

JULY 4TH — 133 Years Ago.

BY HERBERT F. JACKSON

ALTHOUGH so much visited and so much written about, there is very little accurate popular understanding of the history of independence hall where the Declaration of Independence was signed July 4, 1776, 133 years ago.

Its construction was begun in 1732, about 50 years after the first landing of William Penn at the site of Philadelphia, near the house known as the Blue Anchor tavern. It is ascribed sometimes to the working of an inscrutable destiny that Independ-



HALL WHEREIN THE DECLARATION OF INDEPENDENCE WAS ADOPTED.

though provided with immense chimney-places, and that these stoves cost about £28 provincial money. The second room prepared for regular occupancy was the western one on the ground floor. The justices of the provincial supreme court who first sat there were John Kinsey, Thomas Graeme and William Till.

A bell, probably brought from England by William Penn, was hung in a tree near the governor's headquarters as early as 1685 and rung when it was desired to bring the people together or upon occasions of solemnity. It is believed to have been transferred to the cupola of the old court house in High (Market) street about 1697, and afterward to have been placed temporarily in the tower of the new state house. In October, 1751, the memorable order was sent to Robert

Charles, the provincial agent in London, for a bell of 2,000 pounds weight. The superintendents of the state house, Isaac Norris, Thomas Leech and Edward Warner, wrote:

"Let the bell be cast by the best workmen and examined carefully before it is shipped, with the following words well-shaped in large letters round it, viz.:

"By order of the Assembly of the Province of Pennsylvania, for the State House in the City of Philadelphia, 1752."

"And underneath,

"Proclaim Liberty Through All the Land to All the Inhabitants Thereof.—Leviticus, 25:10."

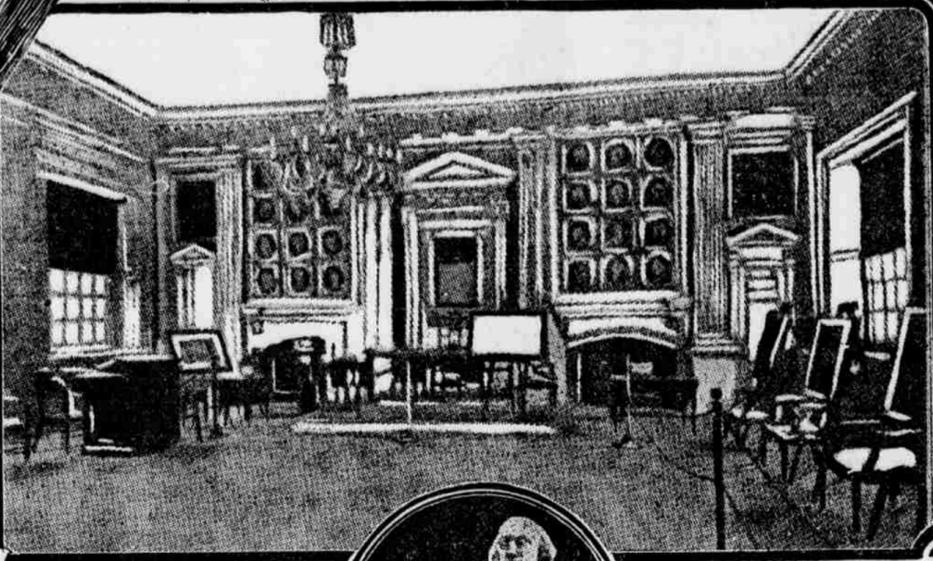
This bell duly arrived before the end of that year, but in March, 1753, it cracked. It was at first determined to send it back to England to be recast, but two artisans, named Pass and Stow, declared that they could recast it, and they did so, adding some copper alloy to improve the quality of the metal. The enterprise proved a success, except that the tone of the bell was not entirely satisfactory. Pass and Stow were unmercifully teased in public on the score of having used too much alloy. They asked and obtained the privilege of again recasting the bell. The result of this second attempt of its kind in America was the historic tocsin which 23 years later was literally to "proclaim liberty throughout the land."

Another bell was also ordered from England by the assembly, but it did not take the place of the American bell until the latter was cracked again in 1835, while being tolled on the occasion of the death of Chief Justice Marshall.

In 1767 came the agitation over the tax on tea and other imported commodities. John Dickinson's letters of a "Farmer" rubbed this and other object lessons, stupidly given by the British ministry, deep into men's minds. The act was repealed in 1777, except in so far as it related to tea.

When news of the Lexington-Concord fight in April, 1775, arrived, the bell in the state house steeple again called 8,000 people together, and they unanimously agreed to defend with their arms, their lives, liberty and property. The climax of the first period of the struggle was fast approaching. The second continental congress met in the state house on May 10, 1775, the Provincial assembly having yielded to it the chamber that was ever after to be sanctified by its labors. In June, 1775, began the debating of the question of independence. The preliminary resolution proposed by Richard Henry Lee of Virginia, declaring that the colonies "are of right and ought to be free and independent states," was adopted in committee on the night of June 10, but it was not until June 28 that the draft of the Declaration of Independence was submitted to congress. On July 1 congress adopted the resolution, and that day and the three following were devoted to discussion in committee of the whole of the Declaration itself. It was passed on the evening of the Fourth.

Not until August 2 was the Declaration of in-



STATUE OF GEORGE WASHINGTON

Washington as president and that also of John Adams took place in what is now known as Congress hall, adjoining the state house to the west, which was not built until 1787-9. It was here that congress received the news of the death of Washington.

Much work of restoration has made Independence hall what it is to-day. In general, this work has been directed by careful study of the past. Zealous co-operation of organized bodies and individuals has also brought together in the state house many objects of venerable value as illustrative of the early days of the nation. The stranger naturally desires a succinct, serviceable statement of the things of peculiar interest that the state house contains.

The Declaration chamber, where the continental congress and the constitutional convention sat, is, with the exception of a new flooring, substantially in the same state in which it was 'then. The walls are hung with portraits of many of the signers of the Declaration of Independence or of the constitution, many of them painted by contemporaneous artists. A portrait of Washington preserved here is by Peale. Here are the chair and tables used by the presiding officers of both bodies, Hancock and Washington, and many of the chairs occupied by the members or delegates. On the president's table is the silver inkstand used in signing both the Declaration of Independence and the constitution.

In the rear portion of the main lobby of the state house is the Liberty bell, useless except as a sacred memorial of the past. It is suspended upon the same framework of timbers which formerly held it in place in the tower, but which now rests on the floor. Passing up the grand stairway, some of the most noteworthy portraits in the collection are found upon its walls. Among them are those of Washington, Lafayette, William Penn, Louis XVI, George III, and Gov. James Hamilton, the figures being of full length and heroic size.

The Long room, or Banqueting hall, in the second story, contains a sofa, chair and pew-bench used by George Washington, the last mentioned in Christ church; West's painting of the treaty-making scene at the great elm tree, portraits of Martha Washington, the British sovereigns of the seventeenth and eighteenth centuries from and including Charles II. to George II., and many notables, both civil and military, of the revolutionary period. The two other rooms on this floor are similarly enriched.

Betsy Ross and the Rejected Flag

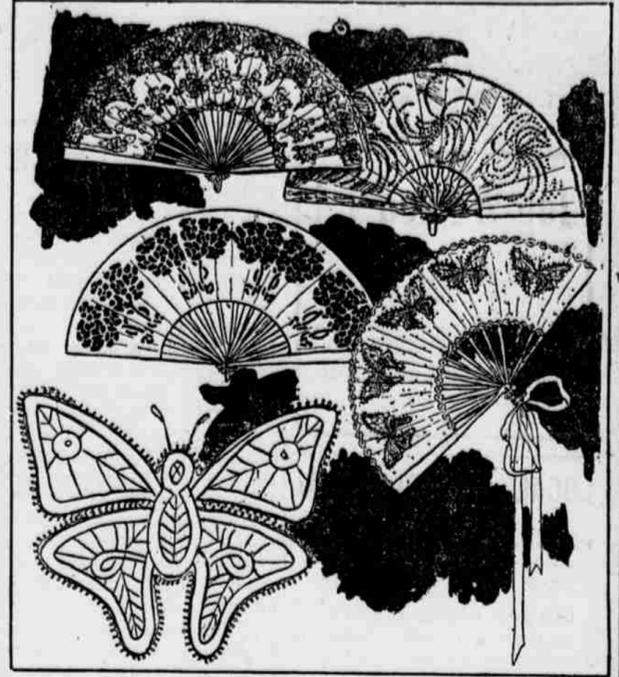
We often read and hear the statement: "It is to be regretted that many of the fascinating narratives of our colonial history are born of imagination, and among these are favorite stories, such as: 'Captain John Smith's adventure with the Indians, Putnam's famous ride, Betsy Ross and our first flag, and Barbara Fritchie at Fredericks-town.'"

There is abundance of proof extended to verify that Betsy Ross lived, and that she was employed by the continental congress to manufacture flags, the government archives bear witness. Betsy Ross' flag was first rejected and some time later accepted.

Betsy Ross attended Christ church, Philadelphia, and the pew in which she worshipped was next to the one occupied by Washington, and her pew is marked by a brass plate bearing the words: "In this pew worshipped Betsy Ross, who made the first flag."

Of late years the journals, magazines, and school histories our country have called attention to the origin of our national flag as having been suggested by the family arms of the Washingtons. This supposition comes from Martin Tupper, an eminent English poet and litterateur. His first reference to our flag in this connection was made public in the fall of 1850. The announcement did not receive serious consideration until at a public banquet given in America. At this dinner, held in the city of Baltimore, the idea was heralded to the world that the stars and stripes had their origin in the heraldic symbols of the Washington family,

PRETTY FANS



Painted, Spangled, Stenciled and Lace Applique Fans to Be Made at Home.

THE fan is a dainty trifle and should be in harmony with the gown. A fan is carried more for its picturesque beauty than for actual use, therefore the materials should be of the most fairylike delicacy. A fan is always held so near that exquisiteness of detail in the decoration is essential. In the inexpensive boughten fans there is, naturally, an utter lack of this fine attention to the detail of both design and workmanship that distinguish the expensive fans. The design should delicately follow, or be in entire keeping with, the rounded outline of the fan.

It is possible to have a very choice fan for small cost if one does the decoration at home. When buying the fan, give the whole attention to the quality of the frame, while the spread of the fan is of plain white chiffon. If a cheap lace edges it, this may be removed.

Four designs for fans are shown in the sketch, the modes of decoration being quite within the power of the most inexperienced of craftsmen. The fan in the upper left-hand corner is of plain white chiffon, edged with a fine French lace. The center of the spread is hand-painted with dainty little pink wild roses and delicate green leaves. There is a quaint old-time charm about a painted fan that is altogether lovely. In this model the roses and leaves are lightly sprinkled with wee silver spangles sewn on with a fine needle and fine thread. The stitches on the back of the fan are hardly perceptible.

The next fan is a dainty affair of white chiffon, spangled in gold. A row of the spangles gives a pretty finish on each edge.

The lower left-hand fan has a stenciled decoration. This is something de-

cidedly novel and artistic, and is the daintiest affair imaginable. The fan is of white chiffon, and the flowers pale yellow, with dark green centers, and stems a delicate green. The frame of the fan is plain white ivory.

To stencil the fan, make the stencil first, then mix the color and try on a side piece of chiffon. Be sure to put the white of an egg in the dye so that the color will not run. Have a separate bristle brush for each color. Half the design is given, so the finished stencil will have two groups of flowers with the stems in toward each other.

Lay the fan on a board, with a piece of white blotting paper under the fan. Measure up where each motif will come. Lay the stencil on the fan and fasten all edges down with pins. The color should be lightly dabbed on, not washed on with long strokes. Very delicate handling is necessary. Do not have too much color on the brush. Wipe it on a bit of old white cotton cloth before applying to the chiffon.

The remaining sketch shows a fan of white chiffon, which was spangled in silver. Over the spangled fabric are applied five hand-made point lace butterflies. The edges of the fan are finished with a point lace braid. One half of the pattern for the butterfly is given. Trace the whole butterfly on a piece of pink cambric. Make the lace over the cambric. The braids that are most effective for the butterflies are: No. 155, for the outline of the wings; No. 145, purling to edge the wings, and size 00, crocheted ring for the upper wings. The body of the butterfly is made of the braid with plain stitches. The stitches should be of the finest texture, using plain cross stitches in the upper wings and a loop of braid in the lower. The fan is edged with No. 296 braid.

NEGLIGEEES OF WHITE SWISS.

Wash Fabric Deservedly Popular for Its Many Uses and Good Appearance.

Even the most fashionable dress-makers lend their talents to the making of most attractive negligees of white swiss, lace and ribbon. This wash fabric has come into more favor for the kind of garment one wears in one's own room or for breakfast and luncheon with the family alone. The swiss is fine and has a small dot, and the negligee is usually made in two pieces, put together on one belt, which is covered by a broad sash of colored satin.

This is often high-waisted at back and is finished at the left with a large rosette and two long ends.

The neck is open, in V-shape, and finished with deep lace ruffles and a bow of satin at the back.

The tight elbow sleeves are finished with deep lace ruffles and a bow of satin at the back.

Such negligees are cooler and fresher than those of silk or other materials that do not wash.

SUGGESTION FOR HAT.



High-crowned hat of old rose chip, set with black chip, immense choux and cream lace.

PARASOL AND SCARF MATCH.

New Feature Which Fashion Insists Must Be Made Part of the Costume.

A touch of bright color will be added to the costume this coming season in parasol and long, filmy scarf, which is worn about the shoulders.

It is quite essential that the parasol should match some part of the costume, either frock, hat or pumps, and stockings.

The many-ribbed Japanese parasols will be popular this summer. They are of silk with quaint little Japanese characters embroidered or hand-painted on. Those made of Persian silk handkerchiefs are most attractive and match up well with the Paley scarfs.

A Clo Clo San sunshade of white silk was lined with pale lavender and embroidered with Japanese iris in lavender and tall spike leaves in vivid green. With it was worn a scarf of lavender and white striped chiffon, with embroidered violets scattered over the entire surface. The scarf was finished at the ends with long white silk knotted fringe.

To Clean Tan Leather Shoes.

A raw white potato cut in halves and peeled is excellent for this purpose. Rub the potato, which must be freshly cut, well into the leather, leaving no part untouched. Let this dry on, then polish with a rag with a light quick motion. A little turpentine or a fannel rag is also a good cleanser for tan leather, while several drops of lemon or orange juice give a brilliant polish to any leather. Olive oil, with a brisk after-polish, is used on patent leather.

To Lower Ceilings.

You can make your room appear lower ceilinged by letting the paper of the ceiling run down the side of the wall in a deep frieze finished by picture mold. Use plain paper on the ceiling and figured or striped on the walls.

The illusion may be furthered you wish by adding a plate rail at eye level and standing numbers of small framed pictures and bits of bric-a-brac along it in a row.