

JENKIN WHITESIDE

Jenkin Whiteside was born in Lancaster, Pa., in 1772. He studied law, and was admitted to the bar. He moved to Knoxville, Tennessee, where he began the practice of his profession. He was elected to the United States Senate in 1809, to fill a vacancy, was re-elected, and served until October 8th, 1811; when he resigned, and resumed the practice of law. He died in Nashville, Tenn., September 25th, 1822.

HENRY WILSON

Henry Wilson was born in Lancaster county in 1778, in that part which is now a part of Dauphin county. He studied law, was admitted to the bar in 1812, and commenced to practice at Allentown, where he was elected to the 18th and 19th congresses. He died at Allentown, August 14th, 1826.

STEPHEN FOWLER WILSON

Stephen Fowler Wilson was born in Columbia, Pa., September 4th, 1821. He studied law and was admitted to the bar. He was a member of the State Senate in 1863-1865, and a delegate to the Republican Convention at Baltimore, in 1864, when Lincoln was renominated. He served in the 39th and 40th congresses. He was appointed associate justice of the Supreme Court of the Territory of New Mexico, by President Arthur, in October, 1884. Later, he resumed the practice of law, at Wellsboro, Pa., where he died March 30th, 1897.

This concludes the list. Much might be said of the services of these sons of Lancaster county relative to the part they took in the shaping of legislation in the United States Senate and the House of Representatives, — particularly on the part of John Wesley Davis, the New Holland boy, who was elected speaker of the House December 1st, 1845, when the 29th Congress organized, and served as such during the first half of the Polk administration, when this country was at war with Mexico.

Lancaster county may well be proud of its sons who attained congressional and other honors.

A LOCALLY FAMOUS PAINTING

“THE STOCK REPORT — CORN IS UP.”

By WILLIAM FREDERIC WORNER.

ON the north wall of W. B. Fenninger's restaurant, in the south-west angle of Penn square, Lancaster, is a large painting, seven by ten feet, depicting the interior of a country store.

Originally, it hung in the cafe that occupied the south-west corner of Penn square and West King street, from 1908 to 1930; and thousands of those who frequented that popular hotel and restaurant, will recall seeing it on the south wall of the old bar room. Many who viewed the picture, knew little of its history, and usually failed to interpret its correct title or understand its real meaning, though they generally agreed that it was a fine painting.

The title of this locally famous painting is, "The Stock Report — Corn is Up." The picture was painted in 1904, by R. Frank Hamaker, a local artist, for H. S. Williamson's department store, which occupied the site of 32 to 38 East King street. Paul Heine, Sr., secretary and manager of the Sprenger Brewing Company, was so pleased with the picture that he purchased it for the bar room of Sprenger's cafe, south-west corner of Penn square and West King street, where it remained during the time that Robert P. Antes and Neal McConomy conducted the establishment. In 1930, when the restaurant was moved back into the south-west angle of Penn square, the famous picture was moved also, and to-day hangs on the north wall of Fenninger's cafe.

A contributor to the Sunday News of October 25th, 1931, in describing the picture, writes as follows:

"Although the store which was selected as the scene for the painting is not now known, residents of Quarryville declare that they recognize in it an old country store which stood in that locality. They also claim that they can identify a number of the characters represented by the artist. In the picture is a man supposed to be reading aloud from a paper which he holds in his hands, while several others are attentive listeners. It is thought that the man with the paper, was a widely-known old country doctor, from the lower end of the county, who was, for many years, a thorn in the side of politicians.

"The figures in the foreground have been identified as members of the community who congregated at the store as a civic center, and who were to be found there every evening. They were identified as Asa and Amos, together with Uncle Sammy, the village blacksmith, and his two apprentices.

"These people could not read, and every night they met at the store to gossip and to hear the news. The store was also the post-office; and 'going for the mail,' was always a good excuse for get-

ting away from home at night. The men were strong in their political convictions, although they rarely knew anything about politics except what they were told by the 'straight line' local supporters.

"The old doctor, who is supposed to be the central character in the picture, dominated the politics of the southern end community, much to the displeasure of the politicians. The people, however, had more confidence in him than in any of the politicians, and if he happened to be around on election day, these leaders were sure of a trimming.

"They were fairly clever operators, these politicians, for it nearly always happened that some one in the next township pretended to be ill, and called for the doctor's professional attention just about the time the heaviest voting was expected."

Mr. R. Frank Hamaker, the creator of this painting, is living in New Orleans. His studio, in the French quarter of America's most interesting city, is at 623 St. Peter street, near the famous "Little Theatre," two doors from General Andrew Jackson's headquarters during the War of 1812, and not far from the historic Cabildo. The artist, who has followed his profession for more than forty years, has now reached the age of sixty-five. He was born at Bomberger's mill, near Manheim. The old mill there, which was his first subject, is still standing. When he was only six years old he drew a crude, childish sketch of the big wheel as it churned in its pit. It was a poor drawing, no doubt, as drawings go, but it was sufficient to convince the boy's parents that he had natural ability along that line, so they encouraged him to make other efforts. At the age of twelve, he was commissioned by John M. Ensminger, Sr., publisher of "The Manheim Sentinel" and surveyor of the borough of Manheim, to make a pen and ink sketch of the town. He received five dollars for the picture. Two years later, he was teaching drawing to a class in one of the schools.