

## EAST FAIRMOUNT PARK (CITY TOUR 11)

tation and prayer. May the beauty within speak of the past and ever-continuing ways of God."

No sermons of any kind are preached during the entire year, but everyone is welcome to enter for the sole purpose of meditation. Organ recitals are held in the Sanctuary every afternoon, and people of all faiths come here for silent meditation and prayer.

The art teachers' reference library on the third floor of the church house, presented to Graphic Sketch Club by the Carnegie Foundation, contains four hundred text books and more than two thousand colored and other prints of outstanding paintings, architectural photographs, textiles, sculptures.

*R. from Catherine St. on 10th.*

The ARTHUR HOUSE (4), 721 S. Tenth Street (*private*), was for many years the home of Timothy Shay Arthur, a prolific writer of temperance tracts, who was the author of *Ten Nights In a Barroom and What I Saw There*.

Arthur, who had embarked on a literary career in Baltimore, joined a temperance society in 1830 when he was 21. He devoted his talents to producing tracts on temperance, and in 1841 he left Baltimore and settled in Philadelphia.

While living in this three-story, red-brick house, he turned out dozens of pamphlets on the evils of intemperance. In 1854 he completed his most famous work. As a novel, *Ten Nights in a Barroom* has run *Uncle Tom's Cabin* a close second in sales and circulation. Arthur died on March 6, 1885.

*Retrace on 10th St., to South ; L. on South to Broad ; R. on Broad to City Hall.*

## FAIRMOUNT PARK

The sections of Fairmount Park through which these tours pass constitute a vast outdoor museum, with man's artistic efforts, in the form of statuary, consigned to a secondary place by the surpassing creations of the master artist—Nature. Statues, solitary and in groups, are scattered along the drives.

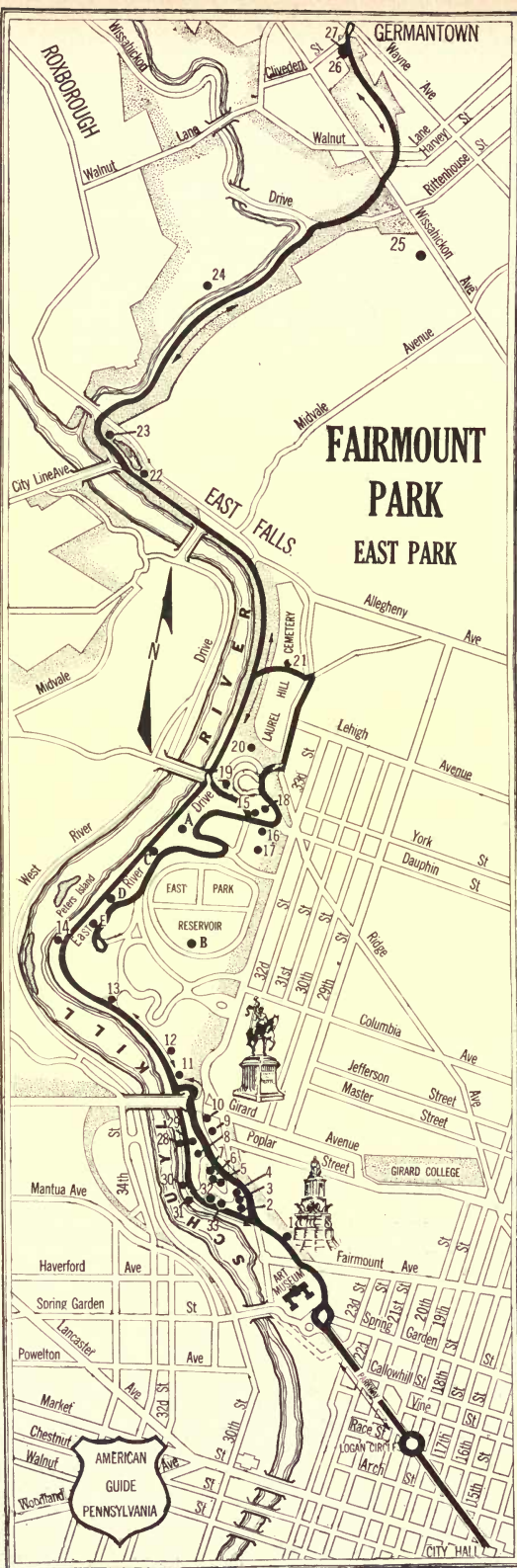
Mansions that hark back to the Colonial era of Philadelphia are numerous in the park, many of them restored and open to public inspection. In many instances these houses, of Georgian design, have been placed in settings that closely approximate the quiet charm and dignity of an English countryside.

### East Park City Tour 11

This route passes through the part of Fairmount Park which lies east of the Schuylkill, where the natural scenic splendors are typical of the park as a whole. It winds through rolling, tree-dotted hills, follows for a long stretch the serene Schuylkill River, and passes between high cliffs.

*N. W. from City Hall on Parkway ; R. around Pennsylvania Museum of Art into East River Drive.*

To the right of the drive is the statue, SILENUS AND THE INFANT BACCHUS (1), which was reproduced by the Barbedienne



1. Silenus and the Infant Bacchus
2. Lincoln Monument
3. Lioness Carrying a Wild Boar to Her Young
4. Seaweed Fountain
5. The Wrestlers
6. Site of the Lemon Hill Pavilion
7. Statue of Morton McMichael
8. Grant's Cabin
9. Humboldt Monument
10. Jeanne D'Arc
11. Tunnel
12. The Cowboy
13. Statue of Gen. U. S. Grant
14. A Pavilion
15. Statue of the Indian Medicine Man
16. Grand Fountain
17. Woodford Tennis Courts
18. Woodford Mansion
19. Strawberry Mansion
20. Robin Hood Dell
21. East Laurel Hill Cemetery
22. Queen Lane Pumping Station
23. Gustine Lake
24. Wissahickon Valley
25. Kenilworth
26. Mayfair House
27. Home of Connie Mack
28. Stone Plaza
29. Garfield Memorial
30. Statue of the Viking
31. Boathouse Row
32. The Puritan
33. Tam O'Shanter Group

## EAST FAIRMOUNT PARK (CITY TOUR 11)

Foundry of Paris from Praxiteles' original in the Louvre. Silenus, oldest of the satyrs, holds the infant Bacchus in his arms.

A short distance ahead, in the center of the intersection of East River and Sedgley Drives, is the LINCOLN MONUMENT (2), a huge seated figure of the Civil War President holding a copy of the Emancipation Proclamation. This vigorous work, created by Randolph Rogers, was erected in 1871, a gift of the Lincoln Monument Association.

### *R. from East River Drive on Sedgley Drive.*

At the foot of the hill to the left stands a BRONZE GROUP, *Lioness Carrying a Wild Boar to Her Young* (3), an arresting animal study in bronze by August Cain, placed here in 1888.

A few feet ahead is the SEAWEED FOUNTAIN (4), a charming creation by Beatrice Fenton. Roughhewn rocks form the pedestal for this fountain, and in the center of the pool is a large sculptured tortoise with the figure of a child perched daintily on its back. Water trickles from the seaweed that trails from the outstretched finger tips of the child. Presented by Edwin F. Keen, it was placed here in 1922.

The STATUE entitled *The Wrestlers* (5), on the left, reproduced in bronze by Barbedienne from the original in the Royal Gallery at Florence, Italy, is a striking study in muscular development. Presented by A. J. Drexel, it was placed in November 1885.

To the left, several hundred feet off the road, on top of a hill, is the SITE OF THE LEMON HILL PAVILION (6). Summer symphony concerts were once presented in the pavilion. The old mansion still stands, calm behind its neat white fence. Lemon Hill, the broad area surrounding the mansion, was at one time the country seat of Robert Morris, financier of the American Revolution.

The STATUE OF MORTON McMICHAEL (7), onetime president of the Fairmount Park Commission and editor of the Philadelphia *North American*, is a sculptural work of J. H. Mahoney. Surmounting a grassy rise a short distance ahead, this statue, the gift of McMichael associates, was placed in 1882.

To the left, at the far side of the road entering the drive, is GRANT'S CABIN (8), used by the general at City Point, Virginia, during the siege of Richmond, and transported to its present site in 1868. Set in a scene of serenity, the small, unassuming cabin gives no hint of the turbulent activity that throbbed within its walls during the siege. It is surrounded by a memorial oak grove.

On the right is the HUMBOLDT MONUMENT (9), gift of the German Society of Philadelphia in memory of Alexander von Humboldt, naturalist and statesman. The work of Frederick Drake, of Berlin, it was dedicated in 1876. On the near right at the Girard Avenue intersection is the bronze JEANNE D'ARC MONUMENT (10), the work of Emmanuel Fremiet, erected in 1890.

## PHILADELPHIA GUIDE

*R. from Main Drive across Girard Ave. into loop, circling L. and down to East River Drive.*

A short distance ahead is a TUNNEL (11), hollowed out of a huge solid rock, the steep side of which reaches down to the water's edge. In 1935 the Park Commission, with the financial assistance of the Federal Works Program and Col. Robert Glendinning and his friends, transformed the roof of the tunnel and the area to the right into a rock garden with brilliant-hued bushes and flowers set among varicolored stones, with a small pond in one of its corners.

Immediately beyond the tunnel, to the right, surmounting a natural rock formation, is Frederic Remington's lusty FIGURE of *The Cowboy* (12), erected in June 1908.

Centering the intersection of Fountain Green Drive is a bronze equestrian STATUE OF GEN. U. S. GRANT (13), by Daniel Chester French and Richard C. Potter, erected in 1899.

A PAVILION (14), on the left, beyond the concrete Columbia Bridge of the Reading Railroad, marks the finish line of the Schuylkill Regatta course. Local, national, and international rowing events

### *Indian Medicine Man*

*"Keeps lonely vigil o'er his people's hills."*





## EAST FAIRMOUNT PARK (CITY TOUR II)

and motorboat races held here during the summer and fall months attract thousands of spectators.

About a mile north, the steel span of the Dauphin Street Bridge, completed in 1897, throws a wide-arched silhouette against the sky.

*R. around hairpin turn just beyond Dauphin St. Bridge.*

The road follows an S curve uphill and passes through picnic grounds to the bronze equestrian STATUE of *The Indian Medicine Man* (15), left, by Cyrus E. Dallin, erected in December 1903.

At the Statue is a junction with a winding road.

Right on this road, beyond a curve, stands the RANDOLPH MANSION (a). This fine old residence was once the home of Dr. Philip Syng Physick, noted Philadelphia surgeon, who was known as the "Father of American Surgery." It became the Randolph mansion in 1828, when Dr. Physick presented it to his daughter, Mrs. Randolph. Earlier it was known as Laurel Hill.

Built in 1748 by Joseph Shute, it is interesting both architecturally and historically, and is unusual for its asymmetrical plan. Its central portion is a two-story-and-attic Georgian Colonial mansion. On one end is a transverse wing housing an octagonal ballroom, and on the other end is a one-story kitchen. The structure is of brick, painted yellow with white wood trim. The pediment of its simple classic doorway is emphasized by another above the cornice line. The windows are of the flat arch type throughout the central portion, and the interior woodwork is exceptionally fine.

Samuel Shoemaker, early Philadelphia mayor, lived in the house during the British occupation of the city. When the Revolutionists recaptured Philadelphia, Shoemaker fled to New York, and the house was searched by the soldiers and later stoned by Revolutionary sympathizers. The mansion came into possession of the city in 1868.

*Sharp R. at next intersection.*

On the left is the EAST PARK RESERVOIR (b), and on the right, the ORMISTON MANSION (c), built in 1798 on the estate of Joseph Galloway, a Tory whose land was confiscated during the Revolution. The residence later came into the possession of Edward Burd, son-in-law of Chief Justice Shippen, who named it Ormiston after his father's estate in Scotland.

Set on the edge of a deep glen, Ormiston is a square, two-story, rough stucco building with a hip roof and wide porches on the river and land facades.

*R. at fork of road.*

ROCKLAND MANSION (d), on the right beyond the fork, was built in 1810 by George Thompson on an estate once owned by John Lawrence, Colonial mayor of Philadelphia.

A two-story-and-attic dwelling of cubelike proportions, it is of stucco-covered stone. On the roof is a "captain's walk." The doorway is deeply recessed, arched, and paneled, with a fine fanlight. The portico is notable for its finely fluted Doric columns and pilasters.

Farther along on the right is MOUNT PLEASANT MANSION (e) (open weekdays 10 to 5; Sun. 1 to 5; adm. adults 25¢, children 10¢), historically the most important of the four mansions.

Mount Pleasant dominates a picturesque group of barns and other outbuildings suggestive of the manorial settings of old Virginia mansions along the James River, and has been completely refurbished in harmony with its period by the Pennsylvania Museum of Art.

Mount Pleasant Mansion rises two-and-a-half stories above a high foundation of hewn stone, with iron-barred basement windows set in stone frames. It is of massive rubblestone masonry, covered with buff, roughcast stucco. There is a horizontal belt course at the second floor level and the heavy quoined corners are of red brick. The keyed lintels of the large ranging windows are of faced stone.

The interior wood trim is exceedingly fine. Beautiful tooled cornices, graceful pilasters, nicely molded doors and window casings and heavy pedimented doorheads are all of excellent design and more carefully wrought than most Georgian Colonial work. The most elaborate room is a chamber on the second floor overlooking the river, and probably the boudoir of the mistress of Mount Pleasant. The architectural treatment of the fireplace end of this room, with exquisite carving above the overmantel panel and above the closet doors, is excellent.

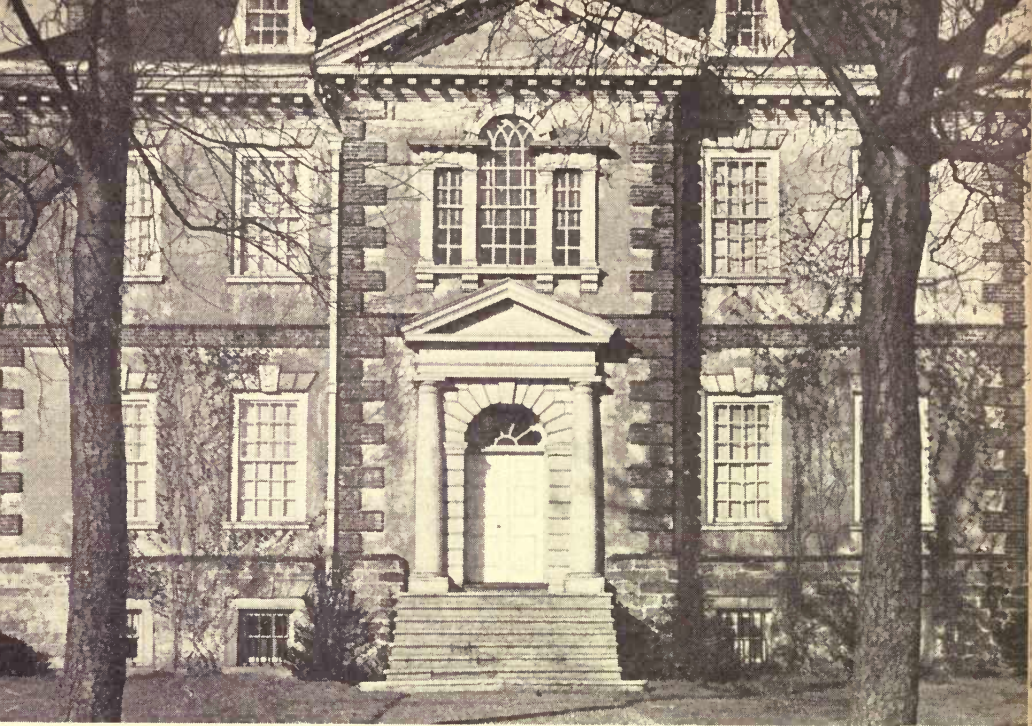
The erection of Mount Pleasant was begun in 1761 by John MacPherson, a sea captain of Clunie, Scotland, who amassed a fortune in the adventurous practice of privateering. He lived in manorial splendor, entertaining the most eminent personages of the day with prodigal hospitality.

In the spring of 1779 MacPherson sold Mount Pleasant to Gen. Benedict Arnold. Following the discovery of Arnold's betrayal of his country, his property was confiscated and Mount Pleasant was leased for a short period to Baron von Steuben. Thereafter, it passed through several hands and finally to Gen. Jonathan Williams, of Boston, in whose family it remained until the middle of the nineteenth century, when it was acquired by the city as a part of Fairmount Park.

*Retrace to Medicine Mart statue at intersection.*

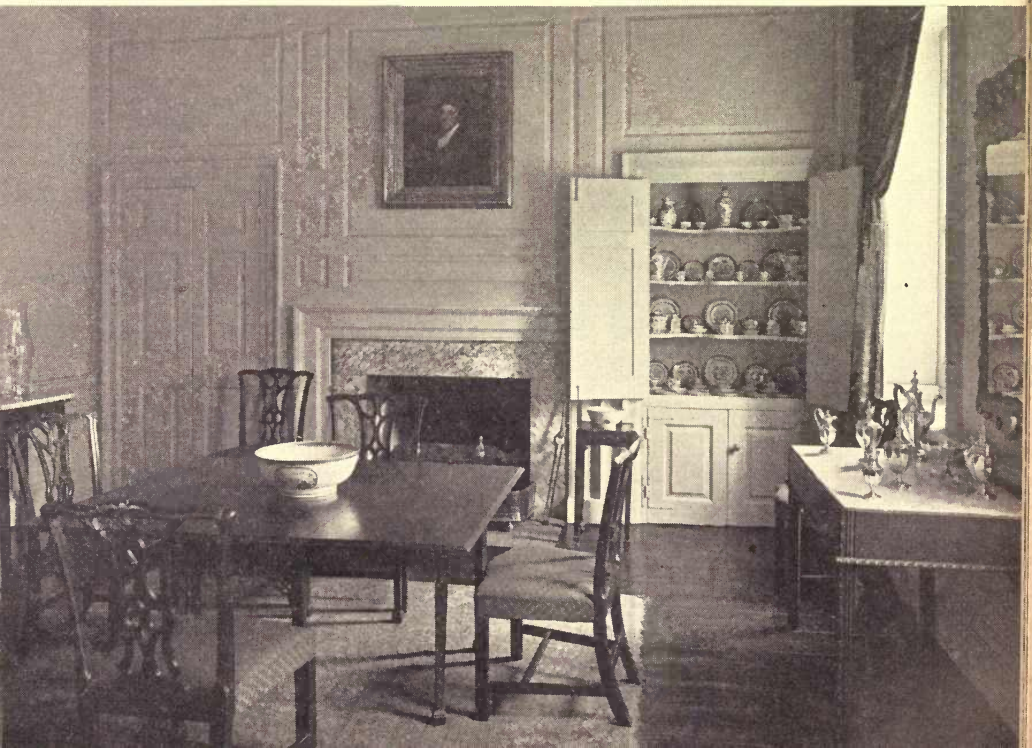
The GRAND FOUNTAIN (16), on the right, in the center of a circular basin, is surrounded by a brown sand walk and a profusion of flowers. Of bronzed iron, about 25 feet high, it is mounted upon a concrete foundation. The circular base consists of five winged cherubs seated on rocks, holding frogs which discharge streams of water into the basin. Interspaced are lions' heads also emitting water. Standing around the massive pillar in the center are three tall and beautiful maidens, heads lowered and arms upraised, holding a huge round tray, edged by small lions' heads and three cherubs, holding vases and wands. A long, narrow, decorated vase surmounts the fountain. Sunlight on the flowing water causes a beautiful and dazzling effect. The fountain was erected in 1879 and presented to the city by the Fairmount Park Art Association. Behind the fountain are





*Exterior of Mt. Pleasant*

*Interior of Mt. Pleasant  
Memories of lovely Peggy Shippen*



the WOODFORD TENNIS COURTS (17). (*A varying fee is charged for use of courts.*) During the summer months the 32 courts are in constant use.

*L. just inside Dauphin St. entrance to Park.*

A short distance along the drive is the WOODFORD MANSION (18), an excellent example of Georgian architecture.

Woodford's stateliness is due, in great measure, to its peculiar design and coloring. It was erected some time before 1730 as a one-story building. Judge William Coleman, in 1756, added a story and a wing, and a cornice was run around three sides at the first floor level. At the second floor is a heavier cornice, above which rise a hip-roofed attic and a "captain's walk." A heavy pediment above the first floor cornice adds an impressive weightiness to the facade. A buff wash applied over the Flemish bond brickwork gives the mansion a soft, tawny color.

The fine doorway is flanked by Doric columns and surmounted by a beautiful Palladian window and a pediment. The two rooms of the original first floor contain a wealth of interesting architectural detail. The oak floors, an inch and a half thick and doweled, and the stairway balustrade with its luxurious ramps and easings, are well preserved.

The mansion was used in later years as a park guard station, but after restoration in 1928 was opened to the public. It houses the collection of Colonial furniture belonging to the estate of Naomi Wood.

*R. at fork of road; bear L. on circular driveway.*

STRAWBERRY MANSION (19), on the left (*open daily 11 a. m. to 5 p. m.; adm. 25¢*), once was the home of United States District Court Judge William Lewis, a friend of George Washington. The central unit, a two-and-a-half story structure, built by Judge Lewis in 1798, is in the Georgian Colonial style with gabled roof and dormers and Doric columns supporting the pedimented hood over the paneled doorway. The three-story wings, added about 1825 by Judge Hemphill, a friend of Thomas Jefferson, belong to the period of the Greek Revival, as evidenced by the design of their cornice and heavy scroll at the top. The central hall runs through to the rear, and has delicate arched niches and fluted Doric pilasters. The music room, to the left, shows the Greek Revival influence, notably in the windows, wide doorway, and fretted central ceiling panel. Especially fine in its delicate plaster work is the fireplace mantel in the parlor. The old kitchen, called the Indian Queen Room, is of plain plaster, and contains a huge fireplace, with a swinging crane, and antique furnishings. A hall runs along the entire rear of the second floor, and end wings rise four steps above the central



## EAST FAIRMOUNT PARK (CITY TOUR 11)

section. The house is furnished throughout with fine old period pieces.

In 1835 the place was abandoned as a summer home, and the grounds became a picnic spot. When the park was opened, the house was utilized as a restaurant. It was restored by the Women's Committee of 1926.

Beyond a parking space in the crotch of the next fork in the road, lies ROBIN HOOD DELL (20) (*open every evening except Wed. from mid-June to mid-August ; adm. 50¢ upward*).

There was a time when the Philadelphia musical season closed with the coming of spring. Today, however, excellent music is available throughout the summer. In Robin Hood Dell, a beautiful natural auditorium, walled by wooded slopes and open to the sky, world-renowned artists present concert, ballet, and opera through eight weeks each summer. The regular orchestra, composed chiefly of members of the Philadelphia Orchestra, is a cooperative organization in which the members share the profits. Conductors of the first rank and soloists whose names are familiar throughout the world are engaged to bring the music of the masters to thousands who cannot afford seats for the regular concert season.

Audiences that often overflow the dell's 6,000 seats relax on summer nights in the cool comfort of out of doors to enjoy the immortal melodies of the world's greatest composers or, on occasion, lighter music of the popular concert variety.

Many nonpaying listeners who nightly sit or lie on newspapers along the grassy rim of the auditorium are joined for weekend or special programs by the hundreds unable to obtain tickets.

The dell was known in the nineteenth century as Robin Hood Glen and was occupied by a hotel which gained wide popularity because of its enchanting surroundings. Time leveled the hostelry.

The summer concert series was planned in response to popular demand, and Robin Hood Dell was selected as the auditorium. It was developed through the joint efforts of patrons of music and the Fairmount Park Commission. The finely proportioned but unadorned orchestra shell and the layout of the auditorium were designed by Walter Thomas.

Wooden benches rise in terraces on the sloping floor of the valley. A barbed wire fence, woven through dense vegetation, prevents entrance to the seating area except through gates at the heads of rustic stairways.

The shell is equipped to provide the necessary scenic and lighting effects for operas and ballets, and amplifiers carry the music to the outer fringe of the audience.

Well-policed parking areas are adjacent to the dell.



*Schuylkill River from West Drive  
Nature comes close to the heart  
of a city*

## EAST FAIRMOUNT PARK (CITY TOUR 11)

*L. on Ridge Ave., skirting park to R. of parking area; L. on Nicetown Lane.*

Nicetown Lane cuts through the heart of EAST LAUREL HILL CEMETERY (21), where many old Philadelphia families maintain burial lots.

*R. from Nicetown Lane on East River Drive.*

Beyond the Falls Bridge and opposite the point where City Line Avenue enters the drive at an angle from the left, is the QUEEN LANE PUMPING STATION (22) and GUSTINE LAKE (23), an artificial pool on which children sail boats and wade in summer and skate in winter.

*East River Drive becomes Wissahickon Drive across Ridge Ave. (double car tracks).*

This drive follows the Wissahickon Creek, twisting along the east bank of the stream, with sheer cliffs rising from the roadway on the right. Unfortunately the most attractive features of the WISSAHICKON VALLEY (24) cannot be seen from the drive (*see City Tours 15, 16, and 17*). The undulating hills, the glens, and the tiny streams that trickle down the ravines are hidden from the motorist. Nevertheless, the landscape is lovely enough to warrant a drive along its length, to Paper Mill Road, where Lincoln Drive begins.

At intervals along the upper section of the drive, the great masses of apartment houses that crowd the fashionable Germantown section can be seen, bordering upon the park, their roofs just topping the tall trees on the crest of the hills.

KENILWORTH (25) is one of Philadelphia's most exclusive apartment structures. Four giant buildings form the manor, with a private golf course, tennis courts, swimming pools, and a theatre, making it almost self-sufficient in the realm of recreation.

Farther on, just before the drive crosses Wayne Avenue (double car tracks) is the MAYFAIR HOUSE (26), on the left, another fashionable apartment dwelling. In the rear of the Mayfair House is the HOME OF CONNIE MACK (27), patriarch of baseball and manager of the Philadelphia Athletics.

*Retrace on Wissahickon and East River Drives to Girard Ave. Bridge, passing this time under the bridge.*

Below the bridge a STONE PLAZA (28) has been built along the riverbank. In 1936 plans were under way for statues by Gaston Lachaise and Robert Laurent, presenting allegorically the history of America, to be erected along the plaza. Economic stress altered the plan.

GARFIELD MEMORIAL (29), a portrait bust of the martyred President, stands on the opposite side of the road. By a bend in the river is a STATUE of *The Viking* (30), (R). Thorfinn Karlsefni, whom it honors, is said to have been the first European to attempt



## PHILADELPHIA GUIDE

colonization of the American Continent. The statue is the work of Einar Joneson, noted Icelandic sculptor.

Beyond, on the right, is BOATHOUSE ROW (31), home of the Schuylkill Navy.

From the rivers, lakes, and canals of Europe and Canada; from almost every watercourse in America, brawny oarsmen have come to test the mettle of the Schuylkill's sons. During the last eight decades many symbols of international supremacy have graced the cup-room of one or another of these sturdy clubhouses.

Eleven rowing clubs, the Philadelphia Canoe Club, and the Philadelphia Skating Club are housed in as many vine-covered buildings. Built during the nineteenth and early part of the twentieth centuries, these structures of wood, stone, stucco, and brick against a background of old shrubbery represent the varying tastes of that period.

Dawn finds ambitious young oarsmen, and perhaps a few oldsters who have retired from competition, carrying fragile shells or sturdier work boats down the slips to launch them for a sunrise spin on the river. Rowlocks creak...coxswains chant in raucous rhythm...coaches' megaphones bellow...trainers clump down the gangplanks for a look at their protégés...Philadelphia's youth is lacing the river with tangled skeins of foam, intent on holding for the Quaker City the renown it has won as a rowing center.

This claim to fame has been ably defended since 9 rowing organizations first combined, on October 5, 1858, to form the Schuylkill Navy, the history of which is inseparable from that of Boathouse Row.

The Fairmount Rowing Club, organized in 1883, and the Quaker

*Boathouse Row  
Home port of the Schuylkill Navy*



## EAST FAIRMOUNT PARK (CITY TOUR 11)

City Barge Club, organized in 1858, now inactive in competition, have their quarters in the first of the twin structures. Next is the double building in which are the Pennsylvania Barge Club, the history of which dates back to 1861, and the Crescent Boat Club, founded in 1867.

The Bachelors Barge Club, which had its inception on July 4, 1853, occupies a single building. Next to it a twin structure quarters the University Barge Club, organized in 1854, with which the Philadelphia Barge Club has been merged, the combined club now using the entire building.

The Malta Boat Club and the Vesper Boat Club, the former organized February 22, 1860, and the latter five years later to the day, occupy the next twin structure. Beyond these is the clubhouse of the University of Pennsylvania Rowing Association, the members of which compete in interclub events under the name of the College Boat Club, active on the river since 1872.

The most recent addition to the fleet of the Schuylkill Navy, the Penn Athletic Club Rowing Association, which was organized in 1925, occupies the former building of the West Philadelphia Barge Club, which was a member of the navy from 1873 to 1925.

The Undine Barge Club, an outstanding factor in rowing activities since May 9, 1856, and a leading contender in the athletic activities of the navy, occupies the last of the clubhouses in the row, next to the Philadelphia Canoe Club.

The Vesper eight-oared shell swept to the row's first Olympic triumph at Paris in 1900, repeating its victory at St. Louis in 1904. John B. (Jack) Kelly was the first American oarsman to win the Olympic single sculls, a feat which he accomplished at Antwerp, Belgium, in 1920. In the Olympics of 1920, and again in 1924, at Paris, France, Kelly paired with Paul Costello to win for America the double sculls championship. On Kelly's retirement, Costello teamed with Charles J. McIlvaine to win in double sculls at Amsterdam in 1928, and thus establish the remarkable record of being the only athlete to win in the same event in three consecutive Olympics. Five crews from Boathouse Row wore the American insignia in the 1928 Olympic games.

W. E. Garrett Gilmore and Kenneth Meyers, also from Boathouse Row, captured the double sculls race in the Olympics at Long Beach, Calif., in 1932. The row won the honor of representing the United States in four of the seven events in this meeting, in which America for the first time captured the pair-oared race with coxswains. The winners of this event were Charles Keiffer, Joseph Schauers, and Edward Jennings.

The long list of international victories won by Schuylkill Navy oarsmen includes such achievements as Walter Hoover's winning of

# FAIRMOUNT PARK

## WEST PARK

WYNNFIELD

FALLS OF SCHUYLKILL





## WEST FAIRMOUNT PARK (CITY TOUR 12)

the Diamond Sculls, famed English trophy, in 1922, and the Penn Athletic Club's annexation of a world championship in the international eight-oared race at Liege, Belgium, in 1930.

The Philadelphia Gold Challenge Cup, offered by the Schuylkill Navy in 1920 as a suitable memorial for the achievement of Jack Kelly, goes automatically to the single sculls winner in each Olympic meeting, and must be defended by its holder, on proper challenge during the interval between Olympic games. This solid gold cup, 18 inches high, has been taken to the farthest parts of the world by triumphant oarsmen.

Canoes and rowboats may be hired by the hour or day at the public boathouse. Here individual owners of rowboats or canoes also rent space for housing their craft.

Opposite Boathouse Row is one of the most widely known works of Saint-Gaudens, the STATUE OF THE PURITAN (32). Nearby is the TAM O'SHANTER GROUP (33), by James Thom. In this work four stone figures represent characters in the poem of Robert Burns. A rustic wooden shelter protects it.

*L. on Parkway to City Hall.*

## WEST PARK

### City Tour 12

**F**ROM City Hall's seething traffic circle, the wide Parkway leads past the LOGAN LIBRARY (1), on the right, and FRANKLIN INSTITUTE (2), on the left at Twentieth Street, terminating at the ART MUSEUM (3), which crowns the entrance to the sylvan beauty of Fairmount Park (*see Points of Interest for 1, 2, and 3*).

*R. around Museum into E. River Drive ; R. at Lincoln Monument on Main Drive ; L. on Girard Ave. and across bridge.*

On the left immediately beyond the bridge are the PHILADELPHIA ZOOLOGICAL GARDENS (4) (*open daily 9 to 5 in winter, 9 to 6 in summer; adm., adults, 25¢; children, 5 to 12 yrs., 15¢; under 5 yrs., free*).

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- |   |   |  |
|---|---|--|
| 1. Logan Library                        | 10. Smith Memorial Arch                     | 17. Horticultural Hall                       |
| 2. Franklin Institute                   | 11. Memorial Hall                           | 18. Belmont Mansion                          |
| 3. Art Museum                           | 12. Welsh Memorial<br>Fountain and Garden   | 19. Methodist Episcopal<br>Home for the Aged |
| 4. Philadelphia Zoo-<br>logical Gardens | 13. Roman Catholic Cen-<br>tennial Fountain | 20. Methodist Episcopal<br>Orphanage         |
| 5. Solitude                             | 14. Statue of Christopher<br>Columbus       | 21. Woodside Park                            |
| 6. Letitia Street House                 | 15. Statue of Anthony<br>Drexel             | 22. Plumstead Estate                         |
| 7. Sweetbriar Mansion                   | 16. The Japanese Gardens<br>and Pagoda      | 23. Chamounix Lake                           |
| 8. Bronze Group                         |   | 24. Peters Island                            |
| 9. Cedar Grove Man-<br>sion             |   |  |

One of the most diversified animal collections in the world and an exceptional record of pioneering in important scientific research distinguish the Zoological Gardens, first "zoo" to be established in the United States.

The Philadelphia Zoo was incorporated in 1859. Today it contains 2,700 specimens, including 600 mammals, 1,000 birds, 1,000 reptiles, and 100 amphibians.

The Penrose Research Laboratory, named for its donor, Dr. Charles B. Penrose, was established in 1901 as the first zoological laboratory in the country in a zoological garden. Dr. Penrose, who died in 1925, maintained his intense interest in all phases of zoological activity throughout his life. The laboratory's research into animal diet has won for it the acclaim of scientists and interested laymen everywhere. Its work in the prevention and control of tuberculosis among apes and monkeys is outstanding.

Since the Penrose laboratory has been engaged in dietary research and diagnoses and autopsies, malnutrition as a cause of death has been lowered by 80 percent. This work has also helped immeasurably to preserve the natural color and texture of animal coats. In the primate groups, a substitution of food rich in vitamin E (incidentally, more costly than that formerly used) has helped to increase reproduction.

A laboratory of comparative pathology is also maintained. It contained 3,419 exhibits in 1933, and improvements in its buildings and collections are constantly being made.

About 45 varieties of simians are housed in the buildings devoted to primate groups. These include a number of animals born in the garden, a gibbon maintained in captivity for 31 years, and "Bamboo," the largest gorilla in captivity. "Bamboo" weighs 350 pounds and has spent ten years in the Philadelphia Zoo, a period longer than the previous life span of captive gorillas.

The reptile house is the home of one of the largest collection of snakes in the United States, the finest crocodile group in the country, and an excellent turtle collection. Plants, rocks, and pebbles simulating the native habitats of the various reptiles form the settings within glass-enclosed pens.

In the bird collection are such odd varieties of bird life as the rare hornbill, spoonbill, and cock-of-the-rock. An aged griffon vulture, an inhabitant of the zoo for 36 years, is the oldest bird in the garden. The cassowary group, related to the ostrich, is regarded as one of the best in the country.

The great mammal collection includes a rare Indian rhinoceros, a forest elephant, and an immense Siberian tiger. Among the smaller mammals are badgers, lemurs, ocelots, civet cats, and grisons.

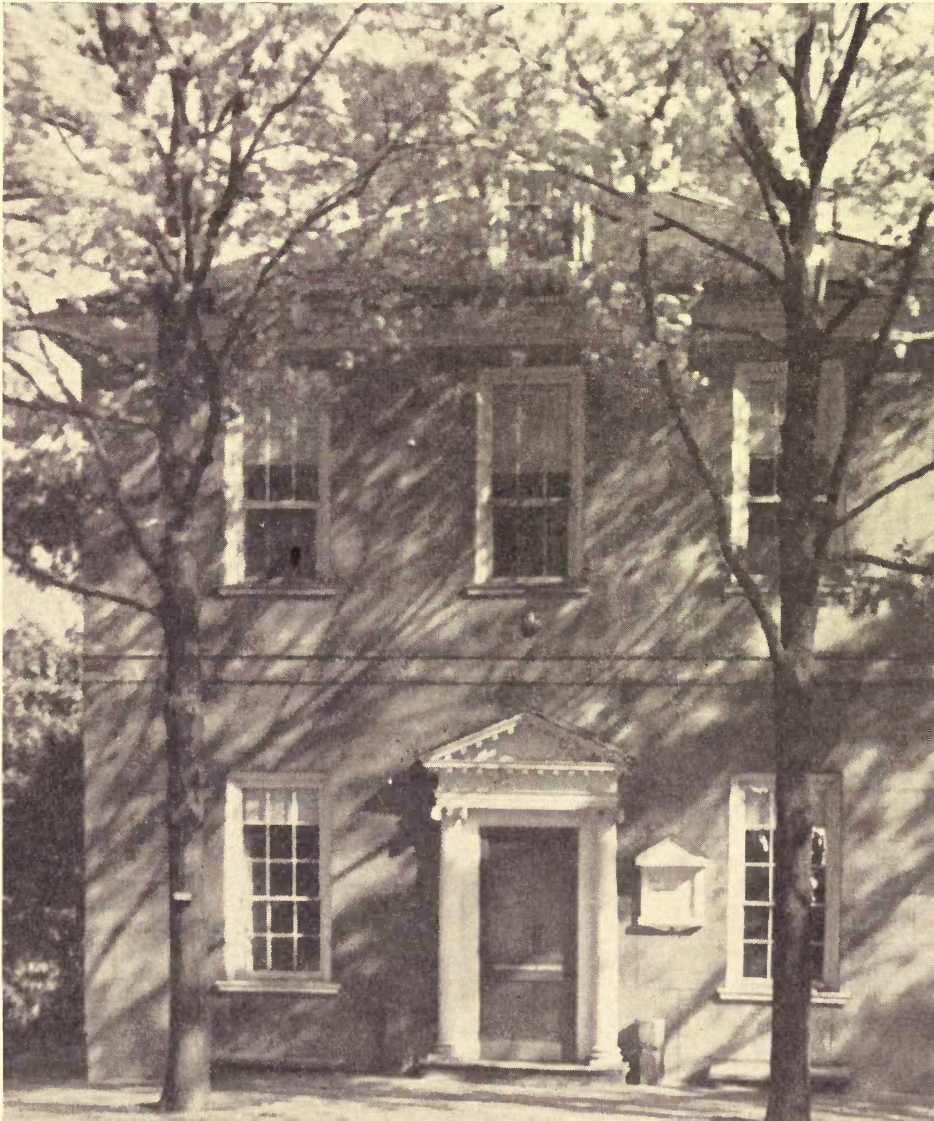
Two thousand meals are prepared daily for the zoo's beasts, birds,

## WEST FAIRMOUNT PARK (CITY TOUR 12)

and reptiles. The enormous food stocks required annually include approximately 550,000 pounds of hay, 868 dozen eggs, 60,000 pounds of fish, 130 horses averaging 1,000 pounds each, more than 150 gallons of cod-liver oil, and 180,000 pounds of grain.

An additional feature of the Zoological Gardens is the collection of trees and plants. An effort has been made to maintain as complete a collection of plants as it is possible to grow in this climate. The tree groups include the flowering Japanese cherry, dogwood, poplar, and horse chestnut. Among the less commonly known trees are the yellowwood, codralla, Kentucky coffee tree, gingko, and sophora. In

*Old Solitude*





the shrub groups are azalea, rhododendron, holly, and hydrangea. Beautifully patterned beds of tulips, hyacinths, and crocuses are also seen in season, as are the blooms of roses, delphiniums, hollyhocks, peonies, and irises.

Estimated attendance at the zoo during 1935 was 250,000. It is the belief of the Zoological Society of Philadelphia that attendance could be greatly increased and the educational as well as recreational benefits extended by modernizing the zoo and abolishing admission fees. Accordingly, in 1936 it established a few free days and provided Philadelphians with the opportunity of studying a scale model of a modern cageless zoo the first unit of which was constructed in 1937.

High cliffs, barriers, lush growths of plants and foliage, plateaus, and other natural formations will be built in accordance with this plan, with each animal group confined to its appointed province by a moat instead of iron bars. The moats, designed to give adequate protection to the visitor, will nevertheless be invisible in a broad view of the gardens and will create the illusion that the animals are being viewed in their natural habitats.

Venerable old SOLITUDE (5), the mansion built in 1784 by John Penn, grandson of William Penn, is today within the natural limits of the Zoological Gardens. It was occupied by one of Penn's descendants during a stay in Philadelphia in the early 1850's. The grounds were sold a short time thereafter. This was the last bit of land owned by the Penns in the State. It became part of Fairmount Park in 1867. At present it is used as an administration building. The mansion today is an ivy-clad cubical structure, with tall and severely plain windows. A simple cornice overhangs the four plastered sides, and a double belt of brick extends along the second-story line. The pedimented doorway, flanked by Ionic columns, lends an air of calm and stateliness to the entire building.

The interior is rich and delicate in detail. The parlor, facing the river, contains an excellent ceiling with classical motives of medallions, garlands, and candelabra in the Adam style. Three other rooms in the house have equally fine ceilings. A large hall extends across the entire western front of the mansion. From the southwest corner a stairway with hand-wrought iron railing ascends to the second floor. On this floor are two small bedrooms and a library containing John Penn's Sheraton bookcase. The third floor contains several bedrooms. There is an underground passage.

*R. from Girard Ave. (under railroad bridge) on Lansdowne Drive.*

The LETITIA STREET HOUSE (6) (*open weekdays 10 to 5; Sun. 1 to 5; adm. adults, 25¢; children, 10¢*), formerly known as the William Penn house, is on the left of Lansdowne Drive, which parallels the Schuylkill River. This early Georgian Colonial town house, furnished in Queen Anne style, stands upon a wooded knoll and

## WEST FAIRMOUNT PARK (CITY TOUR 12)

commands a fine view of the river which curves from sight a short distance above.

The plain two-and-a-half-story dwelling originally fronted on Letitia Street. It occupied the Governor's lot, which ran along Market Street from Front to Second and extended back halfway to Chestnut Street. It was removed to the park in 1883 when the city's commercial growth threatened the dwelling's destruction. It was long supposed to have been built and occupied by William Penn, but it is now

*Interior of Letitia Street House*



known to have been erected between 1703 and 1715. For many years it served as a tavern. Carefully taken down and re-erected in the park as an outcome of the historical interest enkindled by the celebration of the bicentennial of the founding of Pennsylvania, it has been restored and refurnished by the Pennsylvania Museum.

The house, a fine example of an eighteenth century town house, is a small building with a steep gable roof. The broad doorway has a beautifully wrought hood of unusual design. Bricks are laid in Flemish bond with heavily vitrified headers. Joined boards form a cove cornice which extends around the house above the second-story windows. The windows are of simple design, those on the first floor having shutters and brick arches.

In the entrance hall is a large walnut gate-leg table and chairs of turned and spiraled members, characteristic of the style of the early eighteenth century. One side chair, with spiraled legs and stretchers, was used originally in Penn's manor house on the Delaware River. On the mantel shelves in the hall and kitchen are plates of fine Delftware.

The interior woodwork bespeaks the good taste and competent workmanship which prevailed at that time. A simple staircase leads from the hall to the upper floor, where three large chambers are furnished with rare pieces made in Philadelphia. Noteworthy are a walnut chest of drawers with ball feet, a hutch table, and a corner washstand.

On the right, 300 yards along Lansdowne Drive after a sharp, up-hill bend, is SWEETBRIAR MANSION (7) (*open daily, except Sun. 10 to 5; adm. 25¢*), a two-and-a-half-story stone house set in what was once a beautiful, sloping lawn terminating at the river. It was built by Judge Samuel Breck in 1797 and was his family residence until 1836. Sweetbriar was restored in 1927 to its original appearance. It was furnished with authentic pieces of Colonial days by the Junior League of Philadelphia, in whose charge, under the jurisdiction of the Fairmount Park Commission, the mansion now is.

The simplicity of the architecture and the delicacy of the woodwork are impressive. A charming mansion in late Georgian Colonial style of cream-colored plastered stone, the building has a dignified symmetrical facade with quoined corners. Above the tall Doric entrance with simple fanlight is a roundheaded window with crown-like design. Two arched dormer windows rise above the cornice of the second floor.

The lower floor consists of a hallway, living room, reception room, and small office. At the head of the stairway leading to the second floor is a balcony believed to have been built for the use of musicians at social functions. The second floor consists of five bedrooms. The





*Sweet Briar*

walls and woodwork are decorated in Adam style, painted gray, salmon, buff, and blue. The reception room contains carved Hepplewhite side chairs, a pair of mahogany card tables, and a Hepplewhite sofa. Wedgwood vases, gilded torches, and a large Oriental rug are imported furnishings which the room might have exhibited in its original state, while from the walls hangs a rare and complete set of William Birch's views of Philadelphia.

Directly opposite Sweetbriar is a BRONZE GROUP, *Stone Age in America*, (8), the work of John J. Boyle. The statue depicts a mother poised to protect her baby from a threatened attack by wild beasts.

CEDAR GROVE MANSION (9), beyond Sweetbriar on the right fork (*open weekdays 10 to 5; Sun. 1 to 5; adm. 25¢*), is a true example of Georgian Colonial architecture. Within its walls are the original furnishings, ranging from the simplicity in style of the William and Mary period to elegant examples of Hepplewhite, Sheraton, and Chippendale. The house is a plain, gray stone dwelling of two stories with picturesque gambrel roof punctuated by tall brick chimneys and dormer windows.

Built in 1721 on Kensington Avenue near Harrowgate Station, and at one time the home of the Isaac Wistar Morris family, it was enlarged in 1795 without marring its architectural integrity. In 1927 it was removed to its present location, high above the river, when Miss Lydia Thompson Morris supplied furnishings appropriate to the date and simple character of the house and presented it to the city. Most of the furnishings date from 1700 to 1770, but some are later, in keeping with the remodeling of the house in 1795.

The entrance leads directly into the living room. A Chippendale sofa upholstered in yellow brocade, a pie-crust table, and six ball and clawfoot chairs are in contrast with the earlier William and Mary highboy and lowboy in the room.

In the dining room the majority of pieces are in the formal Hepplewhite style, but the kitchen remains in a simple state, its large fireplace adequately supplied with cranes and pots. Upstairs there are several rooms furnished mainly in Hepplewhite style.

*Bear L. on Lansdowne Drive; R. on North Concourse Drive.*

On the left fork of Lansdowne Drive is SMITH MEMORIAL ARCH (10). On the far side of the monument with its two tall pillars surmounted by statues of General Meade, by Daniel Chester French, and General Reynolds, by Charles Grafly, is North Concourse Drive. During the Centennial Exhibition in 1876 this wide straight roadway, lined with tall and stately trees, was the main entrance to the grounds.

At the base of the Reynolds column is the figure of Richard Smith, the donor, modeled by Herbert Adams. The equestrian statue of Gen. Winfield Scott Hancock, and that of Gen. George Brinton McClellan are the works of Messrs. French and Potter. The two granite abutments surmounted by eagles are the work of J. Massey Rhind. The arches between niches contain the busts of Admiral Porter and John B. Gest, by Charles Grafly; Major General Hartranft, by A. Sterling Calder; Admiral Dahlgren, by George E. Bissel; James H. Windrim, by Samuel Murray; Maj. Gen. S. W. Crawford, by Bessie O. Potter; Governor Curtin, by Moses Ezekiel, and Gen. James A. Beaver, by Catherine M. Cohen.

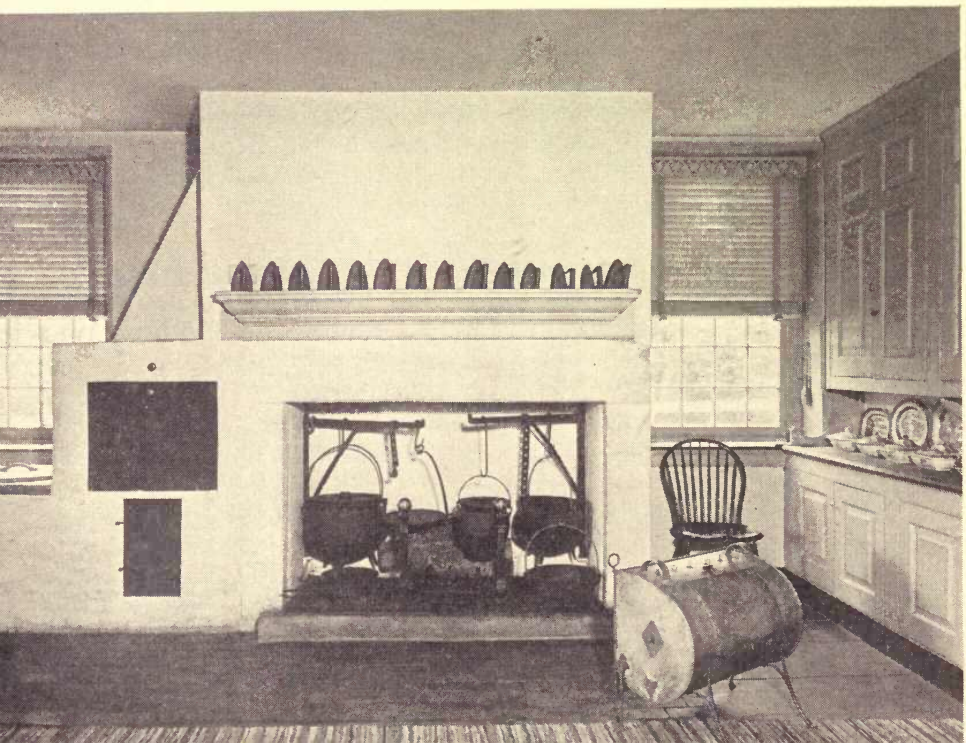
MEMORIAL HALL (11), on the right (*open daily 10:30 to 5; adm. free*), is built on a terraced elevation commanding a view of the





*Exterior of Letitia St. House*

*Interior of Cedar Grove Mansion*





Schuylkill River. It was erected in 1876 for the Centennial Exhibition and as a permanent repository for the city's art treasures. Of modified classic design, the building is faced with granite. A triple-arched entranceway is the main feature of the huge central unit from which arched arcades connect with the massive square-corner pavilions. Above the building is a square Bishop's dome of iron and glass over which rises a figure of Columbia. At each corner of the dome are figures symbolizing the four quarters of the globe. The 52-foot high entrance hall is Renaissance in style. The building was designed by Herman J. Schwarzmann.

In this permanent memorial is a complete model of the grounds and buildings of the Centennial City. Here is the Pennsylvania Museum of the School of Industrial Art, a collection of ceramics, medals, metals, furniture, and textiles. Housed here also is the Wilstach collection of paintings, founded in 1892 as the nucleus of a municipal art gallery.

Directly across the drive is the WELSH MEMORIAL FOUNTAIN AND GARDEN (12), built to honor John Welsh, who was responsible in a large measure for the success of the Centennial Exhibition.

The drive courses westward past Centennial Lake, on the right, and Concourse Lake, on the left, before coming to its end at the ROMAN CATHOLIC CENTENNIAL FOUNTAIN (13). This group of statuary by Herman Kirn includes a figure of Moses, encircled by monuments to Bishop John Carroll, of Baltimore; Commodore John Barry, preeminent figure in our early Navy; Father Theobald Mathew, champion of temperance; and Charles Carroll, signer of the Declaration of Independence.

The figure of Moses looks across to a picturesque little arbor, at the farther end of which is a STATUE of *Christopher Columbus* (14), dedicated in 1876 by the Italian citizens of Philadelphia.

*Retrace to Belmont Ave; L. on Belmont Ave.; R. on Lansdowne Drive.*

On this drive, a few yards beyond Belmont Avenue, right, is a STATUE of *Anthony Drexel* (15), head of a prominent Philadelphia family and founder of Drexel Institute. The statue was executed by Moses Ezekiel.

THE JAPANESE GARDENS AND PAGODA (16) are on the right. The gardens were installed during the Centennial Exhibition. The Nio-mon, a temple gateway which is commonly called the Japanese Pagoda, was brought from Japan and reassembled at the St. Louis Exposition in 1904. It was later purchased by John H. Converse and Samuel M. Vauclain, who presented it to Memorial Hall.

The gate measures 45 feet in height, 30 feet in length and 18 feet in depth. It has a balcony supported by 12 round wooden columns,

## WEST FAIRMOUNT PARK (CITY TOUR 12)

two of which are interior supports. The tiled roof has an overhanging denticulated cornice.

The interior contains two large wooden figures about eight feet in height, representing guards. These are attributed to Fuyii Chuyiu, a celebrated sculptor. The painting on the ceiling was executed by Kano Tokinobu. There is also a bronze temple bell suspended from one corner of the roof. The original wood carvings and metal work have been removed to Memorial Hall for safekeeping. The gardens are fringed with delightful plots of shrubbery, which are spaced in season by colorful flower beds.

A short distance beyond the gardens is **HORTICULTURAL HALL (17)** (*open daily 9 to 5; adm. free*).

Gray, friendly ghost of a fading age, quickened by wild, exotic plant life from far corners of the world, Horticultural Hall is host not only to the most beautiful and the most bizarre of Nature's handiwork, but to glamorous memories of the Centennial Exhibition.

The Crystal Palace erected in London in 1850 and the Crystal Palace built in New York in 1853 suggested the style which the architect, Hermann J. Schwarzmann, followed in his design for the building. The structure, a Moorish interpretation, of glass and iron, was a forerunner of modern construction methods.

Standing today as one of the few surviving monuments to the Centennial, this great conservatory, built at a cost approximating \$300,000, is the permanent home of a horticultural collection which had its nucleus in a hall adjoining the Academy of Music, at Broad and Locust Streets, whence it was removed to the exhibition grounds in 1876.

The hall's physical aspects are subordinated to the beauty of its exhibits. Confusing draperies of creepers mount the branchless trunks of palms. Near them in the glass-enclosed conservatory, bamboo trees and tropical evergreens reach their heads into the filtered sunlight.

Two tropical houses, two fern houses, and a cactus house connect with the palm house, which is the central building. Coconut, oil, and date palms feature the 32 varieties of palms—representing virtually every country in the tropics. A turn to the right or left reveals a jungle vista—banana and other tropical trees rising from a carpet of tender ferns in which trail long tentacles of aerial roots shot down by giant growths.

A dozen paces from this heterogeneous blend of jungle flora, a cactus collection including specimens from Madagascar, the West Indies, Brazil, and Western United States, breathes the spirit of arid deserts.

Within glass cases in another quarter grow willowy embroideries

of fern, nurtured in a moisture comparable to that of the Irish coast or the tropic valleys in which they abound.

Sunken gardens stretching from Belmont Avenue to the main entrance of the hall provide a delightful foretaste of the kingdom within. Rectangular pools, their placid waters dotted by lilies, leafy water flowers, and grasses, run down the center of a concrete plaza, flanked by flower-blanketed and shrub-fringed terraces.

Enshrined among the works of nature in the conservatory grounds stand splendid examples of the works of man—a bronze figure of Goethe, by James Thom; a bronze of Schiller, by Thom; a bust of Verdi; a bronze of John Witherspoon, by J. A. Bailey, erected by Presbyterian churchmen; the allegorical group, *Religious Liberty*, centered by a female figure in armor and erected by the Jewish society, B'nai Brith, opposite the eastern front.

*Circle Horticultural Hall; R. on Belmont Drive.*

On the right are the West Park municipal athletic fields on Belmont Plateau, and above is BELMONT MANSION (18), erected about 1743. Originally the mansion of an early Colonial plantation and the home of a staunch patriot in Revolutionary days, Belmont Mansion is rich in memories of Judge Richard Peters, who entertained Washington and many other distinguished guests here. This huge, three-story building, surrounded by a colonnade, with its beautiful Colonial interior was remodeled to its present form in 1927. The eminence on which it stands affords a fine view of the city.

*R. from Belmont Drive, on Belmont Ave.*

At Monument Avenue on the right is the METHODIST EPISCOPAL HOME FOR THE AGED (19). The building, erected in 1865, is a gray stone, Tudor Gothic structure, four stories in height, with a steep gray slate roof. Farther on (R) is the METHODIST EPISCOPAL ORPHANAGE (20). From Belmont Avenue, Ford Road extends to the right, passing WOODSIDE PARK (21). This is the largest amusement park within the city limits. The next intersection is Chamounix Drive on the left. Here, to the right, the midcity skyscrapers are clearly visible, and the view from this point is one of the finest around Philadelphia.

*L. from Belmont Ave. on Chamounix Drive.*

Chamounix Drive continues over the crest of Mt. Prospect, an elevation of 210 feet, which affords a widening panorama of the mid-city to the right. This drive has an abrupt terminus at the site of the PLUMSTEAD ESTATE (22), which formerly was the property of a prominent mill owner. On the estate remain a coachman's frame cottage, a barn, and the Plumstead mansion, a plain structure set upon a bluff overlooking the river.

The mansion, built in 1802, is also known as the Chamounix mansion. The two-story building is of late Georgian Colonial design



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with cream-colored plaster exterior. The first floor windows drop to floor level, and on the right side is a circular bay window.

A dirt roadway passes the house, winds downhill through a heavily wooded area and crosses a bridge. A few feet above the bridge is a pathway leading past a spring to CHAMOUNIX LAKE (23). This small lake once was the site of Simpson's mill, for which it provided the water power.

The driveway then winds up hill to Falls Road, a WPA project, where a right turn leads on to Neill Drive. Neill Drive becomes West River Drive just a few yards above the Falls of Schuylkill Bridge, across the river from the section known as East Falls.

### *R. into West River Drive.*

Along the drive the river's banks are covered with riotous verdure. Just above Nicetown Lane is the starting point for Philadelphia's numerous rowing regattas, and a mile and a quarter beyond is the finish, near which, in mid-river, stands PETERS ISLAND (24). This woodland in the river was once part of the 220-acre Peters estate.

The drive bends and twists with each curve of the river, allowing a view of the rear of Memorial Hall, visible upon a hill to the right, before passing under Girard Avenue Bridge, and ending at Spring Garden Street.

*L. from West River Drive on Spring Garden St. Bridge ; R. around Art Museum into Parkway, which leads to City Hall.*

*Horticultural Hall  
Giant greenhouse of a world's fair*

