THE CAREER OF THE CONTINENTAL VOCALISTS

AND THE LIFE OF ITS CO-FOUNDER

WILLIAM DWIGHT FRANKLIN, A MIDDLETOWN, CONNECTICUT RESIDENT

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History 253
Mr. Hall
February 8, 1978
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PREFACE

The information in this paper has been gathered from the Franklin collection in the Olin Library archives at Wesleyan University, Middletown, Connecticut; records at the Connecticut State Library; William Van Beynum, director of the Middletown Historical Society and librarian at Russell Library, Middletown; the Godrey Genealogical Library, Middletown, Connecticut; and from a personal interview with Elizabeth Beckwith Jordan, of New London, Connecticut, a relative of William Dwight Franklin.

The account book in the Franklin collection, which has supplied the most detailed information for this research, is handwritten in pen and pencil. Most of the figures are legible, but some are impossible to decipher. There are also various colloquial spellings, which I have used in the text as faithfully as possible.

As Mrs. Jordan did not personally know Franklin, her memory has not answered all the questions that would fill in the gaps of time and information in his writings. However, she has verbally supplied much very interesting and helpful information, and has graciously given me access to the other family memorabilia which shed further light on this remarkable person. The family Bible, for instance, gives some dates and names which have been unavailable through any other source.

As with any original research there remain many questions, and a few incongruities. Further research and happenstance will hopefully erase some of these and increase the breadth of our knowledge about Franklin and the Continental Vocalists.
I would like especially to thank Elizabeth Swaim and Suzanne Javorski of the Wesleyan Archives staff for their assistance, Mrs. Elizabeth Jordan for her helpful information, Teddy Klaus for babysitting and household help while I did my research, and my husband, Neely, for suggestions, proofreading, typing, and continuing support.
The music of nineteenth century America was in some ways more vital than ours today. The hardships of colonial times were past; the music publishing business was well established. New leisure time created opportunities for music in the home and public entertainment. Most of this music was live, of course, and virtuosic performances were cultivated. Music historians talk about the beginning of a fragmented or divided musical culture in the early nineteenth century. Wiley Hitchcock in his *Music in the United States: A Historical Introduction* terms these factions "cultivated" and "vernacular." Other historians use different terms. They are all trying to peg the "music for the masses" as opposed to the "music for the elite."

While it is easy to place certain music and performers in one or the other category, one occasionally finds borderline compositions and entertainers. The sacred music of the early nineteenth century became much more Europeanized. The native American rough and ready hymn tunes were pooh-poohed as "amateurish" and the music of the "Great Masters" (i.e., European composers) became the ideal. The advent of Romanticism as a philosophy, along with an immense influx of immigrants provided a climate ripe for "culture" and "high standards." Haydn and Handel Societies were formed in the large cities, orchestras played Strauss, Schubert and Mendelssohn. Songwriters and performers were highly influenced by the English tradition; several English performers traveled to America creating models for prospective musicians here. In the mid-nineteenth century America's own first great songwriter, Stephen Foster, began publishing his well-loved songs. Historians usually place all of the above in the "cultivated" tradition.
Definitely included in the "vernacular" division are minstrel show music, marches and other band music, ragtime, the music of camp and revival meetings, dance music and the music of the popular lyric theater.  

Minstrel shows started in the 1840's, using songs, dances, and parodies as a mixed bag of entertainment. Blackface minstrel entertainers made a business of incorporating current musical styles into their own music. They also mocked all that was in vogue from the monster concerts of Jullien to the singing families typified by the Hutchinsons.

Hitchcock places the Hutchinson Family in his "cultivated" tradition. Gilbert Chase, another well-known American music historian, calls them part of the "genteel" tradition. The Hutchinsons were a musical and fairly uneducated family from New Hampshire. There were eleven brothers and sisters, of whom five regularly performed. The group had an early success in their hometown and decided to go to Boston for further training and advice. They were well received and advised there, but decided against extensive formal training and started out on a cross-country concert tour that eventually made them a household word. They patterned their repertory after some famous European family groups. They soon added native pieces, and several of them wrote original songs. Other family groups appeared and soon virtually every sizeable town in the nation had regular public concerts by such singing troupes.

When the Hutchinsons first went to Boston they approached Lowell Mason, who urged them to study and gave them a copy of his latest book
of hymn tunes. Being somewhat confused, they sought out George Root, who invited them to join the Haydn and Handel Society. The Hutchinsons preferred a less sophisticated music. They bought a score of Henry Russell's "The Maniac" and began planning their programs. After a considerable success in the Boston area they had some of their songs published by Oliver Ditson. In 1843 they started out for New York City with a thick pack of wonderful reviews from New England. The Hutchinsons were a real American success story. By 1845 they were popular and wealthy enough to do a European tour. Upon their return to America they traveled and performed widely, espousing the causes of abolition, women's suffrage, and temperance.

Gilbert Chase explains why he places the Hutchinson family in his "genteel" category by saying that they appealed to the masses, but carefully used music that was not vulgar, repertory in the genteel manner. As I will explain later in this paper, American reviewers did not always agree with that opinion. There were numerous other popular groups barn-storming the United States in the mid-nineteenth century. Among them were the Baker family, the Alleghanians, and the subjects of this paper, the Continental Harmonists.

If the Hutchinson family concerts could be considered "cultivated" and "genteel," those of the Continental Vocalists were more so. These four Connecticut gentlemen built their reputation carefully, creating a conservative, cultured and proper image.

The Continental Harmonists were organized in Pawtucket, Rhode Island, in 1853. The band included W. D. Franklin of Norwich, J. W. Smith of South Glastenbury, W. R. Frisbie of Branford, and C. W. Huntington of New London. Their agent was John W. Sterry of Norwich. It is possible
that these gentlemen became acquainted in Boston. Records indicate that both Smith and Franklin had studied there several years before.\(^5\)

A small bit of biographical information is included in the preface of a glee book entitled *The Continental Harmonists*, which the group published for their own use and for sale to the public. This book is included in the Wesleyan archive collection and some of the information has been crossed out with pencil, with nearly illegible additions made. This indicates that the information is not absolutely correct. It was evidently written in rather great haste, and under the inconvenience of the mid-nineteenth century communication system. Sterry, the agent, who must have prepared this collection for publication, did as well as he knew with the information he had. He wrote in a style intended to intrigue prospective buyers, but not in an accurate historical method. Crucial facts are missing; birth dates and proper names other than surnames, to mention two.

However, one can gather that this new group of singers all had musical training, played instruments and sang. Smith was performing at the age of nine with his family at Plymouth, Connecticut, in 1840. He even played a solo on an E flat bugle. Later, his family changed the name of their group to the Aeolian Minstrels and toured extensively throughout the South. When Smith became a young man, he formed his own troupe, the American Vocalists, and performed in the principal cities in Virginia, Georgia, Alabama, and the Carolinas.

C. W. Huntington was also formerly a member of the Boston Teachers Institute. At eighteen he had been considered a "harmonist" of "rare attainments" and a fine singer. Prior to his joining the original Continentals group, he had long been a "successful" teacher of organ, piano and voice in Connecticut.
W. R. Frisbie was born in Branford, where he was educated. A natural musician, his big contra-basso voice was hailed as one of the "best in the country." He was involved in several local musical organizations, bands, and societies, and had served as an organist and choir director for almost fifteen years.

W. D. Franklin was born in Brooklyn, presumably Brooklyn, Connecticut. He too was prodigiously musical at an early age. He played a violin-cello solo at age eleven, and his professor was so impressed that he urged him to consider a musical career. Franklin went to the Boston Teachers Institute and studied with Lowell Mason, George Webb, George Root, and Mr. Johnson. He then taught guitar, violin, violoncello, and voice for eight years before helping to found the Continental Vocalists quartet.

At the organizational meeting the four men evidently decided to develop a repertory of primarily American music, and to concentrate on quality of performance rather than using music which had public appeal through dealing with themes of imminent social import. The choice of the name Continental Vocalists illustrates this. One unidentified newspaper clipping in the Franklin scrapbook deals with this choice.

The mere mention of the Hutchinsons, for instance, calls up visions of froth, fustian, and fanaticism done up in melody. Christie's inimitable band sets one to thinking of grotesque negroisms, stale puns and banjo airs; but the word "Continental," how it savors of patriotism and melody combined.

The Continental Vocalists decided to perform in costume and to decorate the music halls where they performed with a collection of patriotic flags and banners. Their costumes were uniforms used on the battlefield at Buena Vista and presented to them by a Sergeant Hardy. One of Franklin's costumes was presented by Wesleyan University to the Middletown Historical Society.
The first grand tour of the Continental Vocalists began on September 1, 1853. It ended after a total of 177 concerts. It was obvious that the group was an artistic and a commercial success. The total of receipts for their first tour was $5503.00. Typical of the reviews of the new company was the following newspaper article, also unidentified:

The Continental Vocalists are an unequaled (we mean what we say) company of vocalists . . . they will give one of their popular entertainments at Huston Hall . . . And it will be singing - not the excruciating, to both performer and listener, performance to which people are usually invited, under the name of concert, but real, genuine, vocal music, such as awakens in the heart a love for the true and beautiful. It will be worth double the charge for admission to hear the thrilling poem of that gifted but erratic genius, Edgar Allan Poe. No other company, we believe, give The Raven a place in their programme, and regarding it we will only say, the music is worthy the words. Remember, that the Continentals remain only one evening, and let us give them a bumper!

The careful planning of repertory and image plus the shrewd financial acumen of John Sterry got the Continental Vocalists off to a fantastic start. They evidently took a lengthy summer vacation before beginning their second major tour on September 4, 1854, in Waterbury, Connecticut. The more confident group decided to make their arduous travels more comfortable and less taxing personally and they hired a servant, James Good, to accompany them on this trip. Good was responsible for all sorts of things, including errands, putting up posters, taking tickets at the door and distributing bills. He was paid $12.00 a month for his services plus board and traveling expenses. Franklin carefully itemized these costs, concluding that Good had cost $578.00 in wages and expenses and that his services had saved them about $139.00. Evidently the "loss" of $339.00 was sufficient reason to discontinue this luxury, for they no longer took a servant on tour. (In the fall of 1856 they brought a talented youth along, who perhaps was persuaded to assume some of the duties which Good had previously discharged.)
The second tour was cut short at Jamestown, Virginia, because of the serious illness of Frisbie. The Continentals had given 177 concerts again; the tour was evidently very strenuous. Frisbie started hemorrhaging of the lungs and the troupe left for home on May 29, 1855. A telegram from Franklin to Mrs. David Moore in Norwich dated July 3, 1855, informed her of Frisbie's death. Franklin attended the funeral and later wrote the music for a quartet performed by the Continental Vocalists entitled "Requiem to W. R. Frisby."

After a second summer break, the Continental Vocalists began their third tour on August 24, 1855 at Rocky Hill, Connecticut. A Mr. Watson replaced Frisbie. This tour ended on January 1, 1856 in Ohio after 85 concerts and a total income of $4440.00. In April the group hit the road again. Huntington evidently accepted a job as an organist in Hartford, so he was unable to continue with the group. He was still on good terms with the members, however, because a clipping announced that he booked their concert in his church. A Mr. Hall replaced Huntington and the group also got a new agent, W. B. Thompson, an old friend of Franklin. Thompson was a voice teacher and musical director.

One wonders if Huntington made the right career choice. He opted for a more secure financial career, and perhaps a more stable life, but he could hardly have made more money as an organist-choirmaster than the Continental Vocalists amassed in their spectacular career.

One wonders how such a group could maintain a fine reputation when the membership changed so frequently. Only Franklin and Smith made lifetime careers of music and remained with the Continental Vocalists till they disbanded. As we will see later, even Smith for a period was absent from the quartet.

Mr. Hall, the replacement for Huntington, was an instant success. As the Springfield, Massachusetts, Daily Nonpareil wrote:
Mr. Hall, the new "tenor" has one of the richest voices we have ever heard. Messrs. Franklin and Smith seem to be improving, especially in dramatic power. Mr. Watson, in his bass solos, created considerable apprehension lest he go down "out of sight." His voice sunk rapidly down to profoundest depths.

Reviews that year were still generally excellent. One exception is a small item saying that there was "but one good voice in the company — the basso of Mr. Watson . . . the others are above mediocrity." But this was not the usual opinion. It seems that the original members greatly improved with maturity and experience.

By the time they got to Ohio they must have been in fine form. The Cleveland Plain Dealer described their voices:

Hall's 'clarion-like tones' give electrical effect, Smith is 'full of fun from his scalp to his boots,' the heavy thunder like bass of Watson reverberates through the concert room like the organ tones of the Notre Dame in Paris, and the smooth, liquid-like voice of Franklin is superior for a soul-breathing ballad to any now in the field.

Another Plain Dealer review singled Hall out individually:

. . . one of the richly endowed by nature, and though modest, is entitled to rank among the first artists in his profession. He is an American. Had he been an Italian, or some other foreigner with a double or twisted name, his fame would long since been triumphantly established. Strakosch says that Mr. Hall's voice has no superior for its clear, ringing, melodious tone, and the singing of the Marseillaise last night, proved the compliment of so great a musician as Strakosch to be no flattery.

The review continues, accurately and unintentionally forecasting a wave of sentiment that "American music is inferior":

The troupe as a body, has no equals in talent and taste in the selection of their music. The sentiment excited by their national ballads is a salutary one. We are prone to neglect our country's own and music, and to fall down and worship the operatic music of Italy and Germany. We believe that the last four years has proved that American composers are able to supply to the world as choice and beautiful compositions as have ever been produced. The appreciation, the enthusiasm, the musical taste, talent, and execution are becoming of the ripest order in the people and will foster this, as well as in the other finer arts, to perfection in due time.
Little did the reviewer realize that he was witnessing and predicting a pattern of taste that has repeated itself many times in our American musical history. This snobbishness toward American art was greatly to trouble the later life of the members of the Continental Vocalists.

Other Ohio reviews lauded the first tenor: "the solos [sic] by Mr. Franklin are not to be excelled." Ohio reviewers also gave an insight into the strains of touring America in the nineteenth century: "...it would greatly improve the reputation of this company if one of their number should govern his temper better. Not so impetuous, Brother H!" Even though Hall may have been a prima donna type, records indicate that he stayed with the group until 1860.

Both Hall and Watson later moved to Pennsylvania and took up teaching. John Sterry, the first agent of the Continental Vocalists, continued a career in music after he left them. He composed many songs, several of which were sung in concert by the Continental Vocalists. He was also a singing member of another group, and his name is known among historians of American music today.

The second agent for the Continentals got mixed reviews for his services, however. The Hartford Courant on April 16, 1857 called the group "prompt and honorable in all their engagements" and lauded their agent Mr. Thompson as a "whole souled fellow who knows his business... The press are duly cared for by him." But some communities became distrustful and piqued with the traveling group. An unidentified clipping entitled "Concert and Patent Medicine Agents Manner of Doing Business" had a lot to say about the new manager of the Continental Vocalists:

"...who, we regret to say, has adopted the practice of juggling down the price of a little job work to a most pittiful [sic]
point, whether to put money (thus filched from the hand of honest toil) into his own, or employer's purse, we care not. We do not allow such unscrupulous and selfish "agents" to fix a price upon our labor and services.

On August 24, 1856, the Continental Vocalists, with their new prodigy, Master William Lewis, a violinist, began a fifth tour at South Glastenbury, Connecticut. This trip ended at Dunkirk after 113 concerts on February 10, 1857, with a total profit of $6497.48. Young Lewis was a sensation. The Binghamton press wrote:

Lewis, who is yet only a boy, is a prodigy on the violin — a youthful Ole Bull. Had he the foreign name and accent of Paul Jullien, he would, of course, make more sensation than he does in an American audience. He can draw a bow equal to any young lady we know of.

At one concert a sensational event occurred as a direct result of the excitement generated by Lewis's playing:

At Wyoming Hall, a large camphene lamp crashed right after Master Lewis's first violin solo, at the foot of a lady, because of tremendous applause and the fierce stamping of feet. Panic ensued most of the audience. There were shouts of fire, then shouts of no danger. Someone threw a pail of water on the lamp which caused it to shoot flames and fill the hall with smoke. A school tragedy had occurred in this town only a week before. One young terrified boy climbed up to a window (the hall was on the third story) and attempted to jump, but was saved just in time. Women screamed and fainted; people pushed and shoved toward the stairs. The flames were finally smothered by a violincello [sic] cover and the Continental Vocalists' most famous banner, a tattered cloth which was used often to "quench the fires of the enemy in the Mexican war." Fortunately, no one was injured, and the banner was not destroyed.

The quartet often accompanied themselves and each other with instruments. Hall played the melodeon, Franklin the violin, Watson the cello, and Smith the flute. Their programs were thus varied and flexible. An early program listed their repertory for the tour as fifty-six numbers, an impressive list indeed. There were solos, quartets, sacred songs, dialogues, ballads, glee and several original songs and arrangements. Included were pieces by John Hutchinson, Henry Russell, several "national"
pieces, two anonymous ones, ballads by Webster and Bradbury, and a composition from *The Tyrolean Lyre*, named for a European family singing group which preceeded the Hutchinsons.

Although the Continental Vocalists had specifically avoided pushing any causes or favoring any political position in their programs, they made a few exceptions to this policy. Franklin, like many other nineteenth century composers, wrote a response to a popular song by another composer. A Mr. Dempster had published "All Alone" and Franklin answered "I'm Never Alone," an anti-drinking glee included on this early program. In general, however, their original intention was faithfully followed. This stance of non-involvement was evidently very appealing to many audiences, especially those who wanted entertainment instead of preaching.

Several reviews confirm this. For example, in the *Boston Journal*, May 4, 1857, one reads:

> The members ... genial, wide awake persons, full of wit as well as music and in their performances they omit as much as possible sentimental poetry, and totally eschew dabbling in politics.

And an unidentified Cleveland paper states:

> ...there will be nothing to offend the religious or political prejudices of the hearers, for the singers aim at pleasing all people instead of a particular party.

In a Wilkes-Barre paper was written that "...if even a hypocondriac [sic] could hear them, they would forget the troubles of the world;"

and in the *Boston Bee*:

> The Continental Vocalists sing nothing to offend any one, wisely omitting all reference to politics, temperance, religion or other outside issues.
One reviewer was rather incensed when the group varied from this usual strict rule and sang songs other than those on the program because of pressing audience requests. This reviewer, from the Hartford Times, called the aggressive audience action "intermeddling models of taste."

At times the non-involvement stance of the Continentals was a bit extreme. An Ohio paper presented this account:

To-night - Our good city is to be favored with an unusual series of attractions this evening. In the first place the party of description is to have a grand gathering at the Council room, in order to express their concurrence in the efforts now making to reduce Kansas to Slavery, and say a good word in favor of James BUCHANAN, their standard bearer for the Presidency.

Then the friends of FREEDOM and FREMONT are to have a meeting at Union Hall for exactly the opposite purpose. The object is to secure freedom of thought, freedom of action, freedom of territories, freedom especially for Kansas; and to elect a President who will restore the government to the platform of freedom established by the fathers of the Revolution. The meeting is to be addressed by S. N. Wood, Esq. of Kansas, J. M. Root, Esq. of Sandusky, and others.

At Stickney Hall, there is to be another meeting of quite a different character. There a favorite troupe of vocalists are to regale us with delicious music. We understand that the Continentals arrived in town yesterday by the Detroit boat and are staying at the American. They had a full house at Detroit at 50¢. Here they sing at 25¢. Of course they will have a full house notwithstanding the other attractions.

There are also a few accounts of the vocalists appearing on Sunday mornings at local churches to bolster up the choirs, presumably to drum up an audience for their evening concert. In Lafayette, Indiana, they joined the choir of the Second Presbyterian Church at Thanksgiving time. The local paper reported that "...these Yankee boys know how to appreciate days of Thanksgiving. They remind them of the good old days of New England, pumpkin pies, and such."
And they made friends forever in Columbia, Pennsylvania, when they sang a benefit for relief of the widows and children of people who had died from the cholera epidemic. The Continental Vocalists also sang at blind asylums and at mental asylums. This departure from their usual audience required the addition of more appropriate music in their program. At the benefit for the cholera victims, they sang "The Orphan's Prayer" and "I've Laid You in the Grave, Mother."

The Continental Vocalists were big business by this time and the long, restful summers were a thing of the past. On April 13, 1857, they gathered again at North Glastenbury to begin a whirlwind sixty-five concert tour which ended at Newark on July 15, 1857. This brought an additional $3338.70 into their treasury.

Newspaper reviews continued to applaud the Continental Vocalists. Evidently the seasoned performers had proven that they were not a fly-by-night organization. The Buffalo Express stated:

The Continentals are not to be likened to either the numerous bands of negro-singers on the one hand, or to the namby-pamby, don't be naughty school led by the Hutchinsons. These gentlemen are artists, in the best sense of the term. Their vocalization is perfect, and their execution, though not as florid as the operatic style, is still sufficiently ornate to relieve it from monotony or dullness. In their pecular line, they excell all other musical associations we have seen, and their great merit consists in their attempting nothing which they cannot do well, and in being perfect in all they undertake.

In Ithica the local paper had written on November 24, 1856 that "to draw comparisons is useless -- They stand at the head of their profession in the United States."

Some reviewers expressed the sentiment of awe at the response to the group. In the Springfield Review there appeared a wonderful description of W. D. Franklin with the heading "Sell No More Tickets!"
At length, the tall figure of Mr. Franklin, his visage wreathed in sunshine, and his whole frame apparently instinct with joyous life, advanced to the center of the stage and called out to the usher,

"Sell No More Tickets!!"

"Vain Request!" The usher, being mere flesh and blood, could not resist the appeals of those who pressed to be admitted; and soon they presented a dense, unbroken, and almost undistinguishable mass! What a comment, we thought, on the pressure of the times, and especially on the predicted decline of poetry and song! Some two years since, when prosperity abounded, and even the poor found means to indulge in innocent gratifications, the highest vocal talent in the land was at a ruinous discount, and printers were unpaid for labor, time and posters. But now, when distress has come upon us all, and the whole nation mourns the decline of trade and business, when, even in this fair and beautiful city, a dollar looks as big as the moon and scarcely less dazzling, the CONTINENTIALS come, and presto! One of the most spacious halls in all the entire West is packed with human beings! We tried to solve the problem on patriotic grounds - the memories recalled by the prestige of the name, as well as the dress of the troupe - the star-spangled banners, with which the hall was grand, and especially that soiled and tattered flag that had trailed through Mexico. But all these would not suffice, in these piping times of peace, to account for the mighty throng. Presently, however, a round of applause greets the appearing troupe, who commence their role with the chorus from Ernani, "O hail us ye free!" and at once the question is settled.

The seventh Continental Vocalist's tour began in Elmira, New York, on September 1, 1857, and ended in Binghamton, New York, on February 22, 1858, after 128 concerts, with a profit of $6124.64. The group was still obviously holding their own, but continuing a hectic pace. The Waterbury American announced on August 28, 1957, that the highly esteemed Clerk of the Scovill house was leaving his job to become the new manager of that "favorite quartette company of vocalists, 'The Continentials.'" He evidently was no stranger to the western frontier; the Toledo Times, on September 19, 1857, grandly welcomed the "accomplished agent" reporting that he was, indeed, from the Nutmeg state, but "never a whit the worse for that." And they continued:
This being his first trip beyond us, between this and sundown, we wish to speak a good word for him and the "Old Continental Band." May their shadows one and all never grow less, — may they all live a thousand years and as much longer as they wish.

An entry in Franklin's scrapbook describes Madison, Wisconsin, as "The Finest Place in the West." Also, "beautifully located between two lakes of considerable size, The Continental Harmonists sang here Nov. 20 and 22, '58. This is the deliberate opinion of W. D. Franklin, first tenor of the C.V."

Franklin's prose was straight to the point and clear, and his accounts were examples of perfection. Unfortunately, the newspapers were never as accurate or clear. Often there was no separation between items of interest, and news stories were run together in the same paragraph. This occasionally had strange and hilarious results. In the beginning of the Continental's career, a local Pennsylvania paper promoted an upcoming concert in their local affairs column. They emphasized the pathos in Mr. Huntington's special solo, "The Bridge of Sighs," quoting the text:

Loop up her tresses escaped from the comb —
Her fair auburn tresses,
While wonderment guesses where was her home.

running directly into a long article on "Freaks of Women," the "hordes" of vile women who ply a sinful trade, coming from the cities to the little towns, setting up in "Respectable hotels" until perceptive landlords finally get wise and oust the courtesans.

An even more peculiar item appeared in a Chambersburg, Pennsylvania, paper.

A Rare Performance. — That popular band of minstrels, 'the Continentals' gave our citizens a rich and rare treat on Monday evening last. But true as this is, there is another truth we may as well state for the benefit of our readers, and that is, that Miller's Pepper and Spice Mill is now almost daily in opera—
tion, and when people wonder what that queer noise is above his store, the mill is then running, the power used is a Nigger, and fresh pepper and other spices can always be had at Miller's drug store.

After a two month break, the Continentals toured Connecticut from May 3, 1858 until August 6, 1858. On June 3 they all attended and sang at the wedding of their own W. D. Franklin and Jennie A. Goodrich of South Glastenbury, Connecticut. Most of the information for this paper was gleaned from the careful records and scrapbooks that William Franklin kept. I will discuss his life in more detail later in this work.

The newspapers liked to play with the private lives of their favorite vocalists. After Franklin's wedding, the Paterson, New Jersey, paper wrote on June 15, 1858:

As one of the company, the largest, has recently led a charming lass to Hymen's altar, who knows what an effect may be produced by the appearance of the Continentals in Paterson?

The ninth trip commenced at Chicopee Falls on September 9, 1858, and ended in Binghamton, New York, on March 2, 1859, after earning $6616.89. The seasoned group continued to visit their old haunts. Towns that had been on their circuit for years vied with each other to praise them louder than each other. An Ohio paper called The Republican blurted:

The audience is not subjected to quavers and semi-demi quavers and trill upon trill until the soul is sick. They are better than the Bakers. They are better than the Alleghenians. Rachel could receive no more. Jenny Lind and Mario could do no more.

Entries in the account book show that the Continentals sold their music and music books at their concerts. An advertisement on one program offers the quite substantial glee book at a single copy for sixty-two and one-half cents and at a special club offer, six copies for three dollars. Typical individual sheet music copies of the period ranged from twenty-five
cents to thirty-seven and one-half cents. The group split up the proceeds of music sold, except for one entry of Franklin's popular composition, "My School Boy Days."

Extant programs indicate that later programs were shortened to a more manageable length. They also included more humorous numbers and parodies on "country singers" and "prima donnas." One piece, credited to a Sam Numbly was entitled "Excruciatingly Operatic." Franklin wrote a piece for solo and chorus called "The Power of the Mighty Dollar" and another "The Old Man's Soliloquy" with selected verse, oft ascribed as "libretto by Noah Webster." Newspaper reviewers had difficulty with the proper spelling of some of these pieces and confused "Franklin's Soliloquy" with "The Old Man's Colloquy." Perhaps they got carried away with the audiences who were thrown into "almost inextricable 'convulsionium'". Another paper mentioned the burlesque song "Silver Moon" which had the first line "Rowel on silver mune."

There were two more Continental Vocalist tours in 1859; a summer tour from May 2 until July 30, which netted $2465.85 and a fall trip from August 22 to November 22 which brought in $5120.60. After a holiday break, they made a short winter trip of thirty concerts from January 6, 1860, until February 10. $1680.85 was added to their considerable earnings. A big Western trip had been planned and anticipated for years, and they finally did it. Traveling from May 2, 1860, until December 27, 1860, the Continentals gave 154 more concerts and gained another $7859.97.

After 1860, the nature of the performances changed. Franklin's account book lists earnings from a trip with a panorama commencing December 19, 1861 and ending on June 10, 1862. He notes that there were 128 concerts and includes the earnings in his Continental's column, an additional sum
of $2778.85. It is not clear how many of the members or which of the members were in the panorama tour, but is is likely that they were still a quartet.

Panoramas were huge backdrops picturing a scene with or without figures which depicted a famous incident, usually historical. The scene was painted as if from a central point, and some unrolled a part at a time, as if to unfold before the spectators. Live action, music and drama were presented in front of the landscape. An example, mentioned in E. Douglas Branch's The Sentimental Years, is of 'Banvard's Mississippi,'...being a magnificent unwinding depicting the Father of the Waters, with the scenery along the banks, from New Orleans to Saint Louis, 'with all the accompanying incidents of trade and navigation.'

A second panorama tour, which was not continuous, occurred between August 13, 1862, and June 30, 1863, gathering another small sum, $1418.97, for the Continentals. It seems obvious that the vocalists were at this point earning livings in supplementary ways. Perhaps the pressures of family life made strenuous touring less possible.

Now Smith and Franklin began a series of duet concerts. They earned $1370.50 in the latter half of 1863. Franklin, always the meticulous accountkeeper, stopped and figured up his individual earnings, and found that he had made an average of $522.60 annually for the ten year period between the beginning of the Continental Vocalists in 1854 and 1864. This figure was based on his share of the profits plus music sales.

The old gang was breaking up. Franklin seemed apprehensive. In 1864 he traveled again with an exhibition, this one owned by a Colonel Ellinger and a Mr. Foote. He was gone from February 13 until July 9 and earned a salary of $492 plus $36.25 for music he sold. His second trip with Ellinger and Foote from August 15 to December 31 was much more profitable. He made
$1003.25, plus another $36.25 for music sold and entered a sum or $30.00
more for interest.

A very large proud announcement is triumphantly entered on the next
page of the account book:

CONTINENTAL VOCALISTS REORGANIZED
MARCH, 1865

Franklin and Smith were the only two original members in the new group.
They were joined by H. M. Rogers and A. W. Woodward. After a short Conn-
necticut tour which brought in $576.92, they hired an agent, Mr. Barker, who
was to draw "1/5 of the over-receipts for his selling." The first substan-
tial tour of the new group from April 3, 1865 to June 28, 1865, brought in
a whopping $4668.95. They all quit for vacation on June 28 at Jamestown.
It was perhaps an ominous note that this first tour ended as did the second
tour of the original group, at Jamestown.

The impact of massive immigration was evident in the song texts of
this period. One of their most popular pieces was a song called "Railroad
Experiences" which had verses about the Dutch, the Irish, the Yankee, etc.
Attributed to the Continentals, it began "'Tis against the rule Sir; put
your pipe away. Dutchman smoking faster, says he, Nick Forstay."

At this point, Franklin had figured that the total earnings of the
Continental Vocalists since their inception was $70,908.36. That is a
pretty remarkable sum for the nineteenth century. A clipping in one scrap-
book about P. T. Barnum claims "Barnum Not Broke." Barnum was evidently
traveling and lecturing on "How To Make Money," clearing $700 a week for his
lectures after having allegedly buying the lecture itself from a Charleston
literary gentleman. Superstars and virtuosos evidently made huge sums of
money, but the Continentals' profits were very respectable. Franklin was obviously keenly interested in the financial success of other performers.

The new Continentals did a Connecticut shore run concert in the summer of 1865, which netted another $536.59 and a third trip with Ellinger, again probably not continuous, from September 1865 until June 16, 1866, for a sum of $1330.25.

The next entry in Franklin's account book is written in large, dark script:

The Old Continental Quartette - with Smith, is disbanded never to reunite - having traveled together for fourteen years, and broken up by Mrs. Smith.

It is unclear exactly what Franklin did after June 1866. The account book notes a cash payment of $725, which he received personally, for another Ellinger tour in 1867. And other information shows that he was variously occupied with musical activities within the Middletown community. But for awhile, he must have been a broken man. A substantial part of his life had been devoted to the Continental Harmonists and to the friendships of the varying members, particularly J. Wesley Smith. Having dealt with the career of the Continental Vocalists I will now turn to the life and career of one of its original members and its co-founder as well as its bookkeeper, William Dwight Franklin.

Franklin was born on November 25, 1825 in Brooklyn, Connecticut, the son of James and Clarissa Franklin. He had two half-brothers and two half-sisters by his father's first marriage. It is probable that there were three more siblings by this second marriage, but the exact relationship of the family members I have discovered is not certain. On his mothers side Franklin was a direct descendant of the John Alden who came to America on
the Mayflower. Although a living member of the Franklin family is certain that he was related to Benjamin Franklin the statesman on his father's side, I have found no conclusive evidence to support that. It seems more likely that he was a direct descendant of a William Franklin of Boston, who had a son, Benjamin, on October 12, 1643, in Boston. The genealogical information I have gathered from various sources is included in the appendices of this paper.

I have stated earlier that William was very talented musically as a child. Because of the encouragement of an early teacher he went to Boston to study with the best teachers of his time. Franklin's father had served for a brief period in the War of 1812 and his grandfather Ezra had fought in the Revolutionary War, but I can find no service record for William. At age 18 William Franklin married Mary Barrett. This marriage was performed on September 4, 1843, by the Reverend Henry Bromley and is listed in the Windham County records. A son, Eugene W., was born of this union on August 27, 1847, in Lebanon, Connecticut. At that time Franklin was still working as a tailor. At least one other child was born to the Franklins, perhaps a stillborn child, for the records indicate that "Franklin _______ , child of William D., tailor, and Mary H., was born in January 1849." It is likely that the child and mother both died during this birth, because Franklin appeared in Norwich, Connecticut, in 1850 and according to the census lived alone. He lived there with the David Moores, and may have had Eugene with him. As noted earlier, accounts indicate that he might have assisted Moore with an ice business at this period. In February of 1853 Franklin's mother Clarissa died. His father remarried a Rachel on May 22 of the same year. And in September Franklin began the first tour of the Continental Vocalists.
After studying in Boston he, Smith, Huntington and Frisbie met in the quiet town of Pawtucket, Rhode Island, to form a quartet. The four men held public rehearsals there, to gauge the interest for their group. Being well received, they adventurously pursued a performing career. In between the financial accounts of the Continental Vocalists tours Franklin has separate expense accounts which shed a great deal of light on the life of an ambitious nineteenth century man.

William Franklin begins itemizing his expenses on June 1, 1855, in the extant account book. He evidently kept detailed earlier accounts in another ledger, which is presumably lost. However, he does list a total of his tour expenses as $276.29 for the first one and $186.00 for the second. In telling his story I have chosen to cull some typical and some exceptional entries, but can by no means give a total accounting, because it appears that he listed every personal expense, including ten cents for a toothbrush.

During the summer of 1855 Franklin listed his "fair" (consistently spelled that way) from Philadelphia to Norwich at $3.75. This was probably his return trip from the second tour. Supper on a boat cost fifty cents and touring boots $3.25. Never an idle man, even during vacations, Franklin went to Boston that June and back again to Norwich, where he evidently boarded with the David Moore family. Some mention is made of his board at Moores in the ledger, but it is covered over with other material.

Franklin evidently was near Middletown when he heard about Frisbie's death in July. He had someone send a telegram to Mrs. Moore saying that Frisbie was dead and that he had gone to Branford for the funeral. After the funeral Franklin returned to South Glastenbury to visit with his friend.
J. W. Smith, and perhaps to confer about a possible replacement for Frisbie. The next entry seems to be the fare for a trip to visit his father. In August Franklin bought a pair of calf shoes for $2.25, socks and gloves for $1.00, had a hat bleached for another dollar and a tooth pulled by a dentist for fifty cents.

The Continentals then began their third tour, and Franklin systematically wrote his every expense down. Some money was spent for clothing; a rather fine pair of pants cost $8.00, ordinary shoes fifty cents; stage pants were $4.50 and he spent $2.50 on a watch deal. For warmth he bought "flannels" at $4.50, "seegars" and beer for twenty-five cents. Personal items included a comb, brush, several "washings," postage, stamps, newspapers, paper, an inkstand, envelopes, silk gloves, and a netting for "mousquete." He bought a new violin box for $2.00, a book for seventy-five cents, a knife in Wallingford for $1.00 and a flask for $1.50. The young aspiring man generously donated twenty-five cents to a poor girl, fifty cents to a poor woman and even gave a twenty-five cent contribution to a church, which did not seem part of his usual practice in future years. His fare from Indianapolis to Dayton was $3.25; it must have been a long trip for he got a berth for twenty-five cents. Franklin was very much a man of his time. He purchased a daguerreotype of a Columbus group for $6.00 on this 1855 trip.

Franklin also caught the "Bailey" show on an off-night in Philadelphia. Admission was twenty-five cents. It cost Franklin $29.82 during this return trip at the end of that tour in "Renemann" (?) Ohio. He must have sent his violin by mail to Norwich, he brought a bracelet for Emma (Mrs. Moore) and a blanket and overshoes for the long journey. It is well to remember that traveling at this time was not an easy venture. One had limited trains, frequent boat crossings, horseback, horse and carriage, hacks
in the larger cities, sleighs, and footmobiles to contend with. William Franklin stayed in hotels enroute to Norwich, had a pleasure sleighride and bought presents to take home. He also paid thirty-seven cents for a "shampooing for a headache." The tour was over on January 1, 1856, and it took him eleven days to reach Norwich.

William Franklin led a very comfortable bachelor life, while at home until April. His expenses for postage, stamps and stationery remind us that this was one of the few means of communication available at the time. People wrote letters frequently, and Franklin was certainly no exception. While the Continentals were not touring Franklin pursued his own musical interests, ordering some music from Philadelphia for fifty cents, buying music manuscript paper for sixty-two cents, a melodeon for $30.00, music from a friend named Thompson for $2.67 and attended a town hall concert for fifty cents. He also bought a better watch from Huntington for $20.00, two lottery tickets at $1.00 each and went to a ball for $3.00, also listing fifty cents as spent on refreshments at the ball. It is possible that he took Jennie Goodrich to the ball; she lived in South Glastenbury. The next entry indicates that Franklin was in this area at the time and that he gave a "Jennie" twenty-five cents. He also made a round trip from Willimantic to Eagleville, which was evidently the home of his father. Eagleville was a section of what is now Mansfield, Connecticut.

The fourth trip from April to July with the Continentals was evidently very hectic. Franklin took care of his pressing needs, but didn't indulge in many luxuries. He did buy some books, cigars, and a $2.50 traveling coat. A partially illegible entry for medicine was "balm of ----- and
coves" for fifty cents. Franklin faithfully visited Eagleville again
upon his return after bringing presents for the children (perhaps the
Moore children) to Norwich. He bought a wallet for seventy-five cents,
a soda for twenty-five cents and gadded about visiting friends in Glasten-
bury and Hartford. He even had a pleasure trip to Block Island for $3.75.
The prosperous singer invested $21.00 in a coat, vest and pants and spent
$6.00 at the dentist.

The account of Franklin's fifth Continental trip was evidently kept
in a separate book; his expenses resume in February of 1857. Several
entries for payments for doctors visits indicate that Franklin might have
been in poor health in the winter of 1857. Dr. Willson charged fifty cents
once, $3.00 another time. He also provided a medical inhaler at $1.00
for Franklin and medicine at fifty cents. Perhaps in a reflective mood
during his illness, Franklin decided to make an inventory of his personal
worth. He listed his cash assets, his notes, his "rights" in the Continentals
organization and his wardrobe. His Continental Vocalists rights were for
his own composition the song "Schoolboy Days," which he estimated at $200.00,
books, music, rings, pins, and his portion of group pictures. He figured
that his personal worth was $779.00 for monies on hand and $455.00 for his
interest in the Continental Vocalists, a total of $1234.00. Feeling better,
he bought a dress coat for $18.00, thin boots and a bird cage for $2.50.
The cage was probably for a canary; some time later, Franklin wrote the
music for a text by a Mrs. Perry which was called "Lament for a Lost Canary
Bird," and which was dedicated to his close friend and landlady, Mrs. D. H.
Moore. Franklin also used this time to once again make contacts with music
publishing companies, sending music drafts to Buffalo at an expense of seventy
five cents and a much larger batch to Sage and Sons in Buffalo for $17.70. He
did not have a horse of his own, so he went back and forth to Glastenbury, Hartford, New London and Eagleville once again, noting his "fairs." Four trips to the barber are listed; his only pictures show him with a long, full beard. He mentions a concert (no place given) and two more expenses for medicine and a bottle of painkiller for fifty cents.

It cost Franklin a total of $89.11 for his personal expenses during the April to July Continental Vocalists trip. Again, it must have been accounted for in a different book. Vacationing in 1857, Franklin indulged his love of history by buying a "Book of Washington" for $2.50. Whenever a book is listed by title in his accounts it is invariably a book of history. Although the Continentals purposely made a big deal over their non-involvement in current political and historic events, it must have been a trial for Franklin, because he had a keen sense of history. One of the few pieces of prose in the Franklin collection is a sensitive description by him of Harpers Ferry, West Virginia. It is included in the appendices of this paper. The account seems incomplete, although there appear to be no missing pages at that juncture. But the next page goes into a rapturous description and praise of General McLellan, who Franklin hails as "the Napoleon of the age." Later in Franklin's career he publicly announced that he had written "The Mountain Bugle Echo," a Grand Army song at Maryland Heights in Harpers Ferry in 1861. The Continentals had sung it in concert over three thousand times.

Also in the summer of 1857 William Franklin attended a concert by the Campbells with a friend, made trips to Boston and New Haven and updated his wardrobe considerably. While shopping in New Haven he bought six pair of pants for $8.75 and six shirts for $13.50. He also purchased white pants, more shoes, a gold watch, a silver watch, a watch chain and a Masonic watch seal. There is no other evidence that he was a member of a Masonic order.
It cost Franklin $114.12 during the seventh Continental Vocalists tour and then he began his final months as a bachelor on vacation. This time he did not go directly to Norwich after touring. It appears he was impatient to see Jennie and went straight to Glastenbury from Binghamton, New York. He then returned to Norwich, had a portrait done, visited New London, where he stayed in a hotel, and went back towards Glastenbury. It seems likely that William and Jennie made a trip to Hartford together for there are entries for "two dinners," pictures framed, crockery purchased for $1.12, and opera tickets which were purchased from Billy Bates for $1.50. He sent the Oliver Ditson Company of Boston a large draft with express charges of $40.12, bought a Harpers magazine for $3.00, a dress pattern for Jennie, chamber furniture for $41.00 and had two plates engraved at a cost of $11.00.

With the wedding being imminent, Franklin bought white kid gloves for Billy and himself, pants, a vest and a dress coat ($20.00), and a small gold chain for Jennie. The wedding took place on June 2, 1858. The happy couple were married by the Reverend Mr. Seymour in the South Glastenbury Congregational Church. All of the living members of the Continentals, past and present, were there. One account says that they "figured quite conspicuously" in the service, and that they were quartered at "the Bates house, in that village - a place by the way, where another member of the troupe found a mate, years ago."

The troupe presented the couple with a "magnificent copy of the Holy Bible."

After the ceremony a reception was held at the bride's father's residence. "The concluding festivities were crowned with a most sumptuous repast, and 'until late hours gave way to early ones' mirth reigned supreme, and 'all went merry as a marriage bell."

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Between the wedding and the next tour there are minimal expenses listed. William Franklin bought a pin for Jennie, gave Charles Bates twenty-five cents for "darkies," and gave twenty-five cents also to Charlie Goodrich. Having a wife made quite a difference in Franklin's expenses.

Now he had to buy thread, needles, dress lining, ribbons, and a bathing dress ($1.17) for Jennie. He also bought himself a bathing outfit for sixty-two cents, so they were evidently planning to take advantage of the shore tour that summer. Franklin must have wanted Jennie to appear fashionable and to be protected from the sun, for he spent $3.25 on a parasol. Franklin bought his usual cigars and stamps, paid a boy ten cents for a fish-pole and bought a rum for Jennie.

It is likely that Jennie accompanied her husband on the ninth concert tour. It was a gay time. There are numerous accounts of cigars and beer, drafts or lager, a panorama concert and a hunting expedition in Sandusky, Ohio. It must have been Franklin's first such experience. The local paper asked him to write a poem about it and he responded with a humorous account called "Franklin's Soliloquy."

In a more serious vein, he paid Society taxes for the first time, gave twenty-five cents to a blind girl, attended a fifty cent lecture and another by an "autocrat and Beecher." He also added the History of Great Cities to his book collection for eighty-seven cents and bought presents and confectioneries for Charlie, Mother and Maggie.

During his two month break, Franklin tended to some domestic problems, buying a stove and pipe and paying for "cutting wood." He also bought another melodeon in two installments of $15.00 each to Smith and Watson and went to a concert in New York City. He squared away a big dental
bill of $50.00 and traveled with "Emma" to Norwich for a visit. There
are numerous entries for sewing goods, and a major purchase in April
of a horse for $150.00. Franklin attended another Beecher lecture.
The *History of England* was added to his personal library, he made a
trip to West Point, bought a cart for Charlie, a dress for Jennie
($3.00) and several Atlantic magazines. Refreshments purchased during
his traveling included milk and whortleberries for seventy-five cents
and "rum for wives" at twenty-five cents.

The careful separation of expense accounts at home and while touring
merge at this point. The new horse came in handy and the members of the
group shared the cost of the teams, feeding, stabling, shoeing, etc.
There are two visits to a Dr. Hammond mentioned, some protective clothing
expenses, and several listings for opera ($2.00), concerts ($2.00) and
a theatre and museum tour ($2.75). They purchased a gas lamp for $3.00
and an ironing board for twenty-five cents, the New York Times for three
months for $1.00, dresses for Jennie and Mother for a total of $2.49,
and hair dye for seventy-five cents. In April Franklin paid a board
bill for his wife at home for the past two years for $59.00. Jennie did
not always travel with the troupe; in between tours they both boarded with
Horace Goodrich. Franklin's total expenses for the year 1860 came to $418.66.

In 1861 Franklin was touring for the first time with the panorama of
Ellinger and Foote. During the winter months most of the performances
were in Connecticut and in the spring they toured New York state. His
expenses for this period included repairing a fiddle bow, a music stand
($3.50), melodeon instruction, a music stool, music, shoulder braces for
eighty-seven cents, kerosene, rum, magazines, lots of cloth materials,
another hoop skirt, and the usual ferry costs, beers, lagers, schnapps, and
medicine. He also bought a flag. Here Franklin must have used another
book, because there is a gap until the Ellington trip of 1865.

Jennie accompanied her husband on that trip. There were two trunks
and a "fair for Jennie to Baltimore" ($10.00) listed. He also bought an
insurance policy in Hartford for $18.75. They must have loved jewelry;
Franklin bought a ring for himself in Frederick, Maryland, and had one of
Jennie's repaired in Wilmington. Jennie was sick during this trip. She
had doctors visits in Wilmington, Poughkeepsie and at New Bedford. It
is possible that she was pregnant, since such private family information
was rarely mentioned in writing. There are also several entries for
medicine, and one for brandy medicine for fifty cents. In Poughkeepsie
the Franklins had their pictures taken and ordered one hundred copies.
They bought their Christmas presents in Albany, sent Maggie $5.00 from
New Bedford, a box to Emma Moore and ordered a dress from New York for
$15.00. Franklin spent a large sum on his wife at Lowell, Massachusetts,
which may have been "sets of lace" for her business. Mrs. Franklin was
preparing to open a millinery shop in Middletown, and may have been
gathering inventory. W. D. Franklin also entered a large sum ($30.00)
as a gift to Eugene Hill, who may have been a nephew or other close rela-
tion. Hill is not listed in the birth or death columns in the Franklin
family Bible, but there is a record of a marriage of Lucia Ann Franklin
to a Marvin Hill in 1844.

Franklin also had to see a doctor while on tour this time and he
bought a prescription of whiskey for medicine. At home he gave his wife
$25.00 cash, fifty cents to Charlie, and paid $2.50 for a mortgage deed.
Besides the basic clothing expenses, William and Jennie must have decided
to improve their appearances, for they each bought very expensive apparel;
a suit at $60.00 and a silk dress at $44.50. Franklin was still doing
his bit for charity; he gave a "poor brother" a dollar and the Episcopal
Society the same. It was time for a different kind of life. The old
Continentials were now broken up, perhaps for good. Franklin decided to
settle down in Middletown.

It appears that Franklin had been thinking of settling down as early
as 1863, for he then purchased the Stevens place in South Glastenbury as
an investment. Neither he nor Jennie ever lived there, but he had it rented
pretty steadily. He sold it for $1200.00 to R. Chapman, possibly another
relative, on April 6, 1866 at a profit of $357.38. He then built a store
at 54 Broad Street for $823.87 with an additional expense of $154.49 for
fixtures. Now Jennie would have a place to sell hats, material, patterns
and to do dressmaking and dyeing. Franklin would be able to teach music
privately and to advise clients about the purchase of organs, melodeons,
etc. They each had business cards made up.¹⁷ His said "W. D. Franklin,
Teacher of organ and cultivation of the voice. Glee classes, choirs,
quartettes, and concerts. Apply at my residence, No. 54 Broad Street,
Middletown, Conn. (Voice Tenor)." Mrs. Franklin's card described the
materials and services available at the same address.

But Franklin was not content to retire to a greatly reduced work
load. He also served as a professor in the Middletown public school
system and as a leader of the choir at the Methodist Episcopal church.

He was a big success as a teacher. After his third year a local newspaper
gave him a flattering testimonial, saying:

Between 600 and 700 children in the public schools receive
lessons once a week, and the success attending this work given
at the close of last term by a chorus of 500 children told of
faithful teaching. There are also several in our church choirs,
now singing acceptably, who two years ago were only natural singers and without cultivation; these persons have been under Mr. P's tuition and are testimonials that speak well for faithful instruction from their teacher. See advertisement elsewhere.

Franklin also devoted some time to publishing and composition. He published a nostalgic piece "Let Us Love Each Other Fondly" and respectfully dedicated it to John W. Hutchinson. But he had a picture of the "Old Continental Vocalists" on the cover and the words must have had special meaning for him now:

Let us love each other fondly;
Passing o'er life's stormy track;
If we find our friends are straying,
Let us strive to win them back;
Let us whisper words of comfort;
Let us strive to soothe their pains;
Let us bind the broken spirit;
Let us win them back again.

He used the same cover for another song, published by the G. D. Russell Company in Boston. That piece was a patriotic ballad entitled "Our Heroes." It was also published in 1866. The journal includes a draft of a letter written by Franklin on July 21 to a publishing company concerning a royalty arrangement for one of his pieces.

Accounts for the Franklins' millinery business predominate the ledger from 1868 until 1875. A sewing machine was purchased for $65.00, perhaps from the Victor Sewing Machine Company, which was in operation in Middletown from 1864 until 1883. Arthur Loesser in his book Men, Women and Pianos discusses the relationship of sewing machines and musical instruments. Loesser claims that the same kind of people were interested in both, and that one Bridgeport company actually made a combination sewing machine/melodeon, which resembled a sideboard in appearance.

On January 1, 1868, Franklin proudly wrote "I owe Nothing."

He was very serious about organizing and conducting musical groups and served as the timeist at several "Old Folks' Concerts" in the Middletown
area. Presumably a timeist at such an event was a conductor who kept time by moving his arm up and down with the beat, in the manner of eighteenth century singing leaders in England and America.

Franklin's father James died on October 3, 1869, and he paid for his board and funeral expenses ($242.00). He also paid $243.00 on an organ and another $312.00 for board.

It is unclear whether or not the Franklins had any children at this point. Earlier records indicate rent for "self, wife and Geenu (sic)," and the family Bible claims that William and Mary Franklin had a son, Eugene William, who died on September 16, 1870. Several suspicious entries for clothing items also appear for a "Charlie" but there is no mention in the family records of a Charles until the birth of Charles H. Franklin on June 18, 1885. (He died on February 2, 1907.)

Meanwhile, music was thriving in Middletown. Several bands and drum corps were in operation between 1850 and 1884, the McDonough Concert Hall booked traveling companies, Wesleyan University had a thriving musical life.20 Even the Methodist Episcopal Church where Franklin served began a healthy subscription plan to raise $15,000.00 for the purposes of paying off debts, erecting a parsonage and buying a new organ. Doubtless Franklin was instrumental in this effort.21

In the early 1870's Franklin was still teaching, leading occasional "sings," especially those conducted in the old style, using sacred music of a century or two before. He also wrote several verses and songs for friends and acquaintances. There are two accounts of songs that Franklin wrote for wedding anniversaries. One was for Nathaniel and Sophia Smith of No. 71 College Street who were celebrating their golden wedding anniversary.
Fifty years have rolled away
Since that happy wedding day,
When Nathaniel led the way
Fearless, strong and bold.
Blushing slightly, yet with pride,
Gazing on his lovely bride,
He felt a rib start from his side,
Fifty years ago.

William Franklin also wrote a piece for Master Charlie Hale, a friend from Manchester, Connecticut, called "The Little Blind Boy," or "You and I."

This was published in 1873 by White, Smith and Perry in Boston.

And in the summer he vacationed at Martha's Vineyard, teaching at a camp there.

By 1875 Franklin could no longer stand not performing; once again he organized a male quartet, this time called "The Franklin Quartette." Various people participated. Among them were H. E. Parsons, alto, D. S. Johnson, second tenor, C. E. Davis, bass, and C. E. Pearne. Another program also features an A. I. Bacheller. They sang "The Raven" and "O Give Me Music," two of the Continentals' favorites, but they sang many other pieces, and carefully made no allusion to the old Continental Vocalists.

On May 17, 1876, Franklin did another old time music concert, this one in Middlefield at the Methodist Meeting House. Thirty singers from Middletown assisted him plus two harpsichordists, H. E. Parsons and M. Baldwin.

At about this time the temperance movement became very active in Middletown. A typical Middletown News story on Monday, January 3, expressed the people's concern.

A COMPLAINT FROM SOUTH MAIN STREET
Residents on the street mentioned want an officer to patrol nightly. On Sunday night, a man full of tangle foot and as contrary as a disappointed old bachelor went zigzagging along, singing loud songs, giving unearthly yells and insisting, now and again, on making new year calls. His progress was so slow that the sun had almost risen in the Jailyard when he entered into Zoar.
A Temperance Ball was held in McDonough Hall. William Franklin published a new song, dedicated to Professor Reverend Calvin Harrington, of Wesleyan University. This composition was promoted in the Middletown News on January 5, and was entitled "Saved By Clinging to the Cross."

On January 8 Kit Carson appeared at McDonough Hall, on January 21 the Faust Music Society had a meeting of their active players and listeners. Little musicals were constantly occurring at public halls and in private homes. At Abner's Musicale, which was held at Brother Parson's house on Broad Street, Alderman Coffin played the flute, Mr. and Mrs. Parsons the piano and "Mrs. Hattie Davis and Mrs. Post warbled with their sweet voices."

Real estate in Middletown was looking up. On January 24 Messrs. Hubbard and Roberts of South Farms sold a dwelling house to Mrs. A. G. Baer for $2,300.00. William Franklin decided to have a house built, and he chose a site at 29 Pratt Street in Rocky Hill. On July 20, 1878, Franklin paid the last installment on a contract for building his new home. It cost him $487.00, plus $25.00 for extras, so for $512.00 the Franklins had a Rocky Hill residence. The handwritten contract was signed by O. D. Penfield, a Middletown lawyer. Franklin paid off with an order, checks, and with the balance in cash. D. Ward Northrop witnessed the transaction.

Manuscript books written in the late 1870s and early 1880s show that Franklin was busy working with students. He encouraged them to write music, make arrangements and he wrote also for them. He wrote a class song for the class of 1875 to a text by a Miss Rupel. This piece appears in a booklet of music for the Middletown School Festival. There are also guitar manuscripts and books of verses and songs "sung by Franklin."

In 1881 he published a group of five songs; "The Voyage of Life," "The Mountain Bugle," "The Old Corporal," "Twilight Dreaming," and "Good
Night." These songs were published under one cover which identified him as one of the old Continentals. It was published in Middletown by Franklin himself. In 1883 he published a ballad entitled "Those Trusting Eyes," with "words by the late gifted author Frank H. Selden."

The Franklins had only been in their Rocky Hill home for nine years when Jennie died on October 18, 1887. Franklin was the executor of her will. His second marriage had lasted twenty-four years. Soon after Jennie's death Franklin wrote this poem in her memory:

Gone are the flowers that have lingered so long,
Gone with the oriole's sweet morning song,
Gone when the leaves so thickly are falling,
Gone when the angels for jewels are calling.

Gone from a life that was busy but sweet,
Scattering her sunlight like flowers at our feet,
Gone from her friends, gone from our sight,
Gone to be crowned with the angels of light.

In 1888 Jennie's father Horace Goodrich died.

Sometime around this year, the Middletown Board of Education dismissed Franklin as a music teacher. There were evidently several letters for and against this action sent to the local papers. The only one I have been able to locate was in response to a previous communication on a March 24.

To the Editor of the Sentinel: 'Music,' in last Tuesday's Sentinel, is in error. He has evidently been out of town ever since the election last fall of Professor Franklin's successor and has but recently returned. Consequently, none of the melancholy accounts of the aforesaid successor's career has reached his ears. Any little tot of a school-girl can tell Mr. Music that when he says the Board of Education made a mistake in dismissing the music teacher, he don't kow [sic] what he is talking about. The children all have known and declared openly from the first that a more outrageous fraud was never perpetrated in our school management than the election of the last incumbent. . . . Of course, the wisest of men err in judgement, now and then, respecting the capabilities of teachers as well as of horses. But what excuse can be rendered for retaining in office, month after month, at the public expense, one acknowledged by all as utterly incompetent to perform the required work? . . . Let vocal music be sustained in our schools at any reasonable cost, but let the instructor be a man on whom death has no immediate and pressing claims.
On November 11, 1888, William Franklin married for the third time. His new wife, the former Mary G. Hollister, was a graduate of Mount Holyoke. She had served as a missionary in Syria and Turkey for almost twenty years. She and William combined their interests and worked up new programs of music and informal talks about her missionary work. Mrs. Franklin had collected some poems and wrote others; Mr. Franklin set them to music. They had evenings of "Oriental Song and Story" and Mary Franklin also showed memorabilia and costumes she had collected. They continued to live in Franklin's Rocky Hill home.

Shortly after this marriage Franklin was reunited with his old friend, J. Wesley Smith. Their differences must have been a thing of the past, for they began a new and very active singing career. The old days of flamboyant bachelor life were far behind. The hesitation to ally with a cause was also gone. At the age of sixty-five Franklin was his own man and he and Smith became activists in the temperance movement. They teamed up with a Reverend A. W. Holt of Boston and again began touring the country. People remembered the old Continentals with nostalgia and great warmth. In Manheim, Pennsylvania, a column entitled "An Ancient Bit of History" told the story of the first visit in 1854 and the changes that had occurred over the years.

Thirty five years. Ah, Franklin, they have told on you! Where's that full head of hair, and where the light of those eyes that sparkled as you sang? Gone, gone! Yes, both gone, but what matters loss of hair or sight? Franklin has music in his soul, that ripples from his lips, and dances from his finger tips. He has always been full of music, he will die in the harness and will take up the theme beyond the river and work it out in glowing terms forever and ever . . .

Franklin and Smith had been touring Pennsylvania for several weeks, and were at that point visiting with Hall and Woodward, two former quartet members.
This new career inspired Franklin to write much more original music to enhance the temperance addresses given by Holt. New advertisements, new programs, new music! Franklin was not yet ready to die in the harness, or die at all. He and Smith also became co-musical editors for a paper called The Temperance Herald. The one copy extant of this work in the Franklin collection recalls the organization of the Continental Vocalists, their more than ten thousand concerts and the good health that enabled them never to have cancelled a single concert. It states that "no American writer of song has been more prolific of ballad and concert music than Professor Franklin." And it raves about their "marvelously preserved voices." Several of the new song texts are quoted in the paper; "Where There's Drink There's Danger," "Dinna Ye Hear the Slogan," "Vote It Down," "Uncle Remus," and "Revenue Song." Temperance sermons and short incidents, news items, etc., fill the rest of the paper. The philosophy of the three workers was to spread this reform movement by speech, song and literature. "Song attracts, pleases, disarms prejudice and reaches the heart when argument often fails."

The last news item that I have been able to find reporting a Franklin performance is dated Thursday, November 11, 1897, which was the eleventh anniversary of his third marriage. On this evening, Professor and Mrs. Franklin were both part of a temperance meeting at Gothic Hall. Between the short addresses, Franklin entertained the audience with several "stirring" songs. "Although he is 'not so young as he used to be,' his voice is still wonderfully strong and melodious." And the third Mrs. Franklin was still speaking about her missionary activities in Syria and Palestine many years previously.

William Franklin died on April 23, 1906, at the age of 80.
Among the many miscellaneous clippings tucked into William Franklin's scrapbooks is the following:

The bread of life is love; the salt of life is work; the sugar of life, poetry; the water of life, faith. Hand us the bread and sugar; never mind the salt.

Franklin may have saved that little bit of folk wisdom, but he didn't abide by it.

Franklin was ambitious and hardworking. He had beautiful penmanship. He was fairly frugal, not poor but cautious. He kept extremely careful and faithful accounts of every penny earned and spent. He was widely traveled, well read, very handsome and probably a meticulous dresser. He had many friends, several of whom turned out to be friends for life. He was very thoughtful, frequently writing letters and poetry, clipping interesting prose and poetry from papers and magazines while traveling, buying presents for family and friends. He sometimes gave contributions to individuals and charities, the poor and the blind. His group often sang for asylums and blind schools and gave a benefit for cholera victims, widows and children. He was extremely romantic; there is a four-leaf clover pressed in his scrapbook, he has three lithographs of famous, talented, beautiful women and a tiny picture of a woman who may be Jenny. He was a capable artist as well. He practiced his signature for pages and designed the cover-sheets for his own compositions. He also drew pictures of dogs and landscapes. On the back of one draft for a sheet music cover are detailed house-plans, perhaps for the Rocky Hill house. He had a keen sense of humor, often clipping wonderful articles from newspapers. He had a keen interest in dialects and collected ethnic stories of the type that mildly poke fun and are never indelicate. He was very loyal to his family and made it a point.
to visit relatives faithfully. He was most generous, almost extravagant, in providing for his wife, and he saw to it that Charlie and Maggie had extras. He was obviously terribly hurt when Mrs. Smith broke up the Continental Vocalists and temporarily interrupted his friendship with Smith. His curt, sharp note to that effect is stronger than anything else in the account book.

He was a sharp business man, and a keen observer and admirer of nature. His prose description of Harpers Ferry is terrific. He knew how to make money and give the people what they wanted, at least for most of his career. He must have been a man of tremendous energies, for the traveling he did by such difficult means was staggering. And he kept active in music until at least 1897. He hired out labor for building his shop and house, so he probably was not much of a handyman. Not much notice is indicated of his church-going, prior to his choirleader job, and there are few donations to the church listed. The Continental Vocalists occasionally joined a Sunday choir during their tours, probably for promotional reasons.

Franklin, although seemingly not political, was extremely nationalistic. Every effort was made to program and promote American music in all he did all his life. He championed the old ways of singing often, appealing to nostalgia and sentiment. He also used contemporary compositions. He certainly enjoyed a sociable drink often enough during his bachelor days and early in his married years, and it seems strange that he became such an adamant temperance worker. Perhaps that was due to the influence of his third wife. He evidently improved as a singer and according to reviews he improved dramatically. Franklin had a keen sense
of history and often bought books on that subject. His centennial programs were very authentic and in very good taste. His interest in history certainly contributed to his ability to keep the careful records which have enabled me to reconstruct the life of a fascinating man.
FOOTNOTES


2. Ibid., p. 91.


6. This quotation, as all other passages without footnotes, are taken from unidentified newspaper clippings in Franklin's notebooks. I have given any identification within the text.


8. This information was given during a personal interview with Elizabeth Clarke Jordan of New London, Connecticut on January 15, 1978. Mrs. Jordan is a direct descendant of Clarissa Bailey Bugbee who was William Franklin's mother.

9. According to the Revolutionary War records for Connecticut, Ezra Franklin was in Capt. Amos Paine's Company. In the 1840 census, Ezra was living in Brooklyn, Connecticut at the age of 87 as a pensioner. (pp. 464, 657, 663.) James was a Private under Commander James Wilson in the War of 1812, but only served from September 13, 1813 until November 1, 1813. (p. 53.)

10. This information was secured from the *Barbour Collection* at the Connecticut State Library.

11. Ibid.

12. Ibid.

13. This information was in the Franklin family Bible.

14. This was written on one of the programs in the Franklin collection at Wesleyan University.

15. This may be the same portrait presently owned by Mrs. Elizabeth Jordan of New London, Connecticut.

16. This is from another unidentified newspaper clipping.

17. These cards are in the Franklin collection at Wesleyan University.


21. Ibid. p. 141.

22. Unidentified newspaper clipping in Franklin's scrapbook.

23. This information is on a program in the Franklin collection.

APPENDIX I

THE FRANKLIN FAMILY GENEALOGY AND BIBLE ENTRIES

BIRTHS

Ezra Franklin August 15, 1753
James Bugbee May 12, 1772
Clarissa Snow October 10, 1772
James Franklin August 22, 1786
Clarissa Bugbee March 28, 1794
Robert Watts December 1, 1810
Mary W. Franklin April 16, 1810
Laura Ann Franklin December 13, 1811
Jared Franklin November 20, 1814
Orrin Franklin April 21, 1817
Clarissa Bugbee August 25, 1819
Harriet Franklin April 10, 1824
William D. Franklin November 15, 1825
Lucia Ann Franklin September 15, 1825
Henrietta M. Franklin December 12, 1829
Eugene W. Franklin August 27, 1847
Elizabeth Neu February 22, 1850
Albert E. Watts February 24, 1850
Joseph William Clarke July 7, 1868
Estella Bernice Watts July 5, 1876
Emeline B. Franklin November 17, 1881
Charles H. Franklin June 18, 1885
Mary J. Franklin May 8, 1888
John Henry Byrd December 25, 1898
Beckwith Jordan January 20, 1902
Marion E. Clarke June 29, 1902
Elizabeth F. Clarke April 25, 1907
Virginia A. Clarke October 6, 1908
William V. Clarke July 25, 1911
John Henry Byrd February 6, 1930
BIRTHS
(CONTINUED)

Margery C. Pittsinger  September 1, 1936
Virginia L. Pittsinger  March 29, 1941

DEATHS

Mary H. Franklin       June 1 (or 9), 1803
"wife of Ezra Franklin" is written in
Bible, but this must be incorrect for
information says that Mary Waters Franklin
died on April 6, 1816. This Mary may have
been the wife of the first James Franklin.

Orry Franklin          January 4, 1811
James Bugbee           August 20, 1822
Anna Franklin          December 18, 1822
Mary Franklin Weston   August 28, 1837
Laura Franklin Brayton June 4, 1844
Ezra Franklin          January, 1846
Emeline B. Coalman     November 4, 1851
Clarissa Franklin      February 26, 1853
Clarissa Watt Bugbee   June 9, 1855
Rachel Franklin        November 18, 1867
James Franklin         November 18, 1869
Robert Watt            July 23, 1874
Eugene W. Franklin     September 16, 1870
Harriet F. Watson      September 12, 1887
Jennie A. Goodrich

Franklin          October 18, 1887
Henrietta F. Hill   July 7, 1894
Albert Eugene Watts October 21, 1895
Nicholas C. Hill     June 27, 1895
Jared D. Franklin    August 2, 1896
Mary Franklin Chapman October 28, 1900
Marvin Hill          January 29, 1901
DEATHS
(CONTINUED)

<table>
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<tr>
<th>Name</th>
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<td>April 23, 1906</td>
</tr>
<tr>
<td>Charles Franklin</td>
<td>February 2, 1907</td>
</tr>
<tr>
<td>Wanton Chapman</td>
<td>June 20, 1907</td>
</tr>
<tr>
<td>Esther Bugbee Corey</td>
<td>January 29, 1911</td>
</tr>
<tr>
<td>William Vanderbilt Clarke</td>
<td>January 21, 1911</td>
</tr>
<tr>
<td>Lucia Ann Franklin Watts</td>
<td>May 24, 1915</td>
</tr>
<tr>
<td>Elizabeth Neu Clarke</td>
<td>July 6, 1917</td>
</tr>
<tr>
<td>Joseph W. Clarke</td>
<td>February 9, 1949</td>
</tr>
<tr>
<td>Estella W. Clarke</td>
<td>September 22, 1956</td>
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<tr>
<td>John Henry Byrd</td>
<td>March 17, 1956</td>
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<tr>
<td>Virginia Clarke</td>
<td></td>
</tr>
<tr>
<td>Pittsinger</td>
<td>March 10, 1974</td>
</tr>
<tr>
<td>Marion Clarke</td>
<td>March 20, 1974</td>
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MARRIAGES

<table>
<thead>
<tr>
<th>William Franklin and Joanna</th>
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<tbody>
<tr>
<td>Benjamin Franklin and</td>
<td></td>
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<tr>
<td>John Franklin and Mary Earl in Woodstock, Conn., August 31, 1716</td>
<td></td>
</tr>
<tr>
<td>James Franklin and</td>
<td></td>
</tr>
<tr>
<td>Ezra Franklin and Mary Ann Waters in Woodstock, Conn., November 21, 1780</td>
<td></td>
</tr>
<tr>
<td>John Bailey and Clarissa Snow on August 30, 1792</td>
<td></td>
</tr>
<tr>
<td>James Franklin and Anna</td>
<td>on March 16, 1809</td>
</tr>
<tr>
<td>James Bugbee and Clarissa Bailey on January 1, 1817</td>
<td></td>
</tr>
<tr>
<td>James Franklin and Clarissa Bugbee on September 17, 1823</td>
<td></td>
</tr>
<tr>
<td>Robert Watts and Clarissa Bugbee in November, 1834</td>
<td></td>
</tr>
<tr>
<td>William Franklin and Mary Barret on September 9, 1843</td>
<td></td>
</tr>
<tr>
<td>Washburn Watson and Harriet Franklin on March 1, 1844</td>
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</tr>
<tr>
<td>Marvin Hilland Lucia Ann Franklin on September 15, 1844</td>
<td></td>
</tr>
<tr>
<td>James Corey and Esther Bugbee on June 8, 1845</td>
<td></td>
</tr>
<tr>
<td>James Franklin and Rachel Hutchinson on May 22, 1853</td>
<td></td>
</tr>
<tr>
<td>William Franklin and Jennie A. Goodrich on June 2, 1858</td>
<td></td>
</tr>
<tr>
<td>Wanton Chapman and Mary Franklin on February 29, 1860</td>
<td></td>
</tr>
</tbody>
</table>
MARRIAGES
(CONTINUED)

Albert Eugene Watts and Elizabeth Neu on October 6, 1871
William Franklin and Mary G. Hollister on November 11, 1888
Joseph William Clarke and Estella Bernice Watts on October 4, 1899
John Henry Byrd and Elizabeth Farrington Clarke on November 5, 1927
Wayne George Pittsinger and Virginia Adeline Clarke on October 12, 1935
John Henry Byrd and Patricia Albaugh Randall on December 27, 1958
Beckwith Jordan and Elizabeth Clarke Byrd on June 9, 1959

The relationships between these people is not always evident. Several of them were married more than once. James and Franklin were each married three times; Ezra may have married a second time because he lived until age 92. When the Franklin name thinned out, it became impossible to determine to which family Emeline, born in 1881, and Charles, born in 1885, belonged.

The Emeline B. Coalman who died on November 4, 1851 was one Emeline Betsey Franklin who had married Coalman on December 1, 1850. Many of the women apparently died in childbirth. The men generally outlived several wives.

It was a common practice some years ago for people to send questions regarding genealogical inquiry to state newspapers or transcripts. These questions and answers are now available on microfilm in some genealogical libraries.

Several of the names which turned up in my research had had such inquiries but it was not possible to follow up every link. There were hundreds of Franks in New England. There are many James' and Marys'; there are three Ezras (both the Carpenter and Slocum genealogies include Ezra Franks.)

Mrs. Elizabeth Jordan had heard through her family that they were descendants of Benjamin Franklin the statesman. Although there are unproven links in the genealogy I have assembled, this does not seem likely. A brother of Benjamin the statesman was named James. That James also had a son James who probably resided in Newport, Rhode Island in the mid-eighteenth century.
It is not likely that Ezra is his son because this Franklin family resided primarily in the Woodstock, Connecticut area.

Because there is an extensive written history of Woodstock which gives a fairly complete chart for the Franklin family, I feel that William Dwight Franklin was probably a direct descendant of a William Franklin who was married and living in Boston in 1643. This Franklin family arrived in America many years before the arrival of Josiah Franklin in 1682 (Benjamin's father.) That William Franklin also had a son Benjamin in 1643. I have discovered a few inaccuracies in the Woodstock account however, and list some relationships which are footnoted "not proven."

These inconclusions are bothersome but I feel that I must present the material I have found and hope that further research and luck will verify most of it and fill in any gaps or uncertainties. Therefore, I will present the genealogy of William Dwight Franklin as verified on his mother's side, and as supposed on his father's side.
John Alden (Mayflower passenger) had a son Joseph who married Mary Simmons (spelling uncertain.)

Joseph and Mary Alden had a daughter Elizabeth who was born in 1705. Elizabeth married Benjamin Snow who was born on December 12, 1693; he died in 1743.

Benjamin and Elizabeth Snow had a son Benjamin who married Keziah Freeman in Ashford, Connecticut. Keziah was born in Ashford on July 7, 1719 and died also in Ashford.

Benjamin and Keziah Snow had a son William who was born in Ashford in 1750. He died on July 23, 1815.

Benjamin and Keziah Snow also had a daughter Clarissa who was born on October 10, 1772. Clarissa married John Bailey. She died in Ashford.

John and Clarissa Bailey had a daughter Clarissa on March 25, 1794 in Ashford. Clarissa married James Bugbee on January 1, 1817. James Bugbee was also born in Ashford on May 12, 1784. Clarissa died on February 26, 1853 and James died on August 10, 1822.

After Bugbee's death, Clarissa married James Franklin. One of their three or four (number unverified) children was William Dwight Franklin who was born on November 15, 1825.

Clarissa Bailey Bugbee Franklin had a daughter Clarissa by her marriage to James Bugbee. That Clarissa Bugbee married Robert Watts in November 1834 and started the family chain that leads to the Clarkes, Byrds and Pittsingers.
THE PATRILINEAL GENEALOGY OF WILLIAM DWIGHT FRANKLIN

(GENERATIONS ARE INDICATED BY SUBSCRIPTS TO DIFFERENTIATE FROM FOOTNOTES.)

William Franklin
_1_ and Joanna ______ had a son Benjamin
_2_ in Boston on October 12, 1643.

Benjamin Franklin
_2_ married a Katherine ______ first and then a Phoebe. Phoebe died in Pomfret, Connecticut on October 28, 1725. Benjamin died in Pomfret on June 14, 1726. In his early life, Benjamin was a cooper in Boston; he bought 4000 acres of land near Marlboro, Massachusetts on August 16, 1677 from John Wampos, alias white (Indian). Benjamin sold 2000 acres of the land to John Smith, a Boston gunsmith, on November 9, 1689, and the remaining acreage to the same man on August 5, 1693. By 1722, Benjamin owned land in Woodstock, Connecticut.

Benjamin
_2_ had six children born to him in Marlboro, Massachusetts. ¹
One son was John, born on September 12, 1692.

John Franklin
_3_ married Mary Earl in Woodstock on August 31, 1716.

John and Mary Franklin had a son James. ²

James Franklin
_4_ had three children born in Woodstock, Connecticut.

Ezra
_5_ was born on August 15, 1753. There were also a Wilson and a Hannah. She married an Ichabod Franklin on March 17, 1779. ³

Ezra Franklin
_5_ married Mary Waters of Brookline, Massachusetts on November 21, 1780. Their three children born in Woodstock were Orry, born on February 1, 1782, Mary, born on May 31, 1784 and James,
_6_ born on August 22, 1786.

James Franklin
_6_ married Anna ______ (1809), Clarissa Bugbee (1823) and Rachel Hutchinson (1853.) There were four children born of the first marriage and three or four of the second. One of the children by the second marriage was William Dwight Franklin.

---

¹ Another son Benjamin
_3_ made tar barrels. He had five children including Benjamin
_4_ and they resided in Woodstock and Pomfret.

² James' relationship to John not proven.

³ Hannah as sister of Ezra and Wilson not proven; Wilson's relationship to Ezra and James not proven. Ezra was born of James, but was James born of John?
William Dwight Franklin's matrilineal family line was researched by Marion Clarke for the purposes of qualifying for the D. A. R. The patrilineal genealogy was done by Dr. Clarence Bowen for the History of Woodstock series. In Volume I, p. 616, Bowen reprints an anti-clerical petition which was signed by James Franklin in 1756. This would have been James in the family line. In Volume 8, p. 456, he gives some information about a Mary Ann Waters who was born on December 6, 1795 and died on April 6, 1816. This girl supposedly married Ezra Franklin. These dates do not correspond with the others I have found. Another note in the Woodstock History states that there was a William Franklin hanged in Boston in the mid-1640's but that he was not the William Franklin in this family line. I searched for other references and found none about the hanging, but I did find a footnote telling about a William Franklin of this period who was given permission to make a cistern twelve feet or deeper on State Street in Boston. This information was in the Memorial History of Boston, 1630-1880 in Volume I, on p. 545.

The Franklin genealogy in the Woodstock volumes branches out in several other directions, including those children who remained in the township.
APPENDIX II

HARPERS FERRY

A faithful drawing of Harpers Ferry situated in Jefferson County, Va. at the confluence of the Potomac and Shenandoa rivers – on this front just opposite the gap through which the united streams pass on their way to the oceans – this joint of the Blue Ridge is twelve hundred feet above the river, showing also in its distance precipitous cliffs on either side also marking the course of the Potomac as she passes on her winding way to the Ocean – This town had no special notoriety – except for the grandeur of its scenery until it was brot (sic) into notice in '59 by what was termed the John Brown raid, since which time it has passed from conquest to conquest no less than six different times; until now it is again under the domain of our government; – The History of Harpers Ferry will occupy a conspicuous place on the future pages of American History.

The above passage is transcribed as faithfully as possible from a page in William Franklin's account book. Another sentence begins at the bottom of the page but it is not completed.
APPENDIX III

ITEMS IN THE FRANKLIN COLLECTION
AT WESLEYAN UNIVERSITY, MIDDLETOWN, CONNECTICUT


Item #2. Two Scrap Books; one small, mostly dated and captioned as to
source; the other, large, most items without dates or captions.
Contains clippings, notices, handbills, tickets, etc.

Item #3. Roll of 35 handbills for either the Continental Vocalists or
Franklin and Smith.

Item #4. Three music books:
   b. "Father Kemp" songbook, 1860
   c. "Father Kemp" songbook, 1874.

Item #5. Set of none manuscript music notebooks, largely original materials
or arrangements by W. D. Franklin.

Item #6. Set of five portfolios of music, mostly original manuscripts or
mss. arrangements for the Continental Vocalists.

Item #7. Collection of 8 Temperance handbills related to the later activities
of Mr. and Mrs. Franklin.

Item #8. One portfolio of 27 published song sheets (20 different),
all related to the Continental Vocalists or Franklin.

Item #9. Four miscellaneous pieces:
   "The Stage Mirror", Vol. 1, # 7, Lancaster, Pa., April 7, 1873.
   Two programmes.

Item #10. Two bound volumes of sheet music:
   a. One volume contains 72 pieces, 4 of which are by Franklin,
two which are presentation copies.
Item # 11. William D. Franklin's velvet costume, which has been presented to the Middlesex County Historical Society.
APPENDIX IV

COMPOSITIONS OF WILLIAM DWIGHT FRANKLIN

The following works are arranged alphabetically by title. The symbol FrWU following a listing means that there is a copy in the Olin Library archives at Wesleyan University Middletown, Connecticut. No information given indicates that the piece is mentioned on a program or in a newspaper account but that the music is not in the collection. Authors' names when available are enclosed in parentheses. Mss. is the abbreviation for manuscript.

"American Flag, The." Mss. FrWU.
"Angelus Bells, The." (Mary Franklin.)
Anna Waltz. Guitar solo. Mss. FrWU.
"Arm Brother Arm." (Wm. Bourne.) Mss. FrWU.
"Brave Volunteer, The." (William Franklin.) Mss. FrWU.
"Call To Prayer." (Mary Franklin.)
Catalina Quick Step. Guitar solo. Mss. FrWU.
"Class Song 1875." (Miss Rupel.) Middletown: Middletown School Festival Music, 1875. FrWU.
"Come This Way." Mss. FrWU.
"Cottage by the Glen, The." (B. Ripps.) Boston: Oliver Ditson, 1857. FrWU.
Dance. Guitar solo. Mss. FrWU.
"Dinna Ye Hear The Slogan?"
"End of the Way, The."
"Flag's Come Back to Tennessee, The." Mss. FrWU.
Franklin's Group of Songs:
    No. 1. "The Voyage of Life."
    No. 2. "The Mountain Bugle."
    No. 3. "The Old Corporal."
    No. 4. "Twilight Dreaming."
    No. 5. "Good Night."
    Middletown: W. D. Franklin, 1881. FrWU.
"Franklin's Soliloquy."
"General Scott and Corporal Johnson."
"Glastenbury." Trio. Mss. FrWU.
Glyde Waltz. Guitar solo. Mss. FrWU.
"Go Work in My Vineyard."
Grieveous, The. Guitar solo. Mss. FrWU.
"Mark the Curfew."

"Hundred Years To Come, A." (W. D. Franklin.) Buffalo: Blodgett and Bradford, 1858. FrWU.

"Hurrah for the Land of the Free." Mss. FrWU.
"I Am The King Of The Woods." 1835.
"I'm Never Alone." Kentucky: D. P. Faulds, 1855. FrWU.

"Lament for a Lost Canary Bird." (Mrs. Perry.)

"Laughing Brooklet, The."


"Little Blind Boy, The." (W. D. Franklin.) Boston: White, Smith and Perry, 1873. FrWU.

Love Waltz. Guitar solo. Mss. FrWU.
March. Guitar solo. Mss. FrWU.

Melancholy, The. Guitar solo. Mss. FrWU.

"Mountain Bugle Echo, The." A program states that this song was written at Harpers Ferry, Virginia in 1861 and was performed over 3000 times by the Continental Vocalists.

"Musical Dialogue." (Karamsin.) Tenor and Bass duet. Mss. FrWU.

"My School Boy Days." Buffalo: J. Sage and Sons, 1856. FrWU.

"Old Man's Soliloquy." Boston: Oliver Ditson and Co., 1857. FrWU.

"Our Heroes." Boston: G. D. Russell, 1866. FrWU.

"Pilgrim's Song, The." (Mary Franklin.)

"Power of the Mighty Dollar, The."

"Requiem to W. R. Frisby." (Mrs. H. G. Perry, Mrs. L. L. Camp.) Text, FrWU.

"Reverie of the Old Musician." Mss., 1891. FrWU.

"Saved By Clinging to the Cross." Boston: Oliver Ditson, 1875, Boston: G. D. Russell and Co., 1876. FrWU.

"Shepherd's Song, The." (Mary Franklin.)

"Silver Wedding Song." (W. D. Franklin.) Written for Mr. and Mrs. Samuel Dinnock of Rocky Hill, Connecticut.
Spanish Quickstep. Guitar solo. Mss. FrWU.

Star Waltz. Guitar solo. Mss. FrWU.


"Temperance Ship, The." Text, FrWU.

"There is Something Yet That Loves Me." (T. B. Read.) Detroit: Stein and Bucheister, 1860. FrWU.

"Those Trusting Eyes." (Frank H. Selden.) New York: Wm. A. Pond and Co., 1883. FrWU.

"Tirzah Song." (Words from Ben Hir, by permission of the author Lew Wallace.)

"Twenty Years Ago."

"When the Joys of Youth are O'er." Mss. FrWU.

"Where There's Drink There's Danger."

"Wind and Sea." Philadelphia: Winner and Shuster, 1856. FrWU.

Windham. Guitar solo. Mss. FrWU.

"Yes I Love Thee." (W. Black,) Guitar accompaniment. Mss. written in Sandusky City, 1855. FrWU.
APPENDIX V
OTHER REPERTORY OF THE CONTINENTAL VOCALISTS
THE FRANKLIN QUARTET, AND THE FRANKLIN-SMITH DUO

The following works are arranged alphabetically by composer or arranger. As in Appendix IV, the symbol FrWU indicates that a copy is in the Wesleyan Franklin collection. All of the songs written by Franklin were sung by the Continentals or his later groups. The following symbols will be used in this appendix to identify the group that performed the piece (if such information was found):

CVI is the original Continental Vocalists group
CVII is for any of the subsequent Continental Vocalists groups
FQ is for the Franklin Quartet
FS is for the Franklin-Smith duo

Abt, Franz. "When The Swallows Homeward Fly." CVI.
Balfe, Michael W. "In This Old Chair." In Continental Vocalists Glee Book. New York: S.T. Gordon, 1855. CVI. FrWU.

________. "Then You'll Remember Me." CVI.
Bradbury, William B. "Anti-drinking Glee." CVI.

________. "Drink not, ye merry boys and girls." CVI.

________. "Fairie's Dream, The." FS. FrWU.


________. "The Raven." CVII. FS.

[Bull, John.] "Origin of Yankee Doodle." CVI.
Clark. "Beautiful Silver Sea, The." CVII.

________. "Rover's Grave, The." CVI.
Comer, T. "O, Give Me Music." CVi. CVii. FS.

_____ , arranged by. "Good Morning John." CVi.
_____ , arranged by. "That Railroad Chorus." CVi.
_____ . "Memory Bells." (Miss T. Vining.) CVi.
_____ . "Railroad Experiences." FS. CVi.
_____ . "Temperance People." FS.
Converse, Charles C. "We Miss Thee At Home." In Continental Vocalists

Covert, Bernard. "Jamie's On The Stormy Sea." In Continental Vocalists

_____ . "King Bacchus." FS.
_____ . "Lake of the Dismal Swamp." CVi.
_____ . "My Good, Nervous Wife." FS.
_____ . "We Trust in God." FS.
FS.

Crosby, L. V. H. "Good Night Glee." CVi. fs.

_____ . "On To The Chase." CVii.

_____ . "Farm Well Tilled." CVi.
Danks. "O! Come to the Window, Love." FQ.

Davis. "Song of the Night." CVii.

Dempster, J. "I'm Alone, All Alone." CVi.


_____ . "Serenade of Don Pasquale." In Continental Vocalists Glee

Fricker, Anne. "There's a Sigh in the Heart." In Continental Vocalists


Glover. "Baron Fritz." CVi.

_____ . "Monks of Old." FQ.

Gould, J. E., arranged by. "The Day is Done." CVi.
We Must Have Air and Exercise." CVi.


"Too Late." CVi.

Hood. "Bridge of Sighs." CVi.

Horn, Charles E. "Master and Scholar." New York: Firth and Pond. FQ.

"FrWU.


"Poe's Raven." CVi.


Hutchinson, John. "Behold The Day of Promise." FS.

"Eight Dollars A Day." CVi.

"Fickle Wild Rose." CVi.

"Song of the Millenium." FS.

Knight, J. P. "Rocked in the Cradle of the Deep." CVi.

Hucken. "There's One That I Love Dearly." FS.


Lavic. "Farmer Sat in His Easy Chair." CVi.

Lee. "Napolitaina." CVi. CVii.


Miller. "Laugh of a Child." FQ.

Nambly, Sam. "Excruciatingly Operatic." CVii.

Oakley, W. H. "Our Glorious Union." CVi.

Parry. "Master and Pupil." FQ.


Ross. "Grand Army Ballad." FS.

________. "Yank and the Reb, The." FS.

Russell, Henry. "Gaffer Green and Robin Ruff." CVi. FS. FrWU.


________. "Holy Friar." CVii.

________. "Ivy Green, The." CVii.

________. "Man the Life-Boat." CVii. FS.

________. "Old Sexton, The." CVi.

________. "Our Way Across The Nations." CVi.

________. "Ship On Fire." FS.

Saxe. "Riding on a Rail" or "Rhyme of the Rail." CVii.


________. "Nutting Time, The." FS.


Smith, John Wesley and Franklin, William D. "Three Brainy Men." Text, FrWU. FS.

Smith, John Wesley and Hall. "Western Singing Teacher and Miss Lomira Spriggin, The." CVii.

Smith, W. "Texan Ranger's War Song." CVi.

Smith. "Oh, Brothers We're Glad To See You." FS.

________. "Would-Be Operatic Young Lady, The." FS.
Stein, C. F. "Youth and Age." (Mrs. P. Conklin.) Detroit: Stein and Buchheister, 1858. [Dedicated to W. D. Franklin]. FrWU.
Sterry, John A. "Got Beside a Hill, A." Philadelphia: J. E. Gould, 1854. [Cover picture is of the original Continental Vocalists.] FrWU.

   New York: S. T. Gordon, 1855. CVi. FrWU.

   New York: S. T. Gordon, 1855. CVi.

_____ "She Sweetly Sleeps," In Continental Vocalists Glee Book.
   New York: S. T. Gordon, 1855. CVi. FrWU.

_____ "Soft Glides the Sea." CVi.

   New York: S. T. Gordon, 1855. CVi. FrWU.


Thompson. "I'm King O'er The Land And Sea." CVii.

Thompson, H. S. "Lily Dale." In Continental Vocalists Glee Book.
   New York: S. T. Gordon, 1855. CVi. FrWU.

Truhn. "Three Chafers, The." FQ

Tucker. "All in the Mist of the Morning." FQ

Tully, J. H. "Love Launched a Fairy Boat." (Mark Lemon.) Boston:
   Geo. P. Reed. [As sung by Mrs. Franklin is printed on cover.] FrWU.


Verdi, Giuseppe. "O Hail Us Ye Free." CVi.

Webb, George. "Great Apollo; Strike the Lyre." CVi.

Webster, J.P. "Green Old Hills." CVi.

_____ "Old, Old Clock, The," CVi.

_____ "Softly, Lightly, Sweetly Sing." CVi.

   Stayman and Bros., 1855. FrWU.

White, E. L. "Bridge of Sighs, The." CVi.

_____ "Snow Storm, The." CVi.
Winner, Septimus. [Hawthorne, Alice.] "Come Gather Round The Hearth."
Philadelphia: Winner and Shuster, 1854. [Dedicated to the Messr's.
Huntingdon (sic), Franklin, Frisbie and Smith.] CVi. FrWU.
Wood. "We're Going Home." CVi.
Woodbury, I. B. "Merry Sleigh Ride, The." In Continental Vocalists

The following works are arranged alphabetically by title. No composser has as yet been found. An asterisk indicates that further information is in the addenda.

"Gardener Doth Bewail, A." CVi.
"Thousand a Year, A." FS.
"Ah Don't Mingle." CVi.
"All Alone By The Flickering Lamp." CVi.
"Ancient Maiden Lady. CVi.
"Annie Laurie." CVi.
"Anthem for Easter." *
"Auld Lang Syne."
"Away With Melancholy." CVii.
"Barber's Shop." CVi.
"Blue Bells of Scotland." CVii. [Violin solo by Lewis.]
"Bridgewater."
"Brother Jonathan and Johnnie Bull." FS.
"Brothers, Tune the Lay." [From the Tyrolean Lyre.] CVi.
"Burman Lovers." CVi.
Capricio. Guitar solo.
Carnival of Venice. [Violin solo by Lewis.]
"Come Brothers." [From the Tyrolean Lyre.] CVi.
"Complainte."
"Day Is Done."
"Death of General Lyon." FS.
"Four Parte Tune."
"Gypsy (sic) Child." CVi.
"Had I But A Thousand A Year." FS.
"Hail Columbia." CVi.

"Hard Trials Over." FS.

Hope Told a Flattering Tale. [Violin solo by Lewis.]

"Hope Told a Flattering Tale." CVii.

"How Will You Vote?" FS.

"In Memoriam." FS.

"Invitation."

"I've Laid You in the Grave Mother." CVi.

"I've Left the Snow-clad Hills." CVii.

"I Love the Light." CVi.

"I'm Goin' To Tell My Story." FS.

"Katy, My Darling." FS.

"King Frederick's Camp." CVii.

"Lilly Dear." CVii.

"Milinda (sic) May." CVii. *

"Mollie and the Baby." FS.

"New Fashioned Tune." *

"New Jerusalem." *

"No Wife at All." CVi.

"Northfield." *

"Not For Gold or Precious Stones." No composer. In Continental Vocalists


"Oh, Children, I Believe." FS.

"Oh! Give Me a House by the Sea." CVi.

"Old Hundred." *

"One Hundred Years Ago." FS.

"Orphan's Prayer, The." CVi.

"Our Glorious Union Forever." CVii.

"Our Native Land." CVi.

"Requiescat en Pace." CVi.

"Revenue Song." FS.

"Rum Revenue." FS.

"Russia."*

"School-boy in the Apple Tree." CVi.
'Send Us Barasa No More." FS.
"Shall We Prove False To Her? Never." CVi.
"Silver Moon." CVi.
"Singing Master's Speech." CVii.
"Sons of Zion."
"Spirits Waft Our Mountain Lay." FS.
"Stick to the Good Old Way." FS.
"Strike Ye Cymbal."
"Cold Water Cure, The." FS.
"Good Old Days of Yore, The." CVi.
"Greeting Chorus, The." CVi.
Heather Blosson, The." FS.
"Marseilles Hymn, The." CVi.
"Miller of the Dee, The." FS.
"Mountaineer, The." CVi.
"Old Gray Hen, The." FS.
"Musket Song, The." FS.
"Old Coffee Kettle, The." FS.
"Old Musician, The." FS.
"Ninety and Nine, The." FS.
"There's Much That's Worth Living For Yet." FS.
"There's No Night There." FS.
"Thou art False." CVii.
"Three Platforms." FS.
"Three Wandering Jews." FS.
"Time is Winging Us Away." CVi.
"'Tis Better Farther On." FS.
"True Friendship." FS.
"Two Parte Songe."
"Uncle Remus' Idea of the Prohibition Question." FS.
"Vote It Down." FS.
"War Song of the Texan Rangers." FS.
"We All Wear Cloaks." CVi.
"We Are Happy and Free." CVii.
"We Drank from the Same Canteen." FS.

"We Roam Thro' the Forest Shade." [Adaptation of Swiss Melody.] CVI.

"What Can The Matter Be?" FS.

"Where Is The Woman Who Rhymes With Me?" FS.

"Will You Come To My Mountain Home?" CVII.

"Winnow the Chaff and Save the Wheat." FS.

"Wordly Songe."

ADDENDA


"Star Spangled Banner." (Francis Scott Key.) CVI.

Leslie, arranged by. "We Stand Beneath Our Flag." (W. Dexter Smith.)

Boston: G. D. Russell, 1864. CVI. FrWU.

Baker, arranged by. "Barbarity." CVI.

Bishop, Henry Sir. "Home Sweet Home." CVII.

Root, George F. "Tenting Tonight." FS.

Franklin, William Dwight. "O Care For Them Tenderly." (Bayard Taylor.)

Mss. FrWU.

Moore, Thomas. "'Tis the Last Rose of Summer." In Continental Vocalists Glee Book. New York: S. T. Gordon, 1855. [With alternate verses entitled "The Last Cake of Supper."] CVI. FrWU.

Further information found for songs listed in this appendix and marked with an asterisk is given below:

"Anthem for Easter." Composer, William Billings.

"Milinda May." Composer, Stephen Foster.

"New Jerusalem." Composer, Jeremiah Ingalls.

"Northfield." Composer, Jeremiah Ingalls.

"Old Hundred." Composer, Louis Bourgeois.

"Russia." Composer, Daniel Read.
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