of San Pasqual and they massacred them and this is what is referred to as
the Pauma Massacre. They killed all these men that were camped at this
adobe and among them was this man Juan Osuna. And of course he's one of
the principal men in this. He later married into the Indian tribe at Los
Coyotes and when the men went up they disguised themselves as a bunch of
immigrants to gain access to the camp and when they got up there they threw
off their disguises and started shooting. William Marshall's wife
and baby, she carried the baby in her arms, came running down the hillside
to try and have some kind of a parley with them, and they took her into
custody to protect her. So as I say, this whole thing is...it involves
a raid on...when they went over to the camp, this is another thing that
comes out in the military correspondence, the man who was a lieutenant here,
stationed at the quartermaster's department, a lt. Sweeney, has left a
diary. And, of course, his diary speaks of this raid that was
made over on the Gila at the military camp. Four hundred Indians rode into
camp over there on the pretext of offering the soldiers horses. You know
here was only about thirty-five or forty men in this little camp and they
were supposed to keep the area open for immigrants coming across the
Gila River. So, they rode into camp, evidently surrounded the camp,
and they offered not only the horses for sale but a blanket for each
horse, and this was something Sweeney became very suspicious over because
he never heard of this done before. So the man who was in charge of the
post, the high ranking officer, threw them out. And they wouldn't leave.
They got very bold. And they started...what they were doing was sneaking
around to see what the strength of this camp was. Well anyway, they
finally turned their 12 lb. howitzer on these men and they recognized a
cannon as being a threat to their safety and backed off. At any rate, from
that point on, they kept up a constant harrassment of this camp. They
would pick off their picket guards. Finally, lo and behold, its almost like
a movie scenario, here comes five Americans herding 6,000 head of sheep across
Gila River. And those men, Indians who saw this as food and clothing for the winter so they raided the sheep, killed the five men, left the ferry keeper for dead and herded the animals up into the mountains. And then in typical Indian fashion took to quarrelling over the division of the spoils and that gave the Americans time enough to get up some reinforcements in there. But all this comes out in the correspondence.

AMD: And who has the diary, Sweeney's diary?

MRS. READING: Well, Sweeney's diary, I think, is up in the Serra Museum.

AMD: The historical society?

MRS. READING: I think, yes. If they don't have it they have a copy of it. We've gotten off our story but, as I say, there are many facets to this and it's all, in a way, a part of the Whaley story, as Thomas Whaley was an eyewitness to much of this upset and unrest, lived through the period of martial law here in San Diego and wrote about it. He was the only one to write about it with any consistency. It wasn't in a series of letters but he follows through until the end of the uprising. This was prior to his establishing his business. He had just started his business but was unable to operate it because of it.

AMD: Because of the history. So he came to San Diego amidst all this turmoil. Did he bring his family? with him at that time?

MRS. READING: No. He had met the girl, Anna Eloise Delaney, in New York City. He had one time evidently lived in their home, rented a room or something in their home, in Brooklyn, and so he knew them at that time. Anna's mother was a tutor in a private academy in Westchester County called
Boulton Priory. I think the father had passed away at this time. She was a widow raising four children of whom Anna was the oldest and Anna had a sister Amelia who later became a history teacher, and two brothers August and Peter. And these children were all schooled very carefully apparently the school situation, the school was such that they could have private schooling. And then when Thomas started courting Anna, she was attending a finishing school on Fifth Avenue in New York called Miss Green's Academy and she was very proficient in music. As a matter of fact, before he left New York, she was doing concert work and teaching music. Her mother felt she had quite a career in New York City. It wasn't until he was ready to leave, when he was employed by the company in New York that was responsible for sending him to California, what is now the Phelps-Dodge Corporation. Whaley wouldn't make any commitment to the girl because he felt that his future was not certain. He didn't know what California held for him and how this venture would come to work out. So he wouldn't commit himself and it wasn't until he was out here, he went through four years of quite an experience because the town burned to the ground in San Francisco in the fifth fire, and of course, this was what really destroyed the company operation up there of his own business. They lost 15,000 dollars worth of stock and he had also built a home for his future wife thinking to bring her to California and this was destroyed. So when he came down here in the fall of 1851 it was not so much to make a new start but rather to see California, the rest of it. He was very tied up with the business operation up there and apparently had worked terribly long hours. More or less, his connection with the company was this time severed because there was nothing left. They had the land. They could choose to rebuild or move the prefabricated building onto the land if they wished but as Whaley was concerned with the company, this was settled. Well then he came down with his two partners, he had already established a trading operation here in southern California for the coastal area here going as far south as San Diego. He came down to see it, for the first time, after the fire and he recognized San Diego to be such a great potential for business that he decided, even
though he was on a trip for a vacation, he decided this was the place to try again. So he bought out the stock of a merchant who was situated here and proceeded to set up a business on the Plaza. Along with the Indian uprising, of course when he came down in 1851 and settled for good, he found the uprising. But by January of 1852 the uprising was pretty well quelled and he was able to settle down to business and the first year he was here he made a profit of $20,000. So, given the opportunity and the right set of circumstances, he was really able to do quite well for himself. His business was on a firm footing and he, with the profit, bought land once he made his decision to settle here. He bought 8½ acres from the city fathers and set aside these two lots and started on the construction of the granary. And then here later proceeded to have the house walls... we don't know, interestingly enough, with all the records we have around here, we don't know exactly how many bricks had to be manufactured to build these two structures, except for one statement that he made saying that there were 300,000 bricks left after the construction of the granary and with these he intended to start the house. But the matter of fact is that the only part of the house that's lath and plaster is this front hall. The rest of it is all brick.

AMD: Is this the original brick?

MRS. READING: Original brick.

AMD: When you did some of the restoration on this building were there certain areas that had to be restored more than other areas?

MRS. READING: No. As a matter of fact, it had to be brought up to, at that time we had no historic zoning ordinances in effect here, so it had to be brought up to modern specification and in order to comply we had to remove two courses of brick from the inner wall and put in the chain link and then spray-gun concrete into the area. And when this was done they put all the plaster back. But that was the only change that's been made, structurally.
I mean it hasn't been altered structurally because it was brought back to
the same size. But they believed that that would strengthen and reinforce
the walls. Although its kind of silly because this house would stand
forever just as it was. With walls five courses of brick thick that
would disturb it too much. Then they removed a facing that they had on the
front of the building, a very thin facing of concrete, took this off and exposed
the original brick surface on the front and they repainted this and also
repaired the bricks, you know, where they were bad. We had quite a few
bricks from the inner walls that were taken out when they did the reinforcing,
and they used all those old bricks to repair the front where the front needed
replacement. They would take a brick from what they had. And they were
efficient. As a matter of fact, this south wall has a facing on it outside.
It's a huge brick wall of the house, it's exposed, and I suppose because of
the weather conditions of that time remained... Whaley did that 1904
to 1906 and I suppose he felt that would help protect that huge brick sur-
face from deterioration. And not long ago we had some damage to that facing when
the masonry men, contractors, came over to, they decided they wanted to do
a Bicentennial project, so they undertook to repair the broken place where the
facing was and when they had to take this off they exposed the brick
surface, and you know the bricks were in excellent condition underneath that
facing. It has protected it, protected it well, but they were afraid that
the break in it the water could dribble down underneath and it could start
a deterioration. But it hasn't. Someday I'd like to see that whole surface
exposed it's handsome. The bricks are beautiful. But you see, Whaley import-
ed brick making machines from New York City. He bought two prevailing patent
brick making machines for which he paid $2500. They had pumps and the whole
extra hose, and with these he trained a crew of Indians to make the bricks
and that's why...

AMD: So they were all made here.

MRS. READING: They were made here from the clay deposits and sand and fire.
The location of the yard was right across the street where all those businesses
are. That was part of his 8½ acres. Then the plaster walls were made of
seashells they gathered from around, we think from the area which is now Ocean Beach. They were great huge piles of shells, you know, from the Indians coming down and living on the sea life. And the shells were, because of the high water table at that time, the shells were much heavier and thicker than they are today. There are some, we have excavated a few shells here, we have one on display in the case in the other room, that would indicated... well, some of these clam shells, believe it or not, range from 6 to 8 inches in size, and they're huge and very thick. And that's the type of shell that would have to use for this plaster and also for making mortar to reinforce the brick because San Diego had no lime deposits. You had to substitute. And then the woodwork is all original white cedar. This is all cut and shipped out, very carefully packed, usually in metal boxes because you had to cope with the rats on a ship. Anything you had to ship that was nice you had to protect that way. All your perishable things came packed in barrels of flour, barrels of grain, something that would cushion the article. So that's why these things were regarded so highly, because of the problems of bringing them along.

AMD: We wanted to ask you some other questions about the "other" side of the Whaley House, the psychic phenomena you have here in the house. To start off with, when did you notice, when were these types of things noticed. Does it go back a long way?

MRS. READING: Goes back a long way, yes. The Whaleys were aware that something strange about the house after they came to occupy it.

AMD: Even at that time?

MRS. READING: Mr. Whaley came in and pointed the arch out to them, when this was put in place, he told them the story of the man who was hanged here. They heard sounds in the house then. As a matter of fact it was a fairly common thing with Miss Whaley who lived in the house last. She was aware of it also but
being that she was living here alone she didn't broach the subject much to people because she didn't want to be subjected to vandalism and people thinking that she was strange. She handled it, I think, in a very sensible and wise fashion. It was a pretty well known thing, even at that time before Whaley House was considered to be important historically, that there was something odd about it. Walking sounds upstairs is probably the oldest phenomena.
This has been going on for years and the family is very much aware of it. We know people that were friendly with Miss Whaley, before her death that used to visit her here, and she was always anxious to have these people come on Christmas or during the holidays because it was a customary thing \textit{for the family to entertain in years gone by}. And these people came over and they said they heard the walking upstairs. They came and told us this after it had become a public museum. That was when we first became aware of it. And I noted it first when we began to move the furniture in for the upper part of the house, getting it ready for opening. I had these two men with me from the historical society. They had come down to... as a matter of fact, they were on loan to me by then the director was Jerry Mahoney. He had loaned them to me so that we could move the furniture, get it into place, get the upstairs rooms all set up for viewing. Downstairs was still not finished. I do remember coming in one morning, this was when we were working at a terrible pace because the Board of Supervisors somehow set a date for the opening and we were not ready and we didn't know whether the workmen would have the painting done in time. So when we came in I started down the hall here and opened the back doors preparatory to receiving the furniture and these men followed me down the hall and when I reached up to pull the bolt back we heard the sound of walking upstairs. And the floors were not covered with anything so you could hear anything. I felt at that time that it was a very common thing to walk in here in the morning and find men from the county painting and repairing and trying to do things. They all had their own keys—they could let themselves in—and their workday started at 8:00. So when we came in at 9:00 or 9:30 it wasn't uncommon to find them in here, maybe upstairs painting the shelving or doing some work. So I
just assumed that there was somebody in the house. One of the men behind me said, "Well who's that upstairs?" And I said, "Oh, its probably a workman, one of the men from the county, the painter." And they persisted in this, you know, so I started up the stairs to see if there was anybody in the upper part of the house and I got halfway up on the staircase and I could look up and see nothing. No activity at all. No lights on, all the shutters still closed. And I said, "Why there isn't anybody upstairs." And I called out, too. So I came back and tried to unbolt the door and both of them said to me, one of them, the one that was next to me said, "Maybe Thomas Whaley's come back to look the house over." And I laughed. I thought this was very funny. So that past and then, from then on, we began to notice all these strange, funny sounds and it was obvious that these were sounds from the past. These were not sounds that were coming from outside, they were coming from within the house and they were occurring in a kind of interesting fashion. This has been going on since...now Sunday we had a kind of a quiet morning, and we came in preparatory to opening the house and the woman who was with me bent over to put her purse underneath the desk and she heard someone go (sound of a sigh). And we were alone in the house. It was very startling as though she was making an effort to put her purse under the desk and whoever it was realized this, you know. (There was also) a baritone voice. I heard this with another guide not so awfully long ago. Mrs. Tyson came in, it's been about two years; it was in the spring, unlocked the front door and when she stepped in she heard music coming from the music room. It was a piano and a violin. (The Whaleys) did a lot of entertaining. And it was current to the period. And she finally, you're so taken by surprise you generally can't keep your wits about you and think what it is, but she finally did recall the melody and it was "Over the Waves". She said it seemed very familiar to her. It's almost as if you were tuning in on something that was going on here years ago. And it isn't exactly...people come in with the idea that they're going to be terrified or frightened and this isn't it. We're evidently coming in, we're invading, in some way or another a cycle of activity that occurred here with a certain amount of regularity and I don't know what's causing us to tune in. But I mean this is the way it's happening.
We have other people come in who are very sensitive, apparently, to certain things depending on what your own experience has been, emotionally, in life.

(There was one woman) who came from the airport between planes and probably had picked up a folder on the house and was interested in it and decided to come over. And when she started down the hall she got into the narrow part of the hall down there and she turned around a couple times and she walked back over the same course and finally she... I was watching her, I got very curious. I just happened to be sitting at the desk and she said, "Well you may wonder what I'm doing but as I walk down the hall towards the stairs I seem to walk into the sound of a child crying, a baby." And she said, "I know children. This is a cry of a child that's very ill." I said, "Can you tell...?" She said, "It's a baby. I don't think it's two years old." Because of her own experience; she had several children and apparently they had had a good deal of illnesses in this family, she said, "This is a sick baby." That's what she kept saying to me. And I said, "Just out of curiosity how old do you think?" She said, "Oh, it's not two years old, this baby. And something happened in that room." And that's right. This is where the little boy died of scarlet fever when he was eighteen months old." And you see because of her own emotional experience with her own family, someway or another her sensitivity was such that she tuned in on this. I've gone down there too, but I haven't heard it.

AMD: How frequently do these things happen?

MRS. READING: Oh, we have sporadic things that happen all year round. We seem to have an increase of activity through the holiday period. We are up here during the holidays, now lately we've been closing, but during the years we have actually been open for Christmas, up through Christmas, we have noticed an increase in sounds and activities here and I think it was because this was the habit of the family to come down and celebrate Christmas together.
They loved the festivity of it. As a matter of fact, Anna Whaley was the probable starter of the first, in 1871, when they had the first celebration of Christmas for the Americans in this area. And that included the distribution of gifts with someone dressed as a Santa Claus. That was when they began to recognize Santa Claus. Of course, in 1852 they recognized Christmas as a national holiday. So, you see, this was current with the life span of the Whaleys. It was also the first occasion of the cutting and decorating of a tree; they had it on display. And they used a tree from Torrey Pines State Park. According to Mrs. Whaley's letter they brought it down and decorated it with the homemade ornaments and cookies and candy canes and they had ten candleholders or candlesticks on it. But it's in this period the holiday period, say from Thanksgiving to Christmas and New Years, that you get an increase in activity here.

AMD: Is there a certain time of the day or certain weather patterns that influences the activity.

MRS. READING: Well, depending on what the activity is, you have to have a certain amount of electricity and it seems to be more prevalent when there is static electricity. (unintelligible) And we have had some success with pictures showing figures. Not a lot, and it's probable that many of the people who come and photograph sometimes pick things up. And once in a while they come back and show us pictures of things that don't look natural to them or what they think might indicate the presence of another being.

AMD: I noticed that Hans Holzer has a section on the Whaley House in that book. Was he here doing some kind of research?

MRS. READING: Yes, he did a lot of research. He's the one who determined that we had, he could identify at least four spirits.

AMD: Four. Did he know who, or could he identify them?

MRS. READING: Yes, Yankee Jim was one. He's the oldest one. And there's Mr. Whaley who he believes is here because of the battle over the county seat. Anna Whaley, probably because the house meant so much to her, and much of her life and her children's lives were lived out here. And of course it was one of the nicest homes, it was the only really nice home here. It had so many fine appointments and so it was the arrangement of rooms and the fact that that it was so advanced for its time, I think more or less tied her to it. And then, let's see, there's the little child who was not a
Whaley who~, her spirit seems to return to the area of the kitchen. This was one of the Washburn family. There's so many families that lived here that are not, there is no record of them and their lives were very, well, not exciting, and they don't mention them. But this Washburn family was the only one that lived in close proximity to the Whaley House and the children seemed to have had the habit of playing with one another. This little girl used to come down and play with Lillian Whaley. She would come down through the back corral and she ran into a wire, we believe from what the family said, she ran into a wire that had dropped to the ground, apparently her momentum coming down the hill couldn't stop herself and she tripped and somehow injured herself fatally. She was in the habit of coming through the kitchen, coming in the back door and asking Mrs. Whaley's permission to play with the children, particularly Lillian who was her age. Evidently the room of the articles of the kitchen, the activity out there as witnessed by Holzer indicates that this is a small child who touches things out of curiosity and handles things.