

NATIONAL PARK SERVICE
NATIONAL UNDERGROUND RAILROAD NETWORK TO FREEDOM

GENERAL INFORMATION

Type (pick one): Site Facility Program

Name: **FULTON OPERA HOUSE, SITE OF OLD LANCASTER COUNTY JAIL**

Address: **12 -16 North Prince Street**

City, State, Zip: **LANCASTER, PENNSYLVANIA 17603-3808**

County: **LANCASTER** Congressional District: **16TH PA**

Physical Location of Site/facility (if different):

Address not for publication? **N/A**

Date Submitted: **JANUARY 12 2008**

Summary: Describe in 200 words or less, the significance to the Underground Railroad, of the site, program, or facility nominated for inclusion in the Network.

A National Historic Landmark, the Fulton Opera House in Lancaster, Pennsylvania ranks among the nation's oldest continually operating theaters. It also marks the site of a dramatic episode in the history of the Underground Railroad when the property was the location of the original Lancaster County Jail. It was from this now mostly demolished lockup that an unusual and daring escape occurred in 1835. Two formerly enslaved African American women were seized by bounty hunters, lodged in the prison on a temporary basis, but were secretly released by an unlikely co-conspirator: the chief law enforcement officer of Lancaster County, Sheriff David "Dare-Devil Dave" Miller (1795-1858). The women told sympathizers they escaped themselves, apparently to give "cover" to Sheriff Miller. However, the Sheriff later admitted his involvement to a confidante. Miller was elected to his post as an Anti-Mason. This colorful character was a humanitarian and an avid horseman who suppressed race riots against African Americans. A military veteran, he was also a hotel owner, an early railroad entrepreneur, and, according to local tradition, a supporter of the region's Underground Railroad.

In 1852, the prison was partially demolished and Fulton Hall was constructed on portions of the foundation, built in 1774-1775. Remnants of the prison are displayed inside the theater's public area and are also visible on the building's exterior.

FOR NATIONAL PARK SERVICE USE ONLY

I hereby certify that this site facility program is included in the Network to Freedom.

Signature of certifying official/Title

Date



Owner/Manager (Share contact information Y N)

Name: Harvey W. Owen, President
Board of Trustees
Fulton Theater, Inc.

Address: 12-16 North Prince Street

City, State, Zip: Lancaster, Pennsylvania, 17603-3808

Phone: 717-394-7133 **Fax:** 717-397-3780 **E-mail:** longlane@comcast.net

Owner/Manager (Share contact information Y N)

Name: Aaron A. Young, Managing Director
Fulton Theater, Inc.

Address: 12-16 North Prince Street

City, State, Zip: Lancaster, Pennsylvania, 17603-3808

Phone: 717-394-7133 **Fax:** 717-397-3780 **E-mail:** ayoung@thefulton.org

Application Preparer (Enter only if different from contact above.) (Share contact information Y N)

Name: Randolph J. Harris

Address: 314 West Chestnut Street

City, State, Zip: Lancaster, PA 17603

Phone: 717-808-2941 **Fax:** **E-mail:** rmkharris314@verizon.net

Privacy Information: The Network to Freedom was established, in part, to facilitate sharing of information among those interested in the Underground Railroad. Putting people in contact with others who are researching related topics, historic events, or individuals or who may have technical expertise or resources to assist with projects is one of the most effective means of advancing Underground Railroad commemoration and preservation. Privacy laws designed to protect individual contact information (i.e., home or personal addresses, telephone numbers, fax numbers, or e-mail addresses), may prevent NPS from making these connections. If you are willing to be contacted by others working on Underground Railroad activities and to receive mailings about Underground Railroad-related events, please add a statement to your letter of consent indicating what information you are willing to share.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Park Service's National Underground Railroad Network to Freedom to nominate properties, facilities, and programs to the Network to Freedom. A Federal agency may not conduct or sponsor, and a person is not required to respond to, a collection of information unless it displays a currently valid OMB control number. Response to this request is required for inclusion in the Network to Freedom in accordance with the National Underground Railroad Network to Freedom Act (P.L. 105-203).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 15 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the National Coordinator, National Underground Railroad Network to Freedom, NPS, 601 Riverfront Drive, Omaha, Nebraska 68102.



This application includes the following required attachments:

- 1) Letter of consent from property owner for inclusion in the Network to Freedom.
- 2) Text and photographs of all site markers
- 3) Photographs illustrating the current appearance and condition of the site being nominated
- 4) Maps showing the location of the site

S1. Site type:

Building ___ Object ___ District (neighborhood)
 Structure ___ Landscape/natural feature ___ Archeological site

S2. Is the site listed in the National Register of Historic Places? Y ___ N

Fulton Opera House, National Historic Landmark (1969), and contributing structure to the City of Lancaster National Historic District, est. 2001.

S3. Ownership of site:

___ Private Private, non-profit (501c3) ___ Multiple ownership
 ___ Public, local government ___ Public, state government ___ Public, federal government

S4. The site’s association and significance to the Underground Railroad.

A National Historic Landmark, the Fulton Opera House was constructed in 1852 on North Prince Street in the City of Lancaster, Pennsylvania. It ranks among the nation’s oldest continually operating entertainment facilities. The Fulton also marks the site of a dramatic episode in the early history of the Underground Railroad when the property was the location of the original Lancaster County Jail. It was from this lockup – now mostly razed from the site -- that an unusual and daring escape occurred during the summer of 1835 by two formerly enslaved African American women who were seized by bounty hunters on the rural Lancaster County farms on which they had been living and working for about three years. One of the women and her eldest daughter were taken from the Bart Township farm of Jacob Bushong (1813-1880), a Quaker who, with his father Henry, were widely known as Underground Railroad operatives. The Bushong farm was located about a mile from the William Parker House, site of the Resistance at Christiana in 1851. This area of Lancaster County included many Quaker family-owned farms where freedom seekers were regularly provided safe harbor. The mother and daughter and another African American women from a separate farm were taken to the County jail by the four bounty hunters. Reports of these seizures spread quickly through the community. The bounty hunters were engaged by the claimed "owner" of the women, a farmer named Moore, whose farm was reported to have been located in one of the Carolina states. Their plan was to temporarily lodge the women in the Lancaster County Jail before taking them South. The published narrative account of these events does not describe the status of the third woman seized after the escape. She was reported to be the eldest daughter of Mrs. Wallace. The women were quickly assisted in their release and flight by an unlikely co-conspirator: the chief law enforcement officer of Lancaster County, Sheriff David "Dare Devil Dave" Miller (1795-1858).¹

The freed women told their story to Lancaster County’s most well known Underground Railroad stationmaster, Daniel Gibbons of the Village of Bird in Hand, East Lampeter Township. They claimed they had managed to escape the County Prison themselves, apparently to give "cover" to

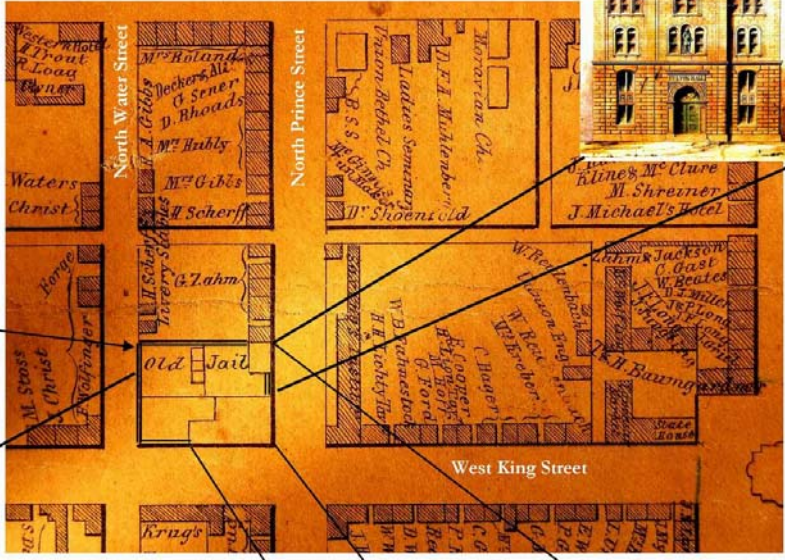
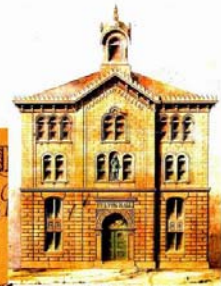
¹ Smedley, R.C. History of the Underground Railroad in Chester and the Neighboring Counties of Pennsylvania. Mechanicsburg, PA: Stackpole Books, 2005 [1883], pages 71-73.



Sheriff David "Dare Devil Dave" Miller, & The Underground Railroad in Lancaster County, 1835



Fulton Opera House



Double lines show probable location and alignment of walls around courtyard

Location of remaining wall/foundation with carriage entry on North Water Street

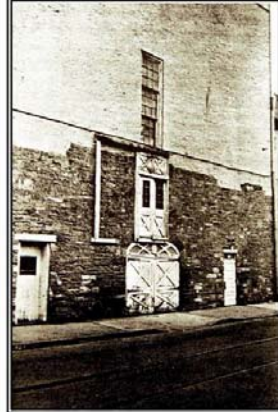


Foundation/jail courtyard wall, view southeast, December, 2007.



Old Lancaster County Jail, constructed in stages, 1739-1774. Above, view northwest, with North Prince Street façade at right, showing carriage entrance at extreme right, which is the present location of the Fulton Opera House. West King Street slopes to the left. Jail demolished in 1852 to allow construction of the Fulton.

Same view as above, 1987, as shown in *From Public House to Opera House: a History of Theatrical Structures in Lancaster, PA*, by James Scott Henke, dissertation, University of Michigan. Note that there is a door or window positioned above the carriage entries in this photo and in the 1850 illustration.



The site's association and significance to the Underground Railroad, continued

Sheriff Miller. However, the Sheriff was asked soon after how the women were able to escape. He replied cryptically to Gibbons' son, Dr. Joseph Gibbons, also an Underground Railroad activist:

"The account given by the women seemed so strange and incredible that Dr. Gibbons interviewed that eccentric character "Devil-Dave" Miller, who was then sheriff, and lived in the jail. When asked how it happened that he allowed two negro women to slip through his fingers, he winked and laughed. It was afterwards discovered that he opened the door and let them walk out. This was the only black woman known to Daniel and his son who persisted in keeping her secret."²

See Figures 14 through 16 for the account of the escape written by Robert C. Smedley

Sheriff Miller, elected to office in 1833, began his term in early 1834 and served until the end of 1836, when he moved to Philadelphia. Miller was a member of the Anti-Masonic Party, later a Whig, avid horseman, the owner of hotels in both Lancaster and Philadelphia and an early railroad entrepreneur.³

Miller was also known for his humanitarian actions, such as opposing capital punishment and paying fines from his own funds rather than see a debtor family without shelter.

"Social, original, generous to a fault, he espoused the Anti-Masonic cause with all his energy and in 1833 that strange fanaticism was at its height. The master spirit was Thaddeus Stevens, a Vermont Yankee living in Adams County, Pennsylvania.

"David Miller ran for sheriff of Lancaster County as one of two Anti-Masonic candidates. He will always be remembered for his humanity and generosity as sheriff. He announced that rather than assist at a hanging, he would resign, and it frequently happened that he would satisfy execution on a poor man's property out of his own pocket, rather than see his house sold over his head. He made no money by this valuable office, but left it far more needy than he entered it.

"He was a true man of the world, a fierce partisan and a fighting friend. A fond husband and a devoted father, and particularly chivalric in his treatment of women."⁴

For three days in August 1834, the Lancaster County Borough of Columbia was the scene of racially charged rioting of white citizens against African Americans. A history of Lancaster County states that these acts of violence were sparked by the jealousy of white working men against Stephen Smith, a prominent Black lumber and coal dealer who employed many African Americans in his businesses. Adding to this sentiment were a number of racially-motivated riots in other northern cities, among them Philadelphia and New York. Sheriff David Miller is reported to have recruited a large posse and suppressed the violence through the arrests of many of the rioters.⁵

² IBID

³ The Sunday News, Lancaster PA. July 8, 1934: "Devil Dave rode his horse into court, but surprising Lancasterian also rode it up church aisle and into local saloons."

⁴ John W. Forney, writing in *Forney's Progress*, Philadelphia, PA, April 5, 1879.

⁵ History of Lancaster County, Ellis and Evans, Lancaster, PA, 1883. Pg. 574.



Miller's political involvement and the conduct of his official duties, coupled with his social and business affairs, as well as the philosophical perspectives attributed to him, all tend to support the assertions in the community today, based solely on oral tradition, that Miller was also a supporter of the region's Underground Railroad operations.⁶

The present owner of the former hotel and dwelling of Samuel Miller (1772-1818), David Miller's father, and the site of David's Miller's death in 1858, described the history of the house during David Miller's ownership and occupancy as being used "as part of the Underground Railroad." When asked to provide the source of that assertion, the owner referred the questioner to another area resident, a life-long member of the community, from whom he heard the story. The long-time resident stated that he could not recall from where that information derived, but that it was relayed to him over the years from members of his family and others in the community.

See Section S10 below for additional biographical information, and Figures 7 through 10 for illustrations of David "Dare Devil Dave" Miller, his business properties and homestead.

The remnants of Lancaster County Jail at the Fulton Opera House Today:

In 1852, Fulton Hall was built on portions of the foundation of the original Lancaster County Prison.

According to Lancaster County's Office of the Recorder of Deeds, the land sold to Christopher Hager that contained the Lancaster County Jail and courtyard measured 148 feet between North Prince and North Water Streets, along West King Street and an equal distance separated the property on its northern border. Frontage along both North Prince and North Water Street measured 154 feet and 2 and one half inches.⁷ **See Figures 4 through 6 for maps, site plans and other views of the subject site.**

"In Ellis and Evans' History of Lancaster County [1883] is the statement that part of the old jail building was included in the Fulton Hall, and, judging from the present appearance of the lower portion of the Water Street wall of the opera house, it would seem that the materials of the old jail had been used to construct that wall, at least."⁸

The Commissioners of the County of Lancaster decided in 1849 to build a new prison on the east end of town. Approval was obtained from the State Legislature to sell the old jail property.⁹

⁶ Randolph Harris, application preparer, in personal interview with John Tannehill, owner of the David Miller House, Village of Lampeter, West Lampeter Township, Lancaster County, PA, 11-2-2005. Subsequent discussion with Henry Benner, life-long resident of the Village of Lampeter and retired public school teacher.

⁷ Lancaster County Recorder of Deeds, Vol. 7, Book X, page 549.

⁸ Walter C. Hager, Fulton Hall and its Graven Images, Journal of the Lancaster County Historical Society, Vol. 22, No.9, Lancaster, PA. December, 1918.

⁹ IBID.



This analysis corresponds with a special report on the Fulton Opera House for the National Park Service:

“Beneath the stage is a large room approximately 30 by 40 feet, which the Fulton Foundation plans to utilize for a museum. There also may be seen part of the foundation of the old jail, used by the original contractor to help support one wall of the building.”¹⁰

The current stage area and the corresponding lower level area of the Fulton Opera House are located immediately inside the western elevation of the building along North Water Street. This area of the jail complex is believed to have served as the open-air court yard where the last of the area’s Conestoga Native Americans were massacred in 1763. **See Figures 11 and 12.**

Another extant portion of the building from the prison/jail era is described in an interpretive display (See Section S6 below) within the building. This wall section is reported to have been built in 1774-75.

S4a. Type(s) of Underground Railroad Association (select all that apply)

- Station Assoc. w/ prominent person Rebellion site Legal challenge
- Escape Rescue Kidnapping Maroon community
- Destination Church w/active congregation Cemetery Transportation route
- Military site Commemorative site/monument
- Other (describe):

S5. Provide a history of the site since its time of significance to the Underground Railroad, including physical changes, changes in ownership or use of the building(s) and site.

The following narrative was derived from “Fulton Time Line,” compiled by the staff of the Fulton Opera House c. 1990. This timeline provides information relevant to the site as the location of the County Prison; the origins of the entertainment venue and the activities that have occurred on the site to date, including performances and physical changes. The main sources for this chronology include local newspaper accounts from the 19th and 20 centuries; County deeds, the 1987 Henke Doctoral Dissertation and the application to the National Park Service for listing in the National Register of Historic Places as a National Historic Landmark, 1969. See Bibliography for full citations.

Fulton Time Line 1740 – 1995

▲ Between 1739-40, the Lancaster County Prison is built on the northwest corner of Prince and King streets. Portions of the prison foundation still exists, forming part of the Fulton’s rear wall on Water Street.

¹⁰ John D. McDermott. *The Fulton Opera House, Lancaster, Pennsylvania*. National Survey of Historic Sites and Buildings-Special Report, U.S. Department of the Interior, National Park Service. Washington, D.C. 1968.



▲ December, 1763 marks a time of great infamy in Lancaster County. A series of savage murders occurred around Christmas time in the courtyard of the Lancaster County Jail, which is within the footprint of the current Fulton Opera House. Hence, all historical accounts of the theater and opera house include a reference to The Paxton Boys (also called Paxtang Boys) and their massacre of the last of the Native American Conestoga tribe in Lancaster County in late 1763. Iroquois and other remnants of the Susquehannock had attacked whites near Harrisburg and an angry mob retaliated by killing the peaceful Conestogas in their village south of Lancaster. The remainder of the tribe was placed in protective custody in the jail yard, but then slaughtered when the men from Paxton broke down the prison yard gates.

▲ Dr. Robert C. Smedley's Underground Railroad narrative, written in 1883, does not provide a specific month or day(s) in the summer of 1835 when the arrest occurred by the formerly enslaved African American women, who were assisted in their escape by Sheriff Miller.

▲ In mid-1852, the old prison is torn down and Christopher Hager, a city retailer and civic leader, builds Fulton Hall, named for Robert Fulton, the Lancastrian of steamboat fame. Its first floor was used for political meetings, convocations and graduations, concerts, lectures and dramatic recitations. The second floor was for "men's societies" and the third floor was a shooting gallery. In the basement, local farmers and merchants stored raw wool, tobacco, and fertilizer.

▲ October 15, 1852 the first professional performance to the Fulton: Kendell A. Dickinson's Ethiopian Minstrels.

One can find great irony in that this site, where atrocities were committed against the last Native Americans in the area, and where in the mid-19th century, the venue's first professional performance satirized and belittled African American people and their heritage in a minstrel stage show, and where in the late 19th century William F. Cody's extravagant and, some say, exploitive "Buffalo Bill's Wild West" made five appearances, that other notable and particularly countervailing events and programs also occurred on the site:

- First and foremost may be the 1835 release of the formerly enslaved women by Sheriff Miller, which is the subject of this application;
- In 1856, the Republican Party of Lancaster County is organized on the premises by some 20 prominent community representatives. Included in the leadership of this assembly was the county's then former Whig Party U.S. Congressman, Thaddeus Stevens, who in 1858 was again elected to Congress, this time as a member of the newly formed national Republican Party;
- For a period during the Civil War (1861-1864) the Fulton Hall is "dark", but the building is used as an armory by the Lancaster Fencibles, and the home guard drills there;
- After the Battle of Gettysburg (July 1863) the building briefly serves as a hospital for some of the wounded;
- In 1865, after the surrender at Appomattox, the Patriot Daughters begin holding benefit performances at Fulton Hall to raise money to build the Soldiers & Sailors Monument in Penn Square, the City of Lancaster's town square just one block away from the Hall;
- In 1866, the Fulton stages the first of 67 productions of *Uncle Tom's Cabin*, based on Harriett Beecher's Stowe's novel with its strong anti-slavery message. Theater records indicate that the last performance of *Uncle Tom's Cabin* was in 1927;
- In October of 1873, the Fulton stages a benefit performance of *Othello* for orphans and widows of the Civil War featuring famed actor E.L. Davenport who calls the then renovated* Opera House, "a gem ... the most beautiful little temple of art in the United States."



*In 1873, the owners hire theatre architect Edwin Forrest Durang (descendant of America's "first" actor, Lancaster born John Durang, and ancestor of modern playwright Christopher Durang) to remodel the interior, lowering the auditorium 12 feet, building a balcony and installing a proscenium arch and a gaslight chandelier.

▲ In 1904, Lancaster's most well-known and prolific architect, C. Emlen Urban, is hired to provide plans and oversee the extensive modifications to the interior in neo-classical style: walls were raised 14 feet and a second balcony installed, along with an orchestra pit and box seats. Urban also designs the grand staircase and foyer.

▲ Between the 1870s and the 1920s, an extensive list of notable performers appear at the Fulton, including Edwin and Junius Brutus Booth; Mark Twain; Maurice, Lionel and Ethel Barrymore; Helen Brown, who was later known as Helen Hayes; anti-alcohol crusader Carrie Nation; editor/politician Horace Greeley; heavyweight champion John F. Sullivan; Sarah Bernhardt; Minnie Maddern Fiske; Modjeska; E.A. and E.H. Sothorn; Fannie Brice, Fannie Kemble; Fanny Davenport, and Fanny Janauschek; Otis Skinner; Joseph Jefferson; Maude Adams; Houdini; George M. Cohan; Douglas Fairbanks Sr.; Billie Burke; James O'Neill; W.C. Fields; Lillie Langtry; Alfred Lunt and Lynn Fontanne; Anna Pavlova; Ruth St. Denis and Ted Shawn; Al Jolson; Lillian Russell; Sophie Tucker; Spenser Tracy; the D'Oyly Carte Opera Co.; the Ziegfield Follies; Paul Whiteman and his Orchestra; John Phillip Sousa and his band; and Buffalo Bill Cody. Other exotic acts during this period included the diminutive General Tom Thumb and Anna Swan, the Nova Scotia Giantess; The Great Zenoz – a one-legged gymnast – and Millie-Christine, the "two-headed African Nightingales."

▲ By 1915, with fewer traveling shows available, the Fulton turns to vaudeville and burlesque and by 1920, motion pictures are shown.

▲ Between 1930 and 1940, the Fulton experiences continuing deterioration as a full time movie house; films become second or third run.

▲ By 1952, during its centennial year, plans are suggested to demolish the Fulton and to use the site for parking, but Lancaster Mayor Kendig Bare refuses to issue a building permit and the building's demise is held off.

▲ The building is used for live performances and films for more than a decade when in 1963, the not-for-profit Fulton Foundation is organized. Nathaniel E. Hager, the great-grandson of Fulton Hall founder, Christopher Hager, is named Foundation chair.

▲ In 1969, the Fulton is designated a National Historic Landmark, and in 1985, the World Premiere of the film "Witness," shot in Lancaster County and starring Harrison Ford and Kelly McGillis, occurs at the Fulton.

▲ Between 1994 and 95, after a successful capital campaign, the Fulton is closed for a \$9.5 million renovation. It reopens in '95.

S6. Describe current educational programs, tours, markers, signs, brochures, site bulletins, or plaques at the site. Include text and photographs of markers.

The Fulton Opera House and Fulton Foundation offer an extensive series of programs of an educational nature. The Fulton's educational programs mainly focus on teaching youth and adults the skills of professional theatre making. Classes are scheduled year-round (broken into 4 quarters) in topics focusing on movement, voice and acting. The Fulton also offers specialty



programs such as make-up, or a program that goes into the schools called "Neighborhood Bridges" which promotes literacy through drama.

Other outreach efforts include touring plays, performance workshops and residencies. Fulton representatives and performers have been invited onto the rosters of both the Pennsylvania Performing Arts on Tour (PennPAT) Program and the Pennsylvania Council on the Arts' "Artists-In-Education" Program. Further, the Fulton has developed a *Youtheatre* program that has been supported and recognized by the National Endowment for the Arts, the Starbucks Foundation, and the Pennsylvania Council on the Arts. This program focuses on at-risk, disabled and disadvantaged teens that are presented with the opportunity to create and perform original plays with social justice themes.

Fulton Opera House administrators believe the site's association with the compelling stories of Sheriff "Dare Devil Dave" Miller and in particular, his assistance to freedom seekers through his probable involvement with the region's Underground Railroad operations, will provide significant historical elements to add to the theater's regular public tours as well as marketing and promotional materials.

See content in Section S9 below for information on tours, public access and other historical signs, markers, plaques, etc.

S7. Identify historical sources of information. Include a bibliography.

Beal, Rebecca J. *Jacob Eichholtz, 1776-1842: Portrait Painter of Pennsylvania* Philadelphia. The Historical Society of Pennsylvania, 1969.

Ellis, Franklin & Evans, Samuel. *History of Lancaster County, Pennsylvania*. Philadelphia, PA: Everts & Peck, 1883.

Hager, Walter C. *Fulton Hall and its Graven Images* Journal of the Lancaster County Historical Society, Vol. 22, No. 9. Lancaster, Pennsylvania, December, 1918.

Henke, James Scott, *From Public House to Opera House – A History of Theatrical Structures in Lancaster, PA*, Dissertation, Doctor of Philosophy (Theater), University of Michigan, 1987.

McDermott, John D. *The Fulton Opera House, Lancaster, Pennsylvania*. National Survey of Historic Sites and Buildings-Special Report, U.S. Department of the Interior, National Park Service. Washington, D.C. 1968.

Smedley, R.C. *History of the Underground Railroad in Chester and the Neighboring Counties of Pennsylvania*. Introduction by Christopher Densmore. Mechanicsburg, PA: Stackpole Books, 2005 [1883].

The Sunday News, Lancaster PA. July 8, 1934.

Recorder of Deeds, County of Lancaster, Lancaster, PA.

Fulton Staff and Administrators, *The Fulton Time Line - A chronology of the Fulton Opera House and the site of Lancaster County Jail - 1740-2003*. Lancaster, PA c. 1990.



S8. Describe any other local, state, or federal historic designation, records, signage, or plaques the site has.

A marker of the Pennsylvania Historical and Museum Commission is positioned on the sidewalk at the main entrance to the building. It reads:

“Fulton Opera House

Built in 1852 and named Fulton Hall in honor of Robert Fulton. It is considered an excellent example of the 19th century “Opera House.” For more than 75 years, every major star of the American theatre appeared on its stage.”



On the front of the building near the main door is a marker that describes the site's National Historic Landmark Status. It reads:

Fulton Opera House

Has been designated a Registered National Historic Landmark

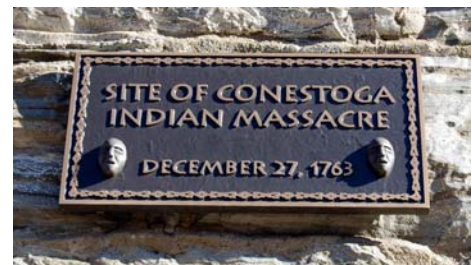
Under the provisions of the Historic Sites Act of August 21, 1933. This site possesses exceptional value in commemorating or illustrating the history of the United States.

U.S. Department of the Interior. National Park Service, 1969.



Also on the front of the building is historical marker No. 16, placed by the Historic Preservation Trust of Lancaster County, a private not for profit organization founded in 1966 to advocate for the preservation of the historic architecture of Lancaster County.

The exterior rear foundation wall of the building contains a marker commemorating the December 1763 massacre of the Conestoga Indians within the prison yard.



Inside the first floor lobby is an interpretive plaque and a rough hewn wooden door surmounted by a segmental stone arch. This passage (not operable) is described in the plaque as a remnant of the former Lancaster County Prison upon which foundations the Fulton Hall, later Fulton Opera House was built. The plaque reads:



“This part of the wall with segmental arch is believed to be a fragment of the old Lancaster County Jail that stood on this site. With the exception of some foundations and a few walls, most of this jail was razed to make way for the Fulton Opera House, built in 1852. The first jail on the large corner lot of West King and North Prince Street was a log structure built about 1739-1740. This jail was enlarged with a stone addition in 1745-1746. A large stone section, facing Prince Street, was erected in 1774-1775. Most likely, this wall and segmental arch date from this third stage of construction.”

This interpretive display was installed during the 1994-95 rehabilitation of the Opera House. Plaque data is derived from accounts of public records contained in Ellis & Evans' History of Lancaster County, 1883, pages 207-211.

S9. Is the site open to the public, and under what conditions?

The Fulton Opera House is a full-time live performance facility that presents stage productions year round, while also serving as concert hall for the Lancaster Symphony Orchestra. The Fulton also offers educational training in theatre arts to the community at large and also conducts public tours of the facility at various times annually.

There are approximately 210 performances a year at the Fulton. In addition, the Lancaster Symphony Orchestra performs an additional 38-40 performances. Including the many various classes conducted at the facility, the Fulton serves approximately 120,000 people a year.

Every weekday at 11 a.m. (and on weekends by appointment) Fulton staff and volunteers conduct an hour-long tour of the building which focuses on the history of the building, including the murder of the last of the Conestoga Indians in the jail that occupied the site during the colonial-era. The humanitarian actions of Sheriff Miller in 1835 will provide a positive balance to those tragic events of that earlier time. The tours also describe the many major performers who have appeared here, the historic poster collection, the way that theatrical performances are now produced, and the stories of the many ghosts who are alleged to visit the old theatre. In addition to this regular guided presentation, tours are conducted at other times by appointment with school groups, boy and girl scout troupes, etc.

The theatre is also open for public tours one hour prior to performances (which take place Tuesdays - Sundays throughout the year - with 3 weeks off during the summer). Additionally, the box office lobby is open Mondays - Fridays from 10 a.m. until 5 p.m. and 2 hours prior to performances. Classes take place on Saturdays from 9 a.m. until noon and on Monday evenings from 7 p.m. until 9 p.m. Rehearsals take place in the building 6 days a week.

With the research compiled for this application, it is anticipated that details of the County Jail and the efforts of Sheriff Miller to aid freedom seekers will be related during future public tours and that the potential exists for an interpretive exhibit on this chapter in the building's history.



S10. Describe the nature and objectives of any partnerships that have contributed to the documentation, preservation, commemoration, or interpretation of the site.

Between 1994 and 1995, the Board of the Fulton Opera House conducted a successful capital campaign, which raised just over \$9.5 million in public and private funding from local, county and state sources. These funds were used for construction of a new four-story addition to the north end of the building for public gathering space and upper floor administrative offices; a major overall and/or replacement of the theater's major building systems; and substantial renovations of interior finishes, lighting, sound systems, etc. The Fulton reopened in '95. This public private partnership involved approximately \$3.5 million in donations from local individuals, corporations and foundations; a \$3 million economic development grant from the Commonwealth of Pennsylvania; a \$1 million loan from the City of Lancaster; a \$1.1 million loan from the County of Lancaster; and a \$900,000 matching grant from Lancaster County.

These resources for an improved physical plant, combined with a renewed commitment to professional theatrical productions, classes, concerts and public tours have resulted in expanding support for the continuing operations of the theater, so that this historic venue will continue to be a destination that the public can enjoy and also be informed about significant events in the history of American theater, as well as social and political affairs. Designation of the Fulton as a National Underground Railroad Network to Freedom site will greatly enrich the significance of this National Historic Landmark.

S11. Additional data or comments.

Biographical notes by John W. Forney on Sheriff "Dare-Devil Dave" Miller, excerpted for this application from Forney's writing in his weekly publication, *Forney's Progress*, Philadelphia, PA, April 5, 1879. Forney would have been about age 17 when Miller served as sheriff.

"David Miller was not a myth or a legend but a real man of real qualities. I cannot better describe him than by the phrase: He was "a character."

"Handsome, dashing, impetuous, enthusiastic, brave, he became, like a thousand others of this same school, a sort of popular idol. No trial of strength, no horse-race, no county fair, no training, no circus, no election, no improvement, no murder case, no accident, no party or ball in which he was not either partner, starter, spectator, participant, judge, witness or jury man. Man, woman and child admired, trusted and wondered at him. Some feared his daring nature, but none hated him. He was called "Dare-Devil Davie Miller" by all classes in a district of five hundred miles."

"David Miller's first wife (Catherine Carpenter (1802-1847) was a woman of exceeding beauty, and when first married (1820), inclined to gay colors and fashionable attire, but soon after, became a member of the Mennonite persuasion, and down to the day of her death dressed in their severely simple way. I recollect the contrast between her sweet and tranquil face, plain gown and Quaker bonnet, and the sparkling air and jaunty step of her bright husband, "Dare-Devil Dave," with his ruffles and diamonds.

"He was a true man of the world, a fierce partisan and a fighting friend. A fond husband and a devoted father, and particularly chivalric in his treatment of women."

"Social, original, generous to a fault, he espoused the Anti-Masonic cause with all his energy and in 1833 that strange fanaticism was at its height. The master spirit was Thaddeus Stevens, a Vermont Yankee living in Adams County, Pennsylvania.



David Miller ran for sheriff of Lancaster County as one of two Anti-Masonic candidates. He beat the Democrats, who had also two candidates, by one thousand majority, but he had a tough contest with his Anti-Masonic competitor, Mr. Hugh Mehaffy.* He will always be remembered for his humanity and generosity as sheriff. He announced that rather than assist at a hanging, he would resign, and it frequently happened that he would satisfy execution on a poor man's property out of his own pocket, rather than see his house sold over his head. He made no money by this valuable office, but left it far more needy than he entered it."

"He was the most famous whip of his day and whether he drove or rode he was the meteor of the turnpike, the toast of the dinner table, the star of the ballroom and the favorite of sporting men and ladies. He has left behind a good name for public spirit and private benevolence."

*According to a newspaper account, Miller beat the Anti-Mason Mehaffy by just 17 votes. *The Sunday News*, Lancaster, PA, July 8, 1934: "Devil Dave rode his horse into court; but surprising Lancasterian also rode it up church aisle and into local saloons."

Biographical Notes on John W. Forney, editor/publisher of Forney's Progress, Philadelphia, PA.

The American editor and publisher John Wien Forney was born in Lancaster, Pennsylvania, September 30, 1817, the son of Peter Forney and Margaret Wien. He died in Philadelphia, December 9, 1881. Forney also pursued a minor political career, serving as both Clerk of the House of Representatives and Secretary of the Senate.

Forney left school at thirteen to work as an apprentice for the Lancaster Journal. By age sixteen he was writing editorials for the Journal, and at age nineteen Forney became joint owner and editor of a new publication, the Lancaster Intelligencer. Two years later Forney purchased the Journal and created the Intelligencer and Journal.

Politics also interested Forney and he actively supported U.S. Senator (later President) James Buchanan (D - Penn.), who also hailed from Lancaster. In 1845, with Buchanan's support, Forney was appointed deputy surveyor of the port of Philadelphia. In the same year Forney sold his Lancaster paper and moved to Philadelphia to become the editor of the *Pennsylvanian*, a position he held for seven years. Forney pursued his interest in politics and in 1851 he was elected to his first term as Clerk of the House of Representatives, where he served until 1857. Beginning in 1853 Forney also worked as an editor for the *Washington Daily Union*, the national Democratic organ.

After unsuccessful attempts to advance his political career as a cabinet member under President James Buchanan (1857-1861), and a failed bid for one of Pennsylvania's senatorial seats, Forney returned to Philadelphia in 1857 to establish a new newspaper, the *Philadelphia Press*. Forney's disappointment with the Buchanan administration also prompted him to shift his support to the Republican Party, and in 1860 he was again elected Clerk of the House of Representatives; this time as a Republican. Forney actively supported President Abraham Lincoln (1861-1865), whose influence helped to elect Forney Secretary of the Senate (1861-1868), making him the only Secretary to have previously served as Clerk of the House. During this active political period Forney's journalistic pursuits also thrived. He found time to start yet another new paper, the *Washington Chronicle*, as well as maintain his editorship of the *Philadelphia Press*. The *Press* published Forney's "Letter from Occasional" column, which offered editorials on political issues of the day.



In 1880 Forney returned to the Democratic Party after starting *Progress*, a weekly journal of political discussion, in 1878. Forney was also the author of several books, including *Letters From Europe* (1867), *Anecdotes of Public Men* (1873, 1881), and *The Life and Military Career of Winfield Scott Hancock* (1880).¹¹

Attachments:

- 1) Photographs: historical and contemporary views
 - a) Fulton Opera House, front
 - b) Fulton Opera House, rear
 - c) Fulton Opera House, streetscape, North Prince Street
 - d) Fulton Opera House, streetscape, North Prince Street, c. 1870
 - e) Lancaster County Jail, illustration, circa 1800
- 2) Letter from property owner to NPS in support of Network to Freedom Application
- 3) Figures : illustrations, location maps, etc.

¹¹ *Dictionary of American Biography*, New York, New York. Charles Scribner & Sons, 1958-1964.



FIGURE 1

Fulton Opera House
12-16 North Prince Street,
Lancaster, PA



Unless otherwise noted, photographs by
Randolph J. Harris
314 West Chestnut Street
Lancaster, PA 17603



FIGURE 2

Fulton Opera House

12-16 North Prince Street,
Lancaster, PA

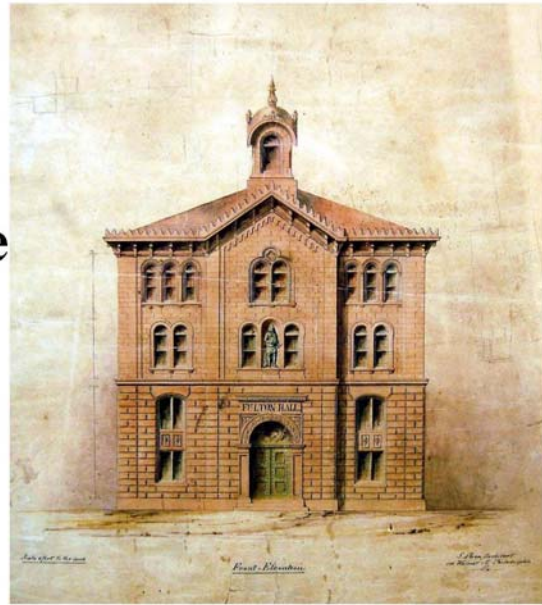


Illustrations and design by Randolph J. Harris—January, 2008
314 West Chestnut Street, Lancaster, PA 17603



FIGURE 3

**Fulton Opera House
12-16 North Prince Street
Lancaster, PA**



Above – Original front elevation, designed by Samuel Sloane, 1852

Left—Façade improvements by C. Emlen Urban, 1904

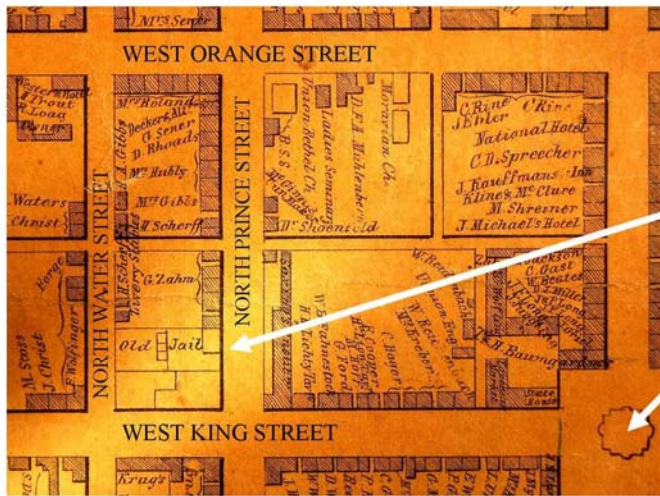
Images courtesy Fulton Opera House



FIGURE 4

Old Lancaster County Jail

Corner, West King and North Prince Street
Lancaster, PA



Above – Old Jail, illustration from Moody & Bridgen’s Map of Lancaster, 1850

Left— Site of Old Jail, from Moody & Bridgen’s Map of Lancaster, 1850

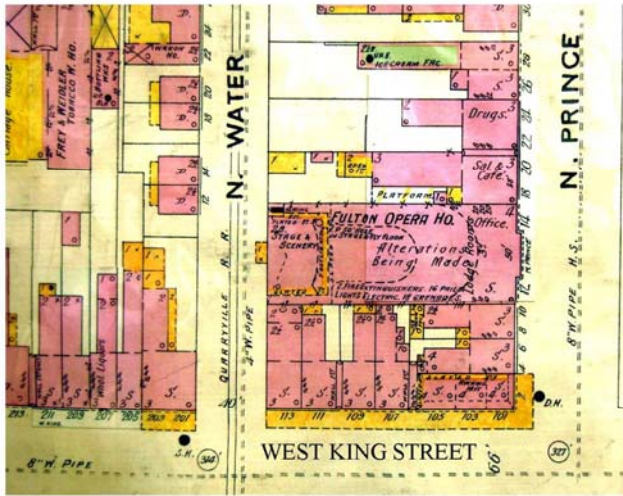
Lancaster Center Square

Images courtesy Daniel Shertzer, Lancaster



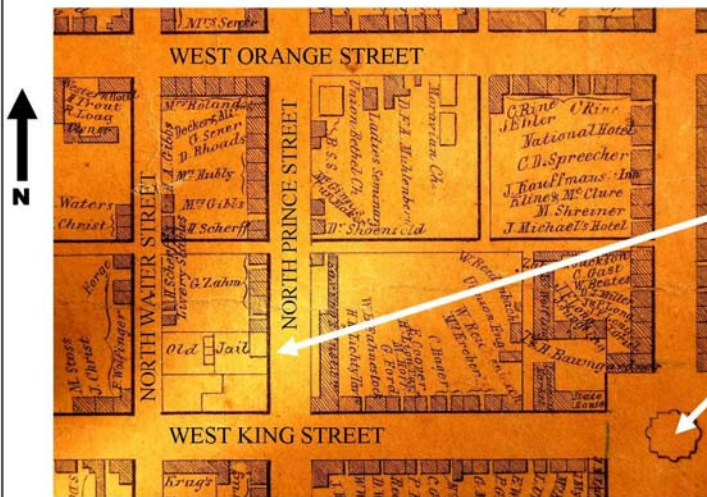
FIGURE 5

Old Lancaster County Jail & Fulton Opera House Corner, West King and North Prince Street Lancaster, PA



Left—
Fulton Opera House,
1897 Sanborn Fire
Insurance Map,
updated to 1904.

Image courtesy Lancaster County
Historical Society



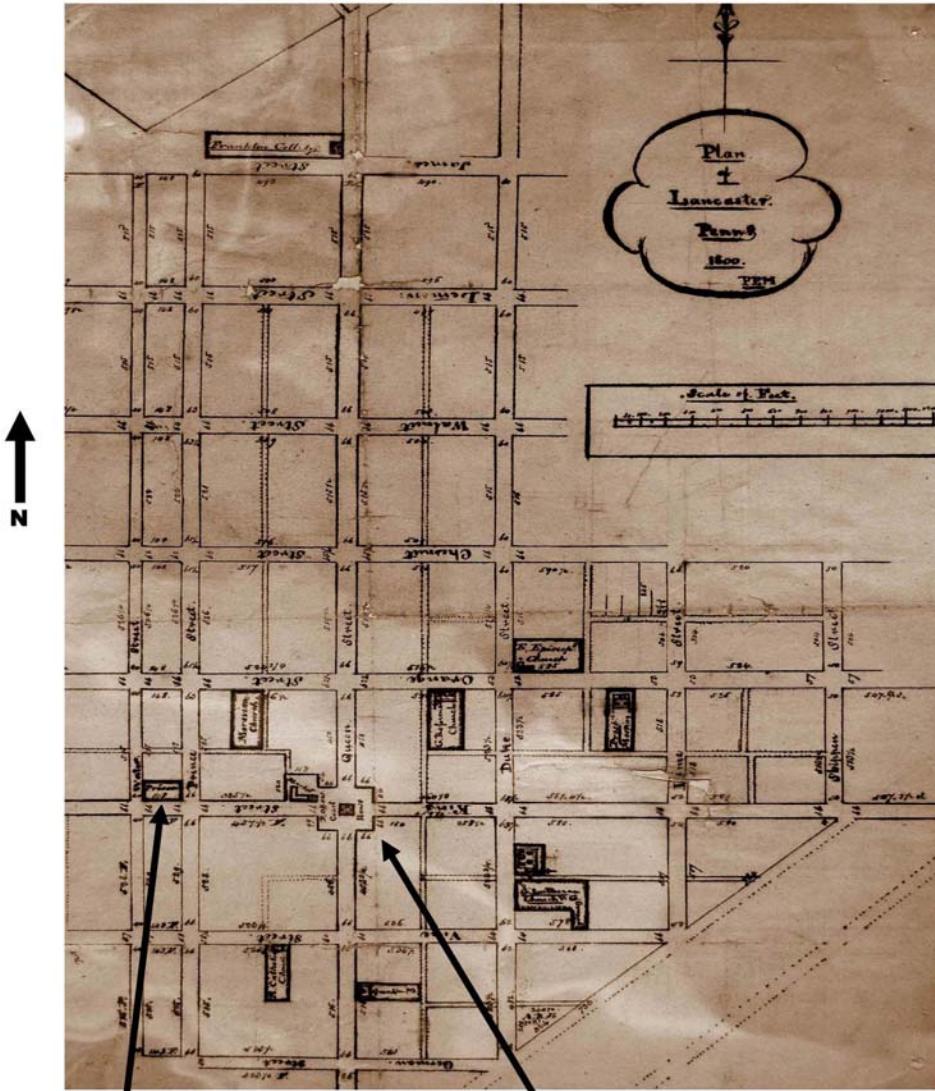
Left—
Site of Old Jail, from
Moody & Bridgen's Map of
Lancaster, 1850

Lancaster Center Square

Image courtesy Daniel Shertzer,
Lancaster



FIGURE 6



Old Jail, now site of Fulton Opera House and Center Square.
Plan of Lancaster, 1800, by "PEM," detail, courtesy Lancaster County Historical Society, Map 911/130



FIGURE 7



David Miller, born Dec. 18, 1795, at Lampeter, Lancaster Co., died there Aug. 31, 1858, was the son of Samuel Miller, 1772-1818, an innkeeper, and his wife Ann Whitmore (Witmer), and the great-great-grandson of the Swiss pioneer Jacob Miller, who came to America in 1710. He married (1) Catherine Carpenter (579) on May 9, 1820, and (2) Anna Maria (Mary) Eichholtz (191), daughter of the artist, on Jan. 3, 1854. She had one son, William Henry Miller, 1854-1928. There were also several children by his first marriage. He and his brother Henry operated the Eagle Hotel at Lampeter Square, which had long been in the family and where David died. From 1827 he was innkeeper of the General Washington (or Dave Miller's) Hotel on East King Street, Lancaster, opposite the courthouse. He moved to Philadelphia in 1836, where he also operated hotels: the Western, on Market Street; the Indian Queen on Fourth Street, and one on Chestnut Street known as the "Dollar a Day House." During these years he engaged in the operation of both freight and passenger service (the "Phoenix" Line) between Lancaster and Philadelphia on the old Pennsylvania Railroad, then a project of the state. David Miller served as a sergeant in Capt. John Robinson's Company, 1814-1815. He was known to his contemporaries as "Captain" and "General" Miller. Active as an anti-Mason, he was elected sheriff of Lancaster Co. in 1833, served from 1834 to 1836. His picturesque and swashbuckling exploits before and during his tenure of this office earned him the nickname "Devil Dave."

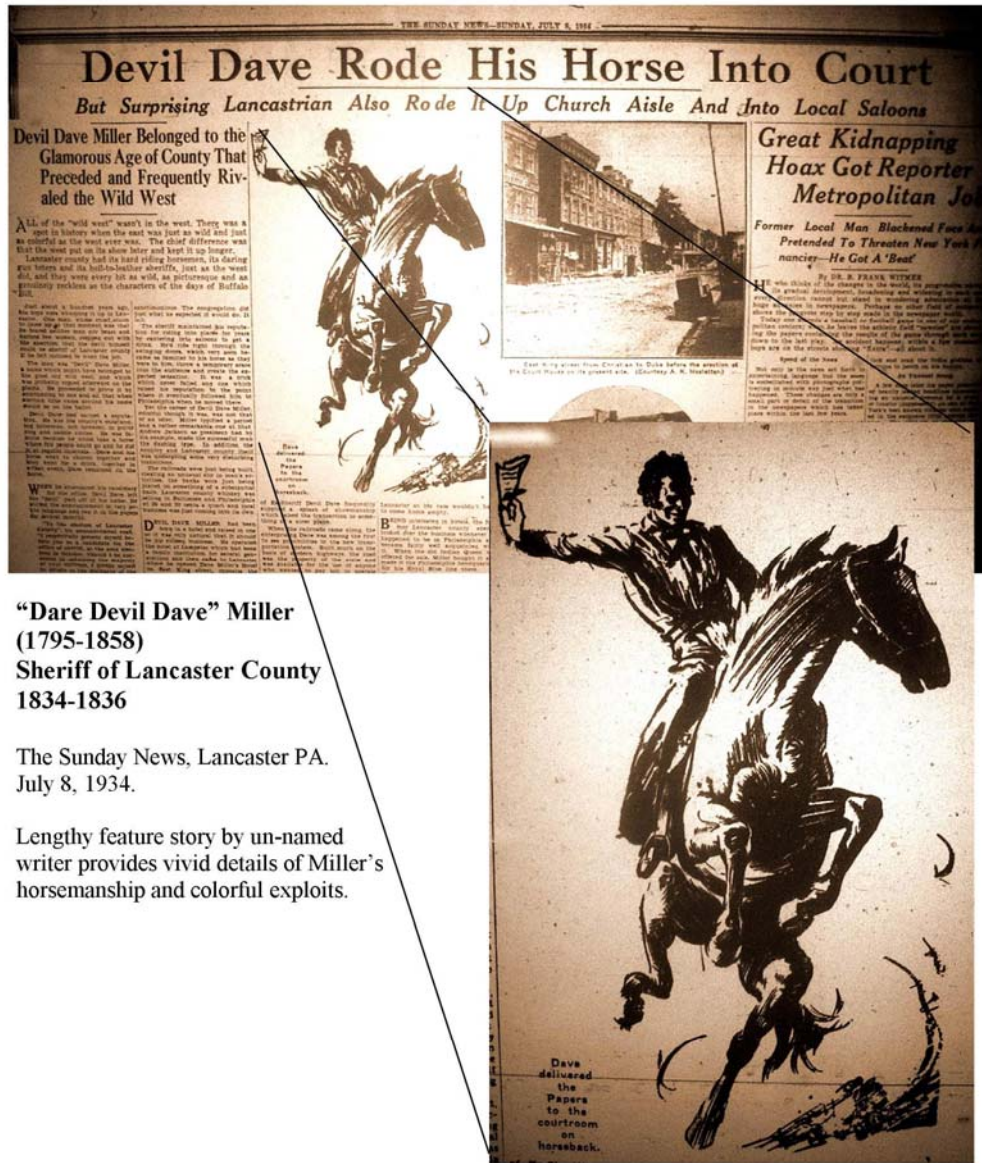
**David "Dare Devil Dave" Miller, (1795-1858)
Sheriff of Lancaster County 1834-1836**

Portrait by Jacob Eichholtz reproduced from Rebecca J. Beal's *Jacob Eichholtz, 1776-1842: Portrait Painter of Pennsylvania* Philadelphia. The Historical Society of Pennsylvania, 1969. First ed 4to., xxxiv, 402 pp., illustrated.

Biographical notes, IBID.



FIGURE 8



**“Dare Devil Dave” Miller
(1795-1858)
Sheriff of Lancaster County
1834-1836**

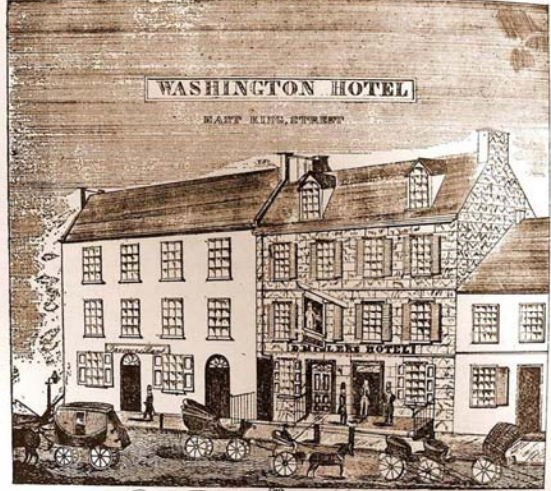
The Sunday News, Lancaster PA.
July 8, 1934.

Lengthy feature story by un-named
writer provides vivid details of Miller’s
horsemanship and colorful exploits.



FIGURE 9

June 28 *DAVID MILLER* 8-1f
THE PHOENIX LINE
 Leaves the Western Hotel, No. 238 MARKET STREET, EVERY MORNING at 10 o'clock, A. M., (except the Sabbath,) for Downingtown, Lancaster, Columbia, and on its return to Philadelphia, leaves Mr. Herr's, Washington Hotel, Columbia, at 8, and Lancaster at half-past 8 o'clock, A.M.
 Passengers will be taken up and set down at any point along the road.
 The public are very respectfully requested to patronize the above line, as the Cars are all new and of a very superior quality, both for safety and comfort. They have the new and improved patent wheel, very heavy hammered axles, and Kite's patent safety beam. The bottoms of all the Cars are lined with heavy boiler iron, so that in case of a break or loose rail on the road, it will be impossible for anything to penetrate or break through the bottom of the cars. The Fare on this Line shall be as low, on all occasions, as any other on the road; the accommodations of the first order—and the agents careful and accommodating, that will spare no pains to serve and please the public.
 In order that the friends of this Line may not be mistaken or deceived by the Agents of others, we have thought proper to give the color of the cars, which is a true blue, striped red and gold.
D. MILLER,
T. COLLINS, & CO.,
 Proprietors.
 Travelling Agents.—Capt. Wm. A. Ham-bright, Edw. A. Lowe.
 OFFICES—Western Hotel, 288 Market st., Philadelphia; Herr's Washington Hotel, Columbia, and Miller's Car Office, Lancaster.



D. Miller's Lancaster

Indian Queen
HOTEL,
DAVID MILLER,
15 South Fourth Street,
 BETWEEN MARKET AND CHESNUT,
 PHILADELPHIA.

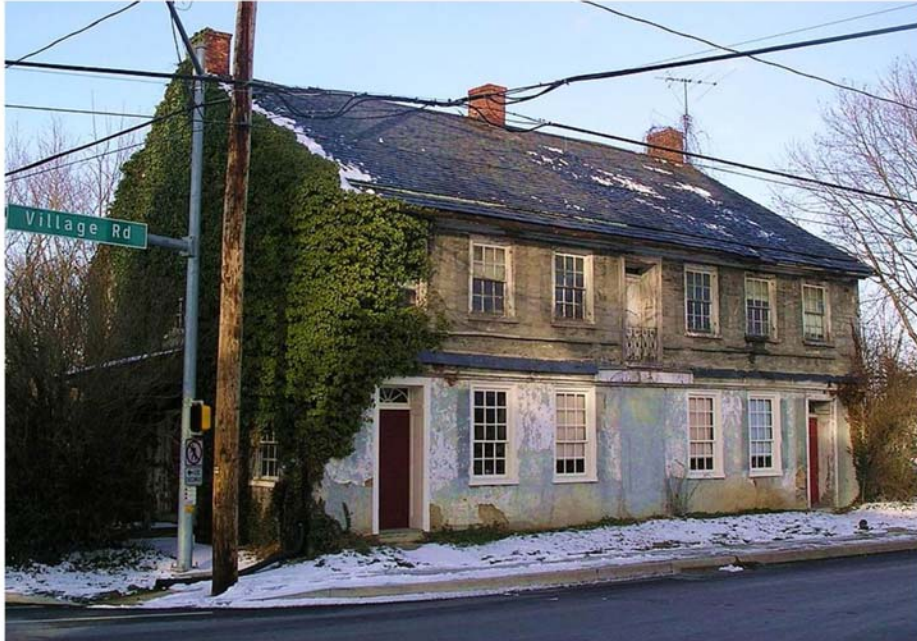
Above: ad from A. McElroy's Philadelphia Directory, 1839

Hotel and Railroad operations c. 1835 to 1840
 Above: ad from Lancaster Democrat, 9-11-1844.
 Above right: Miller's Hotel, Lancaster, from *A Brief History of Lancaster*, by Israel Clare, 1892.

"Dare Devil Dave" Miller (1795-1858) Sheriff of Lancaster County 1834-1836

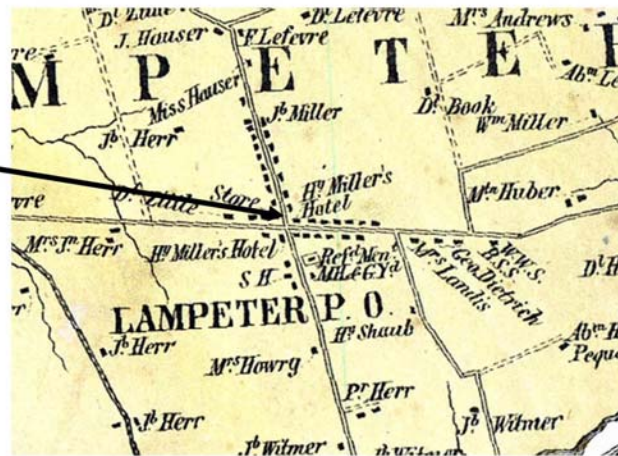


FIGURE 10



Hotel and residence built in 1815 by Samuel Miller, father of David "Dare Devil Dave" Miller, corner, Lampeter Road and Village Road (SR 741), Village of Lampeter, West Lampeter Township, Lancaster County, PA

Local residents claim this property was "part of the Underground Railroad," referring to oral tradition that describes its use as a safe house for freedom seekers during ownership and occupancy by members of the Miller Family, c 1815-1860. There is no documentation to this effect yet discovered.

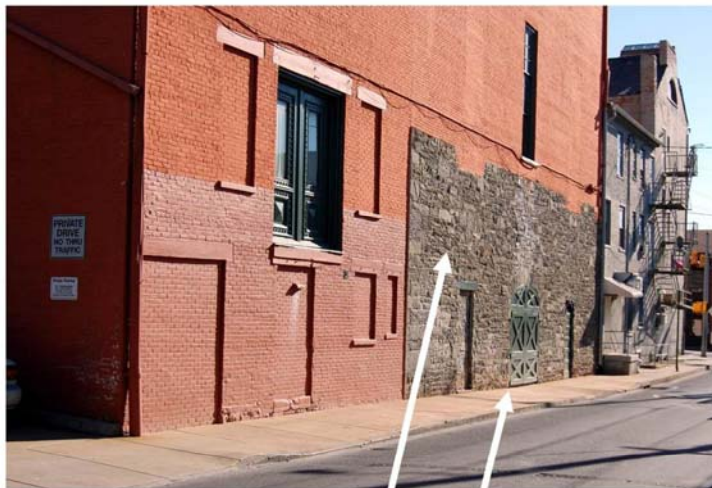


West Lampeter Township, detail, from
Bridgen's Atlas of Lancaster County, 1864



FIGURE 11

Fulton Opera House, rear **Full and detail view SE along North Water Street**



Portions of original County Jail foundation, and entry portal to former courtyard, location of 1763 massacre of Native Americans, a small band that represented the last of the Conestoga Indians in the region.



FIGURE 12

Fulton Opera House, rear **Detail view East along North Water Street**



Portions of original County Jail foundation, and entry portal (exterior and interior) to former courtyard, location of 1763 massacre of Native Americans.



FIGURE 13

**Fulton Opera House, view north
along North Prince Street, contemporary and c.1870**

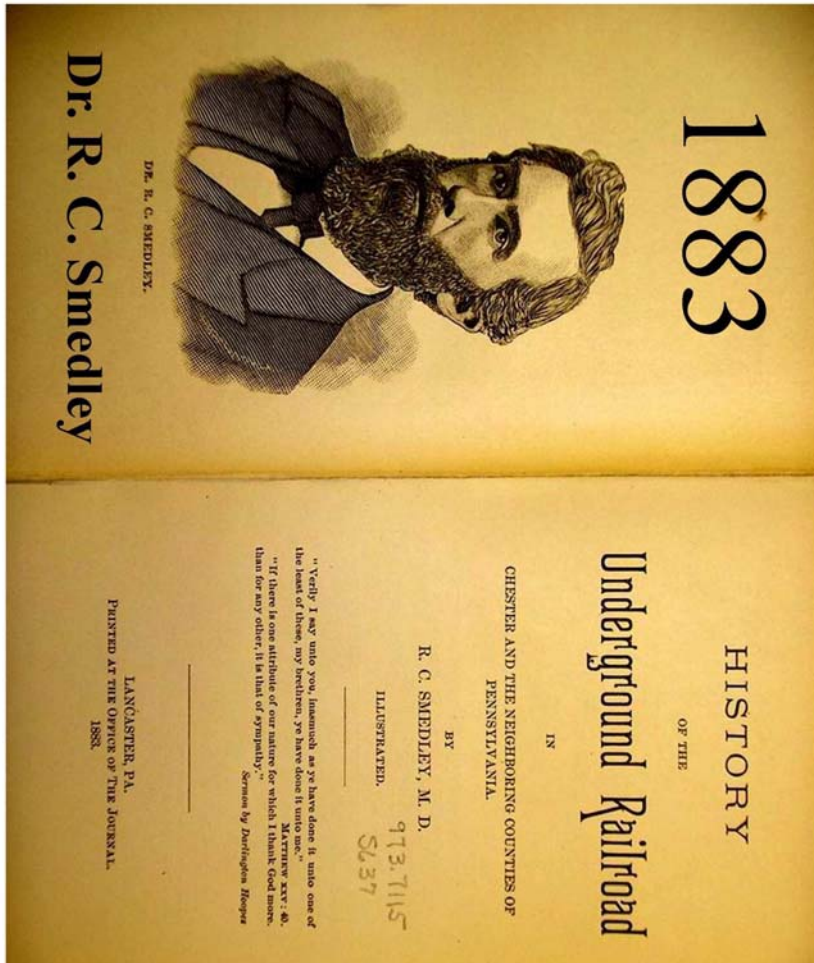
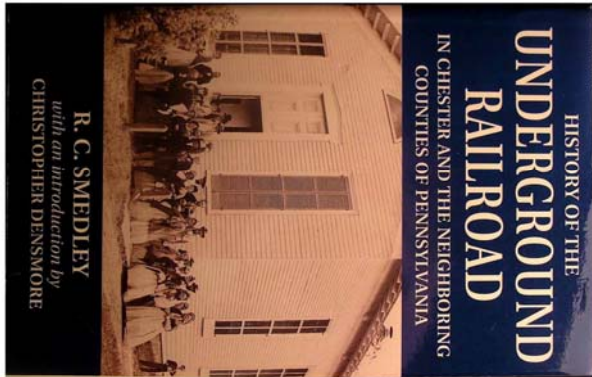


Historical
photograph courtesy
Fulton Opera House.
Photographer
unknown



FIGURE 14

See pages 11-12 for narrative of this story of escape from Lancaster County Jail, site of Fulton Opera House



Background and analysis of the Underground Railroad activities of David "Dare Devil Dave" Miller

November 5, 2007



FIGURE 15

Background and analysis of the Underground Railroad activities of David "Dare Devil Dave" Miller

November 5, 2007

Smedley's account of Sheriff David Miller's release of imprisoned, formerly enslaved women, 1835

UNDERGROUND RAILROAD.	71
JACOB BUSHONG.	
(Born Seventh mo. 7th, 1813.—Died Fifth mo. 28th, 1880.)	
<p>Jacob Bushong, of Bart, Lancaster county, a quiet but devoted laborer in the cause of freedom, relates the case of one Hamilton Moore who settled in his neighborhood. He was peaceable and respected, and to all appearances a white man. Not a tinge of African blood was discernible in his complexion, nor had any one the least suspicion that there was any. He married a white woman and became the father of three children. After the lapse of several years a number of men came to his dwelling and claimed him as a runaway slave; the leader of this gang being Hamilton Moore's father. Although that was a pre-slavery community, the man's purely Anglo-Saxon appearance and good character had so won the esteem of his neighbors that they would not submit to what they termed an outrage upon him, but arose en masse and rescued him from his captors. He was then taken to the house of Henry Bushong, Jacob's father, in Adams county, who assisted him to a place of greater security.</p> <p>About the year 1831, a person calling himself William Wallace, but whose slave name was "Snow," came to Wm. Kirk's in West Lampeter township, Lancaster county. Here he worked for some time, then went to Joshua Gilbert's in Bart township, and afterwards was employed by Henry Bushong, who had now removed to Bart township, and whose place became one of the Underground Railroad stations. After remaining there two years, his wife and child were brought to him from one of the Carolinas. He then took a tenant house on the place, in which he and his family resided two years</p>	
72	HISTORY OF THE
<p>longer. While there another child was born to them.</p> <p>In the summer of 1835 while he and Jacob Bushong were at work in the barn they observed four men in a two-horse wagon drive into the lane, accompanied by two men on horse-back. Jacob thought them a "suspicious looking crowd," and told Wallace to keep out of sight while he went out to meet them. They inquired if Mr. Wallace lived there. Jacob replied in the negative, satisfying his conscience by means of the fact that William lived at the tenement house, but worked for him. Pointing towards Wallace's house they asked if his family lived there; to which he made no reply. Leaving their horses in charge of two of the men, they went to the house, tied his wife, brought her and the oldest child to the wagon, loaded them in, took them to the Lancaster county jail, and lodged them there. The youngest child being born on free soil was left with a colored woman who happened to be in the house at the time. From there they went to John Trick's, a colored man, whose wife had escaped from slavery with Wallace's wife. They bound her, took her to jail also, and had the two women placed in the same cell while they started out on another hunt.</p> <p>The startling news soon spread throughout the country, and was immediately carried to that foremost friend of the slave, Daniel Gibbons. Very early next morning the two women came to his house. The family would not have been more surprised had an apparition come suddenly into their midst. When asked how they came, one of them said, "I broke jail."</p> <p>"How did you do it?"</p>	



FIGURE 16

Background and analysis of the Underground Railroad activities of David "Dave Devil Dave" Miller

November 5, 2007

UNDERGROUND RAILROAD. 73

"I found a case-knife, and got up from one room to another until I got next the roof, when I cut the lath and shingles and broke through; got out and down to the roof of an adjoining house, and thence from one house to another until I came to one that was low enough, and then I jumped from it to the ground." They were taken to the wheat field and provided with blankets and food, and next night were taken by Dr. Joseph Gibbons, Daniel's son, and Thomas Peart, several miles to the house of Jesse Webster. From there they were taken to Thomas Bonsall's, thence to John Vicker's, and thus on to other stations.

The account given by the women seemed so strange and incredible that Dr. Gibbons interviewed that eccentric character "Devil-Dave" Miller, who was then sheriff, and lived in the jail. When asked how it happened that he allowed two negro women to slip through his fingers, he winked and laughed. It was afterwards discovered that he opened the jail door and let them walk out. This was the only black woman known to Daniel and his son who persisted in keeping her own secret.

In 1832, a colored woman and her daughter came to Henry Bushong. The back of this poor woman was a most revolting spectacle for Christian eyes to behold. It had been cut into gashes with the master's whip until it was a mass of lacerated flesh and running sores. Her owner was expiated to this deed of cruelty on account of one of her children having successfully escaped, and she, knowing his whereabouts, refused to tell. To compel her to reveal this secret, they bound her down in a bent position, and five hundred lashes with a cat-o-

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