Bailly, who also carved the statue of Franklin (in brown stone) for the Franklin Market, but which was used to adorn Mr. Childs' new Ledger Building (1866). Work of Bailly is in the permanent collection of the Academy of the Fine Arts, and in Fairmount Park is to be found his bronze statue of Witherspoon (1876). He executed an equestrian statue of Antonio Guzman Blanco, of Venezuela, which was erected in Caracas. He was instructor in modelling in the schools of the Academy (1876-77).

[Biblio.—E. G. Nash, article on Bailly in "Dict. of Am. Biog.," Vol. 1 (N. Y., 1928); obit. in *Public Ledger*, June 19, 1883; C. E. Clement and L. Hutton, "Artists of the Nineteenth Cent." (Boston, 1893).]

BAIRD, HENRY CAREY—(1825-1912), publisher and economic writer, was born in the U. S. Arsenal at Bridesburg, where his father, Capt. Thomas J. Baird, was in command. His mother was Eliza Carey, a daughter of Mathew Carey (*q. v.*). After attending private schools, at sixteen, he was placed in the publishing house of Carey & Hart, where he learned the business. His uncle Edward L. Carey, died in 1845, and the firm of Carey & Hart was reorganized under the title of Hart & Baird, Mr. Baird, having just reached his majority. In 1849, Mr. Baird withdrew from the firm, and began business on his own account, confining his publishing and bookselling to technical and industrial subjects. The style of the firm was Henry Carey Baird & Co. It was the first house in the United States to make a specialty of this kind of literature, and it became noted everywhere for the sound character of its list. At the time of Mr. Baird's retirement a few years before his death, his was the oldest publisher and bookseller in the country. Mr. Baird carried on, to some extent, the tradition of his famous grandfather, Mathew Carey, and in his heyday, was the leading exponent of the so-called "Pennsylvania School" of "National Economy." He was one of the founders of the Greenback Party (1874-76), although, in his time he had been a Whig, and then Republican. He wrote a considerable amount of articles and books on his favorite subject, and is said to have successfully argued against the issue of \$500,000,000 of 30-year, 4½ per cent gold bonds, when the bill was before the Ways and Means Committee of the House, in 1876. For the "American Cyclopedia," he wrote the articles on "Bank," "Money," and "Political Economy."

[Biblio.—"Who's Who in Pennsylvania" (N. Y., 1904); B. Mitchell, in "Dict. of Amer. Biog.," Vol. 1 (N. Y., 1928); E. P. Oberholtzer, "Lit. Hist. of Phila." (Phila., 1906).]

BAIRD, MATTHEW—(1817-1877), locomotive builder, was many things before he became sole owner of the Baldwin Locomotive Works, and was a prominent figure in philanthropic and benevolent work in Philadelphia. Born near Londonderry, Ireland, he was brought to this city when a child of four

years. His father was a coppersmith, but at fifteen he went to work in a brickyard in the southern part of the city. Later he became an assistant to a professor of chemistry, in the University of Pennsylvania, but at seventeen he was appointed to a worker in copper and sheet iron, and there laid the foundation for his practical knowledge of mechanics. In 1838, he was offered the position of foreman of the sheet iron and boiler department of Baldwin's Locomotive Works. He accepted and remained until 1850, when he withdrew, and with his brother John, engaged in the marble business, at one time a very extensive one, on Spring Garden Street east of Thirteenth. He purchased an interest in the Baldwin Works, in 1854, and took an active interest in its management. When Matthias W. Baldwin died, in 1866, Mr. Baird became sole proprietor of the locomotive works. At once he reorganized the establishment and took two partners, George Burnham and Charles T. Parry, under the firm name of M. Baird & Co. He made a special study of the construction of locomotives, and many of the early improvements to the road engines were made or developed by him, among them a simple apparatus to consume smoke. Mr. Baird who was connected as director with many private enterprises, retired in 1873, to devote his time to them. He was connected with the Central National Bank, the Texas & Pacific R. R., Pennsylvania Steel Co., Andover Iron Co., Phila., and West Chester R. R., the Academy of the Fine Arts, and Northern Home for Friendless Children, as well as being an incorporator of the American Steamship Co., and a large investor in the Pennsylvania R. R. Co.—See BALDWIN LOCOMOTIVE WORKS.

[Bibli.—W. J. Ghent, in "Dict. of Amer. Biog.," Vol. 1 (N. Y., 1928); J. T. Scharf and Thompson Westcott, "Hist. of Phila." (Phila., 1884), Vol. III, p. 2179; obit. in *Public Ledger*, Phila., May 21, 1877.]

BALDWIN LOCOMOTIVE WORKS—Largest builders of locomotive engines in the world. Founded in 1831 by Matthias W. Baldwin (*q. v.*). The works in Philadelphia until 1926 occupied 17 acres between Pennsylvania Avenue, or the Reading Subway, and Spring Garden Street, west of Broad Street, and the Eddystone Works, first established in 1906, now comprise 225 acres. Normally, before the World War, 19,000 men were employed, and the normal average of locomotives, of all sizes, was 3,000 a year. In October, 1918, 87 locomotives were finished in a single week. All types of locomotive engines, including those actuated by compressed air, gas, and electricity, are made by the concern. Baldwin's have shipped their product to all parts of the civilized globe, and during the war built many of the engines that were used on the Western front, and in Russia. Incorporated under the laws of Pennsylvania in 1911 as The Baldwin Locomotive Works. Capitalization, \$40,000,000.

The company also has 370 acres in East Chicago, Illinois. Of its Eddystone property, 34.5 acres were leased to the Remington Arms Co., for the manufacture of rifles, and about 65 acres to the Eddystone Ammunition Co., for the manufacture of shells, during the late war. The company took over the business of Burnham, Williams & Co., in 1909, under the style of Baldwin Locomotive Co.,

and later this was changed to the present style under the charter of incorporation of 1911.

During the World War (1914-1918), Baldwins and its associated companies according to an announcement the company made in February, 1919, executed contracts approximating \$250,000,000. The materials consisted chiefly of locomotives, and included shells, munitions and gun mounts, which were delivered to all of the belligerent nations, including the United States. The associated companies were the Standard Steel Works, the Eddystone Ammunition Corporation and the Eddystone Munitions Company. A total of 5,651 locomotives of all gauges and types were turned out by the Baldwin Locomotive Works. They comprised 3,246 broad-gauge and 1,146 narrow-gauge steam locomotives of various types, 20 broad-gauge gasoline locomotives and 1,139 narrow-gauge gasoline locomotives. In 1918, alone there were constructed 3,532 locomotives, 11 railway mounts for fourteen-inch guns, 16 caterpillar mounts for seven-inch guns, the total having a value of \$109,515,970; other regular work was completed amounting to \$13,663,281. The total production of every kind for that year was \$123,179,251, compared with \$98,263,865 in 1917, and \$59,219,057 in 1916. Operating costs totaled \$105,322,455, and gross profits were \$19,760,441, from which deductions for taxes and interest left \$18,262,112. From this was deducted reserves for depreciation, amortization of buildings and machinery and reserves for taxes along with other charges, amounting to \$12,509,816, leaving a net profit before preferred dividend payments, which amounted to \$1,400,000 of \$5,752,292.

In 1919, a pension plan for the company employees was approved. The same year, Samuel M. Vauclain, then vice-president of the company, was decorated with the medal of Chevalier of the Legion of Honor by the French Government, and on May 18th, of that year, Mr. Vauclain, then president, owing to the resignation of Alba B. Johnson, received the American Distinguished Service Medal.

For some years, owing to conditions in the heart of the city, Baldwins had been gradually retiring to the larger and more roomy facilities at Eddystone, a suburb of Chester, Pa., and in 1926, the company had entirely removed its works from Philadelphia, after almost a century of occupation here.—See MATTHIAS W. BALDWIN; MATTHEW BAIRD.

BALDWIN, MATTHIAS WILLIAM—(1795-1866), locomotive manufacturer and philanthropist. Contrary to common belief in Philadelphia, Baldwin did not make the first steam locomotive in this city (See LOCOMOTIVE BUILDING IN PHILADELPHIA), but he was the first to manufacture them with great success. Born in Elizabethtown, N. J., where his father, William Baldwin, was a carriage maker, at an early age he was apprenticed to Woolworth Brothers, manufacturing jewelers in Philadelphia. The estate which his father had left at his death in 1799, had been lost by his executors. When the depression of the second decade of the last century was reflected in the jewelry business, and interest in steam engines both stationary and locomotive was generally felt, with inventors and

experimentors in England and the United States becoming busy in an endeavor to produce the first successful and economical machine, Baldwin decided to abandon the jewelry trade and use his skill and knowledge of mechanics in a more promising field. With this intention he set up as a machinist on College Avenue, a small street which ran east from Tenth Street, south of Market, and was back of the University of Pennsylvania. This change in business occurred in 1822. In 1825, he removed his business to his residence on South Tenth Street, and in 1828, he moved to Minor Street (Ludlow), east of Sixth Street. At this time there was associated with him David H. Mason, who had been an engraver on brass, but who, now, like Baldwin, described himself as machinist.

Baldwin and Mason did not, at first turn their attention to manufacturing locomotives, but confined their exertions to making tools for engravers and book binders, including hydraulic presses. They also made copper rolls from a steel matrix and forms for continuous color printing of calicoes, which business was at that time receiving great attention. Baldwin is said to have built a six-horse power stationary engine in 1827, and to have been so successful that he decided to specialize in engines. About this time (1832), Mason retired, and it said he took this action because he became alarmed at his partner's enterprise. The interest being taken in the development of the locomotive engine, and the news that a very successful one had been built in England, caused the management of the Philadelphia museum, (Peale's) (*q. v.*) to desire to have a working model made for its exhibition. Baldwin's shop was only a few hundred feet from the museum, and his construction of engines seemed to fit him for the job. He was therefore commissioned to make a locomotive. It was finished April 25, 1831, and put in motion in the exhibition hall, where it moved on rails of wood covered with hoop iron. The model was so successful that Baldwin was ordered to make a full-sized locomotive for the Philadelphia, Germantown and Norristown Railroad (*See RAILROADS*). Before starting on this commission he was enabled to see an English locomotive which had been imported for the Camden and Amboy Railroad. This had not been assembled, but Baldwin was able to study it, and to improve in details upon his original model, which had been constructed from published descriptions and sketches. Baldwin's engine, named "Old Ironsides," because like stage coaches, locomotives were given names in those days, and even in these days in England, was completed and placed upon rails on November 23, 1832. It was very light—four and a half tons—and lacked the tractive force to haul a train on slippery rails, hence the advertisement of the Railroad Company, which advised travelers that trains "will run daily *when the weather is fair*, with a train of passenger cars. On rainy days horses will be attached." On later trials "Old Ironsides" attained a speed of thirty miles an hour with the usual train.

Baldwin, although disappointed with his first locomotive, for which he had been paid \$3,500, the company claiming it did not meet specifications, for he was to have been paid \$4,000 for his work, began in earnest to study British models and improve upon them. Orders came in from various parts of the

country, although success was not established until Baldwin's invention of the six-wheeled locomotive, in 1842. That was the turning point in his business. Each year since that time the works increased their output. 1843, only 12 engines were made, in 1845, 27 were the product. Baldwin's reputation reached Europe and in 1845 he received an order for three engines for Wurtemberg, Germany, and as early as 1840, had received an order from Austria. He continued to improve the locomotive, and, although during the first year of the Civil War the output was curtailed, before that struggle had ended the Federal Government became a purchaser of engines, and the yearly product increased regularly. Mr. Baldwin died September 7, 1866.

His philanthropic character was early marked. In 1835, he formed a school for colored children, gave bountifully to churches, and was a member of many scientific, art and musical societies.

[Biblio.—J. T. Scharf and Thompson Westcott, "Hist. of Phila." (Phila., 1884), Vol. III, pp. 2255-57; "Memorial of Matthias W. Baldwin" (1867); F. H. Dewey and E. S. Bates, in "Dict. of Amer. Biog.," Vol. 1 (N. Y., 1928), which contains a fuller bibliography.]



WILLIAM BALL, OF RICHMOND MANOR
Provincial Grand Master of the Ancient (York) Masons

BALL, WILLIAM—(1729-1810), merchant, planter, and first Provincial Grand Master of the Ancient (York) Order of Free Masons, was son of William Ball (1686-1740), and was born on his father's estate at Point no Point, or Richmond, and more recently called Port Richmond. In 1795, Ball was living on Market Street at No. 41, now No. 125, and was described simply as gentleman, having retired. He was the owner of Richmond Hall, as his estate was called, and the few houses near it, known as Balltown. He was distantly related to Washington, whose mother was Mary Ball. In 1761, Ball was appointed Provincial Grand Master of Masons in Pennsylvania by the Earl of Kellie, the Grand Master of England. In 1795, he was elected Grand Master of the Grand Lodge, of Pennsylvania; and was a large contributor to the erection of the first Mason's lodge or meeting-place, in Lodge Alley (Gothic Street). He married his cousin, Elizabeth Byles, of Boston, niece of Rev. Dr. Mather Byles, but had no issue.

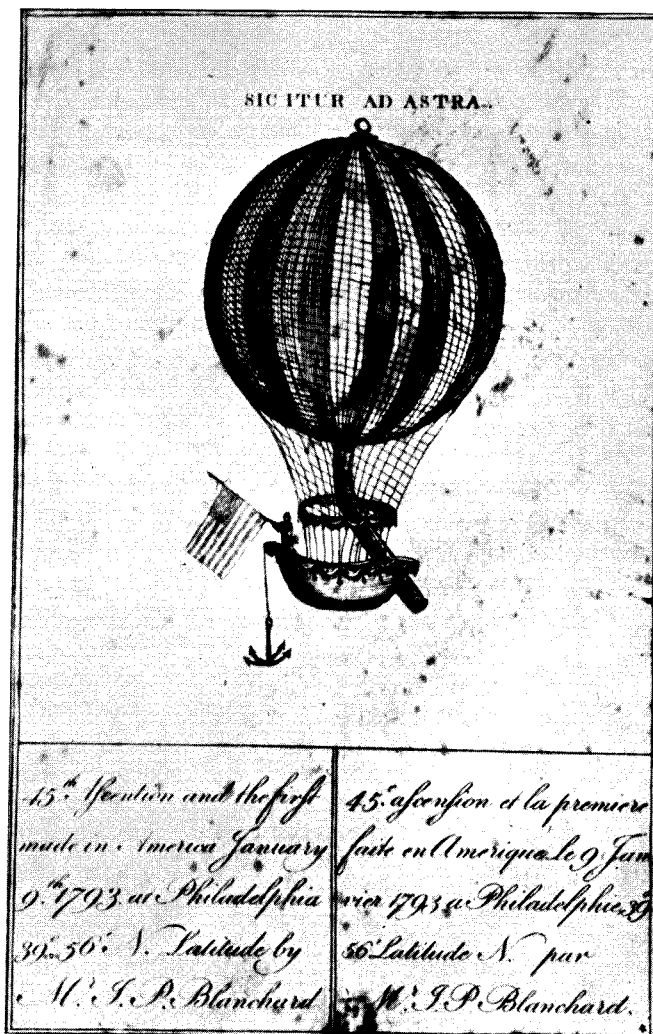
Rev. William Ball Wright, in his "Ball Family Records" (York, England, 1908), describes Richmond, as a manor, in these words: "William Ball, probably a native of Devonshire, purchased 21 March, 1728-9, the 'Hope Farm,' a manor created by Patents under Governors Lovelace and Andross, from James, Duke of York." Neither Holme's map, or Scull and Heap's map (1750), of Philadelphia, show "Hope Farm," or "Richmond Manor"; and no list of manors in Pennsylvania includes either, while Holme's map shows the site purchased by Samuel Carpenter. The Ball land was bounded on the south and west by Gunner's Run (*q. v.*), and on the east by the Delaware River, while its northern boundary is not indicated on the map of 1750, the first on which the Ball possession was shown. William Ball signed the "Non-Importation" Agreement in 1765.—See **BALLTOWN**.

[*Biblio.*—S. B. Wright, "Ball Family Records," 2nd Ed. enlarged, York (1908); J. Jackson, "Market Street, Phila." (1918).]

BALL TOWN, OR BALTON—was the name given to a village on the Delaware River, extending north from Gunners' Run (*q. v.*) up to about what was afterward called Port Richmond; so named after the Ball family, long time owners of that ground. Cramps' shipyard is built on part of this tract.

BALLOONS AND BALLOON ASCENSIONS—As with many other subjects, the history of ballooning in the United States begins in Philadelphia; not, however, as early as the "Encyclopædia Britannica" (9th and 10th eds.) would indicate, for the date upon which the account of that alleged balloon ascension (December 28, 1783), rests has been proven to be a hoax perpetrated on the *Journal de Paris* in its issue for May 13, 1784. It is not only extremely doubtful that the news of the success of Montgolfier had reached America by that time, for it had occurred only in November, 1783. Also, there could not have been time to prepare for such an exhibition, had Philadelphians learned of the French Aeronaut's triumph.

The first actually attempted balloon ascension in Philadelphia, which was expected to be epoch-making, occurred July 17, 1784, when PETER CARNES, of Baltimore, where he was a justice of the peace, but referred to here as Professor Carnes, started off in a hot-air balloon but came to grief. The ascension was announced to take place on July 4th, and great preparations were made for the event. Professor Carnes was to start off from an inclosure in a field near the city, and tickets for admission to the inclosure were two dollars each. Prior to Carnes' announcement a subscription had been started for raising a balloon, and a large



BLANCHARD'S BALLOON, 1793

From the Aeronaut's Own Account of His First Ascent in America

number of persons, in every section of the city, were appointed to receive them. The promoters of this effort to have home talent produce a great aerostat, tried to stimulate public curiosity by publishing a letter from Benjamin Franklin stating that he had seen in France the balloon in which the Messrs. Charles and Robert had ascended.

Carnes failed to make his appearance on the Fourth of July, but on the 17th, he attempted the ascent, not from the field as had been announced, but from the prison yard at Sixth and Prune Streets. Benjamin S. Coxe was associated with him in the enterprise. The aerostat was of silk, thirty-five feet in diameter, and was inflated with heated air, the furnace weighing one hundred and fifty pounds. Carnes attempted the ascent from the prison yard, but when the aerostat had reached a height of ten or twelve feet it struck against the wall which inclosed the yard and he was thrown out. The balloon, thus lightened, shot up with great rapidity. Thousands of persons had gathered in Potter's Field, now Washington Square, and on the appearance of the balloon floating above them at a great height a shout went up from the multitude at the novel spectacle. It soon became evident that the aeronaut had made a most fortunate escape, for when the balloon had traveled southward until it seemed to the spectators no larger than a barrel it was seen to be in a blaze, having caught fire from the furnace, and in a few seconds was consumed. As the great majority of the spectators supposed the aeronaut to be still in the balloon, not having heard of the accident in the jail yard, they went home under the impression that they had witnessed a fearful catastrophe, and it was not until the following day that the truth became generally known. Notwithstanding this disaster, the projectors of the subscription persevered in their efforts and issued an appeal to the citizens of Philadelphia asking for funds, in which it was stated that the machine they proposed to construct would be "every way much larger and more capable of succeeding than that from Maryland."

Carnes, subsequently returned to Baltimore, where, the same month he "exhibited the novel spectacle of raising a balloon from Howard's Park."

It was left for the French balloonist, J. P. BLANCHARD (1738-1809), to make the first successful ascent in this country, and he accomplished this feat in January 9, 1793. He came to this city in December, 1792, having already made forty-four "aerial flights," and announced to an eager public that he would make his forty-fifth ascent here—if the necessary subscription was forthcoming. He found a hearty response to his request for patronage, and foremost among his patrons was President Washington, who took a lively and real interest in the experiment. On January 9, 1793, the subscribers to the fund which made the ascension possible, and which amounted to two thousand dollars, assembled in the yard of the Walnut Street Prison. Next to the aeronaut, President Washington was the most prominent figure in the crowd, and the great man watched the preparation with genuine interest. The crowd watched while the aerostat was slowly filled with hydrogen gas, and when all was ready and Blanchard walked over to the President and informed him of the fact, Washington handed

him a passport so that persons who never had seen a balloon would treat the aeronaut with consideration. Doctor Rush and Doctor Wistar took the deepest interest in the ascension, and it was at their request that Blanchard made numerous observations while in the air.

Blanchard reached a height of 5,812 feet, and after being in the air for forty-six minutes, descended without accident, in Deptford Township, Gloucester County, New Jersey. He hastened back to Philadelphia, and immediately presented himself to the President at the Executive Mansion, on Market Street, west of Fifth. Blanchard presented a small flag, which had adorned his balloon, to President Washington, who warmly congratulated the daring balloonist.

By common consent, the people of Philadelphia took a holiday, the day Blanchard made his ascension, at least until after the aerostat was out of sight. The work of inflation began at nine o'clock in the morning, and at ten, Blanchard gave orders to unloose the great gas bag. He returned to the city at seven in the evening. The attempt was so successful that immediately constructive minds began to give suggestions as to the use to be found for balloons. Blanchard desired to remain in the city for a time, and consequently declined the invitation from New York to give an exhibition in that city. The balloonist had a large rotunda built in the rear part of Governor Mifflin's lot. The Governor lived on Market Street (site of 718) and his property extended to Chestnut Street. In order to assist the French aeronaut he gave him permission to erect the structure to exhibit his balloon.

His expenses for his first ascent were five hundred guineas, and the whole sum he received for tickets was only four hundred and five dollars. Joseph Ravara, consul-general of Genova, started a subscription to reimburse him, but only collected two hundred and sixty-three dollars. Blanchard announced another ascent on May 30th, from Rickett's Circus, Twelfth and Market Streets. His balloon, which had been on display at his rotunda had been damaged by boys, so the ascent did not occur until June 5th, at which time he sent up in a car attached to a parachute, a dog, a cat and a squirrel. A slow match was fixed so as to burn off the rope which suspended the car when the balloon was at a certain height in the air. The balloon fell into the Delaware at Five-mile Point, and the parachute descended at Bush Hill. Blanchard gave another exhibition on June 17th, and reduced the price of admission to his inclosure to fifty cents. This time the balloon fell in Arch Street, near Fifth, and the parachute, with the animals, in the Friend's burial ground at Fourth and Arch Streets. He remained in this city for little more than a year, dwelling at No. 9 North Eighth Street. In his rotunda he exhibited among other things "a wonderful carriage propelled by an automaton in the shape of an eagle chained to the tongue of the carriage and guided by the traveler." His advertisement stated that this vehicle ran without the assistance of horses, and traveled "as fast as the best post chaise," and could "not only travel on all roads, but likewise ascends any mountain which is accessible to any common carriage." All of which sounds very much like the description of an automobile. The source of the power was not disclosed.

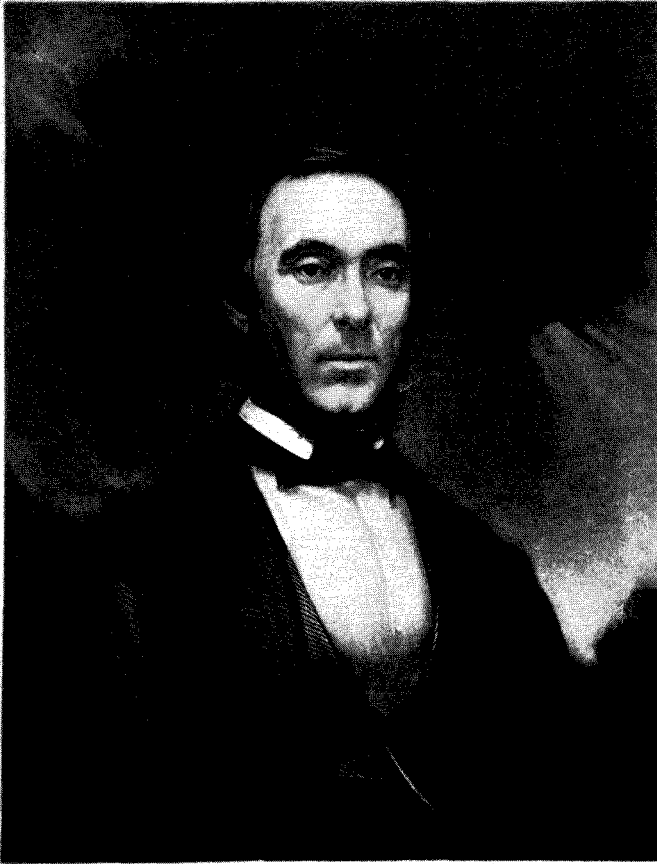
The aeronaut left the city in 1794, after having announced that he would make another ascent if it were possible to obtain twelve pipes or cylinder tubes six feet long, which would enable him to fill his balloon in two days. Tubes were submitted to him, but he found them defective, and then he decided to leave the United States "until the arts are brought to such perfection as to furnish him with the means necessary to success." Blanchard came to Philadelphia with a reputation gained in Europe, where he had won signal success as a balloonist. He probably had made more ascents in a balloon than any aeronaut of the time. He was the first to cross the English Channel in a balloon, and it was only descriptive of the fact when the Philadelphia Directory for 1793, in lieu of his Christian names, put him down as "——— Blanchard, the celebrated aeronaut."

Great interest was taken in ballooning in 1819. On September 2nd, LEE, BULKLEY and POMEROY failed in an attempted ascent in Camden, but was successful several days later, while in this city, MONSIEUR GUILLE announced an ascent on September 20th, but was forestalled by another French balloonist, MONSIEUR MICHEL, who on September 8th, began preparations from *Vauxball Garden* (*q. v.*), but the aerostat was damaged by an impatient crowd. On the previous day, Lee had his balloon blown against a tree, and released before he and his parachute could be attached.

Some years later, ascents were made here by two other French balloonists, GILLES and ROBERTSON. E. G. ROBERTSON was a physician who turned aeronaut, and among other things wrote a book about his experiences, and first published in Paris in 1831; he was the author of an earlier work describing an aerial vessel, he named "La Minerva" (1804), and which, according to the picture of it accompanying, seemed more like a flying city. It is needless to add that this wonderful craft never was built.

Among the balloonists produced by America, none stand higher than JOHN WISE (1808-1879), who, in 1835, while in Philadelphia, which he made his home, became interested in the subject. He never had seen a balloon ascension, and at the beginning had very little knowledge of the subject. He consulted with Dr. James K. Mitchell, who was highly regarded for his scientific attainments as well as for his poetry. Dr. Mitchell took the young man in hand and taught him such chemistry, physics, and natural philosophy as was necessary for an aeronaut to possess, and Professor J. P. Espy, founder of the United States meteorological service, proved a useful friend.

Wise was a careful, sagacious and practical master of aeronautics, his reputation reaching Europe. For forty years and more he followed his profession with success, and his two books on the subject, especially his first, "System of Aeronautics" (Phila., 1850), have not been rendered obsolete by any discoveries in the science made since they were published. He was a daring experimenter, an indefatigable investigator, and like all aeronauts of his period, had some of the imagination of the day dreamer. His earliest and his last dream was of a balloon voyage from the United States to Europe. In June, 1859, he, and three companions started from St. Louis in a balloon and came down nearly exhausted in



ENGRAVED BY T. WELCH FROM A DRAWING BY M. A. H. D. O. Y.

John Wise

JOHN WISE
First Eminent American Aeronaut
Original in the Historical Society of Pennsylvania

New York State, 1,150 miles from the starting point, and probably the longest voyage by balloon that had been made up to that time.

In 1843, Wise, followed in the wake of Charles Green, an English balloonist, who, in 1840, had issued proposals for crossing the ocean, published his well-thought out plan for voyaging to Europe in a balloon, largely on the fact that at certain altitudes, there is an almost constant wind blowing toward the northeast. The financial assistance needed was not received, so the passage planned for 1844 did not take place. Twenty years later, Wise started upon the long-planned trip.

In the fall of the year 1873, the great balloon that had been designed by Wise, and which a syndicate of which the New York *Daily Graphic* was the principal member, was being made ready for the start in Brooklyn. Wise was to be the chief of the expedition, and his lieutenant was to be the daring aeronaut and circus acrobat, Washington H. Donaldson. The balloon followed closely the pattern Wise had advocated 30 years before. It was not, however, quite so extensive, and had little more than half the lifting power he had believed necessary.

The balloon was said to have a lifting power of 14,000 pounds, and sufficient carrying capacity to permit of about 7,000 pounds of ballast and passengers and freight being taken. In addition to the main aerostat, there was a smaller one, which was intended to supply gas when the main gasbag should need repletion, and when it had been exhausted in this manner it was the intention to cut it up for ballast.

Hanging below the balloon was a car of two stories in height, in which the passengers, food and ballast were stowed. Below this there was a boat weighing 800 pounds, which was to be used in emergency. Wise already had used a boat under his balloon in his historic voyage across Lake Erie, when he was carried along with a hurricane that was terrifying in its violence.

The late Doctor Wahl, of the Franklin Institute, had provided a phosphorescent light for the expedition which would enable the navigating officer to see his charts at night. The lower room in the car was taken up with ballast and with a windlass to lower and take up the dragrope, which weighed about 600 pounds. The boat was divided into airtight compartments, and was believed to be practically unsinkable. Provisions and water for the party for 30 days were taken in.

After the great balloon had been taken to the grounds in Brooklyn where it was to be inflated, a series of disappointments beset Wise. It seemed to be impossible to inflate the huge gasbag. Several ineffectual attempts were made, and then SAMUEL ARCHER KING, another Philadelphia aeronaut, was called in, and he succeeded in inflating the aerostat with the hydrogen gas.

It was about this time that a disagreement arose between Wise and others connected with the enterprise. This result, Mr. King always had predicted, would be the end of Wise's connection with the project, and in the end the balloon was placed in charge of Donaldson, who, while regarded as the most daredevil

man who ever went aloft in a balloon, had had so little experience with ballooning that it was said he never would succeed in making the voyage.



BALLOON ASCENSION OF MADMOISELLE DELON, FROM PHILADELPHIA.

ASCENT OF M^{LE}. DELON, JUNE 25, 1851

From Gleason's Pictorial

There was a fierce gale blowing toward the east when, on the morning of October 6, 1873, the balloon with the expedition on board was cut loose and swiftly sailed toward Europe. The balloon soon rounded the eastern end of Long Island, where a contrary current of wind changed her course to north, and the huge aerostat was hurriedly carried over the New England States. Its farthest northern point was in Massachusetts, when another current caught it and bore

it back again. Finally, the balloon came down and its passengers made a landing safely, in a terrible storm, after a voyage of about 500 miles had been made. But still the ocean had not been crossed by balloon. Wise was lost in a balloon on Lake Michigan in 1879.

SAMUEL ARCHER KING (1828-1913), was another well known Philadelphia aeronaut. In the late '60's and early '70's he annually made Fourth of July ascensions in Boston, and in the '90's and even when eighty years of age, he made ascensions in this city. For years he made Fourth of July ascensions in Fairmount Park as part of the city's celebration. Through his influence the Aero Club of Philadelphia was organized in 1906, and some effort was made to popularize ballooning. WASHINGTON H. DONALDSON (1840-1875), made frequent ascents in a balloon. He, too, was lost while on an aerial trip across Lake Michigan. Mr. King, who lived to become the patriarch of balloonists, died peacefully in his home on Germantown Avenue, opposite the York Road.

On June 14, 1860, when the first Japanese Embassy to this country was entertained in Philadelphia, two balloons were released at the Point Breeze Gas Works. One of them piloted by PROFESSOR WILLIAM PAULLIN (1812-1871), of this city, and the other by PROFESSOR THADDEUS S. C. LOWE (1832-1900), of New York. A crowd of more than five thousand persons assembled, more to see the Japanese visitors than to witness the double balloon ascension.

While he was in the city, Professor Lowe began to plan for a trip to Europe by balloon. He made the grounds of the Point Breeze Gas Works, at Passyunk Avenue near the Schuylkill River, his base of operations, and on September 8, 1860, when he was about to make a start, his big aerostat split from top to bottom. On the 29th of the same month, as the balloon once more was filled, it again split and the voyage never was begun. The Civil War stopped further attempts, but Lowe became head of the aeronautical service in the Union Army.

In May, 1878, CHARLES F. RITCHEL, of Bridgeport, Conn., exhibited here, in Concert Hall, a small dirigible, which he termed a "flying machine." It was demonstrated daily in the large auditorium part of the time by a young woman, who relieved Ritchel after he became too fat. Afterwards he demonstrated his "flying machine" outside the Permanent Exhibition Building in the Park, selecting the days when the air was calm. Ritchel's dirigible consisted of a small circular gas bag, to which was attached a light framework carrying the passengers on a slender bicycle seat. It was a flimsy machine, would only raise a weight of ninety-eight pounds, exclusive of the framework, and traveled at the speed of a man's walk. However, it functioned, and was the first dirigible of which this can be said.

After he left Philadelphia, Ritchel toured the country with circuses, and his career in the air was rudely stopped by a sheriff somewhere, who confiscated it in 1882, and the inventor never built another. At Hartford, he attained a height of 2,000 feet and circled the city at that altitude, driving about five miles. Ritchel's machine was somewhat improved after he left Philadelphia, and the fact that he used a helicopter principle, it may be described.

Several peculiarities were noticeable about his machine. One was the part played by the gas bag. It was calculated to raise 99 per cent of the combined weight of machine and driver. The navigator had to furnish the power by turning cranks with his hands and feet. These motions were conveyed to a small propeller or screw beneath the operator, a kind of helicopter, and to a similar screw placed at the prow of the machine, which worked at right angles to the other screw. The former supplied the necessary power to raise the airship from the ground, and the other propelled it through the air. The prow was movable and steered by the action of the operator's feet.

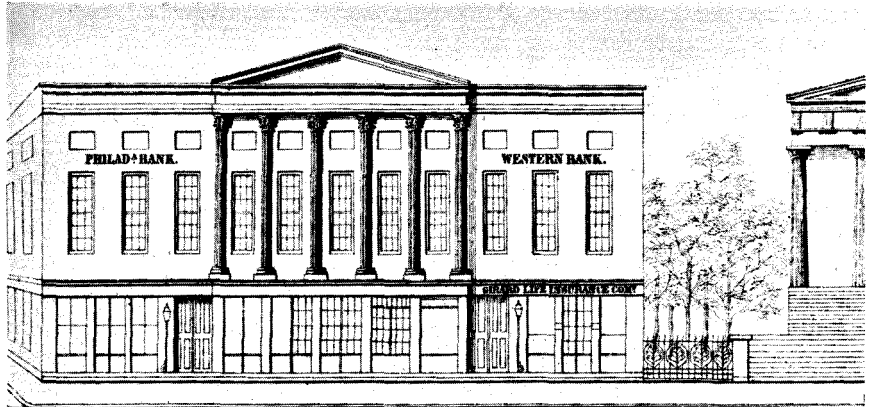
Under the direction of Wise and Paullin, Mademoiselle Delon made an ascent in Philadelphia, June 25, 1856, and is believed to have been the first woman aeronaut to appear here. She arose from an inclosure at the corner of Seventh and Callowhill Streets, and landed safely on a farm, about a mile and a half north of Tacony.

BANK OF THE UNITED STATES—The only two banks of the United States were located in Philadelphia (*See BANKS AND BANKING*). Both of these were, in their day, the finest examples of bank architecture in the country, and partly because of their architectural interest, the buildings have been permitted to remain standing, although the institutions for which they were erected belonging to the realm of history.

Incorporated on February 14, 1791, the *first* Bank of the United States continued its operations until the expiration of its charter, March 4, 1811. An application for the renewal of its charter was made, and warmly supported by the then Secretary of the Treasury, Albert Gallatin, but Congress refused. When the War of 1812 faced the country it had no Bank of the United States, and its financing was left to the State banks, and largely to the private patriotism of Stephen Girard, and David Parrish, of this city; and John Jacob Astor, of New York, the three richest men in the country, who subscribed to the entire war loan. The second Bank of the United States was chartered by Act of Congress, April 10, 1816, for twenty years, expiring on March 3, 1836, and had one of the stormiest careers, resulting in the election of a President (Jackson), who was specially chosen to extinguish the institution, which he did as quickly after he took office as was possible (*See BANKS AND BANKING*); and incidentally contributing to one of the most exciting and disturbing financial situations the country had known up to that time. It might be added that it evoked a whole library of books on the subject.

The building of the first Bank of the United States, is on Third Street, opposite Dock. It was designed by Samuel Blodget, Jr., a wealthy gentleman from Massachusetts, who was resident of Philadelphia during the greater part of the period when it was the Capitol of the nation. It was stated that he used the design of the Dublin Exchange for the facade, but this seems to have been an error, and while the classic portal does not bear many marks of originality, it has been entirely credited to the taste of Mr. Blodget, who was a heavy investor

in real estate in Washington, and for a time Superintendent of the Federal City. Stephen Girard (*q. v.*) purchased the structure when the Bank of the United States charter had expired, and for the remainder of his life it was Girard's Bank. After his death a new institution was formed: The Girard Bank (later a national bank), and this continued to occupy the structure until the bank was merged with another institution a few years ago.



WESTERN BANK BUILDING

Temporary Home of the Second Bank of the United States. In the Same Building
the Third Federal Reserve Bank Began Operations

The first Bank of the United States commenced business in Carpenter's Hall (*q. v.*), in 1791, and remained until its building was completed in 1798.

Like the building of the first Bank of the United States, its successor, the second Bank of the United States, was constructed of Pennsylvania marble. The design for this structure was the first important work of the architect, William Strickland (*q. v.*), who is said to have followed the suggestion of Nicholas Biddle (*q. v.*), the president of the institution, who advised something classic. Therefore, Strickland drew a facade which was a free rendering of the Parthenon of Athens, and is regarded as the finest example of Doric architecture in the world. While awaiting the completion of the building, the bank carried on business first in Carpenters' Hall from 1817, and from 1820, at 408 Chestnut Street, later the Western Bank. When Congress refused to renew the bank's charter, after the institution wound up its affairs, the building was occupied by the United States Bank, a Pennsylvania institution, which after a short but lively career failed in 1837. The corner-stone of the structure was laid in 1819, and the building finished in 1824, when it was occupied.

The terrace upon which the edifice is built is 119 feet wide and 225 feet deep, with yard space on either side. The main building, with the steps and approaches, is 87 feet front by 187 feet deep. A massive portico of 8 columns, 27 feet high, supporting a pediment, gives to the front an imposing appearance which attracts

the attention of strangers. A similar portico is in the rear. The main business-room extends from east to west, is 48 feet wide and 81 feet deep. An arched ceiling with moulded panels supported on marble Ionic columns finished the apartment. It is 35 feet from the floor to the crown of the arch.

The Federal Government purchased the property in 1845, and since that year the building has been the Custom House. The ground upon which the structure was erected, Chestnut Street, between Fourth and Fifth, had originally been the grounds upon which Charles Norris in 1750 built his great house, which was surrounded by a spacious and beautiful garden.

“BANK WAR, THE”—See **BANKS AND BANKING**; **BIDDLE, NICHOLAS**.

BANKS AND BANKING—Had it not been for the patriotic character of Philadelphia bankers at critical periods of the nation's history it is questionable whether there would be a United States, as we know it, today.

The history of banking in this city is, in the main, a story of conservative financiering closely interwoven with the tale of the rise and progress of the United States. Philadelphia bankers came to the rescue of the Continental Congress and successfully financed the Revolution at a time when even optimistic observers feared all was over. When the second war with Great Britain had reached a stage which portended collapse of the young Republic, Philadelphia bankers showed their faith in the Government by subscribing to bonds when no one seemed to want them. Fifty years later, civil strife threatened to tear apart the state built with so much care and blood and treasure, and a Philadelphia banker again became the Government's financier—and the Union was preserved.

At the time Philadelphia was founded banking, even in England, was a very different art from what it is today. In London, the goldsmiths carried on such banking business as was needed, and the world-famous Bank of England had not yet come into existence. Naturally, the settlers in a new and wild country had no immediate need for banks, although Budd, in his “Good Order Established in Pennsylvania,” suggested a plan of a bank very soon after the first settlement, and in 1689, certain substantial citizens in the then rapidly growing town, proposed the establishment of a bank to give financial assistance to the sturdy pioneers. Whether this bank was begun is not known, but it probably was not, for the Council did not give the proposal any enthusiastic encouragement.

Considerable embarrassment was experienced by the people in those times from the want of a proper circulation medium. During the Colonial period a merchant had to keep posted almost up to the hour of the values of various and numerous kinds of money then circulating. Even down to the time of the Revolution, taxes were frequently collected in furs, and wages paid in wheat or other commodity. In the earlier years of the Province, wam-pum—the string of shells which passed as currency among the Indians, also circulated to a limited extent among the settlers. Of course, the settlers hastened to exchange the wampum for more desirable possessions of the Indians, for this Indian currency could not

be used to pay debts in the mother country. A convenient circulating medium, however, was afforded by bills of credit issued from loan offices conducted by the Government.

As late as 1742, there were in circulation English guineas (valued at thirty-four shillings, Pennsylvania currency), French guineas, large Portugal pieces Dutch or Guinea ducats, German carolines, Arabian chequins, French pistole, and Spanish pistoles, in addition to the paper currency of the Province. The necessity for banking facilities became more and more urgent as the business of the port—then one of the most important in the colonies—increased. By 1763, the city and its suburbs had, it is estimated, about 25,000 population, while the Province itself had about 250,000 more. In that year, Robert Morris, one of the city's foremost merchants, and known to history as the financier of the Revolution, was a prominent figure in an attempt on the part of some Philadelphia merchants, to establish a bank.

Like the first attempt, seventy-five years before, this movement failed for one cause or another. Negotiations, indeed, had been entered into with European financiers, but it was opposed by many influential citizens, who apparently feared a reign of depreciated currency and reckless high finance. However, while the scheme fell through, the merchants formed an association and issued 20,000 pounds of five-pound notes, payable to bearer, with five per cent interest, in nine months. This issue was not kindly received by other merchants, who saw in the innovation a dangerous precedent. The Assembly listened to the aggrieved ones and resolved that the notes issued showed a tendency to injure trade and depreciate the currency of the Province. As money was demanded the Colony authorized two issues of 30,000 pounds in 1769, and two years later, in the same manner, raised 15,000 pounds for the defense of Philadelphia. At that time the French manifested a hostile attitude, and it was thought well to make the city safe.

During the Revolution, the need of banking institutions was impressed upon the people in a rather rude but convincing manner. Until this anxious period the Colonial, paper notes maintained their credit, for ample funds for their extinction was always provided by taxation, etc. As a matter of fact, they were acts of rebellion, since they had been issued by resolution of the Legislature against the provisions of the charter.

"Hard" money was difficult to obtain because it had to be exported to pay for imports—for the Colonial paper money was nearly worthless in Europe. Consequently one of the early acts of the Continental Congress was to issue Continental currency, and appoint Israel Whelen—a fighting Quaker—a commissioner to sign the notes. The issue began in May, 1775, and in a few years there was an abundance of worthless paper such as had not been witnessed since the failure of John Law's scheme to bolster up the tottering finances of France, more than half a century before.

Pennsylvania was issuing paper currency, and the Congress put out its notes until about \$385,000,000 were issued. There seemed to be money for everybody. So there was, but it was not worth much. A certain part of the country's inhab-

itants began to feel that the cause was lost. Soldiers were demanding pay, and food, and clothes. The paper currency rapidly fell in value, and by 1781, people paraded the streets of the city wearing the discredited notes in their hats and in various significant ways showing its uselessness.

There was not a farthing in the treasury of Congress, the soldiers were on the point of mutiny, having suffered from neglect and for want of pay. Credit abroad was at so low an ebb that it is only by courtesy that it can have been said to existed at all. Congress tried to alleviate the distressing condition by adopting the extreme and doubtful expedient of regulating prices by law. The crisis in the affairs of the revolting colonies had been reached. Unless some extraordinary, skillful hand at finance should evolve a plan, the cause of liberty would be lost.

The genius did come forth and by establishing the first bank in the colonies—if certain "land-banks" in New England be excepted—made the War for Independence a success.

At the Coffee House, which was a sort of merchants' exchange in those days, on June 8, 1780, some prominent and patriotic merchants, among them Robert Morris, assembled and resolved to open a subscription list to raise bounties to promote the recruiting service of the United States. Within nine days, 400 pounds in "hard" money and 101,360 pounds in Continental currency were raised. News that Charleston had fallen caused a change in the plan, and under the new proposal it was designed to establish a bank. A meeting for the purpose was held on June 17th, when it was proposed "to open" a security subscription to the amount of 300,000 pounds Pennsylvania currency in real money." The subscribers were to execute bonds to the amount of their various subscriptions and the whole amount was to form the capital of a bank, by the aid of which it was proposed to supply and transport food to the army.

In a few days the subscription list was completed, 315,000 pounds having been tendered, and an organization was effected under the name of the Pennsylvania Bank. Ten per cent of the subscriptions were to be paid at once, and the directors were authorized to borrow money on the credit of the bank for six months or less time, and to issue notes bearing interest at the rate of six per cent. Robert Morris, Blair McClenachan, Samuel Miles and Cadwalader Morris were elected inspectors; John Nixon and George Clymer, directors, and Tench Francis, factor. Congress pledged the faith of the United States for the reimbursement of the subscribers, and resolved that bills of exchange to the amount of 15,000 pounds be deposited with the bank. Congress also offered to otherwise stand behind the patriotic enterprise and on July 7, 1780, in a building on Front Street, two doors above Walnut, what probably was the first bank of the United States began business.

For about a year and a half the institution remained open, and having accomplished the task its founders set for it, its affairs were finally wound up toward the close of 1784. There has seldom been in any country so extraordinary an exhibition of pure patriotism connected with financial interests. Its inception

was not inspired by hope of gain, neither was its management conducted with any other than the most patriotic motives.

The valuable results to the country from the Pennsylvania Bank soon caused a bankrupt Congress to consider some of the plans of financial relief which had been presented to it. The ratification of the Articles of Confederation in March, 1781, gave impetus to the idea of centralization. Weak and faulty as was the device, it gave the first bond of union to the independent colonies. A common treasury was provided for certain purposes, and Robert Morris, who had shown such remarkable financial genius, was elected Superintendent of Finance.

A few years before Alexander Hamilton conceived a vast plan for a national bank, which was to have been known as "the Company Bank of the United States," with a capital of \$200,000,000. He proposed that it should be incorporated for a term of ten years, and that its capital should be devoted largely to relieving the Government from its embarrassment.

Morris, now at the head of the country's finances, entered into Hamilton's plan with zeal, excepting that his experience, training and temperament would not allow him to approve an institution established on such a large scale. On May 17, 1781, he presented to Congress his own plan for the establishment of the Bank of North America, an institution which survives in a merged form to this day, and whose home for a century and a half has been almost on the same site.

The Bank of North America was incorporated on May 26, 1781. Thomas Willing was elected first president and Tench Francis, cashier; and the institution opened its doors for business on January 7, 1782. In Morris' plan the original capital, subscribed in shares of \$400 each, payable in gold or silver, was \$400,000. After successfully preventing the chartering of another bank in 1784, the capital subscribed amounted to \$830,000.

By that time the Revolution was at an end, and the infant nation was left to itself. The troubles of the Bank of North America began in earnest. It was regarded in some quarters as the opponent of paper money, and the Assembly was successfully appealed to to annul its charter. However, the institution continued to do business under the privilege given it by Congress, and to be on the side of safety, succeeded in acquiring a charter from the State of Delaware. In 1787, however, the State of Pennsylvania granted the institution a new charter. This was renewed at intervals until under the national act of 1873, the Bank of North America became a national bank, and on account of its great age, its prominent position for almost a century it was not required to introduce the word "National" into its name.

Hamilton never lost sight of his plan for a great national bank, and when, under the Constitution, he found himself at the head of the Treasury Department, he brought forward his measure. In this he desired the entire rehabilitation of the Bank of North America, which he desired should have national powers and duties. The institution, however, preferred to remain under the auspices of the State. On February 14, 1791, Congress incorporated the first bank of the United

States. The capital was fixed at \$10,000,000 for one-fifth of which the Government subscribed.

The stock of the bank and 4,000 shares more were subscribed in two hours after the subscription books were opened. The bank was chartered for twenty years. There were twenty-five directors, five of whom represented the Government interest. The bank was distinctly unpopular with those who feared it was "an engine of the money power," and there is a tradition that Washington wrote a veto to the bank act, but that Hamilton persuaded him not to sign it.

The bank built a magnificent marble home on Third Street, opposite Dock, and moved into its quarters in 1798. This building was subsequently purchased and occupied by Stephen Girard (*q. v.*), and afterwards by the Girard National Bank. In 1811, the charter of the Bank of the United States expired, and, although tremendous efforts were made to have the charter renewed, the sentiment against the institution and the influence of the ninety State banks throughout the country, whose aggregate capital was about \$40,000,000 were sufficient to defeat the reversal.

In 1793, the Bank of Pennsylvania was incorporated for twenty years. It erected one of the finest banking houses in the country. In 1811, the State had \$1,509,000 invested in the institution. The panic of 1837 made it one of its most distinguished victims.

The Bank of Philadelphia was formed in 1803, and the Farmers' and Mechanics' Bank in 1809, consequently, in the year the first United States Bank retired from business, there were four banking institutions in Philadelphia.

It was at this period that one of the greatest figures in the city stepped to the front, and by buying the Bank of the United States, and practically taking up business where it was left, Stephen Girard averted considerable distress and made no little profit. The second war with Great Britain was dawning, but Girard had scented it a year or two before, and his agent made collections in Europe and brought the money home when it was most needed.

This second War for Independence, as it might be called, found the United States in anything but affluent circumstances. The conflict as it progressed did not, by innumerable blunders, defeats and general chaotic management—so far as the military arm was concerned—give much confidence to business men or "the money powers." In 1814, when the resources of the Government were practically exhausted, a loan of \$5,000,000 at seven per cent, besides an immense bonus, was offered in vain. After the subscription books had been open for some time it was found that only \$20,000 had been subscribed. The future of the country was once more at stake.

And once more it was Philadelphia that saved it. Girard and Parrish subscribed for the whole loan, and the necessary funds were forthcoming to line a bankrupt treasury. The boldness of the Philadelphia bankers was amply rewarded, for, as soon as it became known that Girard believed the investment good, he was beseeched to sell part of his bonds. This act of Girard is one of the most dramatic incidents in the history of finances in this country. Girard

gave another instance of his faith, in his adopted country and State by coming to the relief of the State of Pennsylvania in 1829, when the credit of the Commonwealth was severely shaken, the treasury empty and the Legislature not in session. Upon the personal credit of the Governor he advanced the State \$100,000 knowing there was no act to authorize the loan.

The bank of Stephen Girard was the most famous institution of its kind in Philadelphia, and it continued under the sole ownership of the great philanthropist until his death in 1831. The Girard National Bank was chartered the following year.

About the beginning of the last century, the Philadelphia Stock Exchange was formed. Originally its transactions were held in one corner of a room in the old Merchants' Coffee House, corner of Second and Gold Streets. It has since had several homes, having many years ago first occupied the Merchants' Exchange Building, at Third and Walnut Streets, to which it returned about 1900 and in 1912, moved to its own building, Walnut Street west of Broad.

The second Bank of the United States, the institution which was to make some remarkable political as well as financial history before its career was ended was chartered by Congress in 1816. It was formed on the plan of A. J. Dallas, then Secretary of the Treasury, and had a capital of \$35,000,000, one-fifth of which was subscribed by the Federal Government. The classic marble building, used as the United States Custom House, was built for this institution, which became the subject of much political controversy during two decades.

The bank came into existence during a period of financial stress. Specie payments had been suspended by the banks from September, 1814, until some time in 1817. It was a period of inflation, due mainly to war financing and the multiplication of State banks throughout the Atlantic coast, to replace the first Bank of the United States. The institution seemed to be the offspring of trouble, and it kept various Administrations in hot water while it survived.

In 1818, the Bank of the United States, in its internal administration, was found to be approaching a crisis, and a reduction of discounts at Philadelphia and several Southern cities to the aggregate amount of \$5,000,000 was ordered. A resolution was offered in Congress to investigate the bank, and when the report of the committee was received in Philadelphia it is said that William Jones, the institution's president, "fled in affright." Langdon Chives, of South Carolina, was elected president in 1819. He is said to have found the bank in a deplorable position, its suspension being looked for by many Philadelphians.

Steps taken to save the institution from bankruptcy almost precipitated a panic. There was a general shaking up of banks throughout the country, the strong institutions and the weak ones almost automatically segregating themselves in two groups. The panic of 1819 resulted, during the next few years, in some cases of bank failure—for instance, in 1823, the Bank of the Northern Liberties failed, and while the panic might have been an influential cause, it was found that the overdrafts were nearly equal to the institution's capital.

Nicholas Biddle, who became so prominent a figure in what has become known

as the Bank War, was appointed a Government Director, of the Bank of the United States in 1819. The following year he was elected a stockholders' director, and in 1822, he was elected president. The trouble—subsequently serious—began in a struggle between two parties in the bank—a conservative party, which, was satisfied with the retiring president's policy, and a more enterprising element. From the time Biddle, a young man of poetic temperament, took hold until 1829, the "war" was on, but when, in 1830, steps were taken to have the charter renewed, the conflict blossomed out into enormous proportions. The history of the struggle between the bank and President Jackson is one of the famous periods in the country's career. It is almost impossible to treat it intelligently in a few words.

The charges made against the bank, which were investigated in 1832, were that it was guilty of usury; of issuing branch drafts as currency; selling American coin; selling public stocks; making gifts to roads, canals, etc.; subsidizing the press; showing favoritism to Thomas Biddle, second cousin of the president; general mismanagement and failure to serve the nation.

Biddle, in 1832, took up quarters in Washington, to be better able to direct his campaign. Finally the renewal of the charter was passed, but Jackson vetoed the bill for various reasons, among them that the institution had been mismanaged, and that he could have given a better plan.

The struggle now became almost entirely political. If the bank was to continue, Jackson must be defeated for reelection. The charter would expire a year before the time when his next term would end. Consequently every nerve was strained by those who sought to keep the institution afloat to defeat "Old Hickory." Jackson, however, was not defeated; and one of his first acts was to remove the Government deposits from the bank and place them in various State banks. In Philadelphia, the "pet bank," as the Whigs called it, was the Girard Bank. This was a severe blow to the United States Bank. In the message of 1835, the President referred to the "war," declaring it was an evidence of the evil effects of the institution.

In 1836, the bank obtained a State charter, and until 1839, the Pennsylvania Bank of the United States appeared to prosper. But it had been responsible for a period of general expansion, overtrading and overbanking, which finally devoured it, for the bank made an assignment September 4, 1841. The whole country felt the shock caused by this memorable failure, the first of any magnitude which had shaken the Republic.

All the Philadelphia banks suspended specie payments. Each bank resumed in its own time, and as a consequence there set in an issue of paper money, which stimulated by speculation and excessive importation, had disastrous consequences. In September, 1857, the Bank of Pennsylvania succumbed to total failure, and every other Philadelphia bank was compelled to suspend payments. This was the second great panic which was felt throughout the country.

The Civil War followed, and once again, the country's future being in jeopardy and the result problematical, it was a Philadelphia banker who, with great

financial ability and patriotism combined, came to the rescue of the Federal Government. In the spring of 1861, Jay Cooke & Co., a firm only a few months old, placed the war loan of over \$500,000,000, owing to the genius of the senior partner, who appointed special agents throughout the country, and formed a financial organization such as had never before been accomplished. In 1864, the firm again placed \$830,000,000 of bonds for the Federal Government.

Shortly before this period, on January 25, 1858, to be exact, the Philadelphia banks adopted the present clearing house system. New York had led the country in the innovation a few years previously, and the system was found to work with such ease and to be so indisputably an improvement upon the cumbersome system of exchange that it was introduced here. Philadelphia was, in fact, the second city in the country to organize a clearing house.

The story of banking in Philadelphia during the Civil War was different only in details from that of other large cities of the North. It was a busy center, for here it was that "the Financier of the Rebellion" had his banking house and directed the placing of the immense loan. A general suspension of specie payments characterized the opening of the year 1862. Congress authorized in February the issue of \$150,000,000 of "greenbacks," which were made a legal tender for private as well as public indebtedness. In July, there was a similar issue, and the effect was immediately felt in the gold market. Gold rose rapidly. In July, 1862, the premium reached 20 per cent, and when in the following January, there was a further issue of "greenbacks" to the amount of \$100,000,000 gold rose to 50 per cent premium. Gold continued to rise until in July, 1864, a gold dollar could be sold for \$2.85.

The year 1869, will be remembered as the witness of the famous "Black Friday," occasioned by the defeat of the speculators who had cornered gold, by the Secretary of the Treasury. Four years later, however, one of the greatest panics of the century had its center here. The story of the panic of 1873, had frequently found its way into historical papers. Briefly, it began by the granger agitation in the West, in the summer of that year. This agitation frightened investors from railroad bonds at a time when great transcontinental transportation problems were being practically worked out. On September 8th, in New York Warehouse and Security Company failed, confidence became impaired and a run on persons known to be burdened with railroad securities followed. Jay Cooke & Co., were the fiscal agents for the Northern Pacific Railroad, then being built, and although the company seemed to have ample assets, its stocks and bonds were beaten down and finally, Jay Cooke & Co., unable to meet their immediate demands, suspended.

The failure of Jay Cooke & Co., and the general feeling against railroad investments spread disaster throughout the country, and many banking firms in Philadelphia were caught in the crash. The fact that Jay Cooke & Co., subsequently paid off every dollar of their indebtedness is one of the brightest pages in the history of finance in this or any other city.

The national banking Act of 1863 made a considerable change in the char-

acter of banks throughout the country. As many of the charters of the institutions began to expire in 1883 and 1884 an act was passed in 1882 providing for their extension for another twenty years.

The passage of the Federal Reserve Act of December 23, 1913, had a strengthening influence on banking everywhere in the United States. In this city which became the headquarters of the Third Federal Reserve District, the Federal Reserve Bank was issued a charter by John Skelton Williams, Comptroller of the currency under date of November 14, 1914, and the bank opened for business on November 16, 1914, at 408 Chestnut Street, where, for a few years, the second Bank of the United States was located, while awaiting the completion of its classic marble building next door. The first Governor of the Third Federal Reserve Banks, was Charles J. Rhoads, and he was succeeded, in 1918, by E. Pusey Passmore; and in 1920, by George W. Norris. The chairman of the Board and Federal Reserve Agent, Richard L. Austin, has held office since the opening of the bank.

The Third Federal Reserve District, ministered to by the Federal Reserve Bank of Philadelphia, comprises 48 counties of Pennsylvania (the 19 counties in the western part of the state belonging to the Fourth District), the eight lower counties of New Jersey and the entire State of Delaware.

The capital stock of the bank is held by the member banks only, each bank upon becoming a member being required to subscribe for stock in the Federal Reserve Bank, to an amount equal to six per cent, of its own combined capital and surplus. This stock carries a cumulative dividend of six per cent. Thus far only fifty per cent of the par value of the stock has been called, the remaining fifty per cent being subject to immediate call at any time at the discretion of the Federal Reserve Board. This stock of the Federal Reserve Bank cannot be sold or hypothecated.

There are now (1931), 749 member banks as follows: National Banks, 667; State Banks and Trust Companies, 82. The report of the resources of the Bank on December 31, 1930, showed a capital stock paid in of \$16,793,050; and a surplus fund of \$27,064,988.72. Dividends paid in 1930 amounted to \$1,002,601.86 and there were transferred to the surplus account \$100,168.90.

Early in the year 1918, the former home of the Penn Mutual Insurance Company, 925 Chestnut Street, was purchased by the bank, which moved into the structure March 18th, of the same year. On the elimination of the United States Sub-Treasuries in 1921, the Third Federal Reserve Bank took over the work formerly performed by the Sub-Treasury in Philadelphia, at the same time becoming the local Fiscal Agent of the Government.

During the last five years there have been many mergers and consolidations of Banks and Trust Companies in Philadelphia, and many historic names have thus been almost obliterated.

According to the *American Banker*, January, 1931, eight Philadelphia national banks and trust companies qualify among the 100 largest banks in the United States, according to the annual ranking of commercial institutions on the basis

of their total deposits, December 31, 1930. The Philadelphia institutions which are listed in the publication's compilation, their ranking and deposits are:

Philadelphia National Bank (18), \$293,352,659; Pennsylvania Company for Insurances on Lives and Granting Annuities (26), \$220,739,126; Fidelity-Philadelphia Trust Company (52), \$107,428,052; Corn Exchange National Bank and Trust Company (61), \$90,446,569; First National Bank (69), \$81,056,752; Girard Trust Company (75), \$75,193,838; Integrity Trust Company (92), \$60,761,249; Central-Penn National Bank (94), \$59,257,144.—See SAVINGS BANKS; TRUST COMPANIES.

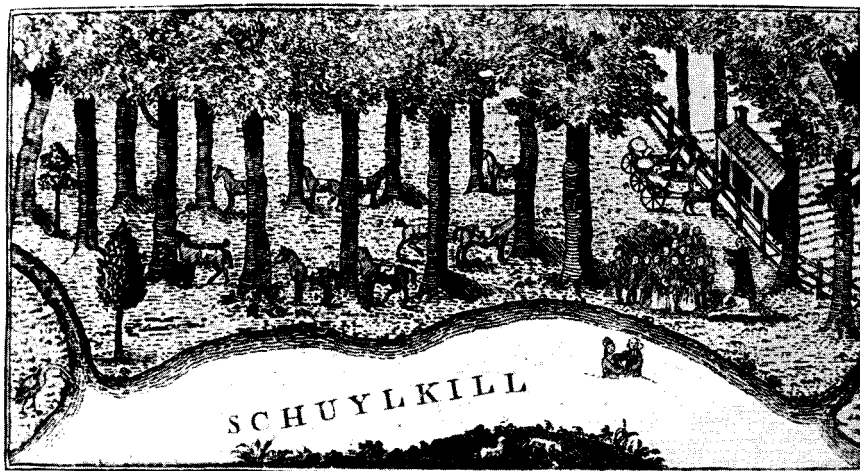
[*Biblio.*—A small library of small and large volumes have, at times been issued by the various Banking Institutions of Philadelphia. Among the principal reference volumes are: L. Lewis, Jr., "A Hist. of the Bank of North America" (1882); Harrison S. Morris, "A Sketch of the Pennsylvania Co. for Insurances on Lives and Granting Annuities" (1896); J. G. Leach, "The History of the Girard National Bank" (1902); The Philadelphia National Bank—A Century's Record" (1903); "Experiences of a Century, 1818-1918—Brown Bros. & Co." (1918); "A New Home for an Old House" (Drexel & Co.), 1927. For some unaccountable reason the three volumes last mentioned are anonymous. In addition to these, see the useful chapter on "Banks, Bankers and Currency," in Vol. III, of J. T. Scharf and Thompson Westcott's "Hist. of Phila." (1884). The library of literature on the so-called "Bank War," or President Jackson's successful effort against continuing the Bank of the United States, is rather national than local, in scope, although Nicholas Biddle (*q. v.*), the President of that institution and a Philadelphian, was the center of the President's attack.]

BANKAHOE—Was the name of a settlement adjoining Shackamaxon; so-called in Swedish deeds before the landing of Penn. It was most probably north of Shackamaxon or Kensington.

BANNAKER SCHOOL—Yocum Street, between Seventieth and Seventy-first Streets, Paschalville. Formerly it could be seen, from Woodland Avenue (Darby Road), but for the last fifty years, the Harriet Beecher Stowe Public School House has banked it from view. As it was erected in 1789, it is regarded as the oldest school building in Philadelphia, and is reputed to have been successor to a school house erected by the Swedes at an early date, in the then district of Kingsessing. It was known as the Kingsessing School for a long period, and, after the Harriet Beecher Stowe School House was erected, for a time it was used for teaching colored children, but latterly has been in disuse for school purposes. The city of Philadelphia became successors to the property by deed, from Robert S. Paschall, the successor trustee, May 22, 1875. The original trusteeship dates from the building of the old school house, 1789. The city holds it under the terms of the trust "To hold the same in trust, for the same uses, intents and purposes set forth and declared in and by a certain indenture, etc." (The original deed of 1789).

BAPTISTERIONS—The first Baptisterions, according to the Rev. Morgan Edwards, was on the Pennypack, in Lower Dublin Township, Philadelphia, but the chief one, and the one that has become historic, was at the Schuylkill River

at Spruce Street. While the first Baptist congregation in Pennsylvania was organized in 1684, at Coldspring, it was disbanded in 1702. The first permanent Baptist Church erected in this country therefore, was that on Pennypack, which dates from 1707.



CURIOUS VIEW OF THE BAPTISTERION ON THE SCHUYLKILL
AT SPRUCE STREET, 1770

Original in Historical Society of Pennsylvania

The Rev. Morgan Edwards first came to this country from England, where he was born, in 1761. He had embraced the principles of the Baptists in 1738, and entered on the ministry at the age of sixteen. He became minister of the First Church here, and, in 1770 began, what he intended to be, a monumental history. Only two of the projected twelve volumes were published that year, under the title "Materials Toward a History of the American Baptists." It is an entertaining work, and the first volume has a most remarkable engraving, picturing the Baptisterion on the Schuylkill River. Believing that the Schuylkill "should be mentioned with Jordan, Swale and Gwennie," the author continues: "In this river I have baptised many, my predecessors, Rev. J. Jones, etc., had done the same before me. The part referred to is about a mile and a half out of Philadelphia, and is not only convenient for the celebration of baptism, but most delightful for rural sceneries. Hither townspeople in summer resort for recreation and entertainment. Round said spot are large oaks affording fine shade. Underfoot is a green, varigated with wild flowers and aromatic herbs. Just by was lately erected a house for dressing and undressing, and for the use of the profenches of the ancients. It is divided into two rooms by a hanging partition, and so contrived that when the partition is lifted up and the doors opened, and the folding shutters in front let down, that it resembles an alcove."

In 1877, Willis Pope Hazard, in his additions to Watson's "Annals," stated that the old building was then standing, "but it has been altered into two small dwelling houses, numbered 306 and 308 South Twenty-Fourth Street. The original door faced Spruce Street, but it has been bricked up for years."

BARBADOES—LOT STORE—A small building was erected on the northwest corner of Second and Chestnut Streets very shortly after the city was laid out, intended for the conduct of business by the Free Society of Traders (*q. v.*), which name occasionally is met with as the Society of Free Traders. From all accounts the society did not use the store, because the immense trade it expected to do with the Indians never materialized, for excellent reasons—Indians were not very considerable producers of valuable merchandise. As the store was unoccupied, and as there were no church buildings then in Philadelphia, except the Friend's meeting-houses, the Baptists and the Presbyterians received permission to hold services, either alternately, or, occasionally, a union service, in the society's store. Ministers of either denomination, who happened to be in the city, officiated. Watson was of the opinion that the store first became used as a place of worship about the year 1695, before which time the Baptists had a church on the Pennypack, in Lower Dublin Township. For about three years the two denominations held their services in the store, but the Presbyterians having received the Rev. Jedediah Andrews, from New England, they began to display a disposition to "Engross the place to themselves," by showing an unwillingness to the service of Baptist ministers, so the latter seceded and commenced to hold their own services in the brew house of Anthony Morris, on Water Street, north of the Draw Bridge (Dock Street).

In a note to his second edition of his "Annals," Watson added the following foot-note: "The valuable lot is since occupied by some four or five stately houses. It was long a city wonder that so small a wooden shop should occupy such valuable ground. It was probably with the intention of running out its hundred years for the sake of its title. A belief of that kind made me cautious to say much about it in my former edition. As a part of the property of the 'Barbadoes Company,' their interests in Philadelphia had been neglected, and eventually, probably abandoned. It may be seen by the Minutes of Council, of 1704, that at that time the London members of the Society of Free Traders complain that their books and papers, etc., *are broken up*, and they pray relief against their agents *here* and a *right* knowledge of their interests. Finally they gave their whole remaining interests to the Society for Propagating Religion in Foreign Parts. A Society still existing" (1842). Watson gives a little cut of a stocking store of C. & N. Jones, which he notes was "on the same site" as the Barbadoes-Lot Store, and sometimes it is reproduced as the latter.

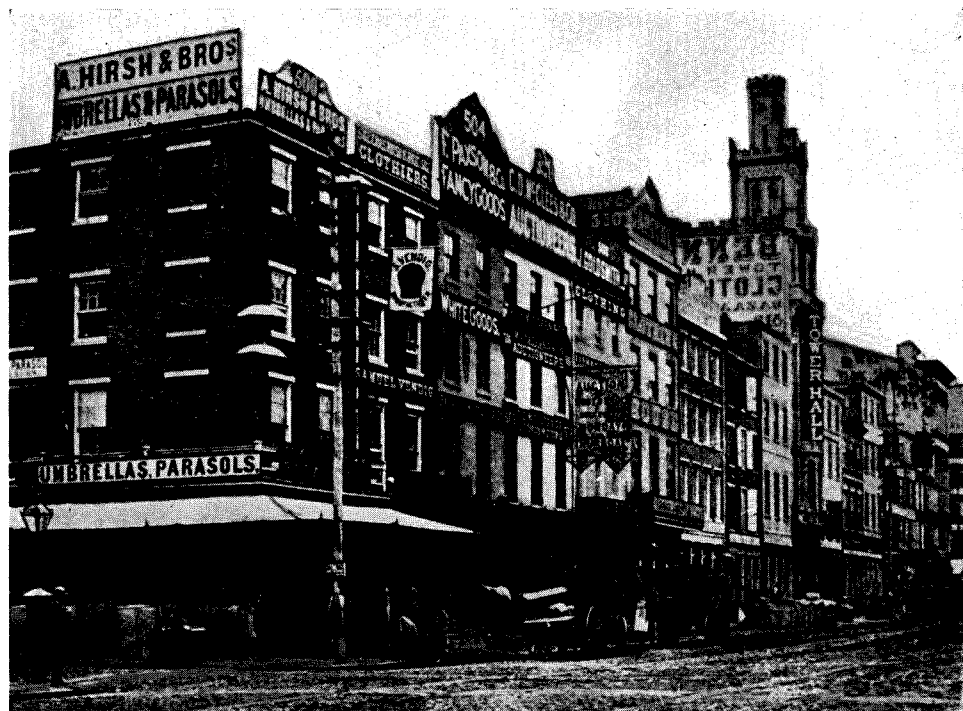
BARBER, EDWIN ATLEE—(1851-1916), archaeologist, was regarded as the chief authority on ceramics, especially American ceramics, in the United States. Born in Baltimore, Mr. Barber was educated in Williston Seminary,

East Hampton, Mass., and in Lafayette College, from which institution he received his Ph.D. degree. In 1874-75, he was assistant naturalist with the Hayden Survey, devoting a great deal of his time to the collection of pre-historic relics in the Southwest. He also made studies of the Ute Indians, and prepared articles for the *American Naturalist*. From 1879 to 1895, he was superintendent of the West Philadelphia post-office, continuing his studies, part of the time as a post-graduate student in ethnology and philology, in Lafayette College. In 1895, he became curator of Ceramics in the Pennsylvania Museum, Fairmount Park, and in 1907, director of the Museum, which office he held until his death. Mr. Barber formed a remarkable collection of china, pottery, porcelain and glass, which was exhibited at the museum during his lifetime, but dispersed after his death. In addition to contributing the chief articles on ceramics and glass to "The Century Dictionary," and "The New International Encyclopedia," he wrote, among others, authoritative books, "Anglo-American Pottery," 1901; "American Glassware, Old and New," 1900; "Marks of American Potters," 1904; "Pottery and Porcelain of the United States," 1909; "Tulip Ware of the Pennsylvania-German Potters," 1903; "The Majolica of Mexico," 1908; "The Ceramic Collectors' Glossary," 1914.

[*Biblio.*—W. Hough, article on Mr. Barber, in the "Dict. of Amer. Biog.," Vol. 1 (1928); "Who's Who," 1916-1917; Catalogue of the Sale of his collection, Dec. 10 and 11, 1917, in Philadelphia. "Who's Who in Pennsylvania," 1904; *Public Ledger*, Phila., Dec. 13, 1916. The sale catalogue is a valuable contribution to the subject of American ceramics and glassware, as it was compiled from Mr. Barber's own notes of his possessions.]

"BARD OF TOWER HALL"—Pen-name of Lewis Dela, who was a clothing salesman in the store of Colonel Joseph M. Bennett at 518 Market Street, which, owing to its massive granite front, which pyramided into a Gothic tower, was named "Tower Hall." In 1857, Dela wrote, in a pleasing doggerel, an advertisement, which through its novelty and human interest, attracted attention. He had a lively, entertaining style of versifying, and for nearly thirty years "turned out" daily, except Sundays, a Tower Hall advertisement in verse. They all were signed "By the Bard of Tower Hall," and gained a sort of celebrity for the clothing house, which had the reputation of "keeping a poet." The advertisements, in those days, appeared on the front page of the *Public Ledger*. A good many persons were of the opinion that Colonel Bennett was the poet, but he denied the "soft impeachment."—See COLONEL JOSEPH M. BENNETT.

BARKER, JAMES NELSON—(1784-1858), dramatist, Collector of the Port of Philadelphia, 1829-1838; Comptroller of the Treasury, 1838-1841; and subsequently chief clerk of the treasury. He was a Major in artillery in the War, 1812, and in 1819 was elected Mayor of Philadelphia. Although an able man of affairs, a prominent Democrat, it is as a dramatist that Mr. Barker's fame was earned. Five of his plays were published, but he wrote many, and also contributed to various newspapers. Some of his plays were in verse, and he



MARKET STREET, WEST OF FIFTH, SHOWING "TOWER HALL"

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From a Photograph made about 1868

wrote several prologues, but did not pose as a poet, although a good one. His chief plays, the majority of which were first performed in the Chestnut Street Theatre, were: "Tears and Smiles," 1807; "The Indian Princess," 1808; "The Embargo; or What News?," 1808; "Marmion," 1812; "The Armourer's Escape; or Three Years at Nootka Sound," 1817; "How to Try a Lover," 1817; "Superstition," 1824. "How to Try a Lover" was not acted until 1836, when it was performed at the Arch Street Theatre, as "A Court of Love."

[Biblio.—W. Dunlap, "Hist. of the Amer. Theatre" (1832); J. Rees, "Dramatic Authors of America" (1845); Henry Simpson, "Lives of Eminent Philadelphians" (1859); Paul H. Musser, article on Barker in "Dict. of Amer. Biog.," Vol. 1 (1928); J. T. Scharf and Thompson Westcott, "Hist. of Phila." (1884), Vol. II.]

BARKER, THOMAS ASTON—Son of Robert Barker (1739–1806), the reputed inventor of the Panorama, was the painter of the panoramas "The Battle of Paris," exhibited here in 1818, having been previously shown in Leicester Square, London; and "Waterloo," shown here in 1819.—See PANORAMAS.

BARRALET, JOHN JAMES—(1747–1815), designer and stipple engraver, who, according to Dunlap (*infra*), was an Irishman, of French parentage. It is said that he was born in London. He came to this country in 1795, and soon found his way to Philadelphia, which city, henceforth, he regarded as his place of residence. He was here in 1797, for we find his name as designer of a portrait of William Penn, from the Bevan Bust (See WILLIAM PENN), in the Loganian Library (*q. v.*), which was engraved by Lawson, whose partner he was for a time, for Proud's "History of Pennsylvania." Barralet was a better designer than an engraver, and Dunlap relates that one reason Lawson dissolved the partnership was because Barralet, at times—as in the plates to illustrate John Blair Linn's poem "Valerian"—took it upon himself to "touch up" his partner's engravings. When he first came to the city he described himself as engraver and designer, but later (1812) we find him in the Directory described as designer and painter. He was an excellent draftsman, but had unthrifty, careless ways as a man which kept him always poor. He drew and engraved a portrait of the ornithologist, Alexander Wilson, in 1814; a portrait of Volney, published here in 1796; a large aquatint print of "John Pierce, who was murdered, etc.," in 1806; and designed a large plate of Centre Square, Philadelphia, 1814, engraved by Cornelius Tiebout; which is probably his best known work. He died in Philadelphia, in 1815.—See ART DEVELOPMENT.

[Biblio.—W. Dunlap, "Hist. of the Arts of Design in the United States" (N. Y., 1834); D. McN. Stauffer, "American Engravers upon Copper and Steel" (N. Y., 1907); M. Fielding, "American Engravers upon Copper and Steel" (Phila., 1917); catalogue of "One Hundred Notable American Engravers," shown at the N. Y. Pub. Lib. (N. Y., 1928).]

BARRY, JOHN—(1745–1803), naval officer, ship owner, frequently called the "Father of the American Navy," the designation bestowed upon him by Joseph Dennie, in the *Port Folio*, for July, 1813, where, in a footnote to a sketch



Commodore John Barry

of Barry, he wrote: "So many of the distinguished naval men of the present day commenced their career under Commodore Barry, that he may justly be considered as the 'father of our navy.'"

He was born in Ballysampson, not far from Wexford, Ireland, and, according to tradition, "came to America with his mother," evidently while a child. He first went to Jamaica and then came to Philadelphia, where he found employment with Mr. Meredith, and attracted the attention of General Cadwalader. His employment was on the vessels owned and operated by those merchants. From records it appears that he was given command of the schooner, *Barbadoes*, in 1766, when he was just twenty-one, and in that year the vessel was cleared for Barbadoes. For the following ten years, young Captain Barry never was without a ship, usually making voyages either to the West Indies, or to Nova Scotia. In 1775, he sailed for England, and the day he returned, October 13, 1775, the Continental Congress resolved to fit out two armed cruisers, with authority to capture supply vessels of the British Army. These were named the *Lexington* and the *Reprisal*. Barry was commissioned Captain of the former on December 7, 1775, and Captain Wickes was given command of the *Reprisal*. Captain Barry is said to have been the first Catholic appointed in the Continental service (Scharf and Westcott's "Hist. of Phila.," 1, p. 302). Preble ("Flag of the United States," 1880, p. 240) says "The brig *Lexington*, mounting fourteen 4-pounders, commanded by Captain John Barry, has been credited as the first of the new Continental marine to get to sea and to display the striped flag upon the ocean." Cooper, in the earlier editions of his "Naval History," made this assertion, but, in his edition of 1856, he said that examination of the private papers of Captain Barry "has shown him that Captain Barry was actually employed on shore in the Delaware for a short time after Captain Hopkins got to sea." He captured the British tender *Edward*, in an action on April 17, 1776, which was the first capture in actual battle, of a British war-ship by a regularly commissioned American cruiser ("Dict. of Nat. Biog.,"). Singularly enough, the last important sea-fight between American and British forces, in the Revolution, was fought between Captain Barry, in the *Alliance*, and a British ship, thought to have been the 28-gun ship *Sibyl*. This action was fought during a run to Havana, when the enemy escaped (Maclay, "Hist. of the Navy," 1, p. 147).

Barry also volunteered for service with the American Army, and took part in the Trenton campaign. He received the personal congratulations of Washington for his "gallantry and address," in capturing a number of transports carrying supplies for the British Army. Barry was a wealthy ship owner, and at the close of the War, retired to private life. In 1794, however, when Congress ordered a navy, consisting of six frigates, Barry was commissioned senior captain, and placed in command of the frigate *United States*, 44-guns. This high place was offered Barry, according to Cooper, because "of all the naval captains that remained," he was "the one who possessed the greatest reputation for experience, conduct and skill." Barry was at the head of the navy at the time of his death, which occurred in Philadelphia at his residence on Chestnut Street, above

Ninth. He was laid in a vault in St. Mary's (R. C.) Graveyard. The vault contains a long epitaph. The one originally written by Dr. Benjamin Rush, the draft of which is in the Ridgway Library, was changed, when the present tomb, replacing the old one, was erected in 1876. There are two statues of Barry in Philadelphia. One, of marble on the Centennial Fountain, erected by the Catholic Total Abstinence Society, in 1876-7; and the bronze statue, set up in Independence Square, in 1907. This was the gift to the city of Philadelphia, from the Friendly Sons of St. Patrick.

[Biblio.—M. I. J. Griffin, "Commodore John Barry" (Phila., 1903); "The Story of Commodore Barry" (Phila., 1908), pamphlet; E. S. Maclay, "Hist. of the Navy," Vol. 1 (N. Y., 1894); Geo. Henry Preble, "Hist. of the Flag of the United States of America," 2nd Rev. Ed. (Boston, 1880); Edward Breck, article on Barry, "Dict. of Amer. Biog.," Vol. 1 (N. Y., 1928); *The Port Folio*, July, 1813 (portrait); Henry Simpson, "Lives of Eminent Philadelphians" (Phila., 1859).]

BARTRAM'S GARDEN—John Bartram was twenty-five when he had an idea of owning a botanic garden, but evidently opportunity in the shape of land that seemed to him fitting for the project did not occur until the year 1728, the year after his first wife died, and when he was twenty-nine years of age. The year after he bought the property, he married a second time, and began to build his house. We are told he built it with his own hands, but this statement evidently must be qualified, unless Bartram was a good stone-cutter as well as a farmer—botanist.

The property, which was washed by the waters of the Schuylkill River, originally called the Manayunk, was in the section then known by the Indian name, Chinsessing (Kingsessing), where the earliest settlement in what now is Philadelphia was made, according to Acrelius. It was named after the tribe of Indians who were located in this vicinity.

This property was bought by Bartram at a sheriff's sale, the deed reading as follows: "Owen Owen, High Sheriff, to John Bartram, September 30th, 1728," and goes on to say: "All the lands, goods and chattels of Frederick Schobbenhausen was seized and sold by Owen Owen, High Sheriff, in the first year of his Majesty George the II's reign, 1728, and our Quaker friend Bartram transferred his lares and penates from where his father first settled." Right here it might not be uninteresting to insert an aboriginal conveyance of territory by the Indians to Wm. Penn, embracing the tract of land included in John Bartram's purchase.

"This indenture doth witness that we, Naumco, Swamskota, Kiltardin, Quessta and Marquaag, Indian Kings, true and rightful owners and proprietors of such lands as are separated by the Manayunk, from the east and west banks, to a distance of two miles each way, northeasterly, towards Coaquannoc, and from the river bend northwest, to a distance of three miles southerly, bounded by the Tincota Creek, and these lands, for, and in consideration of these severally enumerated articles and goods, to us in hand paid by William Penn, proprietor of Pennsylvania, and all the territories thereof, viz: Five blankets, 12 pairs of



JOHN BARTRAM'S HOUSE, BUILT 1731

Photo by Wallace

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stockings, 16 pounds of powder, 3 gallons of treacle, 50 tobacco pipes, 40 pounds of tobacco, a barrel of beer, 2 pewter spoons, ladle, tacks, and 20 strings of beads, we do convey, sell and give all the above specified articles.

"Given under our hands and seals, noonday Chinsess, 11th daye, 6th monthe, 1683."

Signed by Naumco, Swamskota, Kiltardin, Quessta, Marquaag, Indian Kings. Shaugat and Coaqac, witnesses.

When John Bartram purchased the property it was almost a wilderness; no streets or roads as we have today, and the Indians made their annual overland journeys through his place as a short route to the Northern States, where they held their annual camp fires. Almost his first step was to clear a sufficient space for the erection of a house. It was built of hewn stone, the entire structure being almost entirely erected by his own pioneer hands. It was void of any ostentatious adornments, and was simply in conformity with his plain manner, and the modern visitor to this house will hardly discover feature of decay, although it is two hundred years old. It was completed most likely during the year 1731, as indicated by the inscription in the wall at the southern extremity of the house, which reads:

"John and Ann Bartram, 1731."

Over the front window on the eastern side is another inscription engraved by his own hand in conspicuous characters, as follows:

"IT IS GOD ALONE ALMYTY LORD
THE HOLY ONE BY ME ADOR'D
JOHN BARTRAM, 1770."

A visitor to the Garden, in 1880, wrote in the *Public Ledger*:

"Today one of the most celebrated reminiscences connected with the Bartram Garden is the cypress tree, and it has a most interesting history. John Bartram, while on his journey through the Florida swamps, lost his whip, and in looking for a switch caught sight of rather a peculiar little twig growing erect by the riverside. He stopped his horse, got down on the ground, and pulled it up by the roots. He almost immediately discovered it to be a rare species of cypress tree, of Eastern origin, and instead of using it for a whip, as was his intention, put it in his saddle bag and brought it home, planting it in the northern part of his garden, predicting at the same time it would grow to an immense height. His saying proved true; for, today, it stands nearly 175 feet high, with a circumference at the base of 29 feet. It is said by some to be the most gigantic tree this side of California, and excites the admiration and awe of all who see it. This species of cypress tree is described by the Orientalists as being an emblem of mourning and death, and it is used almost invariably by the Egyptians for coffins and mummy vases.

"It is said that Washington and Franklin made frequent visits to the garden just prior to the Revolution, and used to sit under the shade of the old grape arbor, which was located about fifty yards from the eastern portion of the house.

They would sit and talk and enjoy the delightful scenes around the banks of the Schuylkill River. Until very recently the visitor could see a bombshell, which was brought from the field of Brandywine, lying on the ground, as also a cannon ball, fired from a British man-of-war, near the Delaware. It has rightfully been called the Washington arbor. The stone that George Washington used to step upon in alighting from the (his) doorstep to the sidewalk at the house in which he lived on Sixth Street, below Market, Philadelphia, was also, until recently, kept under this arbor. At the southernmost end of the old mansion, you may see an old pear tree, almost dead with age, spreading its venerable branches out into the balmy air. This was called by John Bartram, 'The Petre Pear Tree,' from the fact of its having been raised from a seedling sent over from England, in 1760, by Lady Petre.

"On leaving the house from the southern doorway may be seen a narrow gravel walk, closed in on either side by a row of rare specimens of fir trees, pines, English oaks, etc. There also may be seen two excellent specimens of the box-wood tree. These two trees were sent to John Bartram by the Earl of Bute, 150 years ago, from Smyrna and Turkey, respectively, and from them many smaller ones have grown in the vicinity. In the adjoining walks may be found the acacia, magnolia, buttonwood, Norwegian pine, English walnuts, horse chestnuts, maple, mulberry, balsam, etc.

"Probably two of the most curious vestiges left to exhibit his peculiarities and eccentric manner is the old cider press, situated on the banks of the river, drilled out of a solid piece of rock, and the grotto such as we read about in fairy tales.

"John Bartram died on the 22nd of September, 1777, at the age of 78 years and 6 months, and his son succeeded him to the estate. The place eventually became the property of Andrew M. Eastwick, in 1850, who, by a successful business enterprise with locomotives in Russia, made quite a snug little fortune. Although Mr. Eastwick was hardly as much interested in the study of botany as his noted predecessor, he was, nevertheless, fond of being surrounded by beautiful gardens and varieties of fruit, etc. Soon after his purchase he made a great change in the place, added new walks, buildings, etc., and, above all, built a magnificent mansion, containing some 52 rooms, richly decorated throughout with costly woods. The present surroundings of this place are most beautiful, and command a fine view of the Schuylkill River on the east, and an open flat country on the west. The house is of a yellow cast, and calculated to last many decades. In the year 1878, Mr. Eastwick died, and the place was rented, and has from that time gone gradually into decay."

The writer of the article suggested that the place be made a public park, and the subject, at intervals, was revived. Finally, in 1896, the property was taken over by the city, and for years permitted to fall still deeper into decay. Lightning killed some of the rare trees, and neglect made it a sad place to visit. In 1929-30, the old house was surveyed by a committee from the Philadelphia

Chapter, American Institute of Architects, and restored, so far as seemed feasible. The Eastwick mansion was burned May 29, 1896, and the ruins torn down.

While Thomas Meehan was caretaker of the grounds of which Bartram Garden is a part, he completed his valuable work, "The Amer. Handbook of Ornamental Trees" (1853), in the old woodshed that Bartram had used for potting and packing plants. The descent of the Garden, after John Bartram's death, was as follows: bequeathed to his son, John, who died 1812; his daughter, Mrs. Ann Carr, who, having mortgaged it to Andrew M. Eastwick, for \$15,000, desired to relinquish the property to him, in 1850.—See JOHN BARTRAM; CHRISTOPHER WITT.

[*Biblio.*—J. W. Harshberger, "The Botanists of Philadelphia and Their Work" (Phila., 1899), contains some particulars about plants and trees in the Garden; Thompson Westcott, "Historic Mansions and Buildings of Philadelphia" (1877); H. St. J. de Crevacour, "Letters from an American Farmer," 1782 (and many later editions); Henry Wansey, "The Journal of an Excursion to the United States of North America, in the Summer of 1794" (Salisbury, 1796); James Mease, "Picture of Philadelphia" (1811).]

BARTRAM, JOHN—(1699–1777), "the second Anglo-American who conceived the idea of establishing a botanic garden, for the reception and cultivation of the various vegetables, natives of the country, as well as of exotics, and of traveling for the discovery and acquisition of them" (Harshberger, *infra*). Linnaeus, the Swedish naturalist, declared Bartram was the greatest natural botanist (Fox, *infra*).

Bartram was born in a little village near Darby, in Chester (now Delaware) County, Penna., on the 23rd of March, 1699, and belonged to the second line of descendants of John Bartram, of Derbyshire, England, who came to America with his family during the year 1682, with the adherents of William Penn. John was the oldest of three brothers, and inherited a farm near his birthplace, from his uncle Isaac. Being born in a country where the growth of civilization was only in a primitive state, and where the facilities for learning were of the most meager kind, it is hardly to be supposed that his educational powers were developed to any large degree. However, being of a progressive and naturally intelligent nature, he aimed to get the best results of knowledge possible from the country schools he attended. He studied as much as the Greek and Latin grammars, and classics, as he was enabled to purchase, according to his circumstances, and always kept company with the most virtuous and intellectual men. At a very early age he became intensely interested in the study of nature and its many adjuncts, and whenever opportunity offered he would retire to the shade of a large tree, or to the top of the house in which he lived, and ponder from hour to hour over the greatness of God's universe and the wonderful works of nature in all its varieties. He also had an inclination to study medicine, and it is very probable that the majority of his medicines were derived from the vegetable kingdom. He assisted many unfortunate ones in distress, doctors being very scarce in those old times. As his parents lived on a farm, he was required, as all farmers' boys were at that time, to assist in ploughing, sowing, harvesting and

gathering of crops, but during all this time from boyhood to manhood his mind was constantly dwelling upon some imagined future ambition, and at every opportunity he pursued his avocation as a philosopher, with the hope that some day he would dwell in the nature-decked air castle built by his youthful mind.

John Bartram was first married to Mary Maris, daughter of Richard Maris, of Chester Monthly Meeting, in January, 1723, and had two sons, Isaac and Richard, the latter of whom died very young. Isaac lived to the age of 76 and died in 1801. His wife, Mary, died in 1727. He married again in September, 1729, this time to Ann Mendenhall, of Concord Monthly Meeting, and by this wife had nine children.

It was not until after his marriage, and when he was a man of twenty-six, that he decided to become a botanist. The story of his conversion has frequently been told, and while it differs in detail, usually is of the same import. According to the story, while he was ploughing in the field one day, he found a daisy which had just escaped being crushed by the horses' feet. He stopped and picked it up saying, "What a shame, that I shouldst have been employed so many years in tilling the earth, and destroying so many flowers and plants, without being acquainted with their structures and their uses."

When the bell sounded for dinner he confided to his wife his immense desire and his determination to devote his life to a study of plant life. Being a frugal, thrifty woman, she tried to dissuade him by reminding him that he was not rich enough to spend his time in such pursuits, and advised him to stick to the farm he so recently had claimed from the woods. For a few days he resisted his impulse, but finally the urge became irresistible, so he hired a man to plough his fields, while he set off on his horse for Philadelphia, where he told his story to a bookseller. The best the latter could do was to sell him a botany, in Latin, and a Latin grammar, by aid of which he was expected to translate the work. This library he augmented by lessons from a schoolmaster, who taught him Latin and aided him in his work of translation.

James Logan, by all accounts then the best informed and best educated man in the Province, is credited with being the first to seriously direct Bartram to botany. As there was no book available, he sent to England for a copy of Parkinson's "Herbal", which he explained "he wanted to present to John Bartram, who was a person worthier of a heavier purse than fortune had yet allowed him, and had a genius perfectly well turned for botany."

Bartram began his travels at his own expense, his son, William, has written, "His various excursions rewarded his labors with the possession of a great variety of new, beautiful and useful trees, shrubs, and herbaceous plants."

"A member of Franklin's celebrated club, called the Junto, Joseph Bretnall, an enterprising young merchant of Philadelphia, much interested in science, was the means of conveying to Europe the knowledge which John Bartram had collected. One of the noted botanists then living in England, was Peter Collinson, a rich woollen draper, a great friend all his life of Pennsylvania and Pennsylvanians—a correspondent of Franklin for fifty years. To this excellent man

Joseph Breitnall conveyed John Bartram's botanical diaries, which Collinson read with extreme interest, and he opened a correspondence with the American botanist that terminated only with his life.

"He carried on a botanical correspondence with Queen Ulrica, of Sweden, sister of Frederick the Great. Indeed, we may say that through John Bartram the vegetable wealth of North America was communicated to Europe. Probably the immense and incalculable service which he rendered Europe did not cost Europe a thousand pounds. To encourage Bartram to make more extensive tours and to compensate him for labors from which they derived so much advantage, Collinson, the Duke of Richmond, and Lord Petre subscribed ten guineas each per annum the value to be returned to them in American seeds and roots. Some years later Bartram was appointed botanist to the King, at a salary of fifty pounds a year—one of the wisest expenditures a King ever made, for it introduced into English parks and gardens every vegetable production of North America that could be of value."

On his travels through the Northern colonies he was never foiled by dangers or difficulties. He ascended the summits of mountains, explored the shores of Lakes Cayuga, Ontario, Iroquois and George, and the banks of the rivers Delaware, Schuylkill, Susquehanna and Allegheny. Although the Indians in the provinces through which he passed were numerous and warlike, he journeyed unprotected from the Lakes to Florida and never received anything but kindness at the hands of the natives; all this for the search of materials for natural history, and to enrich the funds of human knowledge and economy. Even at the advanced age of 70 years he performed the extremely dangerous journey to Florida. He embarked on board a vessel at Philadelphia, and set sail for Charleston, S. C., which place he finally reached after many tedious days. From there he proceeded by land to St. Augustine, in East Florida. When he arrived there (being at that time botanist and naturalist for the King of England), he received orders to search the sources of the great river San Juan, or St. John, as it is now commonly called.

He took sail in a small boat, manned by a hunter, who supplied his meats and provisions on the boat, and arrived at Picoloto, where he commenced the perilous journey of ascending this remarkable river, nearly 400 miles, in its source. He ascended on one side and descended on the other side. He was surprised at the immense marsh meadows, the valleys, etc.; made an accurate draft and survey of the various depths, currents, etc., and the soil and the productive interests incident to the neighborhood at the time of the epoch. On arriving home he carried many of these ideas into execution at his own place, and always took a pride in looking at them as the results of his labors, with pleasure and a sense of gratitude.

Bartram was of rather medium height, erect and slender, and always cheerful and gentle in manner. On New Year's Day he always invited the country folk round about to visit him, and exchange the usual greetings of the day, then so much a habit. His table was always filled with the dainties of the season.

It is said of him that when almost every other farmer of any wealth cultivated his land with negro slaves, Bartram set his negroes free, paid them eighteen pounds a year wages, taught them to read and write, sat with them at table and took them with him to Quaker meetings. However, there is a story regarding one of his slaves that shows this sometimes was accomplished with difficulty, if at all. It is said on one occasion one of his slaves, Harvey by name, becoming somewhat unpleasant in manner, was offered his freedom by John Bartram instead of inflicting a punishment, but the slave declined, and a short time after this incident died, and John buried him in the end of his garden, close to the river, with a headstone to mark the grave. He was always kind and thoughtful, his slaves being especially devoted to him. The barns and outbuildings during the fall were well stocked with apples of the finest varieties, also pears and nuts of all kinds, he continually employed a force of workmen, and everything was conducted on a strictly business principle.

Excepting only Franklin, there probably was no American scientist in his day who was so well known all over Europe, as John Bartram. He was visited by every important traveler who came to America in his day. Washington and Franklin were frequent visitors; and his correspondence with Collinson, Sir Hans Sloane, founder of the British Museum, and others in Europe, was continued with regularity over a long period of years. It is said of Bartram, that the fear of British troops overrunning his garden hastened his death, in 1777.

Bartram was the author of "Observations Made in Travels from Pennsylvania to Onondago, Oswego and Lake Ontario," London, 1751.—See **BARTRAM'S GARDEN**; **WILLIAM BARTRAM**; **BARTRAM PARK**.

[*Biblio.*—J. W. Harshberger, "Botanists of Phila. and Their Work" (1899); R. Hingston Fox, "Dr. Fothergill and His Friends" (Lond., 1919); Thompson Westcott, "Historic Mansions of Phila." (1877); J. H. St. John de Crevecoeur, "Letters of an American Farmer" (1782, and many eds.); W. Darlington, "Memorials of John Bartram and Humphry Marshall" (1849); James Parton, article on Bartram, in *Wood's Household Mag.*, Oct., 1871; Manuscripts and Bartram's library are to be found in the Hist. Soc. of Penna.; manuscripts also in Ridgeway Lib., Am. Philo. Soc., and the British Museum. The article on Bartram by D. C. Peattie in the "Dict. of Amer. Biog.," Vol. II (N. Y., 1929), is an admirable summary.]

BARTRAM PARK—On the west bank of the Schuylkill River, at Fifty-fourth Street, contains the original Botanic Garden laid out by John Bartram, consisting of about seven acres, and other adjoining Eastwick lands, together comprising 37,080 acres. Grounds purchased by the city in 1896.—See **BARTRAM'S GARDEN**; **JOHN BARTRAM**.

BARTRAM, WILLIAM—(1739–1823), traveler and naturalist, was a son of John Bartram (*supra*), and his second wife, Ann Mendenhall. He was born at his father's place at Kingsessing, and inherited his taste for botany. The fifth son of a distinguished father, William Bartram was a long time reaching a decision on his life's work. He liked nature—the birds, the flowers, the trees; he liked

to draw, and he liked to travel leisurely, observing as he went. Franklin was ready to teach him printing, he also was suggested to an engraver as apprentice, and while he was still considering all these things, he was placed at eighteen, with a Philadelphia merchant, to get a business training. After four years of mercantile service he started for himself as a trader in North Carolina.

A great deal of his career as a traveler was spent in the South, and it probably was partly due to his locating there that his father was induced to make his journey through Florida. In 1765-66, he accompanied the elder botanist in the exploration of the St. John's River, but he returned with his father to the latter's farm. All the while he was botanizing, collecting specimens, and making drawings. Some of his artistic work was sent to England and these were shown by his father's friend, Peter Collinson, to the Duchess of Portland. She offered Bartram twenty guineas to make her more drawings. Dr. John Fothergill, also a friend of young Bartram's father, was shown the drawings by Collinson, and he commissioned the young American naturalist to make him pictures of shells, and upon both of these orders William Bartram set to work. It has been said of him (Fox, *infra*) that "his disposition was that of a rover rather than that of a steady worker."

He loved to wander and explore, and in 1772, he proposed a botanical journey into East and West Florida, to Dr. Fothergill, who agreed, and appointed an American agent to assist by supplying the needed supplies and money. Bartram was to receive fifty pounds sterling per annum for two years, in addition to expenses. In 1773, he set off, ascending the St. John's River to Lake George, crossed Apalachee Bay, and spent some time in Southern Georgia, in 1776, going into the Cherokee Indian country and crossing the mountains to Tennessee. He also penetrated what is now Alabama. He was in the wilderness so long that he was given up for lost by his friends. In January, 1778, he returned to his home to learn that his father had died and the country was at war with Great Britain.

His health never was very robust, and when he returned home and had definitely devoted himself to science, in 1782, he was elected professor of botany in the University of Pennsylvania, but declined on account of his health. In 1791, was published his book, "Travels Through North and South Carolina, Georgia, East and West Florida," etc. This was issued in Philadelphia, and in 1794, it was reprinted in London and later translated into German, Dutch and French. For Barton's "Elements of Botany" (Phila., 1803), he drew many of the designs which illustrate the work. He is said to have been the first botanist to explore the Southern Alleghenies. One of the early American friends of Alexander Wilson (*q. v.*), Bartram directed the poet's thoughts toward ornithology, upon which subject the American was the first to write, concerning the native birds. William Bartram, who never worried, passed the remainder of his life on the old farm, which had been left to his brother, John, and at whose death it descended to the latter's daughter, Mrs. Ann Carr. In the house where he was born, he died suddenly, in his eighty-fifth year, on July 22, 1823.

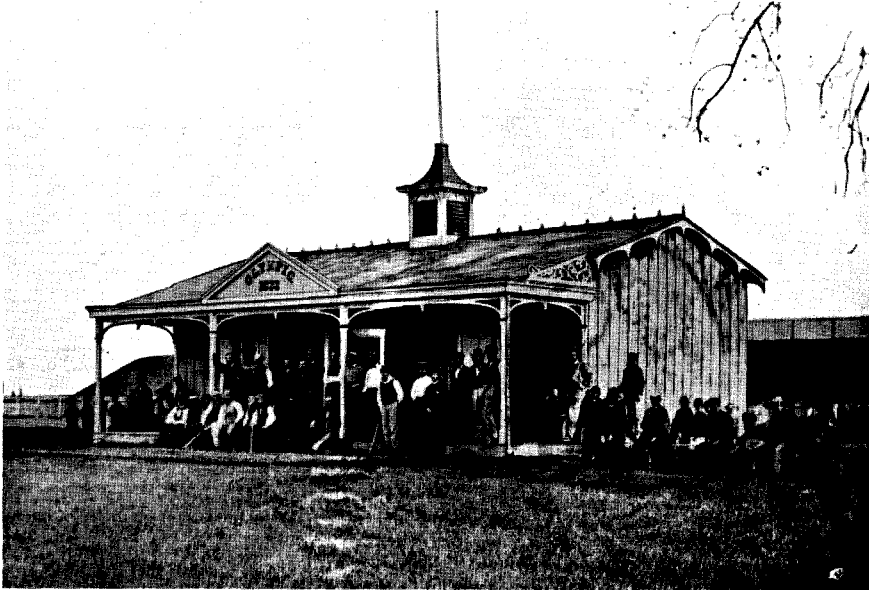
[Biblio.—L. Cooper's article on William Bartram, "Dict. of Amer. Biog.," Vol. II (N. Y., 1929); J. W. Harshberger, "The Botanists of Phila." (Phila., 1899); R. H. Fox, "Dr. John Fothergill and His Friends" (Lond., 1919); H. Simpson, "Lives of Eminent Philadelphians" (Phila., 1859), (portrait); manuscript sources are to be found in the collections of the Hist. Soc. of Penna., the Academy of Natural Sciences; Amer. Philosophical Soc. Many letters to Bartram from Alex. Wilson are printed in Alex. B. Grosart's volumes, "The Poems and Literary Prose of Alexander Wilson" (Paisley, 1876).]

BASEBALL IN PHILADELPHIA—The National Game may be said to have had its birth in Philadelphia in 1833, when two associations of Townball Players, who had been playing Townball, or Rounders, since 1831, formed a union under the style of the Olympic Club. This club later had its club house and ball field at Twenty-Fifth and Jefferson Streets, but it did not adopt what was known as the National Association's game of baseball until 1860. The Olympic Club was an active organization for many years.

The Minerva Baseball Club was formed in Philadelphia, in 1857; The Keystone Baseball Club, in 1859; The Athletics, in 1860; Equity Club, in 1860; and the Swiftfoot Baseball Club, in 1866. Of these early baseball clubs only the Athletics survives, the oldest ball club in the country.

Shibe Park, Twenty-First Street and Lehigh Avenue, opened April, 1908. Cost, \$650,000. Capacity, 34,000. Home of the Athletics (American League).

Philadelphia National League Park, Broad and Huntingdon Streets, opened 1887. Cost, \$275,000. Capacity, 18,000. Home of the Philadelphia Baseball Club (National League).



BIRTHPLACE OF BASEBALL, 1833
Club House of the Olympic Ball Club (1860)

BASTILE DAY—July 14th. While the fall of the Bastile has been commemorated by the French citizens of Philadelphia for more than a century, the day was first observed here generally in 1918, in response to a proclamation by the President and by a proclamation by the Governor of Pennsylvania.

In 1919 and since there has been no general observance but the occasion, as usual, is celebrated by the French societies of the city.

BATH-HOUSES, PUBLIC—See **SWIMMING POOLS**; **FLOATING BATH-HOUSE**.

BATH TOWN—A settlement in the Northern Liberties, established in the year 1765, and situated near the Germantown Road, between the Cohocksink Creek and the Globe Mill. John White established the cold bath in the town of Bath in the Northern Liberties in the year named, and published a long essay in the newspapers upon the virtues of cold bathing. Upon Hill's map of 1808, the town of Bath is laid down in the neighborhood mentioned. The western boundary of Bath Town was between Pitt Street (afterward called St. John Street) and Third Street.

BATHTUBS AND BATH ROOMS, EARLY—About five or six years ago, a writer in a hospital magazine gave currency to a yarn that "The first bathtub in the United States was built in Cincinnati, in 1842." As a matter of fact, Cincinnati had not been founded, and the State of Ohio was still a part of the Northwest Territory, when the first bathtub was used in the United States. That statement, however, needs a word of explanation. There could be no plumbing in the modern sense, until there was a convenient water supply, having sufficient force to distribute itself through pipes, and the first bath tubs, therefore, were unconnected with such supply, being filled from pails, by manual labor,

In the same article the equally unfounded statement was made that "In 1843, Philadelphia undertook by public ordinance to prohibit all bathing between November 1st and March 15th." These are mentioned only to correct the impression such untrustworthy material may convey. There are few materials upon which to build a history of the early days of sanitation, but baths, of course, have been in existence for thousands of years. Here, the first bathtubs, were to be found only in the mansions of the rich, where they frequently were found to be carved out of marble. Before their advent—the latter part of the eighteenth century—common household washtubs of wood were used when any member of the family wanted a bath.

Any approach to the modern bathtub and modern bathroom necessarily did not make an appearance until water distribution had become practical by means of water works, mains, and the stove for heating water. The first water works, in Centre Square (*q. v.*) was not in operation until January, 1802, and it required some years before the distribution of water was general in the central part of the city. Of course, it was only designed for a section that contained less than

two square miles in area. Household plumbing developed just as slowly, so the bathroom and the bathtub were postponed for some years.

Advertisements by plumbers in Philadelphia in the late 20's included announcements of bathtubs, and about the same time the so-called steam range came into use, and permitted the use of convenient hot water, but before that there were a few bathtubs in Philadelphia. The Report of the Watering Committee of Philadelphia for 1837, notes that 1,530 baths were receiving water from the Schuylkill Water Works on December 31, 1836. It should be understood that the local water works did not then serve anything like the area now covered by distribution, and that the total population of the county of Philadelphia was only 258,000, while there were only 58 miles of water mains in the city. About 1823, the Schuylkill Water Works (Fairmount) was in working order, and from that year in Philadelphia dates the expansion of all modern water supply. The steam range gave the handy use of hot water wherever the city supply was available.

Drawn from Nature & Engraved by J. Aikin, 712 Pine St.

WRIGHT & HUNTER
Plumbers & Gas Fitters
SOUTH 6th & 14th STREET.
PHILADELPHIA.

Water and Gas Pipes of Copper, Lead, or Iron; Hydrants, Baths, Water-Closets, Cistern-pumps, Coolers & Lead work of every description, executed neatly, and in a manner the most durable. Also, Brass-work in all its variety. Orders from any Part of the Union, by Letter, (Post-Paid), will command immediate attention.

BATH-TUB AND PLUMBING FIXTURES, 1835

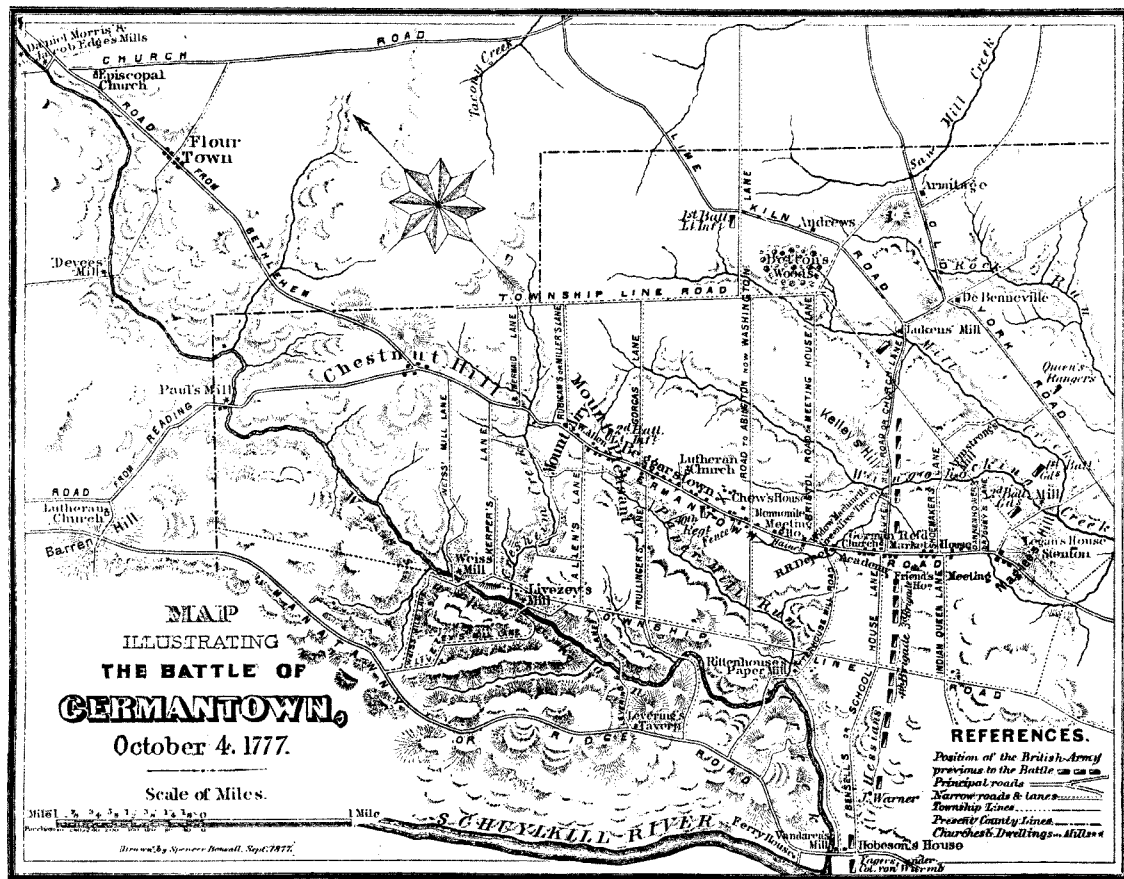
It is easy to understand that the modern bathroom and bathtub could only be introduced after there was a convenient water supply, and Philadelphia was the first American city to provide such a convenience. Where water had to be raised by pump or well, the modern bathtub would be anomaly. The enlargement of the sewage system also had to be brought about before there could be any general disposition to use quantities of water; also is true of the modern toilet facilities of the bathroom; they were devised when water supply and sewage system were brought to the house. The water rate for a bathtub in 1836, was three dollars a year.

The first row of modern dwellings to contain bathrooms, bathtubs and toilet facilities, in this city, and that may be interpreted as meaning in this country, was the row of four-story dwellings erected on the Stephen Girard estate, north side of Chestnut Street, from Eleventh to Twelfth Streets. This row was built between 1832 and 1837. There need be no uncertainty about the design of the plumbing installed in these properties, for there is an advertisement of a Philadelphia plumber, 1835, which shows the design and arrangement. There is also a sectional view of a toilet flush of the same period, and it will be noted that the principle here displayed has not been seriously departed from even in the present day.—See WATER WORKS.

BATTLE OF GERMANTOWN—October 4, 1777, was designed to be a surprise to the British commander, Howe, and in this it succeeded; but the battle was lost by the American Army, which Washington commanded, because of bad tactics. Washington's strategy has been commended as good, but many circumstances contributed to the confusion at a moment when, it is said, the British really were defeated. There have been numerous versions of the engagement, which centered around Chew's house, "Cliveden" (*q. v.*), the beautiful mansion which is still preserved.

Dr. Alfred C. Lambdin (*infra*), in one of the most satisfactory accounts of the battle that has been written, reminds us that "it was contest for the possession of an evenly-extended and strong-posted line, between two armies . . . such as not often met face to face in the war for independence. In its general plan it was of the largest and boldest, as it was also, in parts, one of the most spirited battles of the revolutionary struggle; and though it produced no very obvious military results, its moral and political influence was such as to give the Battle of Germantown a place among the most memorable battles of the war."

On September 26, 1777, Lord Cornwallis with the advance guard of the British Army, marched into Philadelphia, whence the Continental Congress had adjourned to York. The main body of Lord Howe's Army had crossed the Schuylkill at Fatland Ford, and were encamped in Germantown. Washington and the Continental Army were at Pennypacker's Mill, between the Skippack and the Perkiomen, thirty miles from Philadelphia. The prospects for Philadelphia and the Patriot Army were not very bright, and there were pessimists in high places who said nothing to dispel the gloom. Washington, however, had not been idle,



TO ILLUSTRATE THE BATTLE OF GERMANTOWN
 From Scharf and Westcott's "History of Philadelphia"

and when, through intercepted letters, he learned, about October 1st, that General Howe had detached part of his force for the purpose of reducing Billingsport (N. J.) and the forts on the Delaware, he concluded the time was propitious for attacking the King's troops at Germantown, which, at the time, might be said to have consisted of little more than a single street—Germantown Road—about two miles long, built upon on both sides, which ascended, over rolling hills, from Second Street to Chestnut Hill, there branching in one direction towards Reading, in the other towards Bethlehem. The street of the town ran north-west and southeast; the houses were chiefly stone hamlets, low, substantial, with steep roofs and projecting eaves; they stood detached from one another, but close to the highway, each with its inclosure, gardens, fences, pailings or walls around it, and in the rear cultivated orchards and fields. From Chestnut Hill to Naglee's Hill, the northern and southern extremities of the German settlement and of the field of action, the distance along the Skippack Road (for so the street was called) is between two and three miles. Southeast of Naglee's Hill, and under it, is Stenton, the house built by James Logan, where Howe had his headquarters at this time. Between the Skippack Road and the Schuylkill, parallel to both in effect, crossing the Wissahickon at its mouth, cutting the Reading Road at Barren Hill, and nearing the Germantown Road as the two approached the city, was the Manatawny, or Ridge Road, traversing a rough, wild country, with mills near it along its whole length. Nearly parallel to the Skippack Road, but diverging from it and from each other as they extended northward, were the old York Road and the Limekiln Road, the latter, at Luken's Mill, turning southwest and cutting the Skippack Road at right angles, and under the name of the Church Lane, at the German Reformed Church, in Germantown, the former passing to the east of Naglee's Hill and Stenton. Fisher's Lane, running east from the summit of Naglee's Hill, joined the Skippack to the old York Road. The Church Lane, west of the Skippack, becomes the School House Lane, and extends to the Ridge Road and the Schuylkill. A quarter of a mile southeast of this Church Lane, at the market-house, Shoemaker's Lane cuts the Skippack Road at right angles; the eastern branch runs to the old York Road, the western, Indian Queen Lane, to the Ridge Road. A quarter of a mile west of Church and School House Lanes another lane cuts the Skippack Road once more at right angles, the eastern section called the Bristol, or Meeting-House Road, the western the Rittenhouse, or Paper Mill Road. Northwest of this road, on the right, or east side of the Skippack Road, stood the Mennonite Meeting-House; northward of it again, on the same side of the main road, was Chew's house, a fine, large stone mansion, with extensive outbuildings; beyond it, the Lutheran Church, then Beggarstown, Mount Pleasant, Mount Airy, Cresheim Creek and so on to Chestnut Hill.

On the west of the village the land rolled away to the high bluffs of the Wissahickon at its confluence with the Schuylkill, giving protection to Howe's left wing. The ground on the east, cut up by the Wingohocken and other streams running into the Delaware, defended his right wing from attack. The British

Army, in fact, lay encamped in order of battle on the general line of the School House and Church Lanes, at right angles to the Skippack Road, its center resting on that road at the market house, its left at Robeson's house and behind the Wissahickon where the Ridge Road crosses it, its right at Lukens' Mill and behind Kelley's Hill. The position was a strong one, and it covered all the approaches to Philadelphia by the peninsula between the Delaware and the Schuylkill.

The left wing, under Lieut.-Gen. Knyphausen, extended to the Schuylkill; it comprised the Third Brigade, Maj.-Gen. Grey, the Fourth, Brig.-Gen. Agnew (seven British battalions in all), three Hessian battalions under Maj.-Gen. Von Stirn, and the mounted and dismounted chasseurs, under Col. Von Wurmb. The chasseurs were in front and on the flank, and the extreme left was guarded by a small redoubt on the bluff at the debouchure of the Wissahickon, where School House Lane touches the Ridge Road. Upon the right of Knyphausen, Brig.-Gen. Mathew, with six British battalions and two squadrons of dragoons, held the line; upon his right, and crossing the Skippack Road, was Maj.-Gen. Grant with the corps of guards, extending to the woods near Lukens' Mill. The flank of this wing was covered by the first battalion of light infantry encamped upon the Limekiln Road, the extreme right being held by a provincial corps, the Queen's Rangers, afterwards commanded by Lieut. Simcoe and famous for partisan service. They were thrown out towards Branchtown, on the York Road. The front, along the Skippack Road, was held by the Fortieth Regiment, Col. Musgrave, encamped in the field opposite Chew's house, on the west of the main road; the advance was the Second Battalion of light infantry, stationed, with a battery of artillery, on the east of the main road, at Mount Pleasant, while there was an outlying picket, with two six-pounders, at Allen's house, Mount Airy.

Washington, on September 29th, marched from Pennypacker's Mills down to the Skippack, on the 2nd to Worcester Township. On the 3rd of October, in the morning, they began to fortify the camp as a deception, and about nine at night marched for Germantown. There was no attempt to keep the movement secret—it would have been impossible to conceal the movement of ten thousand men, and it was generally known. But the part which was sought to be concealed was the attack in force that morning of the 4th; and that concealment was successfully accomplished.

To bring it about, Washington had sent scouting parties to beat up the enemy's pickets three or four nights in succession; he had pretended to fortify his camp at Worcester Township, and he marched fourteen miles after nine o'clock at night, so that he was at daybreak on the 4th only four miles away from the light infantry officer, instead of eighteen miles. The object was to surprise Howe, and that object was successfully secured.

Washington prepared his order of battle upon the basis of his accurate information of the enemy's position. The fault of it was, it was too elaborate. The country was rough and broken; the converging lines were six or seven miles

apart; the only communication was by couriers; yet all the divisions were expected to cooperate, to attack simultaneously, to be within supporting distances of each other at critical stages of the battle, and each division was to accomplish something which was to be necessary to the success of each of the other divisions. "Each column was to make its dispositions so as to get within two miles of the enemy's pickets by two o'clock, there halt till four, and attack the pickets precisely at five o'clock, with charge-bayonets and without firing, and the column to move to the attack as soon as possible."

The plan of Washington was for Wayne and Sullivan, with their divisions, flanked by Conway's brigade, to strike at the enemy's center by way of Chestnut Hill and the Skippack Road; Armstrong, with the Pennsylvania militia, was to descend the Manatawny Road to Van Derring's Mill at the Wissahickon Crossing, carry off the chasseurs, and get on the left and rear of Knyphausen; Greene and Stephen's divisions flanked by McDougall's brigade, making a detour to the Limekiln Road, were to strike at the enemy's right and center, with the market plaza for their objective; Smallwood and Forman, with the Maryland and New Jersey militia, were to cross to the old York Road and turn the enemy's extreme right; Stirling, with Nash's and Maxwell's brigades, was to act as a reserve; and a detachment of militia, on the west side of the Schuylkill, were to demonstrate against the Middle and Lower Ferries, to prevent Cornwallis from reinforcing Howe. But it is obvious from the enemy's position that if the British advance at Pleasant Hill and Chew's house could occupy the division advancing by the Skippack Road for an hour or two, Greene, Stephen, and McDougall would find themselves engaged with the whole British Army, except so much as Armstrong's militia could occupy on the extreme left and Smallwood's militia on the far left. In other words, of two columns sent to attack the British center and main body, one would be fully engaged while the other had a mile and a half to traverse before it could be got up.

Smallwood's orders, if carried out, would have brought his militia into Greene's rear, instead of on the flank of the Queen's Own; practically, however, Smallwood did not get up at all until the action was over or nearly so, and he was in time to join in the retreat. Armstrong did nothing on his side but "divert the foreigners with the militia," without bringing them to close action at all, or making any attack that could affect the fortunes of the day one way or another. The militia on the west side showed themselves opposite Market Street and fired a few shot with a cannon, but did little else. They were Gen. James Potter's militia; they formed in three columns, with two field-pieces there were only thirty dismounted dragoons at the ferry, says Morton, in his diary, and they sent express for reinforcements. Thus far, then, this movement may have had some effect.

It was a dark night before the battle, not raining, but threatening to do so. At daybreak of a foggy, thick morning the column of Sullivan, the right wing, which Washington accompanied, reached Chestnut Hill. The sun arose, but disappeared behind heavy clouds as the column approached Mount Airy, Con-

way's brigade in the van, Sullivan next, then Wayne, Sullivan commanding the corps. A regiment of Conway's and the second Maryland Regiment were thrown to the front, while Capt. Allen McLane, the Philadelphia light horseman, dashed upon the outlying picket at Allen's house. The picket fell back, with loss, but not before they had fired their two six-pounders and sounded the alarm; Sullivan's advance moved forward and was immediately engaged with the battalion of light infantry, which had formed at once upon the first alarm, its line being upon the east of the road at Mount Pleasant. The Americans pressed forward, deploying in succession as they advanced, Wayne upon the east of the main road, Sullivan upon the west, with Conway, supported by a regiment of Wayne's, one of his own brigade, and Moylan's light horse, upon the extreme right, Armstrong not having come up upon that side. In the meantime, the British light infantry fell back, severely pressed by the heavy fire and by bayonet-charges, but "making a stand at every fence, wall, and ditch as they retired, and supported successively by the advance of Musgrave's regiment and by other reinforcements. The Americans took the camp of the light infantry and that of Musgrave's Fortieth Regiment, and continued to advance. Howe, who had come upon the field as soon as the alarm reached him, saw at once that he had a general battle on his hands, and that his center was in peril of being crushed. Turning his horse, he galloped back and ordered Grey and Agnew to advance against Sullivan and Conway, leaving some British troops to support the Hessian jagers and chasseurs, who now began to find Armstrong's militia men opposite them at Van Derring's Mill, and cannonading them from the other side of the Wissahickon. A part of Grant's and Mathew's men, on the British right, were in the same way sent forward to oppose Wayne's advance.

In the meantime, Greene, with his own division and that of Stephen, had reached the Limekiln Road and were hastening to meet the enemy, whose outposts they expected to strike at Lukens' Mill. Howe seems to have expected an attack of some sort upon his right, however (there is testimony to that effect from several witnesses), and either on the night of the 3rd or before daybreak on the morning of the battle had advanced the First Battalion of light infantry northward upon the Limekiln Road to a position about opposite that of Maxwell's Fortieth Regiment—the Chew mansion, on the main road. Greene, finding the enemy thus soon in his front, deployed his command, Stephen to the right of the Limekiln Road, McDougall to the left, while his own division held the road. Thus aligned, Greene rapidly advanced, and drove the battalion of light infantry before him from the field. At this moment the battle was general, and the British were yielding at every point before a pretty symmetrical line of battle, extending with one or two breaks, from the left or east side of the Limekiln Road to Conway's right, halfway between the Skippack and the Manatawny Roads.

So certain was Washington of the victory that he ordered up the reserve, while Conway, Sullivan, Wayne, and Greene pressed forward, using the bayonet liberally. In this way the British were driven back south of the Chew house,

at least as far as the Mennonite Church; and it is said that orders were given, in case of a rout, to rendezvous at Chester.

But the character of the American advance led to confusion and disorder and this was increased by the fog, which thickened as the morning advanced. The accident of Musgrave with his six companies, throwing himself into the Chew house and barricading and holding it, thus became a serious and finally fatal obstacle to the progress of the American arms, and the indirect cause of the defeat which ensued.

Under ordinary circumstances this occupation of a house in the line of advance would have been a trifling episode. The attack of the Americans had indeed disregarded it and passed it by. But Greene's command had become seriously misplaced, McDougall working too far to the left, could not keep up with Greene's column, found himself involved in the bad ground on Rock Run and Sawmill Creek and was practically out of the fight. Stephen, drunk himself and confused by the firing upon his right and rear and Chew's house, separated his divisions from Greene and brought it diagonally down upon the left flank and rear of Wayne's command, who mistook the division thus astray for the enemy. Greene, unsupported, followed the light infantry down the Meeting-House Lane and found himself at once entangled with the entire British right, advancing in the direction of the Chew house, and at the same time the Hessians and the Fourth Brigade gave check to Sullivan. Thus, at one and the same moment, Greene and Sullivan were stayed by superior forces in their front. Wayne was checked and disordered by Stephen's command, mistaken for the enemy, and Stephen equally disturbed, McDougall was "in the air," and Armstrong doing nothing. Then it was that the reserve discovered the enemy in Chew's house and paused to deal with them instead of hastening forward to the support of Greene or Sullivan. From that moment the tide turned and victory was wrested from Washington's grasp.

To show how nearly complete that victory was, it is proved that Col. Mathew's Ninth Virginia Regiment, in the advance of Greene's command, not only took the redoubt at Lukens' Mill, but charging down the School House Lane, reached the market-house and found themselves in the center of the British position, where, set upon by Grant and the two battalions of guards, they were forced to surrender. At the same time, Lieut.-Col. Stewart of McDougall's command pushed still farther eastward, "to the left of the whole," he says, and he, too, reached the market-house and by some is thought to have got to Armstrong's Mill on Shoemaker's Lane, in the rear of Grant and Mathew.

Hence, until the fog lifted and Washington's Army was discovered to be in retreat, Howe and his generals would scarcely believe that they had not sustained a defeat. The Americans still less could understand why they were retreating, nor did they, though disordered and confused, fall back in a way indicative of panic and consternation. On the contrary, Wayne speaks of checking the ardor of the enemy's pursuit with a few shots, and Thomas Paine, who was on the field, and, by his own account, walking about like a gentleman of leisure, says

particularly in his letter to Franklin, that "I never could, and cannot now, learn, and I believe no man can inform truly the cause of that day's miccarriage. The retreat was as extraordinary. Nobody hurried themselves."

The retreat, which was slow, was made by Washington's orders, who sent couriers to call off every division. All the cannon were brought away, though none of the guns from which the enemy had been driven were carried off. The army retired behind the Perkiomen, and Washington returned to Pennypacker's Mill.

The losses in the battle were not regarded as excessive. The British lost Brevet, Brig.-Gen. James Agnew, Lt.-Col. Bird, and Ensign Frederick, grandson of ex-King Theodore of Corsica. Agnew's body was buried in the Germantown Lower Burying Ground. The total number of British casualties were 70 killed, 540 wounded, and 14 missing.

On the American side the losses were: Continental officers killed, 25; wounded 102; missing, 102; militia officers, 3 killed, 4 wounded, rank and file killed, 152; wounded, 521; prisoners, 54 officers, 346 men.

Washington reported to Congress that "our troops retreated when victory was declaring itself in their favor. The tumult, disorder, and even despair, which it seems had taken place in the British Army, were scarcely to be paralleled; and it is said so strongly did the idea of a retreat prevail that Chester was fixed as a place of rendezvous. I can discover no other cause for not improving this happy opportunity than the extreme haziness of the weather."

[Biblio.—Dr. A. C. Lambdin's address on the one hundredth anniversary of the Battle, *Penna. Mag.*, Vol. 1, No. 4 (1877); Wayne MS., "The Order of Battle," in the same magazine; "Diary of Robert Morton," *Penna. Mag.* Vol. 1, No. 1 (1877); "Washington's Plan for the Attack at Germantown," by C. H. Lincoln, in *Penna. Mag.* (Oct., 1902). A very full account, which the above article summarizes, will be found in Scharf and Westcott's "Hist. of Phila." (1884), Vol. 1, pp. 352-359. The map accompanied Dr. Lambdin's article in the magazine.]

"BATTLE OF THE KEGS"—The title of a humorous, satirical poem by Francis Hopkinson, based upon a comical incident of the Revolutionary War, and which has become a classic of its kind, and was a favorite camp ballad in the American Army. Early in January, 1778, David Bushnell (*q. v.*), the inventor of the American torpedo, and other submarine machinery, prepared a number of "infernals," as the British termed them, and set them afloat in the Delaware River, a few miles above Philadelphia, in order to annoy the royal shipping which at that time lay in that stream. These machines were constructed of kegs, charged with gunpowder, and arranged to explode on coming in contact with anything while floating with the tide. On their appearance, the British sailors and troops became alarmed, and manning the shipping and wharves, discharged their small arms and cannon at everything they could see floating in the river during the ebb tide. Upon this incident Hopkinson composed his ballad, only after he had prepared his public by writing a fictitious account of the scene in Philadelphia, in the form of a letter from Philadelphia, to the *New Jersey Gazette*, of Burlington, N. J., where it was printed in the issue of January

11, 1778. Shortly afterward the satirical poem appeared anonymously, and caused merriment wherever it was read or sung. The loyalist paper then published in Philadelphia, the *Pennsylvania Ledger*, took the trouble to assert that there was no excitement in the city, when the mysterious kegs began to float past its wharves.

[*Biblio.*—Frank Moore, "Songs and Ballads of the Revolution" (N. Y., 1866), where the fictitious letter written by Hopkinson, as well as the poem, is given; Henry Howe, "Memoirs of the Most Eminent American Mechanic" (N. Y., 1842); M. C. Tyler, "The Literary Hist. of the Amer. Revolution" (N. Y., 1897), Vol. II, pp. 146-149; C. W. Witman, article on Bushnell "Dict. of Amer. Biog.," Vol. III (N. Y., 1929).]

BAXTER'S PANORAMAS OF CITY STREETS—In 1857, DeWitt C. Baxter, a wood engraver, began to publish what he called "Baxter's Panoramic Business Directory," which was occasionally revived until 1882. Baxter selected isolated blocks, and made no effort at completeness. Baxter evidently was inspired by the "Panorama of Chestnut Street," by Julio Rea, which was published in 1851. That was a lithographed work, and the buildings were in outline. Baxter improved upon this idea in his early views by printing his pictures of business blocks, in two colors. He was a wood engraver. The later views were in outline, and lithographed.—*See* REA'S PANORAMA OF CHESTNUT STREET.

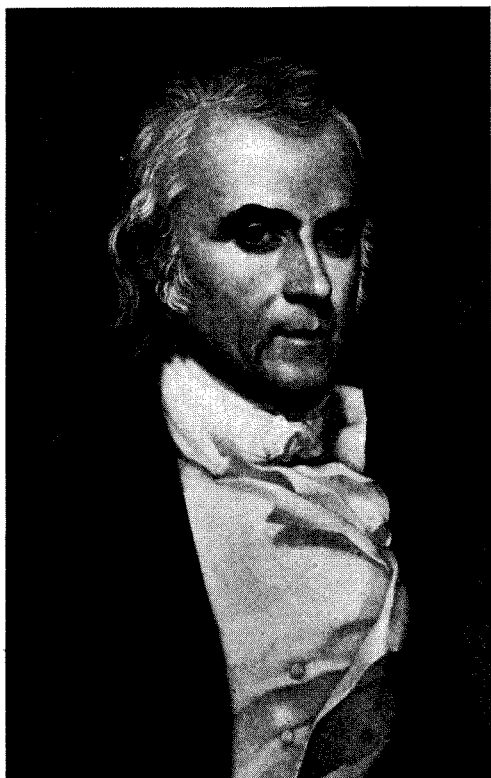
BEADLE—From the beginning of the city until about the reign of George I, Philadelphia had a Beadle, whose duties seem to have been partly those of a chief constable and partly the traditional ones of the office of town crier. The Minutes of the Common Council for the early years of the Eighteenth Century make frequent mention of the Beadle.

BEAVER CREEK—Formerly, until about 1890, flowed through the Blockley Almshouse grounds, emptying into the Schuylkill opposite Pine Street. Called Beaver Creek and Beaver Run in a patent by Penn to Varels Landers, in 1692.

BEBBERSTOWN—Commonly but improperly called "Beggarstown," was before the Revolution a part of Germantown, in the upper portion of the village, near the Mennonists' Church. It received its name from Mathias van Bebbber, an early settler and landholder in the neighborhood.

BECK, PAUL, JR.—(1760-1844), merchant and philanthropist, was born in Philadelphia. His father, Paulus Julianus Michaelis Beck, a cloth merchant, came from Nuremberg, Germany, in 1752, and was married here in 1757. At fourteen, Paul Beck, Jr., as he continued to be called until his death, was apprenticed to a grocery and wine merchant, William Sheaff, but before his indenture had been fulfilled, at the age of sixteen, he had enrolled himself in an infantry battalion, and took part in the Revolutionary War. At the close of the struggle, when he became of age, he entered upon a business career which he continued with

remarkable success, until two years before his death. His partner, when he started in business, was James Caldwell, which association was terminated by the latter's death, in 1787. Thereafter Mr. Beck continued alone, and after his decease, his estate was found to amount to more than one and a quarter-million dollars, a very large one in those days.



PAUL BECK, JR.

Remarkable as was his business career, Mr. Beck is chiefly recalled because of his civic interests and his benevolence. His name is found among the creators of almost every notable institution founded in his time in Philadelphia, and to them all he gave his time and his money. He was a leader in civic improvements, and in the spread of education. In 1820, he planned an improvement in the water front, from Vine and Spruce Streets. This he had printed together with a drawing of the planned storehouses, intended to provide a thoroughfare along the Delaware River between the points mentioned. City Council was appealed to, and a copy of his pamphlet was sent to Stephen Girard. City Council did nothing about it, and Girard vigorously disapproved it, but left a sum to the city and a plan of his own, then regarded as inferior to Beck's, for an improve-

ment of the river front, and this has been followed, the present Delaware Avenue, being the result. Beck's principal reason for desiring the improvement, was that it would clean up a section which always was blamed for every epidemic disease that harrassed Philadelphia.

Paul Beck was one of the founders of the Academy of the Fine Arts; he assisted Charles R. Leslie to go to Europe to obtain his art education; was President of the Institution for the Deaf and Dumb; was an officer of the American Sunday School Union; at his own expense he erected a public day school in Moyamensing, Catherine Street, west of Sixth, and gave it to the Society for the establishment and support of Charity Schools; and his benevolences, while living, and his bequests in his will were numerous.

[*Biblio.*—H. Simpson, "Lives of Eminent Philadelphians" (1859), (sketch and portrait); Abraham Ritter, "Philadelphia and Her Merchants" (1860), (reproduces Beck's plan for improving the water front); J. Jackson, "Market Street, Philadelphia" (1918); "Constitution and Laws of the Philadelphia Society for the Establishment and Support of Charity Schools" (Phila., 1860).]

BEEFSTEAK CLUB, AMERICAN—See CLUBS.

"BEL SNICKLEN"—This is the name by which "New Year's shooting" in the southern part of Philadelphia, known as "The Neck," originally was known. Watson ("Annals"), who knew nothing of the more recent type of New Year's celebration in this city, explains that "Belsh Nickel" and St. Nicholas "has been a time of Christmas amusement from time immemorial among us; brought in, it is supposed, among the sportive frolics of the Germans. It is the same also observed in New York, under the Dutch name of St. Claes (Santa Claus). Belsh Nichel, in high German, expresses 'Nicholas in his fur,' or sheep-skin clothing." There can be no doubt but that "Bel Snicklen" was introduced here by the Hessians who settled in "The Neck," after the Revolution. From them the other residents of the southern part of the city adopted the custom; and, given an ancient English Christmas turn, was adapted to "shooting in" the New Year, instead of keeping it as a yule-tide ceremony.—See NEW YEAR'S SHOOTERS; THE "NECK"; HESSIANS IN THE NECK; MUMMERS' PARADE.

BELL, ROBERT—(c. 1725–1784), publisher, bookseller and book-auctioneer, and sometimes alluded to as the "Patriot Printer," because he published Thomas Paine's pamphlet, "Common Sense," was a native of Glasgow, Scotland. He might be said to have been the first publisher in Philadelphia, or any other part of the colonies, who brought out reprints of excellent English literature, for there were none between Bradford's "Temple of Wisdom," 1688.

Bell was not brought up to be a printer, but served an apprenticeship to the binding trade. Afterwards he went to Dublin, where he began as a bookseller, and for a time had George Alexander Stevens as partner. His business in the Irish capital seemed to be extensive, but after a few years, he failed. Then,

about 1767, he came to Philadelphia, and began business as "the first book-auctioneer" in the country. His shop then was on Market Street, near Water. His advertisements, in the *Pennsylvania Chronicle*, inform the public that he is an auctioneer and sells "at the sign of the Sugar Loaf," and also at the "Upper vendue house, Second Street, near Vine." The following year he began his brilliant career as a publisher of books, signaling his entry into that charmed circle by printing the first American edition of Goldsmith's "Traveller." From that time on, for almost fifteen years, books came from his press, and although his first reprint did not bear his name, he quickly overcame his desire for anon-

THE
T R A V E L L E R ;
 O R A
 P R O S P E C T of S O C I E T Y,
 A P O E M.
 C O N T A I N I N G
 A S K E T C H of the M A N N E R S,

O F

I T A L Y,		H O L L A N D,
S W I T Z E R L A N D,		A N D
F R A N C E,		B R I T A I N.

To which is added

True Beauty, a Matrimonial Tale ; Likewise the
 Adventures of TOM DREADNOUGHT, who served
 as a SOLDIER and also as a SAILOR, in the late WAR.

BY OLIVER GOLDSMITH, M. B.

Author of the *Vicar of Wakefield*, &c.

A M E R I C A :

P R I N T E D for every P U R C H A S E R,

M D C C L X V I I I.

ROBERT BELL'S FIRST PUBLICATION

ymity and thereafter, it was with something like justifiable pride that when, in his enterprising manner, he brought out the first American edition of Blackstone's "Commentaries," in 1772, he put his imprint on the title pages of the four octavo volumes. Previously, in 1770, he published Robertson's "History of Charles V," in three volumes. Both of these works were ingeniously financed by Bell who printed them by subscription. In 1774, he published, as an appendix to "Viaud's Surprising Adventure," Falconer's poem "The Shipwreck," which was its first appearance in this country. The same year he issued proposals for

Leland's "New History of Ireland," in four volumes. In 1777, he published the first American editions of Milton's "Paradise Lost," and Thompson's "Seasons."

Bell is chiefly famed for having published the epoch-making pamphlet, "Common Sense," by Thomas Paine, the work which is generally credited with having decided the revolting Americans to demand independence. Paine was still editor of Aitken's (*q. v.*) *Pennsylvania Magazine* when, in January, 1776, "Common Sense" appeared. Its author, then unknown, became celebrated, and the pamphlet ran through several editions here, as well as being reprinted elsewhere. Not long afterwards, Paine, who had only his pen to depend upon, became a clerk in Bell's shop, in Third Street, at the north side of St. Paul's Church, in the building which had been occupied by the Union Library (*q. v.*). Bell continued printing and publishing until forced to leave the city by the occupation by the British troops. At the close of the war, Bell confined himself to holding book auctions, which he held "from Virginia to New Hampshire" (Thomas, *infra*). The same authority remarked of Bell that "he was a thorough bookseller, punctual and fair in his dealings; and, as a companion, he was sensible, social and witty." Bell left Philadelphia, in 1784, to visit Charleston, S. C., whither he had sent a quantity of books to sell; but on his way was taken ill at Richmond, Va., and died there, September 23, 1784.

Bell kept a circulating library, the first public one in the city, for the Union Library was for the use of its members, and this was a part of his business while in Third Street, where, at one time, he occupied buildings both north and south of St. Paul's Church. It was jokingly said of him that he lived on both sides of a church, but never went in it. His advertisements always were novel and original, as when he announced his book auctions as "Jewels and Diamonds to be Sold or Sacrificed, by Robert Bell, humble provedore to the Sentimentalists." In the volumes comprising his circulating library, Bell had a book label which, in a way, was an original work of art—not pictorially, but for its language. It is possible to obtain a fair impression of the man from this label. Here it is: "This volume belongs to Bell's circulating Library, containing above two thousand volumes. Next door to St. Paul's Church in Third Street. Where sentimentalists, whether Ladies or Gentlemen, may become readers by subscribing for one Month, Three Months, or by agreement for a single book. Said Bell hath also very great Variety of New and Old books for sale; He, likewise, Gives Ready Money for New and Old Books."

A rather intimate, if not generous view of Bell is given by William McCulloch, in "Additions to Thomas' History of Printing" (*infra*), who says of him: "In Dublin he was a book auctioneer. He worked, and made his people work, on Sundays and all days alike. His religion was at least doubtful. When the British were in Philadelphia, Bell was in their favor; when they departed, he was clamorous against them. Bell sold his books at as exorbitant prices as he could command. When Bell was auctioneering one night, he held up, in turn, Babbington's Works, a huge folio. A clever book, said Bell, and if you have patience to go through with it, you are welcome. A person, continued he, was going to

the gallow, and had it left to his choice either to read Babbington through, or be hung. The fellow looked at it for some time; Well, returned he, 'I had rather be hung.' "

[Biblio.—Isaiah Thomas, "History of Printing in America" (Albany, 1874); William McCulloch's "Additions to Thomas' History," *Pro. Amer. Antiquarian Soc.*, New Ser., Vol. 31, pt. 1 (1921); A. E. Peterson, article on Bell, in "Dict. of Amer. Biog.," Vol. II (N. Y., 1929).]

BELLEVUE—The name given to the section in the vicinity of Nicetown Lane and Westmoreland Street, in the 38th Ward. A pleasure park in the neighborhood once bore the name which soon spread to the settlement. In the early eighties sporting events and picnics were held there. A station on the main line of the Reading Railway formerly was located at the park.



BELMONT IN 1808
From Birch's "Country Seats"

BELMONT—A district created by Act of April 14, 1853. It embraced that part of Blockley Township which lay along the Schuylkill River from the northern boundary line, between Philadelphia and Montgomery Counties, and had also its western boundary on that line. This district had scarcely time to be organized before the Act of Consolidation of February 2, 1854, put an end to its franchises. The name was derived from Belmont, the country-seat of the Peters family, which is now a portion of Fairmount Park. The mansion was erected by William Peters about 1743, and the name was descriptive of the fine position of the property, and suggestive of the beautiful views of the river and valley of

the Schuylkill visible from the site. The property became the estate of Judge Richard Peters, of the United States District Court in 1786, and he lived there until his death, which happened August 22, 1828.

BELMONT MANSION—West Park, half a mile from Forty-fourth Street entrance. One of the historic estates acquired by the Park Commissioners under the act of 1867, by which most of the West Park was added to the nucleus on the left bank of the Schuylkill. As the home of Judge Richard Peters, who was born and died there, and lived to be 84 years old, the place derived its fame. Judge Peters died in 1828.

No part of the original house, erected in 1743, is standing, the old wing having given way to improvements made in 1876. William Peters, brother of the Rev. Richard Peters, purchased the plantation, as it was called, in 1742, and the name survives to this day in Peters Island, one of the few remaining islands in the two rivers. The plantation, which was in Blockley Township, contained 220 acres, and was purchased from the widow of Daniel Jones, one of the early settlers.

During the first year the estate was occupied, Judge Richard Peters was born. In many ways he was a remarkable man, famed for his wit and for his rare knowledge. Toward the end of the eighteenth century the present building was erected. It must have been an earlier building which the French traveler, Chastelleux, described as a "tasty little box in the most charming spot nature could embellish."

At Belmont, which was occupied by Judge Peters only during the summer season, Washington, while President, was a visitor. Belmont had as guests some of the greatest Americans and the most distinguished foreigners who visited the United States. Jefferson, the Adamses, Hancock, and various members of Congress were entertained at the famous place, and here, too, came Baron Steuben, Kosciuszko and Pulaski, among foreigners identified with the American cause.

After the place was added to Fairmount Park a restaurant was established there by Adolph Proskauer, which during the Centennial Exposition was the most famous in the city. During the Centennial Exposition, Proskauer's was a busy place. A large pavilion was built on the grounds, and in it notable banquets were given. After the death of Proskauer, the restaurant was operated for years by Robert Tagg, who had, in the days before Prohibition, a summer garden, where Gypsy musicians, and others gave concerts at Franklin Street and Fairmount Avenue. This place was known as Maennerchor Garden.

In 1928, the old mansion was put through the process of restoration, intended to return it to its original form. At the right of the house, and a little in front of it stand a group of trees, protected by an iron fence. These are said to be scions of the Spanish walnut tree, planted there by Washington, while he was President, and which attained great size, but subsequently were lost. Lafayette planted a white walnut tree there, during his visit in 1824, when he was a guest

of Judge Peters. This tree, which was reported in a sickly condition in 1876, subsequently died.

BELT LINE RAILROAD COMPANY—Chartered in 1889 to provide transportation facilities along the water front of the city, open to all railroads on equal terms. It operates under ordinances of Councils passed in 1890, 1893, 1894 and 1896. Its common stock, constituting 51 per cent of the total capital, is held in trust jointly by the Board of Trade and the Chamber of Commerce. Its franchise covers practically the entire frontage of the city on the Delaware River and a portion of the Schuylkill. There are two sections in operation, one extending from Allegheny Avenue to Bridesburg (operated physically by the Reading Railway), and one from Callowhill Street to Tasker, on Delaware Avenue (operated by traffic agreement by the Pennsylvania Railroad), about six and a half miles of track in all. Under an agreement between the city and the railroads, in 1914, the Belt Line was greatly extended.

BENBRIDGE, HENRY—(1742-1812), portrait painter.—See **ART DEVELOPMENT**. Dunlap gives many particulars of his life in his "Hist. of the Arts of Design" (N. Y., 1834). He became a member of the American Philosophical Society in 1771.

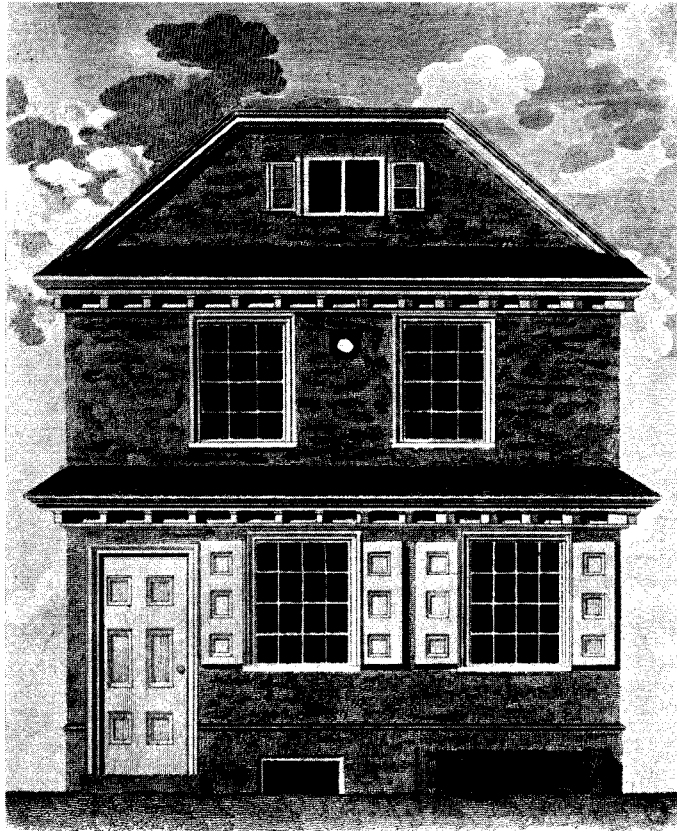
"**BEN BOLT**"—Poem by Dr. Thomas Dunn English, first published in the *New Mirror* (N. Y.), in 1843, was set to music successively by Dominick M. H. Hay, Dr. English, himself, and finally by Nelson Kneass, who adopted a German melody for the purpose. Kneass' composition has remained a favorite, the earlier compositions having failed of popularity.

[*Biblio.*—"Our Familiar Songs," by Helen K. Johnson (N. Y., 1881); "An American Anthology," by E. C. Stedman (N. Y., 1900).]

BENEZET, ANTHONY—(1713-1784), philanthropist, educator, and author, was born in San Quentin, Picardy, France, of a family who were Huguenots. He was educated in London, whither his parents had resided, after a few years roaming upon being forced into exile from France. Having been placed apprenticed to a Quaker, in London, he joined the Society of Friends (Quakers) when he was only fourteen. He accompanied his family to Philadelphia when he was eighteen, and soon became connected in business with his three brothers who were importers of English merchandise. Disliking the business after a little experience, and having married in the meantime, Anthony went to Wilmington, Del., and for a short time was a manufacturer; but he seemed unsympathetic to trade, and, in 1742, when opportunity was offered him as a teacher in the Friends' English Public School, then on Fourth Street, south of Chestnut, he accepted, and for the remainder of his life, was an educator by profession.

Benezet was so benevolent a man that he was admired and respect by all who knew him, and to many others he was known by reputation. In 1755, he

was one of the Quakers who declared they would suffer rather than pay taxes for carrying on offensive warfare. When the Acadian refugees were brought to the city, Benezet was their benefactor and friend. For the last two years of his life he conducted a school for negroes, in Willing's Alley, under the jurisdiction of the Friends. It was known as "Benezet's School" to all in Philadelphia.



Residence of the late Anthony Benezet No 115 Chestnut Street Philadelphia Drawn from the original for Roberts Viner by William Strickland Archd. March 4. 1818

ANTHONY BENEZET'S HOUSE

From the Port-Folio

He opposed slavery, and his kindness of heart extended to every breathing thing. He refused to eat meat, towards the end of his life, and was accustomed to feed rats in his yard so they would not be forced to steal. He was the author of a large number of tracts, among them: "An Account of that part of Africa Inhabited by Negroes," 1762; "A Caution to Great Britain and Her Colonies, in a Short Representation of the Calamitous State of the Enslaved Negroes in the

British Dominions," 1767; "Some Historical Account of Guinea, with an Inquiry into the Rise and Progress of the Slave Trade," 1771; "A Short Account of the Religious Society of Friends," 1780; "A Dissertation on the Plainness and Simplicity of the Christian Religion," 1782; "Tracts Against the Use of Ardent Spirits"; "Observations on the Indian Natives of this Continent," 1784.

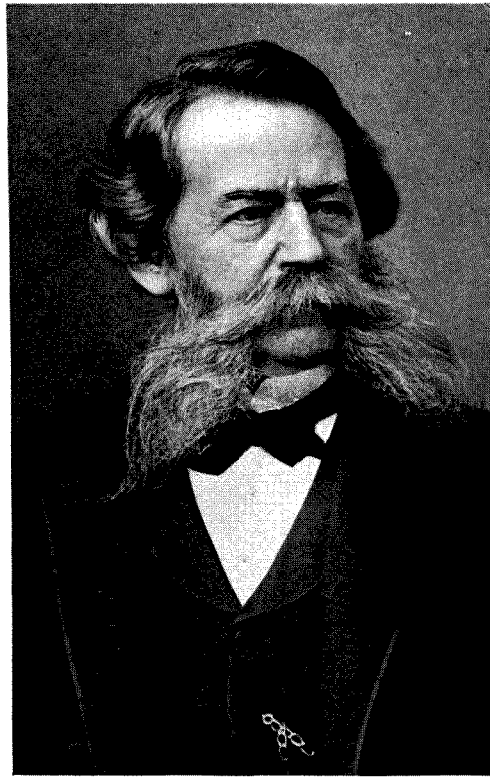
He died in 1784, and his funeral, attended by persons of all classes and creeds, and by several hundred Negroes, was the largest funeral the city ever had witnessed up to that time. Benezet's house, which was pictured in the *Port Folio*, October, 1818, stood on Chestnut Street, west of Third. It was built in 1700, and before 1734, when Benezet first occupied it, had been a public house known as "The Hen and Chickens."—See ACADIAN REFUGEES.

[*Biblio.*—H. Simpson, "Lives of Eminent Philadelphians" (1859); Roberts Vaux, "Memoirs of Anthony Benezet" (1817); Marquis de Chastellux, "Travels in North America" (London, 1787); J. T. Scharf and Thompson Westcott, "Hist. of Phila." (1884), Vol. II, 1258; A. M. Gummere, article on Benezet, in "Dict. of Amer. Biog.," Vol. II (N. Y., 1929); J. F. Watson, "Annals of Phila.," 3 Vols. (1884); *Port Folio*, October, 1818.]

BENNETT, COLONEL JOSEPH M.—(1816–1898), clothing manufacturer, financier and philanthropist, was born in Juliustown, N. J., where his father was a miller. As a boy he came to Philadelphia to learn the tailoring trade. Upon completing his apprenticeship, he started in business in Kensington, and immediately became famed by having his name spelled incorrectly in the City Directory, where he appears as "John M. Bennett, tailor, Queen ab. Maiden (K)." Although started when the country was suffering from the panic of 1837, business improved and young Bennett took in a partner. Together the firm purchased the business of Laurent Brothers, at 516 Market Street, where business increased so rapidly that the firm soon decided to erect a building of their own on the adjoining property (518). Here was built a large granite structure which terminated in a Gothic tower, and gave to it the name "Tower Hall." Before the structure was finished, Bennett's partner, James C. Umberger, died. About the time Tower Hall was occupied, Colonel Bennett hired a boy for whom he predicted a great career, and in this he proved a true prophet for the boy became the man, John Wanamaker (*q. v.*). In 1857, Colonel Bennett began to advertise in a novel manner—in verse, written by the "Bard of Tower Hall" (*q. v.*), and the result was very productive of business.

During the Civil War the house made a great deal of clothing for the Federal Government, and in 1879, having invested heavily in real estate, Colonel Bennett retired. At this time he bought the Savage mansion, at the northwest corner of Eleventh and Spruce Streets, which property he sold in 1890, when the present group of dwellings was erected on the site. He bought Druid Hill Park, in Baltimore, and afterward sold it to that city. He once owned the Ocean House, at Long Branch, N. J., when that place was a favorite resort. After his retirement he bought Fox's American Theatre, which stood on the site of the Academy of Fine Arts, Chestnut Street, between Eleventh and Twelfth Streets, and buildings adjoining. The Theatre became the Chestnut Street Opera House,

which had a brilliant career. The theatre property and the property adjoining it were bequeathed by Colonel Bennett to the University of Pennsylvania. He owned the Gentlemen's Driving Park, near Belmont, and, the greater part of this was given to the Methodist Episcopal Orphanage and the Methodist Episcopal Home for the Aged. After his death it was discovered that while he believed he had willed the properties to the University, owing to some technical defects, the University did not have a clear title. The business was amicably arranged with other beneficiaries, however, in 1902, and Bennett Hall, at the University, is a monument to his name. While a young man, Bennett was commissioned Colonel of Militia by Governor Porter, although that seems to have been his only and brief connection with the military.



COLONEL JOSEPH M. BENNETT

BENYOWSKY, COUNT, IN PHILADELPHIA—That this daring soldier of fortune, whose career surpasses in brilliancy and accomplishment that of any mere character in fiction, was a resident of Philadelphia for a time, rests upon the statements made by Charles Biddle, who mentions the Count, in his "Autobiography," and who spoke of him to William B. Wood, the actor and manager, who relates the circumstance in his book, "Personal Recollections of the Stage"

(1855). It is known that Benyowsky was in Baltimore, consequently, it is conceivable that such a world hero-adventurer, would have felt the urge to come to the capital city of the country at that time. However, his presence here has not been noted by any local historian, and his name does not appear in any records thus far consulted. Charles Biddle is so circumstantial in his account that it scarcely gives any room for doubt.



COUNT MAURITIUS AUGUSTUS BENYOWSKY

Courtesy Mercantile Library

Mauritius Augustus, Count Benyowsky (or Beniowski) (1741-1786) described himself on his "Memoirs" as "Magnate of the confederation of Poland, etc." He was born at Verbowa, the hereditary lordship of his family, situated in the county of Nithria, in Hungary, the son of Samuel, Count of Benyowsky, General of Cavalry, in the service of the Emperor, and Rosa, Baroness of Revay, Lady and hereditary Countess of Thurocz. He was a brilliant figure in Vienna, and served as an officer in the Seven Years' War. After visiting Holland and England, he engaged as colonel of cavalry in the Polish service against Russia. Was captured and sent to Kamschatka. There he fell in love with the Governor's daughter, and when he escaped, she eloped with him. He made his way to Formosa, and Macao, whence he got a ship to take him to France. In the latter country his position, ability and courage, gained him the confidence of the French

and he headed a projected French colony which went to the island of Madagascar, where the colonists arrived in 1774. The French Government discontinued this project, and Benyowsky was compelled to return to Europe. Arriving there, once again he entered the Imperial service of his country, and distinguished himself at the Battle of Habelshwerdt, in 1778. He never lost his visions as sovereign of Madagascar, and went to England, looking for assistance, but, while he was kindly received, and obtained considerable money from John Hyacinthe de Magellan, of London, who had been elected a member of the American Philosophical Society, in 1784, and who the following year founded the Magellanic Fund of the society. Benyowsky, who really was setting out on a kind of freebooting enterprise, encountered difficulty in obtaining a flag under which to sail. Magellan had given him money, and he came to the United States, ostensibly to obtain some sort of assistance to reach Madagascar. Before he left England he placed as a pledge, in the hands of his benefactor, the manuscript of his "Memoirs." With his family and a few associates he sailed for Baltimore, April 14, 1784, arriving July 8th. He remained in this country until October 25th, when his expedition left on a ship, a firm in Baltimore, which had become associated in Benyowsky's scheme, placed at his disposal.

In 1804, Kotzebue's play, "Count Benyowsky, or The Conspiracy of Kamschatka," was presented at the Chestnut Street Theatre. "On the morning succeeding the first production of the play," writes Wood (*infra*), "meeting Mr. Charles Biddle, one of the principal proprietors of our theatre, he stopped me to congratulate me upon the scenery and performance, remarking that the Count was an acquaintance of his, and resided at the house in Chestnut Street adjoining his residence (the building in Chestnut Street below Fifth, lately torn down, and long occupied as the Farmers' and Mechanics' Bank). He was as remarkable in manner as in character, full of life and daring. His wife (not the Athanasia of the play) was a lady of beauty and accomplishments, not the least of which was an extraordinary proficiency on the harp, at that time an instrument in little use here."

Considerable space is devoted to Benyowsky, in the "Autobiography of Charles Biddle" (*q. v.*), which was not published until 1883, and from it one learns that Benyowsky must have been in the United States in 1782, when he went on board Captain Biddle's ship, *Friendship*, which sailed from Baltimore to Cape Francois. It must have been on his second visit to the United States that the adventurer came to Philadelphia for the editor of his "Memoirs," William Nicholson, describes him setting out in 1784. Benyowsky's end in Madagascar was as spectacular and dramatic as any in his career. He landed in Madagascar and had won over some of the natives, had himself elevated to chief command, but the French Government heard of it and as the count had routed the few French who were on the Island, a party of regulars from a French man-of-war was sent against him. He had fortified himself in a primitive sort of way, but on the first fire his black supporters fled and the few white associates found themselves helpless after the next fire, for the Count was struck with a bullet, and killed.

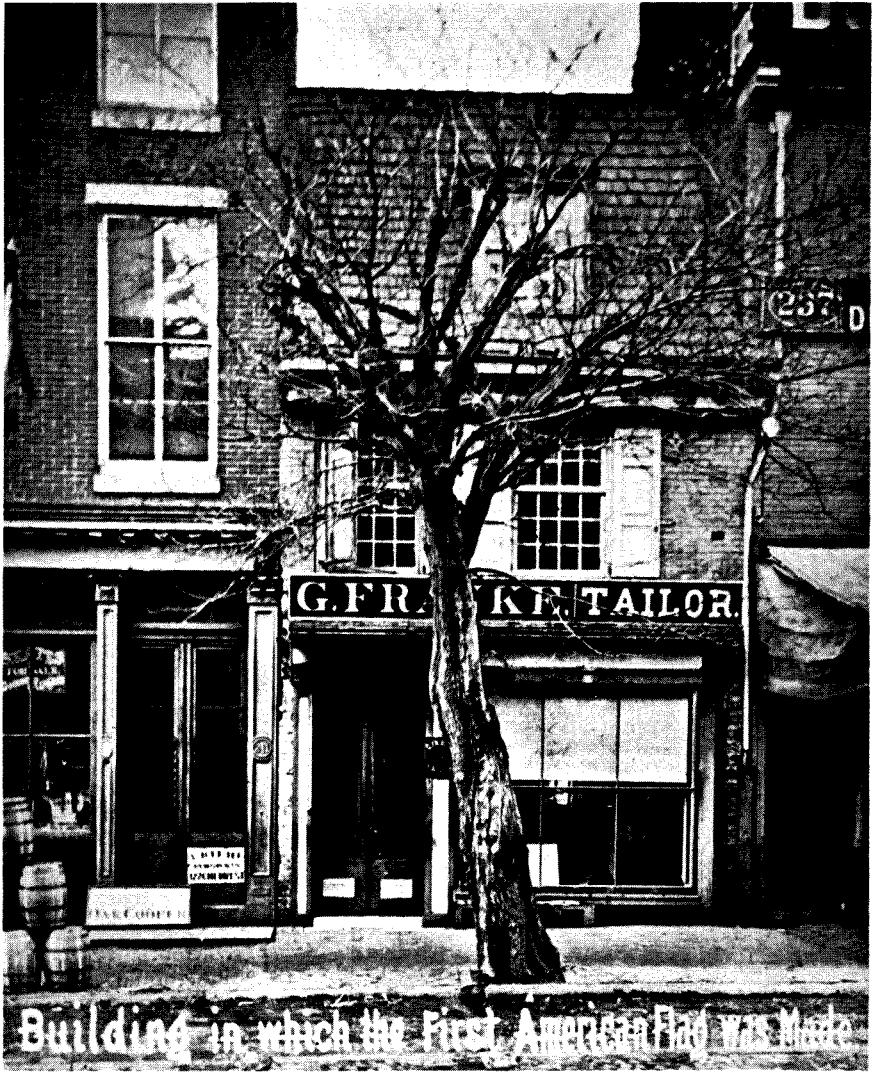
Mr. Magellan, learning of the failure of the Madagascar expedition sold the manuscript of the Count's "Memoirs" to the London publisher, who had them translated and edited, and they appeared in 1790. A French edition appeared the following year, and the book has been translated and reprinted in many languages. As it was written before the Count came to America, the book contains little about his actions in this country, and that little has been supplied by its editor. According to Biddle, the Count abused Congress and the Board of War, and when he was a little heated with wine, spoke disrespectfully of General Washington. On one of the occasions when he slurred the American commander, Biddle says he told him if he ever spoke disrespectfully of Washington in his presence, "be it where it would, he would insult him." Adventurer though he was, it seems he was no duelist, and Biddle never was called upon to insult the Count.

[*Biblio.*—William B. Wood, "Personal Recollections of the Stage" (Phila., 1855); Charles Biddle, "Autobiography" (Phila., 1883); M. A. de Benyowsky, "Memoirs and Travels," 2 vols. (London, 1790), (portrait and illustrations).]

BETHANY PRESBYTERIAN CHURCH—Twenty-second and Bainbridge Streets. Has the largest congregation of any Presbyterian Church in Philadelphia. The congregation was founded in 1865, and the present church was finished in 1874, largely through the efforts of John Wanamaker. It has a large Sunday-school building, regarded as one of the largest in the country. It has accommodation for nearly 3,000 scholars. Bethany Church is the home of many helpful agencies, educational and charitable, as well as religious.

Bethany Church is one of the fruits of Bethany mission, established at 2133 South Street in 1858, by John Wanamaker, who gathered 27 children together in an upper story room for the purpose of instructing them in the Bible. The Bible class soon outgrew its modest quarter and a tent was erected for it on a neighboring lot.—*See* FIRST PENNY SAVINGS BANK.

BETSY ROSS HOUSE—239 Arch Street. This ancient and picturesque building is believed to have been the scene of the manufacture of the first American flag, and on Flag Day, June 14th, each year there is a public celebration in front of it. It has been shown, however, that Mrs. Ross, who is said to have made the first flag, did not live in this house but in one that stood on the site of the present building at 233 Arch Street. The building at 239 was purchased some years ago by an association, which is reported to have acquired more than \$100,000 from the sales of certificates of membership. The membership was more than 1,000,000. The project is believed to have been started in good faith, but the house had not been regarded as a historical site until about the year 1870, when the Betsy Ross tradition first was given to the world. This subject was thoroughly discussed in the *Public Ledger*, for November 30, 1913. *See* ROSS, ELIZABETH.



BETSY ROSS HOUSE

239 Arch Street, as it appeared in 1876, when it was first introduced
as the birthplace of the American Flag

(278)

BEVERSDREDE—A fort erected by the Dutch about 1633, on the east bank of the Schuylkill River. It was the first building of any kind constructed by Europeans within the bounds of the future Philadelphia.—See **FORT BEVERSDREDE**.

BIBLE, NOTABLE PHILADELPHIA EDITIONS OF—Because of its pre-eminent position in the Colonies, and until the nineteenth century was well along in its 20's, Philadelphia was the chief publishing and book-selling center in the country, and became the center of the Bible publishing trade. It was on the boundary between the northern and southern states, and was in a position to rule the publication field. It is not to be regarded as strange, therefore, that it was the scene of publishing of many notable, one might say, historic, editions of the Scriptures, and the place of origin of more than one original translation.

With a boldness that evidently was born of youth, William Bradford (*q. v.*) scarcely had established himself as the first printer in the Province, and the first one in the Colonies south of New England, than he published his "Proposals for the Printing of a Large Bible." This rare broadside is dated "Philadelphia, the 14th of the 1st month, 1688" (or March 14th). The work was to be published by subscription, and the price to be twenty shillings, to subscribers, and "The pay shall be half silver money, and half country produce at money price. And half down, now, and the other half on the delivery of the Bibles." Pennsylvania was not a very populous province at the time, but Bradford expected to sell through the Colonies, because no Bible had yet been printed here, excepting only the Bible translated into the Indian language by John Eliot, and printed at Cambridge, in New England, in 1663. That was small quarto, while Bradford proposed to issue a folio volume. What happened to the Philadelphia printer's scheme remains a matter of conjecture, for not even a single page of Bradford's Bible is known to exist. It never was published and it is just as likely that it was never commenced.

Christopher Saur (or Sower), the German printer, in Germantown, had the distinction of publishing the first Bible in an European language, in this country, in 1743, when he printed in a thick quarto the so-called Martin Luther edition, in the German language. Even sixty-five years after Bradford's unsuccessful venture, this was a remarkable feat to have been performed here, and especially so as this edition could be read by only a comparatively small section of the country. Saur cast the types, made the paper and printed the work in Germantown, and the copies were bound by Dreiner, a binder, of Germantown. Saur even printed a second edition, in 1763; and a third edition, in 1776, and still he was without competition, for no other Bible had been printed in this country, unless the rather mysterious "Baskett Bible," which is supposed to have been printed in Cambridge, Mass., actually was produced this side of the Atlantic.

Robert Aitken (*q. v.*), an enterprising Scotch printer, on Market Street (present No. 110) appealed to Congress to assist in the publishing of an edition of the Bible, calling attention to the scarcity, owing to the embargo on all literature from England during the Revolution. In 1777, he had independently

published an edition of the New Testament, which he reprinted several times, and in 1781, he petitioned Congress to order an edition of the complete Bible. This petition was acted upon favorably, and this Aitken's edition was the first and only "Authorized" Bible to be sanctioned by an American Government. The complete work was published as a thick 12 mo., bound by Aitken, himself, in 1782.

Carey, Stewart & Co., in 1790, published the first American edition of the Douay version of the Latin Vulgate (the Catholic Bible). It was issued in a thick quarto volume, the first of that size to be printed in English in the United States.—See MATHEW CAREY.

Jane Aitken (*q. v.*), daughter and successor of Robert Aitken, has the distinction of having published the first American translation of the Bible. This was the work upon which Charles Thomson, secretary of the Continental Congress, labored so many years. The Bible was printed in four octavo volumes, in 1808, and soon afterward the printer was seized for debt. It was a courageous and costly enterprise, and was a memorial to American scholarship at a time when such reputation was of value to the country, but as a commercial enterprise it was unsuccessful. It was the first translation of the Septuagint into the English language, and while it is said seventy-two scholars in Alexandria combined to translate the original Hebrew into the Greek, in this country one man translated the whole into our native tongue. It required nearly twenty years of Thomson's time to make the translation, involving the making of five copies.—See CHARLES THOMSON.

In 1823, the Rev. Abner Kneeland, minister of the Universalist Church, in Philadelphia, translated the New Testament from the Greek, but it excited no particular attention, yet it was the second translation to be made in English by an American.

In 1891 and 1892, the American Baptist Publication Society (*q. v.*), whose home is in Philadelphia, published a revised version of the New Testament the forerunner of the Improved Edition of the Bible, upon which work had been begun in 1889. In the latter year the task of revising and completing the work of Old Testament. Translation begun by the American Bible Union, was committed to Professors B. C. Taylor, J. R. Sampey, W. R. Harper, and I. M. Price. Progress was slow and it was not until 1912 that the Improved Edition was completely published. The New Testament had been revised by Alvah Hovey, H. G. Weston and J. A. Broadus. This has been popularly termed "The Baptist Bible."

To signalize the completion of the first hundred years of work by the American Baptist Publication Society, it published, in 1924, its Centenary Translation of the New Testament. The first volume, containing the Gospels, appeared in February, and volume two, containing the remainder books of the New Testament, was issued in December. This translation was the work of Mrs. Helen Barrett Montgomery, of New York, a missionary executive and platform speaker. This work was designed to promote popular reading of the Scriptures and to

that end was given a typographical dress "That would assist the average reader to quicker grasp of the material."

BIBLE SOCIETY, PENNSYLVANIA—Founded 1808, it was the first organization of its kind in this country. Its object is to promote the circulation of the Scriptures (without note or comment) at home and abroad, and their translation into new languages, and dialects. The Society was incorporated in 1810. Bishop William White was its first president.

As an auxiliary, the **PHILADELPHIA BIBLE SOCIETY, AT PHILADELPHIA**, was established in 1838.

BI-CENTENNIAL CELEBRATION OF THE LANDING OF WILLIAM, PENN—This commemorative celebration was the largest, and most elaborate series of spectacles the city had witnessed since the Centennial year (1876). There was a week of festivities, which began on October 22, 1882, and continued until October 27th. The schedule for the week was:

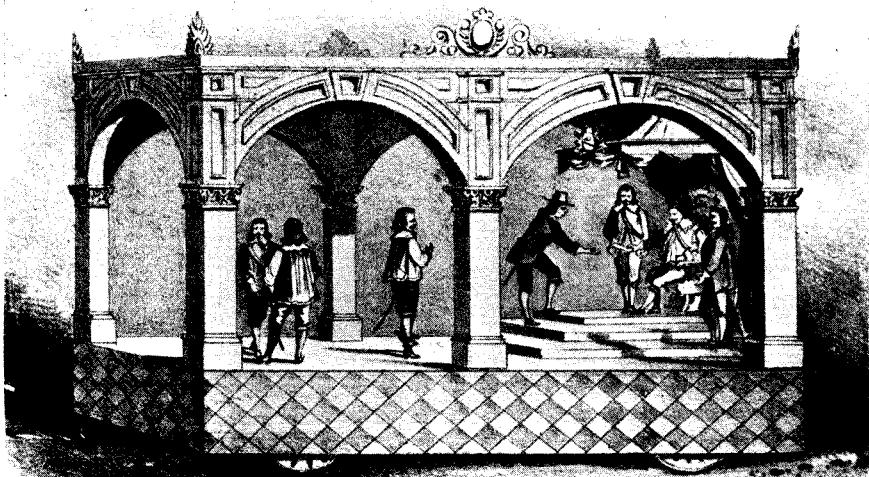
October 22nd, Sunday. Memorial Day, appropriate services in many of the churches.

Monday—Grand vocal concert in front of Independence Hall by German singing societies. Bell in Independence Hall rung two hundred times, indicative of the anniversary.

Tuesday—Landing Day, representation of the Landing of Penn at the Blue Anchor Inn, Dock Street wharf; a great civic parade went over a long route in the city, while on the Delaware there was a pageant of river steamboats and tugs, all made colorful by a large display of flags. The Civic Parade occupied three hours in passing a given point. In the evening there was a fine display of fireworks on the hills beside the east river drive at Lemon Hill. In the evening also, the Welsh singing societies held an Eisteddfod, in W. C. Allison's car shop, at Thirty-second and Chestnut Streets.

Wednesday—An immense Trades Display, or parade, one of the largest pageants the city ever had witnessed was held, and its magnitude may be imagined from the statement that it required more than six hours for the procession to pass. In the evening the Eisteddfod was continued, but the chief attraction was the Tableau Pageant, the nearest approach to a New Orleans Mardi-Gras Festival Philadelphia ever had seen, and although rather crudely fashioned, gave a great deal of satisfaction to the crowds. The whole procession was composed of tableaux vivants on floats, drawn, of course, by horses, and illuminated by calcium lights, carried on vehicles preceding and following each float. At the same time a plentiful supply of gaily attired men lined the procession on both sides, carrying white Bengal lights to further illumine the tableaux, which accordingly was surrounded by the haze and smoke from the spluttering lights.

This feature was the product of the Mystic Tableau Association, and the pageant was divided into the Historical and the Mythical. The former consisted



No. 1. Penn Receiving the Charter.



No. 2. Landing of Penn at Philadelphia.

BI-CENTENNIAL OF PENN'S LANDING, 1882
Two of the Floats in the Historic Tableaux—as Illustrated
in the Official Guide

of ten tableaux illustrative of Pennsylvania history: 1—Penn receiving the charter. 2—Landing of Penn at Philadelphia. 3—Forming the Law at New Castle. 4—Discussing the Boundary, by Penn and Lord Baltimore. 5—Penn's Treaty with the Indians. 6—Boquet's Expedition—Battle of Bushy Run, 1763. 7—Battle of Germantown—Chew's House. 8—The Approach to Valley Forge. 9—Last Delivery of Beaver Skins, Windsor Castle, January 1, 1780. 10—Pennsylvania—A Re-United Country (after the Civil War).

The Second Division was illustrative of the famous women of history. This began with Cupid, riding a Peacock, into which Juno changed Argus, which was simply introductory. Then came Semiramis, Zenobia, Cornelia, Sappho, Cleopatra, Queen Elizabeth, Joan of Arc, Mary Stuart, Isabella of Castile and Arragon, and Josephine.

The Third Division illustrated the story of Roma, one of the legends of India. It consisted of sixteen floats, beginning with the Car of Juggernaut, and ending with Sita on the throne beside Midhavi, prepared to descend into Hades, Roma having discarded her.

Thursday—Festival Day. In the morning the Knights Templar held a brilliant parade, and in the evening gave a reception in the Academy of Music, the Welsh choirs continued their Eisteddfod. In the afternoon there was a regatta of the Schuylkill Navy over the National Course, on the Schuylkill River. In Fairmount Park, also there was a bicycle meet, at which there were visiting cyclers from the surrounding states. It ended with cycle races at the Gentlemen's Driving Park, at Belmont. An archery tournament was held on the Belmont Plateau, the site of the Agricultural Building during the Centennial Exposition of 1876. A statue of Morton McMichael, near the east end of Girard Avenue Bridge, was unveiled in the afternoon.

Friday—Military day closed the celebration. The entire division of the National Guard of Pennsylvania, and visiting soldiery from Delaware, Washington, Baltimore and Grand Army of the Republic, were in line. In the evening a reception to distinguished guests of the city was given at the Union League Club House.

In preparation for the week of festivities the city was waving in flags and bunting. All stores made their windows and fronts especially attractive. In front of the Wanamaker Store, 818 Chestnut Street, and in front of A. C. Yates & Co., 604 Chestnut Street, high temporary arches were erected. Over Dock Street wharf, which was attired in festive bunting, was placed a large plaster bust of William Penn, to mark the place where the founder first set foot on Philadelphia. A number of Indian wigwams were set up at the lower end of Dock Street, and Granite Street, where, on Landing Day, counterfeit Lenni Lenape Indians cavorted and welcomed the mimic William Penn.

BICYCLING, EARLY, IN PHILADELPHIA—The first bicycles used in this city made their appearance in 1868, according to late William R. Tucker, so long secretary of the Philadelphia Board of Trade, who owned one and was an

enthusiastic cyclist, which he continued to be until long after the turn of this century, automobiles became numerous enough to make cycling unpleasant.

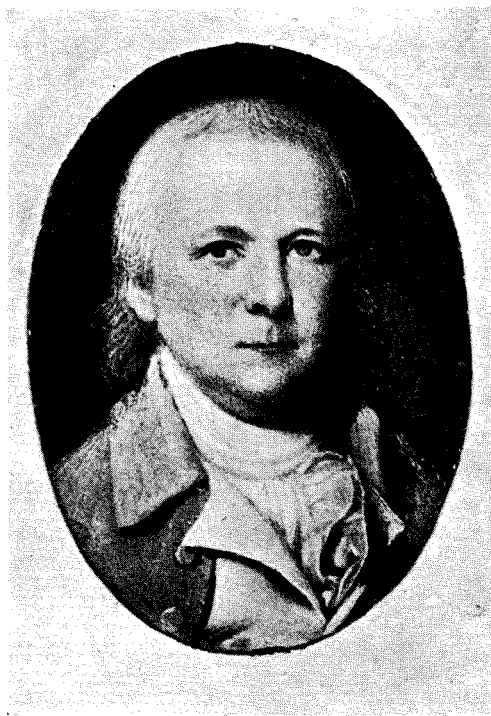
These early bicycles, which first appeared at the Paris Exposition in 1867, were of wood, made in France, and the pedals were attached to the front wheel, and both wheels were tired in iron. They were cumbrous and made their best speed when descending a hill. The French machine created such a furore in Paris among all who saw it, that importations began very early. The first one imported in this city was ordered by Charles Lennig, in November, 1868.

At that time the streets of Philadelphia were paved with cobbles, and there were few places where the sport could be enjoyed. The so-called Nicholson pavement, which consisted of wooden blocks, was laid on Broad Street, from Brown Street to Lamb Tavern Road (south of Diamond Street). The Lamb Tavern Road was also passable, and the adventurous cyclist road up Broad Street, and out Lamb Tavern Road to the old Abbey, or Monastery, on the Wissahickon. In 1879, two Bicycle Clubs were formed, The Philadelphia, of which Mr. Tucker was president for many years, and the Germantown. On Thanksgiving Day, 1879, the cyclists held their first meet, in Fairmount Park. In the meantime the French machine, which was called a velocipede, had given way to an English cycle, which had an enormous wheel in front, on which were constructed the pedals, and a very small one in the rear. This was the kind of machine the sixty cyclists attending the meet rode.

The cyclists confined their riding in the Park to the asphalt walks north of the Main Exhibition Building, which then was still standing, and were only in the Park on sufferance. Repeated requests to use the Park roads were only granted by the Park Commission in 1881, when Mr. Tucker, George E. Bartol, John Ferguson, and Harry Blair appeared before the commission and explained the harmlessness of the bicycle to the satisfaction of that body. In 1897, wheeling was at its height in Philadelphia. In that year, 1,313,503 cycles entered the Park. In 1905, the number had dropped to 105,274. Joseph Pennell, distinguished etcher and illustrator, was one of the early enthusiasts, and he attended the first meet. Bicycle races were run on the old Point Breeze Race Track, below Penrose Ferry, and at the Gentlemen's Driving Park. Professional races were popular in 1897 at Willow Grove Park, where a fine board track was constructed. In 1887, the following bicycle clubs were in Philadelphia: Philadelphia Bicycle Club, Twenty-sixth and Perot Streets; Pennsylvania Bicycle Club, 1202 North Fourth Street; Century Wheelman, Park Avenue, below Columbia Avenue; Germantown Bicycle Club, 2314 Fairmount Avenue; Belmont Cycle Club, Forty-fourth and Viola Streets. In the early years of wheeling the cyclists rode on the sidewalks of the city streets, but with the advent of the pneumatic tire this was forbidden.

BIDDLE, CHARLES—(1745-1821), mariner, privateer, Captain of Militia, Vice-President of Pennsylvania, Prothonotary of the Court of Common Pleas, and writer of one of the four contemporary accounts of the first public reading

of the Declaration of Independence. He also wrote his "Autobiography" (published, 1883), which is of great historical value, yet he has escaped practically every work of biographical reference. He also was father of Nicholas Biddle (*q. v.*), who attained much greater celebrity, but had no such romantic and adventurous career, although he did experience a stormy era.



CHARLES BIDDLE

He was the son of William Biddle, a native of New Jersey, and a grandson of William Biddle, "who came from England, one of the proprietors of that State" (*Autobiography infra*). His father was the keeper of the Debtor's Prison in 1737. His mother was a daughter of Nicholas Scull (*q. v.*). At the age of fourteen, he went to sea on a trader going to Spain. At twenty-two, he had a quarter interest in Philadelphia ship, the "Betsy," which he commanded. In 1776, he joined Captain Cowperthwaite's Company of Quaker Light Infantry, composed of Quakers or descendants of Quakers, and although he served for a short time in a campaign against the British on Staten Island, Biddle's career, during the early years of the war were principally afloat. He was captured at Jamaica, and was about to be sent to England when he escaped through the assistance of friends. Subsequently his ship was taken and he was a prisoner, but on landing at New York, was exchanged. In July, 1782, Biddle set out in a

privateer from Baltimore, and among those who went with him was Count Benyowsky (*q. v.*).

For a time he resided in Reading, and it was from Berks County that he was elected to the Supreme Executive Council of Pennsylvania in 1784. In October, 1785, he was chosen Vice-President of the Council, Benjamin Franklin having been selected President. In 1787, he was Secretary of the Council, and in 1791 appointed Prothonotary of the Court of Common Pleas, in Philadelphia, the duties of which office, he remarks "I was totally unacquainted with." He succeeded his brother, James, who had been appointed Judge of the Court of Common Pleas, both having received their appointments from Governor Thomas Mifflin. After the fatal Burr-Hamilton duel, Colonel Burr fled to Philadelphia, where he was frequently a visitor of Mr. Biddle, who tried to defend him, believing that "if in challenging he acted as a sinner, Hamilton did not act as a saint in accepting it." Burr was a visitor again after his trial for treason. Biddle married Miss Hannah Shepard, of Newbern, N. C., on November 25, 1778.

He was a prominent figure in Philadelphia, and knew intimately everybody worth knowing. His "Autobiography" is a very gossipy volume (written in 1812), and gives side lights to men and events that aid in a proper appreciation of many historic facts.

[*Biblio.*—"Autobiography of Charles Biddle," privately printed (Phila., 1883); J. Jackson, "Market Street, Philadelphia" (portrait), (1918-1926).]

BIDDLE, CLEMENT—(1740-1814), Revolutionary soldier, merchant and importer. He was a cousin of Charles Biddle (*q. v.*). His father was John Biddle (died, 1798), and his mother, Sarah Owen. Although he retained his connections with the Society of Friends until the Revolution, he was one of those young spirits who, in 1764, formed a military company for the protection of friendly Indians, from the band of ruffians known as the Paxton boys, who massacred some redmen at Lancaster, and marched to Philadelphia to do violence to all who opposed them. The military preparations here, however, cooled their ardor when they heard of it at Germantown.

Clement Biddle, and his brother, Owen, were two who signed the Non-Importation agreement (*q. v.*), in 1765. When news of Lexington reached Philadelphia, in 1775, Biddle assisted in forming a Quaker company of volunteers and was elected an officer, and after its reception into the army, he was appointed Colonel. In June, 1776, Congress having ordered the establishment of a camp of ten thousand men, to be furnished by Pennsylvania, Maryland, and Delaware, Colonel Biddle was appointed Deputy Quartermaster-General for those forces, as well as for the militia of Pennsylvania and New Jersey, ordered to assemble at Trenton. There he took part in the Battle of Trenton and was one of the two officers selected by General Washington to receive the swords of the Hessian officers. He was at Princeton, the Brandywine and Germantown, and during the winter of 1777-78, was one of the patriots, who suffered at Valley Forge, and was commended for his extraordinary services. He served in the "Whiskey Insurrection," the last of his military career.

He took an active part in all patriotic movements of his time. Under the Constitution he served as United States Marshal for Pennsylvania, but later returned to a mercantile career, for which originally he had been trained. He was a notary public, insurance adjuster, and in 1791 published a Directory of Philadelphia, the first properly designed work of that kind in the country. For this purpose he devised a plan of numbering houses which was the first workable system that had been devised, and it continued in vogue until 1857, when the present block system was inaugurated. He was enabled to do this by reason of the fact that he supervised the taking of the first United States Census of Philadelphia in 1790. At the same time the City had, for the first time, ordered the names of the streets to be painted upon boards and attached to buildings at corners of every intersection. He gives a complete description of his system in the introduction to his Directory.—See DIRECTORIES.

[Biblio.—H. Simpson, "Lives of Eminent Philadelphians" (1859); "The Philadelphia Directory," by Clement Biddle (1791).]

BIDDLE, NICHOLAS—(1786–1844), financier, litterateur and lawyer, who was viewed by the public of his time in as many lights as a cut diamond has facets, was a son of Charles Biddle (*q. v.*) and was born in Philadelphia. In the movement to drive him from power as a financier, Andrew Jackson was elected President, in 1828. It seems like irony that he was born on January 8th, the day which, since the year 1815, has been celebrated as "Jackson Day," when his greatest antagonist is recalled with speeches of praise. Having completed his studies in the University of Pennsylvania at the age of thirteen, he entered Princeton College, where he took his degree in his fifteenth year, dividing first honors with a more mature competitor. From Princeton he returned to Philadelphia and studied law for three years, but, being a minor, was not admitted to practice, and in 1804 went to Paris as Secretary to General Armstrong, U. S. Minister to France.

He was present at the Coronation of Napoleon, and, being a handsome, graceful youth, was a favorite with the sisters of the Emperor, who danced with him. He had sufficient influence to obtain from the Emperor a wonderful series of casts from the antiques in the Louvre, for the newly formed Academy of the Fine Arts (*q. v.*). He was in the embassy when Louisiana was sold to the United States, and managed the details in such a remarkably statesmanlike manner as to win the applause of veterans who marvelled at his precocious grasp of the situation. After this work was completed, he toured Europe leisurely, acquiring that command of modern languages which never left him. On his way back he stopped in London, where James Monroe was our minister, and he engaged him as his secretary.

In 1807, he returned to his native city, and then was admitted to the bar, but his time was almost equally divided between the law and his love of literature. In 1811, he became associated with Joseph Dennie in the editorship of *The Port Folio* (*q. v.*), and all his contributions to that periodical are marked with great force and elegance. He prepared the journals of Lewis and Clark, after they

returned from their memorable trip through the West. Their memoranda, and the oral recital of Clark was at his disposal and, at his request, Jefferson wrote the memoir of Lewis which was appended to the volumes.

In 1810, Nicholas Biddle, having been elected to the State Legislature, began that brilliant political career which led him into finance and to the historic "war" with President Jackson. He advocated a system of popular education while in the Legislature, but it required a quarter century before his wisdom was understood and acted upon. He also made a speech upon the renewal of the charter of the first Bank of the United States, in 1811, and was complimented by Chief Justice Marshall. During the War of 1812, Biddle, in the State Senate, advocated defensive measures for Pennsylvania, after the sacking of Washington. President Monroe appointed him a Government Director of the second Bank of the United States in 1819, and at that President's request he made a diligent study of laws and regulations of foreign countries, relative to commerce, moneys, weights and measures, which was published under the title, "The Commercial Digest." When Langdon Cheves retired, in 1823, Biddle was elected president of the Bank of the United States. It was at his suggestion that the Grecian style of architecture for the new bank building was adopted.

Under Biddle's presidency the Bank of the United States became the most powerful money institution in the country. It had twenty-five branches, and was said to have greatly assisted the commerce of the country. While it was claimed by the friends of the bank, that it strove to be a non-political institution, and Horace Binney in a speech defending it and explaining the great, necessary work it was performing, President Jackson began his hostile attitude toward it as soon as he was in the executive chair in Washington; declating against a renewal of its charter when it should have expired. Jackson won, and the second Bank of the United States became a memory after March 3, 1836, when its charter expired. At this point a new bank was organized by stockholders in the old; a state charter was obtained, and the United States Bank of Pennsylvania began business with Biddle as president. In March, 1839, Biddle resigned the presidency, when the bank stock was selling at one hundred and sixteen dollars a share, and retired to his estate at Andalusia, Bucks County. Two years later the institution was insolvent.

He now turned his attention to literature and various fields in which he delighted. He advocated the admission of Texas into the Union; the resumption of payment of State interest. He was elected the head of the Trustees of Girard College, and made the address at the laying of the cornerstone of the main building of that institution. The strain of all his exertions, covering a busy life, proved too much for his constitution and he died of heart disease, February 27, 1844.—See BANKS AND BANKING; PORT FOLIO; AUTHORS AND LITERATURE; GIRARD COLLEGE; ARCHITECTURAL DEVELOPMENT.

[*Biblio.*—*National Portrait Gallery*, Vol. III (Phila., 1833-34); *Longacre's Portrait Gallery*, Vol. IV (Phila., 1854); H. Simpson, "Lives of Eminent Philadelphians" (Phila., 1859); Reginald C. McGrane, "Correspondence of Nicholas Biddle Dealing with National Affairs, 1807-1844" (Boston, 1919); "Autobiography of Charles Biddle" (Phila., 1883), contains a biographical sketch, partly taken from Simpson's book (Note G., p. 415).]

BILLMEYER, MICHAEL—(1752–1836), a Germantown printer (the name is also written Billmyer and Billmaier), who succeeded Christopher Sower. He is said to have been a native of Germany, and about the year 1776, married Mary Leipert, or Leibert, of Germantown. After Christopher Sower, III, who was a pronounced Tory, fled from Germantown, and after he had been denounced as a Loyalist his property was confiscated. The sale of Sower's shop and effects was held in August, 1778, and John Dunlap, of Philadelphia, was virtually the only purchaser. However, after he had bought the sheets of various books published by Sower and removed them to Philadelphia, Peter Leibert, Billmeyer's brother-in-law, went to Philadelphia and repurchased the sheets of Sower's Bible. Dunlap intended to use them for cartridge paper, but Leibert and Billmeyer took them to Germantown, where they were bound and sold for better prices (McCulloch, *infra*).

The stone house at the northeast corner of Main and Upsal Streets, long called the "Billmeyer House," is said to have been erected in 1727 by George Bensell. It was a prominent object during the Battle of Germantown (1777), and according to some authorities it then was occupied by David Deshler. According to others it was then the dwelling of Michael Billmeyer, who is said to have recalled Washington at that battle. Washington has been represented as standing beside the house on that day discussing with General Knox and other officers whether the American troops should advance into the town, or call upon the British in Chew's house, to surrender. Billmeyer is said to have purchased the property in 1789. He did some printing for Congress, and he was the printer of John F. Watson's "Annals of Philadelphia."

About 1906 the Site and Relic Society of Germantown set a stone tablet in the wall of the front steps of the Billmeyer House, giving its history in these words: "In front of this house during the Battle of Germantown, October 4, 1777, Washington conferred with his officers. Ordered the attack upon the Chew House and directed the battle. This house bears the marks of the bullets and of the attempts to fire it made by the British. In 1789, it became the home of Michael Billmeyer, the printer."

[*Biblio.*—S. F. Hotchkin, "Ancient and Modern Germantown, Mount Airy and Chestnut Hill" (Phila., 1889), p. 284–85; William McCulloch's additions to Thomas' "Hist. of Printing," *Pro. Amer. Antiq. Soc.*, New Ser., Vol. 31, pt. 1 (1921); "Guide Book to Historic Germantown" (1902); "Hist. of Old Germantown" (1907).]

BINGHAM HOUSE—For a century this building, which stood at the southeast corner of Eleventh and Market Streets, was a familiar landmark to Philadelphians; although it was not always known by that name. The original building was erected in 1812, by Thomas Leiper, who was not a hotel man, but a wealthy tobacconist. It was the first large hotel to be built in Philadelphia, and William Renshaw, who had conducted the old Bingham mansion, at Third and Spruce Streets, was induced to take charge of the place, which was then called the New Mansion House Hotel. After Renshaw abandoned the enterprise, the newly organized Pennsylvania Institution for the Deaf and Dumb, occupied

it, in 1823. In two years the Institution's building at Broad and Pine Streets was ready for occupancy, so once again the building was untenanted. For a few years it was used as a fashionable boarding-house, and then, in 1836, some additions were made to the building, and once more it was opened as the New Mansion House. In 1842, the building became the first depot of the Philadelphia, Wilmington and Baltimore Railroad. In 1852, the railroad's new station at Broad and Washington Avenue was completed, and, in 1854, the Pennsylvania Railroad used the structure for passenger and freight service. After the Civil War, the building was considerably altered and enlarged, and it became the United States Hotel. Not long afterward, however, it was renamed Bingham House, from John Bingham, an early express and freight agent of the Philadelphia, Wilmington and Baltimore Railroad. Part of the building was used for passenger and freight traffic as late as the early 1870's. In 1876, the railroad tracks on Market Street were finally removed, and a little later the Bingham House was entirely remodelled, modernized and called the New Bingham House. It remained standing until 1923, but had not been a hotel since 1920, when the property was sold to the Stanley Company of America. For a few months, the old building was used as a museum of circus "freaks," and human "curiosities." In 1926, the Earle Theatre and Office Building was erected on the site.



BINGHAM HOUSE (UNITED STATES HOTEL) IN 1853
Southeast Corner of Eleventh and Market Streets

BINGHAM, WILLIAM—(1752-1804), was born in Philadelphia, the son of William and Mary (Stamper) Bingham. After graduating from the University of Pennsylvania, in 1768, he was appointed (1770) British Consul at St. Pierre, Martinique. In 1776, he continued as agent of the Continental Congress, acting until nearly the end of the war. He returned to Philadelphia, in 1780, when he married Anne, daughter of Thomas and Ann (McCall) Willing, thus joining

two fortunes. During the latter part of the Revolution, Bingham was interested in privateers, but after his marriage he made the effort which resulted in the foundation of a bank that eventually saved the cause of Independence, by financing the war when the colonial forces were in dire need. This was the Bank of North America.—See BANKS AND BANKING.

William Bingham served in the Continental Congress (1786-89), in the Pennsylvania Legislature (1790-95), and was one of the Senators from Pennsylvania in the United States Senate from 1795 to 1801. He owned considerable land in Pennsylvania, New York and New England; founded Binghamton, N. Y. He was connected with and promoted many internal improvements, being president of the Lancaster Turnpike (*q. v.*). In Philadelphia, he and Mrs. Bingham were the social leaders, and their mansion at Third and Spruce Streets was the scene of many lavish entertainments, and the most eminent of every country while in the city as visitors, usually were to be found there. His eldest daughter, Ann Louisa, married, August 23, 1798, the Hon. Alexander Baring, who was raised to the peerage of Great Britain as Baron Ashburton, in 1835; his second daughter, Maria Matilda, eloped with a French adventurer, who called himself Alexander, Count of Tilly. They were married on April 11, 1799, but the bride's family, in 1800, succeeded in having an Act of the Pennsylvania Legislature passed divorcing them. William Bingham died in Bath, England, in 1804, Mrs. Bingham having died in Bermuda, in 1801.

[Biblio.—Thompson Westcott, "Historic Mansions of Philadelphia" (1877); R. W. Griswold, "The Republican Court," Rev. Ed. (N. Y., 1856); "Recollections of Samuel Breck" (Phila., 1877); Anne Hollingsworth Wharton, "Salons, Colonial and Republican" (Phila., 1900); J. Thomas Scharf and Thompson Westcott, "Hist. of Phila." (1884); C. H. Lincoln, article on Bingham, "Dict. of Amer. Biog.," Vol. II (N. Y., 1929).]

BINNEY, BARNABAS—(1751-1787), physician, passed the greater part of life as a surgeon in the service of the United States during the War of the Revolution, in which he distinguished himself. He was born in Boston, a son of a prominent merchant of the New England capital, of the same name. In 1774, he was graduated from Rhode Island College, since known as Brown University, and then went to Philadelphia and to London to receive his medical education. In 1776, he entered the service of the United States as hospital surgeon. The following year he married Mary Woodrow, a Philadelphia lady, and this city henceforth was his home. His service as a medical officer in the Revolution continued throughout that struggle, ending in 1783. The heroic and romantic woman, Deborah Sampson, who enlisted as a private soldier in a Massachusetts regiment in 1778, and who until severely wounded, successfully concealed her sex, was discovered by Doctor Binney, in the course of his hospital practice. The soldier was supposed to have died of "his" wounds, and Doctor Binney, in making a cursory examination to see if the patient retained any spark of life, found the private was a woman. He had her conveyed to his own house, and concealed the fact of her sex until he was able to obtain her discharge from

General Washington. Doctor Binney was the father of Horace Binney (*infra*), who long was the leader of the Bar in Philadelphia.

[Biblio.—H. Simpson, "Lives of Eminent Philadelphians" (1859); C. C. Binney, "The Life of Horace Binney" (1903).]

BINNEY, HORACE—(1780–1875), lawyer, was the son of Dr. Barnabas and Mary (Woodrow) Binney (*supra*) and was born in Philadelphia, in the district of Northern Liberties. His schooling began in the Friends' School and in the grammar school of the University of Pennsylvania. After his father's death, in 1787, he was sent to a classical academy in Bordentown, N. J., and later, his mother having remarried (to Dr. Marshall Spring), he was taken to New England to live. There he entered Harvard College, from which he was graduated in 1797. He had thought of following in his father's footsteps and become a physician, but on the advice of his stepfather, he went to Philadelphia and failing to find a suitable vacancy in a mercantile house, became a student of law in the office of Jared Ingersoll. In 1800, he was admitted to the Philadelphia bar, and he lived to become known as the "Nestor of the American Bar."

Although he had no political ambitions, and refused the offer of a place on the Supreme Bench of Pennsylvania, he was elected in 1806 on a fusion ticket, to the Legislature of Pennsylvania. In 1808, he was elected a director of the first Bank of the United States; in 1810, he was elected to the Common Council of Philadelphia, being returned the next year; and from 1816 to 1819. Being an intense opponent of General Jackson, he agreed to run for Congress, on an Anti-Jackson ticket, in 1832, and was elected, but, of course, while an outstanding figure in Washington, found the administration forces too strong for opposition.

At that time Binney easily was the outstanding figure at the Philadelphia Bar, but he desired to retire, and, after an European tour, he announced, in 1837, that he had retired from court work. He was induced to emerge from his semi-retirement in 1844 to represent the city of Philadelphia, in the suit in the Supreme Court of the United States of *Vidal et al. vs. the City of Philadelphia et al.* when he was opposed by Daniel Webster, the other great American lawyer of the time. The opinion of the court was in favor of Binney's clients, and the fortune of Stephen Girard, definitely was awarded, under the conditions of his will, to the city of Philadelphia. It is said that Binney's argument was "perhaps the most brilliant that has ever been addressed to the Supreme Court." Binney wrote his recollections of "The Leaders of the Old Bar of Philadelphia," in 1859, and he was the author of a number of pamphlets, the last being several on "The Privileges of the Writs of Habeas Corpus under the Constitution," during the Civil War, in which, although, he disapproved of many of Lincoln's acts, he upheld the legality of his suspension of the writ.

[Biblio.—C. C. Binney, "The Life of Horace Binney" (1903); H. W. H. Knott, article on Binney, in *Dict. of Amer. Biog.*, Vol. II (1929); H. Binney, "The Leaders of the Old Bar" (1859); Hampton L. Carson, "A Sketch of Horace Binney" (1907).]

BIRCH, THOMAS—(1779–1851), landscape and marine painter, was the son of William Russell Birch (*infra*) and drew nearly all of the views of Philadelphia, known as "Birch's Views" (*q. v.*), which his father engraved. Thomas Birch was born in London (July 26, 1779), where his father was successful as a painter in enamel. At the time the family came to America, Thomas was but fourteen. They came on the ship *William Penn*, and arrived in Philadelphia in October, 1793. From almost his infant days Thomas Birch could sketch. After arriving here the family at first located near Fairmount, and when he was fifteen, the young artist made a sketch of the Schuylkill at that point, which later he painted in oils for Frederick Graff.

It was about this time that the father projected the series of views of Philadelphia, although the engravings were not actually completed and published until 1801. Before they were completed, the family moved to Burlington, N. J., where young Birch was placed in the classical academy, to complete his education. After the engravings of the city had been completed both father and son returned to Philadelphia and opened separate studios. Both of them also supplemented their usual artistic work, by making silhouette portraits. They did not cut them out of paper, but painted them on bristol board, and such was the demand, that they are said to have been prosperous. In 1806, Thomas Birch married Miss Sarah King, and the following autumn began to paint in oils, and the next year he painted his first marine picture. He is said to have been turned toward this direction by taking a trip to the Capes of the Delaware with a group of Philadelphia pilots. His marines did not find a ready market, so he painted pictures to be used on mirrors, clocks, etc., and 1811, he was appointed curator of the Academy of the Fine Arts, succeeding John Valance, the engraver. During the four years he continued as curator, he was partly occupied painting scenes illustrative of the War of 1812, and these, being chiefly naval subjects, brought him fame as a marine painter, probably the first artist in America to make a specialty of seascapes. Many of these were engraved. A copy of his picture, "Perry's Victory," was sent to Benjamin West, and he is said to have pronounced it "the best composition of a picture that had come from America." He died January 13, 1851, and was buried in Monument Cemetery. Two portraits of him by John Neagle were shown in the Neagle exhibition at the Academy of the Fine Arts, in 1925. Thomas Birch was elected an honorary member of the National Academy of Design, New York, and was a large contributor to its early exhibitions.

[*Biblio.*—The best account of his life was written by his friend, the Rev. Abel C. Thomas, printed in the *Philadelphia Art Union Reporter*, January (1851); William Dunlap, "Hist. of the Arts of Design in the U. S." (New York, 1834); Article on Birch by F. W. Coburn, in "Dict. of Amer. Biog." (N. Y., 1929); J. T. Scharf and Thompson Westcott, "Hist. of Phila." (1884); Clara E. Clement and L. Hutton, "Artists of the Nineteenth Century," Boston (1893); H. T. Tuckerman, "Book of the Artists," New York (1867).]

BIRCH, WILLIAM RUSSELL—(1755–1834), engraver, enamel painter, and publisher, who omitted his middle name from the engravings he produced and

published in this city, where his fame mainly rests upon the successful series of Views of Philadelphia, he engraved and published (1797-1801) (*q. v.*). Born in Warwickshire, England, April 9, 1755, his art education is said to have been obtained in Bristol and in London. His earliest work was devoted to the painting in enamel, in which he became celebrated in England. He was known to all of the great leading British painters toward the close of the eighteenth century, and counted among his close friends in the art world, no less celebrity than Sir Joshua Reynolds, who gave him unrestricted permission to copy his paintings in enamel.

As early as 1775, Birch exhibited his charming miniatures in enamel, showing at the Society of Artists that year two specimens, "Jupiter and Io" and "Head of Psyche." In 1781 and in 1782, he sent others to the Royal Academy. Not only did he become expert in an art then popular but not so very well understood but he improved upon the process, and was rewarded by a medal of the Society of Arts, in 1785. Birch also learned the art of engraving in England, and in 1789 published a series of views of Great Britain, which he had engraved in stipple. These were issued in a portfolio, under the title "Delices de la Grande Bretagne."

In the last decade of the Eighteenth Century a large number of European painters, mainly from Great Britain visited the United States.—See ART DEVELOPMENT. It is probable that this exodus caught the fancy of Birch, who was among the number who settled in this country. He and his family, among which was his fourteen-year old son, Thomas (*supra*), arrived in Philadelphia in October, 1793. Dunlap's data was incorrect, for he asserts Thomas was seven years of age, and that the Birchs came here in 1794, and these statements have been copied many times. After his arrival Birch, noting the beauty of the Schuylkill River, which then was in its natural grandeur, took up his residence near Fairmount. His first business was the painting of portraits by his enamel process, and in all his early engravings he described himself as "enamel painter." Whether this work occupied all his time, is unknown, but it is certain, that the sight of so many fine public buildings being erected in Philadelphia gave him the idea of making a series of engraved views. His son, Thomas, made the majority of the sketches for the views. Within a few years Birch bought himself a few acres and a home at Springland, in Bucks County, a short distance from Bristol, and close to the Neshaminy Creek. Over the creek had been a toll bridge, and at one end, near Birch's home was a toll house, then unoccupied. This was obtained by the artist and became his, and his son's studio, in which the sketches were finished and the plates engraved. Birch issued proposals for a similar series of views of New York, but it was to contain fewer plates. As a matter of fact only one view of New York was published. Nearly all of the Birch Views of Philadelphia bear the imprint of "William Birch and Son."

The portrait in enamel of Washington, painted by Birch, is regarded as his chief work in that medium painted in the United States. It is believed to have been founded upon Stuart's portrait of Washington, but it has characteristics of

its own which, since Birch engraved it, has led to it being known as the "Birch Type," to distinguish it from other noted portraits of the first President. W. S. Baker, in his "Engraved Portraits of Washington," asserts that this painting was made in 1796 by Birch at the request of Mr. Van Staphorst, of Holland. Birch also, in 1808, published a series of engravings of "Country Seats," which plates are smaller in size than the "Views of Philadelphia." Birch also published engravings of the Treaty Tree, the Philadelphia Bank, the Chestnut Street Theatre (1805), the Chestnut Street (1823), Masonic Hall, and painted a picture of the Market Street Ferry, which was engraved on wood for The Casket.—See MARKET STREET FERRY. Birch also painted silhouettes when his studio was in Philadelphia. He died August 7, 1834.

[Biblio.—W. Dunlap, "Hist. of the Arts of Design in the U. S." (N. Y., 1834); W. S. Baker, "American Engravers" (Phila., 1875); *Phila. Art Union Reporter*, January, 1851; F. W. Coburn, article on Birch, "Dict. of Amer. Biog.," Vol. II (N. Y., 1929); J. T. Scharf and Thompson Westcott, "Hist. of Phila." (Phila., 1884); "Catalogue of One Hundred Notable Amer. Engravers," N. Y. Pub. Lib. (1928); M. Fielding, "Amer. Engravers on Copper and Steel" (Phila., 1917).]

BIRCH'S COUNTRY SEATS OF THE UNITED STATES—This series of engraved views is only second in importance among early American views, to Birch's "Views of Philadelphia," and was the first attempt to perpetuate the appearance of the elegant estates then to be found in this country. It received encouragement because the engravings were admirably executed, and the compositions always attractive.

There is evidence that William Birch spent considerable time in making the sketches for this series, for they include views from York Island to New Orleans, although the majority of the twenty plates are concerned with estates surrounding Philadelphia. At the time Birch published these views, which are very much smaller than his Philadelphia Views (*q. v.*), he was living at 73 South Third Street, pursuing his profession as enamel painter, and his business as a publisher of Philadelphia Views. The series bears the date of 1808. They were issued in two forms. First, in a wrapper, containing five plates, and second, in a wrapper, containing ten plates. Of the former only three sets of five plates seem to have been published, and of the latter, only one part evidently was issued in that form. The price of the five plates was three dollars, and if colored, five dollars. Of the parts containing ten plates, the price was five dollars and if colored, eight dollars. These evidently were the second issues of the plates. Including the engraved title to the whole and to the first part, there were twenty plates, as follows:

Engraved title, showing the uncompleted Capitol of the United States, surmounted by a spread eagle and a shield.

Title for first part, with a view from Springland (the artist's Bucks County residence).

Hoboken, in New Jersey, seat of Mr. John Stevens.

Hampton, the seat of Gen'l. Charles Ridgley, Maryland.

Lansdown, the seat of the late Wm. Bingham, Esq., Pennsylv.

- Echo, Pennsylv., a place belonging to Mr. D. Bavarage.
 Mount Vernon, Va., the seat of the late Gen'l. G. Washington.
 Fountain Green, Pennsylv., the seat of Mr. S. Meeker.
 Solitude, in Pennsylv., belonging to Mr. Penn.
 Devon, in Pennsylv., the seat of Mr. Dallas.
 Mount Sidney, the seat of Gen'l. Barker, Pennsylv.
 The seat of Mr. Duplantier near New Orleans and lately occupied as headquarters of Gen'l. J. Wilkinson.
 Montibello, the seat of Gen'l. S. Smith, Maryland.
 Woodlands, the seat of Mr. Wm. Hamilton, Pennsylv.
 Sedgley, the seat of Mr. Wm. Crammond, Pennsylv.
 View from Belmont, Pennsylv., the seat of Judge Peters.
 York Island with a view of the seats of Mr. A. Gracie, Mr. Church, etc.
 Mendenhall Ferry, Schuylkill, Pennsylv.
 China Retreat, Pennsylv., the seat of Mr. Manigauil.
 View from Elysian Bower, Springland, Pennsylv., the residence of Mr. W.

Birch.

Included with the complete set were four pages of text, in addition to the Introduction, which briefly describe the places pictured.

See BIRCH, WILLIAM AND THOMAS; BIRCH'S VIEWS OF PHILADELPHIA.

BIRCH'S VIEWS OF PHILADELPHIA—This was the first considerable effort to make a permanent record of the principal buildings and street scenes in Philadelphia, and they were issued separately, to subscribers by William Birch, the engraver, and subsequently complete, to purchasers. The early plates show that they were sold by R. Campbell & Co., No. 30 Chestnut Street. The full set consists of twenty-eight plates, although there is an engraved title, which makes the number twenty-nine. On the third page of the completed work is a brief description of the city, and a list of the plates. As the work is very seldom found in its entirety, the text and list of plates are given here.

The engraved title page, which contains in vignette the arms of the State of Pennsylvania in a far more artistic rendering than the badly drawn device Pennsylvanians are familiar with, states that the city of Philadelphia "in the State of Pennsylvania, North America," is shown "as it appeared in the year 1800, consisting of twenty-eight plates, drawn and engraved by W. Birch & Son." According to the title the work was "Published by W. Birch, Springland County, near Neshaminy Bridge, on the Bristol Road, Pennsylvania, December 31, 1800."

A description of the city as it then was, occupies the next of the folio pages and also serves as an introduction to the work. It is entitled "Philadelphia," and proceeds as follows:

"The ground on which it stands was, less than a century ago, in a state of wild nature; covered with wood, and inhabited by Indians. It has in this short time been raised, as it were by magic power, to the eminence of an opulent city, famous for its trade and commerce, crowded in its port with vessels of its own

production, and visited by others from all parts of the world. Its situation on the banks of the Delaware lies about 40 degrees north from the equator, and about 75 degrees west from London, on the west side of the river, about 40 leagues from the sea. Its plan was laid out by William Penn, and was confirmed by charter, on the 25th of October, 1701. This work will stand as a memorial of its progress for the first century; the buildings, of any consequence, are generally included, and the street scenes all accurate as they now stand; the choice of subjects are those that give the most general idea of the town; the scenery is confined within the limits of the city, excepting the first and last views; the frontispiece represents, with the city at large, a busy preparation for commerce, and the last plate, with the Swedish Church, the exertion of naval architecture to protect it; each subject terminating at the opposite extremities of the suburbs, on the bank of the river."

As a matter of curiosity a complete list of the plates follows:

Arch Street Ferry. A commercial scene, with shipping, etc.

Arch Street, with the Second Presbyterian Church.

New Lutheran Church, in Fourth Street.

Old Lutheran Church, in Fifth Street.

Southeast Corner of Market and Third Streets.

New Presbyterian Church in Market Street.

Prospective view of the inside of the market place.

High Street, from the country market place.

High Street, from Ninth Street.

The House intended for the President of the United States, in Ninth Street.

An Unfinished House, in Chestnut Street. (This was the building designed by L'Enfant for Robert Morris, at Eighth and Chestnut Streets.)

Second Street, north from Market Street, with Christ Church.

New Market, in South Second Street.

Bank of the United States, in Third Street.

View in Third Street, from Spruce Street.

Library and Surgeon's Hall, Fifth Street.

Congress Hall and New Theatre, in Chestnut Street.

State House, in Chestnut Street.

Back of State House.

State House Garden.

Goal (Jail), in Walnut Street.

Alms-house, in Spruce Street.

Pennsylvania Hospital, in Pine Street.

Pennsylvania Bank, in Second Street.

Water Works, in Centre Square.

Swedish Church, Southwark, with the building of a frigate.

At the time the Philadelphia views were published Birch was engaged in doing a similar work for New York, as is seen by the prospectus, bound in with the plates:

“William Birch thus informs the public of his intentions to picture the two principal Cities of North America, subjects hitherto totally neglected by the Arts, yet by no means of small importance, as the works will tend to show to foreigners the spirit of improvement in this country, as well as to point out to the inhabitants the beauties of their cities. He has already completed a part of his undertaking in a work of Philadelphia, which consists of an elegant volume, containing a beautiful Title Page, with the Pennsylvania arms, a general view of the city from Kensington, one page of Observations, etc., a plan of the city, and 26 sections, showing the public buildings, street scenes, etc. Size of the plates, 13 x 11 inches.

“New York will be its companion volume, to be published the same size and in the same style, but will have only 19 sections, the drawings of which are nearly completed, and the plates in hand. In order to make these works complete, and that they shall afford a source of amusement, he is now about to publish two large plates, $21\frac{1}{4}$ by $25\frac{1}{4}$ inches, of the general views of the two cities, which, he flatters himself, will surpass anything of the kind yet published in this country. The large plate of Philadelphia is also finished; the view is taken from the great elm at Kensington called Penn's tree, on account of a treaty for lands formed under it by William Penn with the Indians respecting the settlement of the State of Pennsylvania. This view contains a portrait of that beautiful tree, with a splendid appearance of the city and port on the river Delaware. The drawing of New York is from the opposite shore of the Sound, as it appears from a great eminence, forming a chaste and grand subject, very similar to the choice of subject formerly made use of by the celebrated Salvator Rosa; the bay is seen, and the opposite bank of the North River, ever the busy town at sunset, contrasted in the foreground with the quiet grazing of a horse under the wreck of an ancient tree upon a sequestered lawn on Long Island. This plate is also in hand. These two large prints are intended as elegant furniture for a drawing or sitting room, which will serve as references for amusement to the two volumes when conversation or entertainment of more consequence should cease to be the subject of a party. These articles are thus complete together, or each in itself complete, and may be had by directing a line to William Birch, Springland Cot, Neshaminy, near Bristol, Pa., or by subscribing their names to any of the underneath subscription papers, held for that purpose, with the article or articles repeated under those divided for the purpose of a list.

“The prices of the works were as follows: The volume of Philadelphia, in boards, plain, 28 dollars; bound, 31 dollars; if colored, in boards, $41\frac{1}{2}$ dollars; bound, $44\frac{1}{2}$ dollars.

“The volume of New York will be in boards, plain, 21 dollars; bound, 24 dollars; if colored, in boards, 31 dollars; bound, 34 dollars.

“The two large prints, $21\frac{1}{4}$ by $25\frac{1}{2}$, of Philadelphia and New York, 6 dollars each, plain, and 9 dollars colored.”

Over 150 subscribers for the work are named on the last page of the volume, and a few of them are set down for two copies, evidently intending to send one

to friends or relations in Europe, as suggested by the promoter and artist. From the list published, it appears that Birch's work had the patronage of the best people of the city. A glance at the names of the subscribers is itself a remunerative employment. Thomas Jefferson, then Vice-President of "the U. States," was among the names, for Jefferson was a patron of all literary and artistic as well as of scientific schemes promoted in those days. J. Guillemard, British Commissioner; the Chevalier d'Yrujo, the Spanish Minister, and P. Bond, the British Consul, are also named as subscribers to the Views.

After the original series was completed Birch published a few new ones, evidently as substitutes for certain others, consequently, a full collection would comprise more than twenty-eight. The second plate in nearly every instance is superior to the first. Among those noted as having been replaced by substitute plates are, New Lutheran Church, in Fourth Street; High Street Market; High Street, from the country market place (changed to include the "Mock Funeral of Washington"); State House (substituted by a fine view which shows Old State House, Congress Hall and Town Hall); the Goal (*sic.*), in Walnut Street, Bank of Pennsylvania (a fine plate, substituted for the earlier one which made the bank a secondary feature, along with the City Tavern on South Second Street). Subsequently Birch added the Bank of Philadelphia, the Schuylkill Bridge, High Street; Chestnut Street Theatre (1805); Chestnut Street Theatre (second building, 1823), and the (second) Bank of the United States, on Chestnut Street (1827). This probably was the last plate published by Birch.—See "BIRCH'S COUNTRY SEATS OF THE UNITED STATES"; BIRCH, WILLIAM AND THOMAS.

BIRTH, FIRST IN PHILADELPHIA—See KEY, JOHN.

BLACK HORSE ALLEY—Ran from Front to Second Streets, 175 feet south of Market, marking the boundary of the lot given by William Penn to his daughter, Letitia, 1st mo. 29th, 1701. There was no alley there at that time, but later Robert Ewer, who became proprietor of Doyle's Inn, which stood at the end of Letitia Court, laid out the alley, and it originally was known by his name. The Inn, or one near it, called the Black Horse, was later on the small thoroughfare, and the street name was changed to agree with the new tavern sign.

BLAUSON'S RUN—See DARBY CREEK.

BLEAKLY HOMESTEAD—Best known as the "Cannon Ball House" (*q. v.*).

BLITZ, SIGNOR ANTONIO—(1810-1877), long a popular "magician," or conjurer and entertainer, despite his entertaining autobiography, "Fifty Years in the Magic Circle" (1871), remains a mystery. While he is said to have been born in England, it is believed he was of German birth. Certainly, when he was but thirteen years of age, he gave an exhibition in Hamburg, and when he was fifteen, he gave an entertainment in England. After playing engagements

over much of Europe, he came to America in 1834, and after touring this country a short time, he came to Philadelphia in 1835, giving an exhibition in Maelzel's Hall, northeast corner of Eighth and Chestnut Streets. In Europe he was billed as "The Mysterious Boy," but in this country, being then a man, he was known far and wide as Signor Blitz. His success may be imagined from the fact that he



SIGNOR ANTONIO BLITZ

Famed Entertainer—who Performed Tricks, Gave Ventriloquist Act,
and had Performing Birds

had thirteen imitators. In Philadelphia, which he made his home, he played at Maelzel's Hall, the Philadelphia Museum, Masonic Hall and the Assembly Buildings. He was a popular entertainer in the best sense, in those days, for in addition to exhibiting tricks and slight of hand performances, he also showed trained birds and was famed as a ventriloquist, of which latter talent, he gives

numerous exciting anecdotes in his book. He died in Philadelphia. Blitz revealed the mystery of Maelzel's Automaton Chess Player, which Poe had "guessed at," before.

[*Biblio.*—J. W. Forney, "Anecdotes of Public Men" (N. Y., 1873); Signor Blitz, "Fifty Years in the Magic Circle" (Phila., 1871); K. H. Amend, article on Blitz, in "Dict. of Amer. Biog.," Vol. II (N. Y., 1929).]

BLOCKLEY—A township on the west side of the Schuylkill River, north of Kingsessing Township; bounded on the east by the river extending south from the county line, opposite to, but a little below, the mouth of the Wissahickon, down to, the Nanganesy or Mill Creek, below the Woodland's; thence by the same creek up to Chadd's Ford Turnpike, known in later years as the Baltimore Pike, along the same to Cobb's Creek; thence by the courses of the same to the county line adjoining Lower Merion Township, Montgomery County, and along the same to the Delaware River. It was traversed by the Darby Road, the Chadd's Ford or Baltimore Pike, the road to West Chester, to Haverford, and to Lancaster. Within its boundaries were the villages of Hamilton, Mantua, West Philadelphia, Hestonville and Haddington. The greatest length, four miles; the greatest breadth, five miles; area, 7,580 acres. The date of the formation of this township is not known. It was created at a very early period after the establishment of the provincial government. The name is supposed to have been derived from Blockley, a parish in England in the County of Worcester. It became a part of the city in 1854. From the circumstance of the county almshouse being erected in the township, the name to the average Philadelphian refers to this institution, which no longer exists there as a Home for the Indigent, but as the Philadelphia General Hospital.

BLODGET, SAMUEL, JR.—(1749–1814), merchant, real estate developer, and amateur architect, was a resident of Philadelphia for about ten years—(1789–1800), and during that period was one of the most enterprising, and active spirits in advocating improvements, and suggesting designs for the new Federal City, now Washington, D. C. He was the son of Samuel Blodget, of Massachusetts, but his birthplace seems to be in dispute. The article on Blodget, in the "Dict. of Amer. Biog.," mentions Goffstown, N. H., as the scene, while the sketch of him by Lorin Blodget, a very reliable statistician, which appears in Vol. II of the "Life of Rev. William Smith," by Horace W. Smith (Phila., 1880), and the sketch of him in the "Hist. of the Insurance Co. of North America" (Phila., 1885), mention Woburn, Mass., as his birthplace. On the other hand, only two sketches appear to agree as to the date of his birth. "The Dict. of Amer. Biog.," gives the year, 1757; Lorin Blodget and the Insurance Co. history 1755, while the Burial Record of the Board of Health, Phila., records him as having died April 11, 1814, aged 66 years. This seems to have really meant that he was in his sixty-sixth year, for his parents were married in 1748. Although one of the foremost promoters of land in the new Federal City in which he bought

500 acres, and numerous lots, he has escaped notice of virtually all biographical dictionaries, excepting the one now being published, and mentioned above.

Blodget served during the Revolution as a captain of New Hampshire Militia, part of the time he is said to have been on the staff of General Washington whom he first met at Cambridge, but Washington said he had a very slight acquaintance with him. His father is said to have been on intimate terms with the Commander-in-Chief of the Continental forces. After the war was ended he boldly entered the East India trade, and amassed a considerable fortune of his own. He visited Europe in 1784 and 1790, and in the course of his tour made studies of some striking public buildings, which on his arrival here, he adapted to proposed structures in this city and later, for the Federal City.

Being a man of experience and fertile of ideas that concerned business, commerce or economics, Blodget was active in promoting everything that to his mind was an improvement. He came to Philadelphia in 1789, just about the time the city had been chosen as the temporary Capital of the country. He was active in the founding and planning of Washington City, and made a design for the Capitol, which very nearly was accepted. It is said to have been an adaption of the *Maison Carree*, at Nimes, but as it was acknowledged to be only a study, Blodget was asked for complete drawings, but evidently was too much engrossed to comply with the request. Blodget also is to be regarded as the prime mover in the founding of the Insurance Company of North America, in 1792. He subscribed for fifty thousand shares, to transmit for sale to Boston. The company had been formed along the lines of the Boston Tontine Association, of which Blodget was a promoter, and, after the project failed of success in the New England capital, he brought it to Philadelphia, where it succeeded so well, as the Insurance Company of North America, that it still is in business and flourishing. He was a Director of the company from 1792 to 1799. Next to founding companies and cities, Blodget's favorite recreation, was designing buildings. It was a hobby with him, and being a man of exceptional taste, which had been cultivated by his visits to Europe, his designs were of considerable beauty, although not original. He furnished the design for the first Bank of the United States, and this has been said to have followed Thomas Cooley's design for the Dublin Exchange, although, without the statues on the roof, it more nearly followed Cooley's design for the Four Courts, Dublin, which structure was virtually destroyed by the Civil War in Ireland in 1922.

Blodget married the beautiful Rebecca Smith, daughter of the Rev. Dr. William Smith, first provost of the University of Pennsylvania, in 1792. At that time he was heavily interested in the Federal City, and was being urged for the position of supervisor of the building of the new National Capitol. Later, he held a lottery to build the first hotel in the new city, but it was not very successful. He gave money for the construction of public buildings. Finally, June 5, 1793, he was appointed Supervisor of the Federal city. From that time until his death, in 1814, he resided principally in Washington, although he was much in Philadelphia.

The idea of a Federal city, is said to have occurred to Blodget during the Revolution, and that he had discussed such a capital with Washington, who had a similar idea, and also for the establishment of a national University there. Notwithstanding this, the letters of Washington to the Commissioners of Washington, *Records of Columbia Hist. Soc., infra.*, show that he was lukewarm as to Blodget, and in one letter characterized him as a mere speculator, and not the kind of a superintendent he had in mind.

However, Blodget worked industriously to make something of the city of Washington, and by 1812 his health began to show the effect of his financial worries. In 1814, broken in health, his property in Washington, a drug on his hands, he returned to Philadelphia, where he died April 11, 1814. He was buried in Christ Church Yard. Blodget was the author of two works on economics, one of which attained some recognition in Europe. These were, "Thoughts on the Increasing Wealth and National Economy of the United States" (1801), and "Economica, a Statistical Manual for the United States" (1806).

[*Biblio.*—Lorin Blodget's, "Samuel Blodget, Jr.," in Horace W. Smith's, "Life of Rev. William Smith, D.D.," Vol. II (Philadelphia, 1880); "Hist. of the Insurance Co. of N. A." (Phila., 1885); numerous references in Washington letters to the commissioners of the Federal City. *Records of the Columbian Hist. Soc.*, Vol. XVII (1914); article on Blodget by W. Bennett, "Dict. of Amer. Biog.," Vol. II (N. Y., 1929); J. Jackson, "Early Phila. Architects and Engineers" (Phila., 1923); "Development of American Architecture" (Phila., 1926); W. B. Bryan, "Hist. of the National Capitol" (1914).]

BLUE ANCHOR TAVERN—There were three taverns in Philadelphia of the name, and all stood close to the same site. The Blue Anchor was the first building erected in Philadelphia. It was already doing business when William Penn stepped ashore, in front of it, in the autumn of 1682. Having been erected before the city was laid out by Thomas Holme, Penn's surveyor-general, it afterwards had to be moved, because it was found to be very nearly in the middle of Front Street, as provided on the first city plan. Removed a few feet, it became the northwest corner of Front and Dock Streets. Proud states that this tavern was built by George Guest, and "was not finished at the time of the proprietor's arrival." It seems that in the early days the Blue Anchor was regarded as in Budd's Row (*q. v.*), although it was a separate building operation until joined, on the north, by the dwellings erected by Budd.

There is every reason to believe that in both design and construction material, it was duplicated by Budd's houses. It is always termed a frame house, and so were Budd's Row dwellings, but subsequently both were faced with brick, and in the Eighteenth Century were referred to as brick houses. The view of the Row as shown in Peter Cooper's "Prospect of Philadelphia," indicates what architecturally is called a pent roof, over the first floor, but this evidently was not the original structure. Glenn (*infra*) states that there can be no doubt that Captain William Dare was the proprietor of the tavern when Penn arrived, and intimates that there was a Blue Anchor Tavern as early as 1671. The same

authority states that the first house of the name was of brick, but this is doubted. Certainly, in 1684, Colonel Edward Hill, who had bought the house in January, 1683, sold it to Griffith Jones in the same year. It seems that no land was conveyed, only a house, which stood in the middle of Delaware Front Street. In 1684, Jones obtained by warrant a lot of land almost directly back of the tavern, on the west side of Front Street. By this patent it is learned that the tavern was sixteen feet in breadth and forty-three feet in length. In 1682, Jones sold the tavern to George Bartholomew, a carpenter, who already had a log hut, west of the house. The first tavern set back a distance of one hundred and forty-six feet from the north bank of Dock Creek.

In 1690, Thomas Budd purchased the tavern and lot (then on the west side of Front Street) and after demolishing it began to re-erect it and also other houses, which took the name of Budd's Row (*q. v.*).

[*Biblio.*—Thomas Allen Glenn, "The Blue Anchor Tavern," *Penna. Mag. of Hist. and Biog.*, Vol. XX, No. 4, January, 1897. Both Watson and Proud give some space to the Blue Anchor, but Glenn's researches are the most convincing.]

BLUE BELL HILL—A section of the 21st Ward is locally known by this name.

BLUE BELL TAVERN—This old house, at Seventy-third Street and Woodland Avenue, is one of the picturesque survivals of a past age, and generally is given credit for greater age than belongs to it. The larger building was built in 1801. Adjoining it on the west is a smaller structure, which really is the historic structure. This was erected in 1766, and while the American Army was in the neighborhood in 1777, the picket guard was stationed there. The old tavern, being in the line of the Cobb's Creek Boulevards was finally closed in June, 1914, and it was announced that the newer building would be demolished, but it was allowed to stand. The older structure is very small and was no more than an ordinary and tavern, while the newer building was an inn, capable of accommodating a number of lodgers. There was a Bell Tavern on the site of the Blue Bell as early as 1750, as indicated in Scull and Heap's Map of that year.

BLUE GLASS EXPERIMENTS—By General Augustus J. Pleasanton (*q. v.*), between the years 1861 and 1876, were the first made which indicated the beneficial effect of violet rays upon plant life. He published his theories and the results of his experiments in a volume entitled, "The Influence of the Blue Ray of the Sunlight in Developing Animal and Vegetable Life," which went into three editions between 1871 and 1876. While the books were favorably reviewed, General Pleasanton's theory was received with caution, only to be revived in Europe by the Danish physician, Dr. Niels Rydberg Finsen, in 1895, whose specially constructed arc lamps were designed to produce the same effect, but introduced as a therapeutic agent. The "Finsen Light Cure" for skin diseases has been used in many hospitals. Recently incandescent electric lamps for the same purpose have been invented and have been largely popularized for various purposes in this country.

BOARD OF TRADE—The oldest commercial organization in Philadelphia. Organized in Wade's Hotel, 10 North Fourth Street, October 15, 1833. Successor to the old Chamber of Commerce founded in 1801, but which required all members to be owners of ships, exporters or importers or marine insurance brokers. The present membership of the Board of Trade represents every line of endeavor. Its objects are to foster commerce, and business and to oppose any restrictions upon constructive and legitimate enterprise.

It has always been a center of activity and in its rooms have been founded many other commercial organizations which have left their impress upon the life of the city. The first meetings for the organization of the Bourse, The Trades League, out of which grew the present Chamber of Commerce, and the Joint Executive Committee on the Improvement of the Harbor and the Delaware and Schuylkill Rivers were held in its offices.

Through the efforts of this organization the railroads granted Philadelphia the stopover privilege when William M. Coates was chairman of its Inland Transportation Committee. The removal of Smith's and Windmill Islands (*q. v.*) was due to the campaign of education carried on by this body and it was through its efforts that appropriations were obtained from the Federal Government for the prosecution of the work. The widening of Delaware Avenue the finest commercial avenue along any waterway, was first advocated by the Board of Trade.

During the years immediately succeeding the World War, the body was principally engaged in trade reconstruction work. It worked in conjunction with the Shipping Board on proposals for port developments, drydocks and other subjects. It was active in the interest of a Philadelphia-Camden Bridge and of a comprehensive municipal improvement program. Having urged upon Congress the necessity of a Reconstruction Commission to study postbellum conditions it has continued to cooperate to that end; having induced the Tariff Commission to hold hearings in this city on Free Ports the Board has urged upon Congress by delegating trade representatives to attend committee hearings in Washington, to inaugurate a system of foreign trade zones as well as an adequate system of national highways.

The Board of Trade is a member of the Chamber of Commerce of the U. S. A., and other national organizations; the Paris Chamber of Commerce and is associated with other foreign trade bodies.

BOAT CLUBS ON THE SCHUYLKILL RIVER—For a century there have been rowing clubs with headquarters on the Schuylkill River, but before Fairmount Park was organized and laid out by the city, these either were upon private property, located above the Wissahickon Creek, or below Fairmount. Of those clubs, which have been organized since that time, and are members of the Schuylkill Navy (*q. v.*), the dates of the institution are as follows:

Bachelors Barge Club, July 4, 1853.

University Barge Club, May, 1854.

Undine Barge Club, May 9, 1856.

Quaker City Barge Club, October 17, 1858.

Malta Barge Club, January, 1860.

Pennsylvania Barge Club, 1861.

Philadelphia Barge Club, organized as the Panola Barge Club, 1862.

Vesper Barge Club, February 22, 1865.

Crescent Boat Club, 1867.

College Boat Club (University of Penna.).

Sedgeley Club.

Montrose Boat Club, at West Falls.

Philadelphia Canoe Club, at mouth of Wissahickon.

Valley Green Canoe Club, Wissahickon at Livezey's land.

Several of the clubs maintain up-river boat houses.—See ANCHORAGE; BUTTON; LILACS; RINGSTETLIN; WILLOWS; PHILADELPHIA SKATING CLUB.

BOGLE, ROBERT—A colored caterer, whose establishment at No. 46 (112) South Eighth Street, in the first quarter of the last century was famed for its fashionable clientele.—See CATERERS AND CATERING IN PHILADELPHIA.

BOK, EDWARD WILLIAM—(1863-1930), editor, author and philanthropist, donor of the Philadelphia Award (*q. v.*), was born at Helder, Netherlands, and in 1870 was brought to the United States by his parents whose fortune had been swept away in Holland by unwise investments. The family settled in Brooklyn, N. Y., where young Bok was educated in the public schools. At thirteen he went to work as an office boy, and six years later went into a New York publishing house as a stenographer. When he was twenty-one he was editor of the *Brooklyn Magazine*, which became *The American Magazine*, and subsequently, *The Cosmopolitan*. In 1886, with his brother, he started the Bok Syndicate Press, which introduced the first "Woman's Page," and in 1889 was invited to become editor of the *Ladies' Home Journal*, in Philadelphia, which then had a circulation of 445,000 copies. At the time Bok retired from the magazine, in 1919, its circulation had risen to 2,000,000 a month.

Under his editorship, the *Ladies' Home Journal* became a model for women's magazines. He originated the type, developed its interest, until its success caused all other similiar publications in the country to follow his lead. Mr. Bok traveled extensively visiting the celebrities of Europe and America and engaging them to contribute articles over their names in his magazine. He exercised a censorship over advertisements, forbidding any that prompted the sale of even medicines containing alcohol. On one occasion he changed a story of Rudyard Kipling's because a character in it, in the course of the narrative took a drink. He started a ruthless crusade against all patent medicines that contained alcohol, and caused many of them to be retired from the market. When he retired he announced he did so in order to "play," and to write some of the works he did not have time to do, while in editorial harness. Mr. Bok married Mary Louise Curtis, daughter of Cyrus H. K. Curtis, on October 22, 1896.

His books are: "Successward" (1890); "Before He is Twenty" (1894); "The Young Man in Business" (1900); "His Brother's Letters" (anonymously), 1906; "The Edward Bok Books of Self-Knowledge" (1912); "Why I Believe in Poverty" (1915); "The Americanization of Edward Bok" (autobiography which ran through ten editions the first year, and frequently reprinted) (1920); "A Man from Maine" (a biography of Cyrus H. K. Curtis) (1923). His "Americanization of Edward Bok" was awarded the Pulitzer Prize in 1920.

Mr. Bok's gifts, many of which establish annual awards, were numerous. The chief are:

The Philadelphia Award of \$10,000; Harvard Advertising Awards, of \$8,500; Philadelphia citizen's award of \$1,000 annually to each of three policemen, three park guards and three firemen, who performed meritorious acts. Endowment of the Woodrow Wilson Professorship of Literature, at Princeton University; gift of \$25,000 for the modernization of the X-Ray development, Temple University; \$100,000 for the erection of the William Bok Home for Nurses, at Rockland, Maine, a memorial to his brother; the creation of a bird sanctuary at Mountain Lake, Florida, adorned with a marble tower, 205 feet in height, a memorial to his parents. In the tower is a carillon of sixty-one bells. It was dedicated in 1929, and, at Mr. Bok's request it became his tomb.

Mr. Bok was the recipient of many honors and degrees, among them an LL.D. of Order of Augustinian Fathers, conferred, in 1907, by order of Pope Pius X; LL.D. in abstentia by Hope College, Holland, Michigan, 1910; LL.D. by Rutgers College, 1923; by Tuft's College, 1923; by Williams College, 1926. Mr. Bok died at his Florida home at Iron Mountain on January 8, 1930.

BOLSHEVISM IN PHILADELPHIA—The rapid rise of Bolshevism or communism in Russia, after the Revolution there, was soon reflected in the United States, by a class which had been annoying during the World War, and by communists in this country. On the night of December 30, 1918, a series of bombing outrages in Philadelphia aroused excitement and caused a demand for the speedy arrest of the unknown author of the crimes. The homes of Justice Robert von Moschizisker, 2101 DeLancey Street; William Mills, acting Superintendent of Police, 1139 North Forty-first Street; Ernest T. Trigg, President of the Chamber of Commerce, Sixty-first Street and Church Road; and Judge James E. Gorman, of the Municipal Court, opposite the latter, were damaged by the explosion of bombs placed for their destruction.

On January 1, 1919, Mayor Smith's statement, promising swift justice to the bombers, was issued, but nearly a year was to elapse before the radicals were finally routed. In the meantime another outrage was perpetrated in June. The chronology for the period of activity of the Bolshevists follows:

March 21st—The Executive Committee of the State Camp, Patriotic Order Sons of America, passed a resolution asking for the deportation of Samuel Sklaroff, General Secretary of the Socialists Party of Philadelphia.

March 27th—C. Stanley Hurlbert, President of the Men and Management's Textile Council, declared at a meeting of textile manufacturers that the Bolshevist movement had more than 6,000 active and contributing members in Philadelphia.

April 1st—An Anti-Sedition Bill presented to the Pennsylvania Legislature.

April 26th—The Fairmount Park Commission refused a permit for "The Eugene V. Debs' General Strike Conference" which it was intended to hold in Independence Square, May 1st.

April 26th—At a meeting of the Soldiers, Sailors and Workingman's Council held in the hall of the Central Soviet of Philadelphia it was announced the Bolshevists would parade on May Day with or without police permission.

April 30th—Two men arrested and sent to prison for terms of 30 days each, for pasting radical posters over Victory Loan posters, calling for a general strike on May 1st as a protest against the imprisonment of Eugene V. Debs.

April 30th—In order to prevent disorders from the proposed radical strike, police were ordered to remain on duty all night and on the following day.

May 1st—About 3,000 cooks and hotel and restaurant workers were reported to be on strike. Six men, five of them armed, arrested at radical meetings. There was no disorder.

May 6th—Vandals again disfigured the marble lions in front of the hall of the Society of the Sons of St. George, Nineteenth and Arch Streets.

June 2nd—Three bombs exploded at 11:14 P. M. Two of them wrecked the porch of the rectory of the Catholic Church of Our Lady of Victory, Fifty-fourth and Vine Streets, and a third exploded nine minutes later wrecked the interior of the home of Louis Jajiecky, 244 South Fifty-seventh Street. Four persons were injured by the latter explosion. From reports from other parts of the country the explosions were believed to have been part of a terrorist plot, for damage was done by bombs in seven cities at nearly the same hour.

June 8th—After a fire in a house at 207 North Twelfth Street, a quantity of Bolshevist literature was found, including a letter praising a man for his splendid work for the radical party.

June 13th—Two suspects arrested for being concerned in the explosions on June 2nd. In a raid on the home of one of them, radical literature, bullets and suspicious appearing liquids were found.

June 17th—A man and a woman arrested for distributing copies of the Soviet Bulletin. The Federal authorities declined to prosecute and the prisoners were merely fined for violating a city ordinance.

July 3rd—Dr. Lemuel Whitaker, Principal of the South Philadelphia High School, told the High School Committee of the Board of Education that propaganda in anarchy and Bolshevism had become serious in his school.

July 10th—Three foreigners were arrested for distributing alleged seditious literature among striking seamen.

July 11th—Lieutenant of Detectives, Andrew Emanuel, announced that the city was clear of Bolshevists, although there were more than 200 of them in the

city in May. The "Bomb Squad," which had been organized in June, after the bomb outrages, had accomplished this work.

October 26th—Announced that tenants who have been evicted or threatened with eviction were being "flooded" with radical literature.

November 7th—More than 40 radicals arrested in raids by Federal agents on orders from Washington.

November 8th—Federal agents announced they had arrested the man who was "the brains" of the terrorist campaigns of December 30, 1918, and June 2nd.

BONAPARTE, JOSEPH, AND HIS PHILADELPHIA HOMES—As Count de Survilliers, by which title he continued to be known during his residence in the United States, Joseph Bonaparte, once King of Spain, and brother to Napoleon I, the Emperor of the French, appeared in Philadelphia almost as soon as the news of the fall of his brother's hopes at Waterloo was received here. It was in the autumn of the year, 1815, that he hurried here from New York, where he and his party had been landed by a fast brig of 200 tons, stopping over night at the Mansion House Hotel, at Third and Spruce Streets, before he resumed his trip to Washington City. He desired to see President Madison immediately to assure him that he was in this country simply as a peaceful refugee, and that he had no intention of becoming involved in any plot. President Madison was informed of his appearance in Philadelphia, and evidently was in great fear of any international complications, so he sent word that he would not receive the Count.



RESIDENCE OF JOSEPH BONAPARTE
Southeast Corner of Twelfth and Market Streets

It is said that the Mansion House was very nearly filled with guests when the Count and his party arrived by a special coach, but Henry Clay, who had apartments in the hotel and who was about to seat himself with friends at dinner, heard of the ex-King's plight, and politely offered the Count not only his rooms, but his dinner as well, which offer was gratefully accepted. The Count having been diverted on his way to Washington, returned to the city by way of Lancaster. He seemed to be attracted to Philadelphia, and soon after his return from his abortive expedition to Washington, he rented the fine mansion, now numbered 260 South Ninth Street, which had been erected in 1813 for Captain John Meany, who had lived in Franklin Row, also in Ninth Street. Captain Meany met with reverses, and did not reside in the former dwelling long. It was sold to Chandler Price, who rented the place to the Count. As the ex-King dwelt for a short time at No. 7 Union Street (now Delancey Street), where John R. Bordley, of Maryland, had lived, it is probable that the Count went to Union Street house while negotiating for the Meany residence, and while it was being decorated and furnished for his use. In April, 1816, Joseph Bonaparte leased Lansdowne, an estate now in Fairmount Park, and then owned by the Bingham family. This was used as a summer residence and in 1817 he rented the Dunlap house at the southeast corner of Twelfth and Market Streets, where his nephew Prince Charles and his wife Princess Zenaide, daughter of Joseph, resided with him. His grandson, Joseph Lucien Charles Napoleon, was born in that house, February 13, 1824.

Napoleon, who once had an idea of coming to America to live, had expressed a view that the place he would select for his residence was somewhere between New York and Philadelphia, so that European news could reach him promptly. Consequently, his brother, Joseph, recalled this suggestion and began negotiations for land through an agent in 1816, while he applied for permission to hold land, as an alien, from the State of New Jersey. He made similar efforts in Pennsylvania, but was refused; and in New York, where his petition was granted. The Count of Survilliers, owing to the residence here of his daughter and family, was a frequent visitor to Philadelphia during his stay in this country, but after the building and laying out of his beautiful estate, Point Breeze, at Bordentown, N. J., in 1818, he never again was for any considerable time a resident of this city. His Bordentown home was destroyed by fire in 1820, but rebuilt.

[Biblio.—"Recollections of Samuel Breck" (Phila., 1877); E. M. Woodward, "Bonaparte's Park and the Murats" (Trenton, 1879); J. Jackson, "Market Street, Philadelphia" (1918); Penn (W. Perrine) in *Phila. Evening Bulletin*, July 21, 24, 25, 1911.]

BONNAFON—A settlement in the 40th Ward that has grown up around a station of that name once on the Wilmington and Baltimore division of the Pennsylvania Railroad. It is in the district still known as Paschallville.