

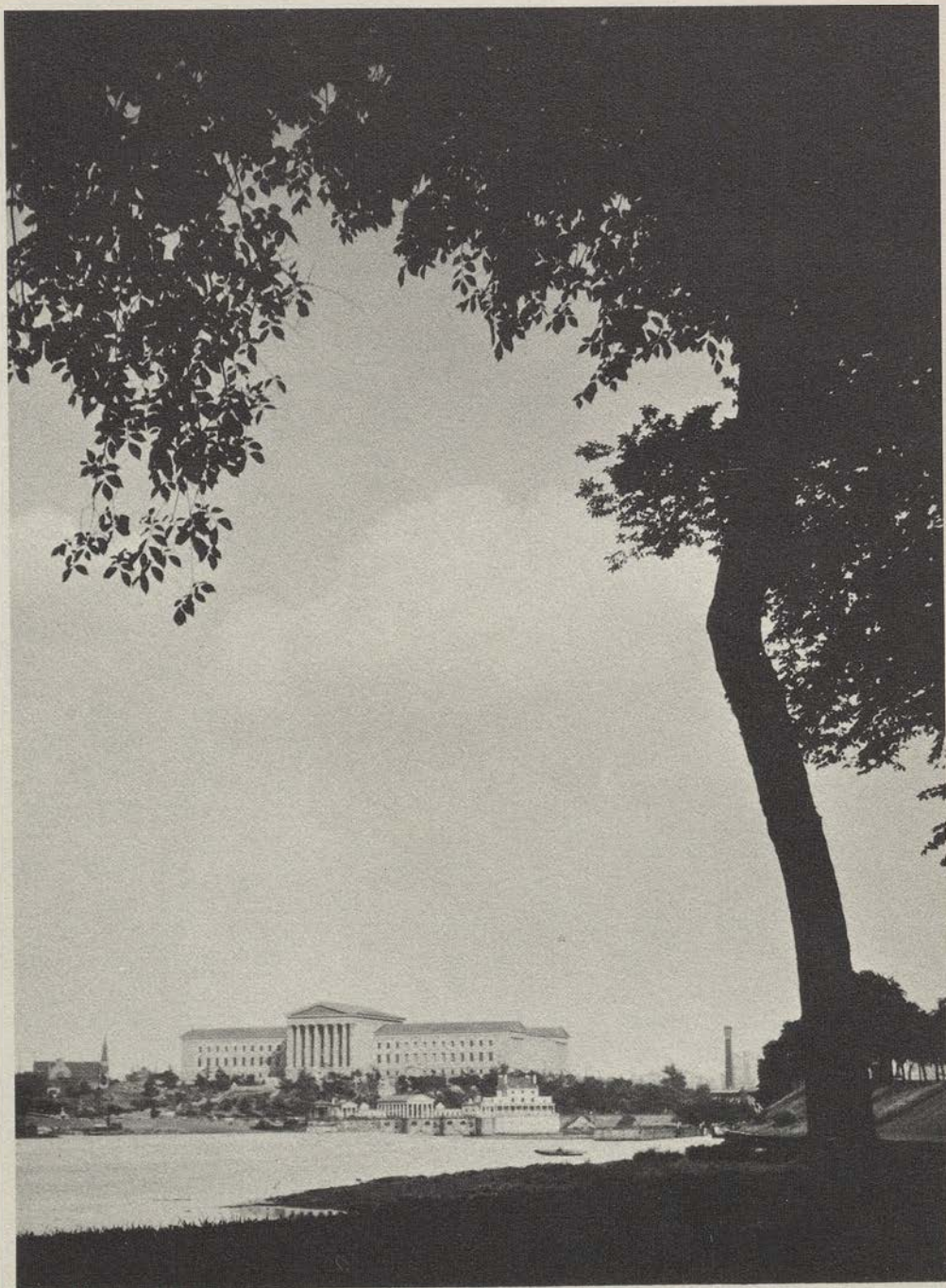
Fairmount Park
Art Association
Sixtieth Annual Report



MR. MITCHELL'S ADDRESS

510 South Broad Street, Philadelphia

1 9 3 2



THE ART MUSEUM FROM THE WEST RIVER DRIVE

Photograph by E. Quigley

FAIRMOUNT PARK ART ASSOCIATION

Founded June, 1871

Publication No. 71

SIXTIETH ANNUAL REPORT



510 South Broad Street, Philadelphia

1 9 3 2

OFFICERS 1932

President

ROLAND L. TAYLOR

Vice-Presidents

JAMES M. BECK

ELI KIRK PRICE

J. RODMAN PAUL

Treasurer

W. HINCKLE SMITH

Executive Secretary

HENRI MARCEAU

510 South Broad Street

TRUSTEES

TERM EXPIRES IN 1932

JOHN S. JENKS

BENJAMIN R. HOFFMAN

J. FRANKLIN MCFADDEN

J. RODMAN PAUL

W. HINCKLE SMITH

HORACE H. F. JAYNE

TERM EXPIRES IN 1933

CHARLES L. BORIE, JR.

ALBERT KELSEY

EMORY McMICHAEL

ROLAND L. TAYLOR

SAMUEL PRICE WETHERILL, JR.

JOSEPH WIDENER

TERM EXPIRES IN 1934

JAMES M. BECK

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FRANCIS BIDDLE

ELI KIRK PRICE

H. NORRIS HARRISON

ISAAC W. ROBERTS

Counsel

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(The President is *ex officio* a member of all Committees)

On Works of Art

CHARLES L. BORIE, JR., *Chairman*

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WILLIAM B. LINN

PAUL P. CRET

HOWARD LONGSTRETH

JOHN S. JENKS

EMORY McMICHAEL

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W. HINCKLE SMITH, *Chairman*

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ELI KIRK PRICE

SPECIAL COMMITTEES

On Ericsson Memorial

SAMUEL PRICE WETHERILL, JR., *Chairman*

SAMUEL S. FELS

J. BERTRAM LIPPINCOTT

ALBERT KELSEY

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On Samuel Foundation

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ELI KIRK PRICE

R. STURGIS INGERSOLL

BENJAMIN R. HOFFMAN

On Aero Memorial

GEORGE WOODWARD, *Chairman*

MRS. ARTHUR BIDDLE

MRS. THERON I. CRANE

MRS. GEORGE WOODWARD

On James Logan Memorial

CHARLES L. BORIE, JR., *Chairman*

On John Harrison Memorial

H. NORRIS HARRISON, *Chairman*

JOHN C. BELL

GEORGE D. ROSENGARTEN

JOHN HARRISON, JR.

SAMUEL PRICE WETHERILL, JR.

LIST OF EXECUTIVE OFFICERS FROM THE ORGANIZATION OF THE ASSOCIATION

PRESIDENTS

Anthony J. Drexel	1871-1893
John H. Converse	1894-1900; 1904-1909
Charles H. Howell	1900-1902
James M. Beck	1903-1904
Edward T. Stotesbury	1909-1916
Charles J. Cohen	1916-1927
Emory McMichael	1927-1930
Roland L. Taylor	1930-

VICE-PRESIDENTS

H. Corbit Ogden	1871-1876
Charles H. Rogers	1876-1886
Joel J. Baily	1886-1903
Alexander Brown	1887-1893
George B. Roberts	1887-1898
Charles C. Harrison	1894-1907
Frank Thomson	1898-1899
William W. Justice	1899-1900
Ferdinand J. Dreer	1900-1902
Charles E. Dana	1900-1914
Edgar V. Seeler	1904-1909
John T. Morris	1909-1915
John H. Converse	1909-1910
Charles J. Cohen	1912-1916
E. Burgess Warren	1916-1917
James M. Beck	1916-
Henry K. Fox	1916-1925
J. Rodman Paul	1924-
Eli Kirk Price	1925-

TREASURERS

James L. Claghorn	1871-1885
Thomas Hockley	1885-1892
Henry K. Fox	1892-1899
James W. Paul, Jr.	1899-1908
William W. Justice	1909-1914
John W. Pepper	1915-1918
W. Hinckle Smith	1919-

SECRETARIES

John Bellangee Cox	1871-1875; 1877-1887
John B. Robinson	1875-1877
Charles H. Howell	1887-1900
Leslie W. Miller	1900-1920
Roland L. Taylor	1920-1930

LIST OF WORKS OF ART

CONTRIBUTED BY THE PARK BRANCH

1. "NIGHT".....*Bronze Statue*
BY EDWARD STAUCH
PRESENTED TO THE ASSOCIATION BY EDWIN N. BENSON.
Erected on George's Hill, April, 1872.
2. "HUDSON BAY WOLVES".....*Bronze Group*
BY EDWARD KEMEYS
Purchased by the Association. Erected at Lansdowne
Entrance, West Park, September, 1872.
3. "IL PENNEROSO".....*Marble Statue*
BY JAMES MOZIER
Purchased by the Association. Placed in Horticultural
Hall, Fairmount Park, January, 1874.
4. "THE AMBUSCADE".....*Oil Painting*
FIGURES BY BARON WAPPERS, LANDSCAPE BY KOEKKOEK
PRESENTED TO THE ASSOCIATION BY NAPOLEON A.
JENNINGS. Placed in the office of the Fairmount Park
Commission, January, 1874.
5. "CHALK AND HIS FRIENDS".....*Oil Painting*
BY NEWBOLD H. TROTTER
PRESENTED TO THE ASSOCIATION BY THE ARTIST.
Placed in Horticultural Hall, Fairmount Park, March,
1874.
6. "THE DYING LIONESS".....*Bronze Group*
BY WILHELM WOLFF
Purchased by the Association. Placed in the Con-
course on Girard Avenue, in front of the Zoological
Garden, December, 1876.
7. "DIANA BORGHESE".....*Terra-Cotta Statue*
PRESENTED TO THE ASSOCIATION BY MESSRS. H.
DOULTON & Co., London, England. Placed in Horti-
cultural Hall, Fairmount Park, December, 1876.

FAIRMOUNT PARK ART ASSOCIATION

8. "TAM O'SHANTER" . . . *Group of Four Figures in Red Sandstone*

BY JAMES THOM

TRANSFERRED TO THE ASSOCIATION BY THE FRANKLIN INSTITUTE. Placed on the River Drive under a rustic shelter, opposite the boat houses, November, 1877.

9. DRINKING FOUNTAIN *Granite*

PRESENTED TO THE ASSOCIATION BY MRS. R. D. WOOD. Placed on the Wissahickon Drive, near the site of the Old Log Cabin, December, 1877.

10-14. FIVE FOUNTAINS *Bronzed Iron*

Replicas of the Fountains, Rond Point, Champs Elysées, Paris.

Purchased by the Association and erected in the Park near the Lincoln Monument and along the East River Drive, December, 1877.

15. HORSE TROUGH *Italian Marble*

PRESENTED BY CLARENCE S. KATES. Placed on the Wissahickon Drive, near the site of the Old Log Cabin, December, 1878.

16. GRAND FOUNTAIN *Bronzed Iron*

Purchased by the Association and erected in the East Park, near the Dauphin Street entrance, June, 1879.

17. FOUNTAIN OF "ORESTES AND PYLADES" . *Bronze Group*

BY CARL STEINHAEUSER

Placed near the Columbia Avenue entrance to the East Park, September, 1884.

18. "SILENUS AND THE INFANT BACCHUS" *Bronze*

Reproduction of the original in the Louvre, attributed to Praxiteles. Purchased by the Association. Erected on the east side of the Main Drive, near the Fairmount Avenue entrance to the Park, November, 1885.

19. "THE WRESTLERS" *Bronze*

Reproduction from the original Antique in the Royal Gallery of Florence, Italy. PRESENTED TO THE ASSOCIATION BY A. J. DREXEL. Erected on the southwest side of Sedgely Drive, Lemon Hill, Fairmount Park, November, 1885.

FAIRMOUNT PARK ART ASSOCIATION

20. FACE AND HANDS OF ABRAHAM LINCOLN... *Bronze*

Casts from the first replicas of the original casts taken from life by Leonard W. Volk, Chicago, April, 1860. Deposited with the Pennsylvania Museum of Art.

21-22. "FLORENTINE LIONS"..... *Bronze*

PRESENTED TO THE ASSOCIATION BY MRS. A. M. EASTWICK. Placed near the Welsh Memorial, West Park, April, 1887.

23. EQUESTRIAN STATUE OF MAJOR-GENERAL GEORGE GORDON MEADE..... *Bronze*

BY ALEXANDER MILNE CALDER

A Commission from the Association

Placed north of Memorial Hall, October, 1887.

24. "STONE AGE IN AMERICA"..... *Bronze*

BY JOHN J. BOYLE

A Commission from the Association

Placed in the West Park, near Sweetbriar, 1888.

25. "LIONESS CARRYING TO HER YOUNG A WILD BOAR"..... *Bronze*

BY AUGUST CAIN

A Commission from the Association

Placed near the Lincoln Monument, foot of Lemon Hill, 1888.

26. EQUESTRIAN STATUE, "JEANNE D'ARC"..... *Bronze*

BY EMMANUEL FREMIET

Placed near the eastern approach to Girard Avenue Bridge, November, 1890.

27. EQUESTRIAN GROUP, "LION FIGHTER"..... *Bronze*

BY ALBERT WOLFF

Placed on the Fairmount Plaza, 1929.

FAIRMOUNT PARK ART ASSOCIATION

28. "HAMLET AND OPHELIA" *Oil Painting*

BY GEORGE W. PETTIT

PRESENTED BY J. LEHMAN EISENBREY, D. D. S. Placed
in Memorial Hall.

29. BUST OF JAMES A. GARFIELD, PRESIDENT OF
THE UNITED STATES, AND ALLEGORICAL
FIGURE. *Bronze*

BY AUGUSTUS SAINT GAUDENS

A Commission from the Association

Placed on the East River Drive below Girard Avenue
Bridge, 1896.

30. EQUESTRIAN STATUE OF GENERAL GRANT... *Bronze*

BY DANIEL CHESTER FRENCH AND EDWARD C. POTTER

A Commission from the Association

Placed at the intersection of the East River Drive
and Fountain Green Drive in Fairmount Park, 1899.

31. BRONZE SPANISH CANNON, "MILTIADES" Date, 1743

32. BRONZE SPANISH CANNON, "SEMIRAMIS" Date, 1737

33. BRONZE SPANISH MORTAR.....Date, 1731

Placed on the terrace in front of Memorial Hall,
April, 1912.

34. EQUESTRIAN STATUE, "THE MEDICINE MAN," *Bronze*

BY CYRUS E. DALLIN

Purchased by the Association and erected at the
head of Strawberry Hill near the Dauphin Street
entrance, December, 1903.

35. MEMORIAL TO PENNSYLVANIA'S MILITARY
AND NAVAL OFFICERS AND MEN DISTIN-
GUISHED FOR GALLANTRY IN THE CIVIL WAR
OF THE UNITED STATES, 1861-1865.

Erected under the bequest of Richard Smith, at the
southeast entrance to the Concourse near Memorial
Hall, 1897-1912.

The statuary in bronze comprises the following:

- A. Colossal equestrian statue of Major-General Hancock, by J. Q. A. Ward.
- B. Colossal equestrian statue of Major-General McClellan, by Edward C. Potter.
- C. Colossal figure of Major-General Meade, by Daniel Chester French.
- D. Colossal figure of Major-General Reynolds, by Charles Grafly.
- E. Colossal figure of Richard Smith, by Herbert Adams.

Eight colossal busts:

- F. Admiral Porter, by Charles Grafly.
- G. Major-General Hartranft, by A. Stirling Calder.
- H. Admiral Dahlgren, by George E. Bissel.
- I. James H. Windrim, Esq., by Samuel Murray.
- J. Major-General S. W. Crawford, by Bessie O. Potter.
- K. Governor Curtin, by M. Ezekiel.
- L. General James A. Beaver, by Katherine M. Cohen.
- M. John B. Gest, Esq., by Charles Grafly.
- N. Two Eagles and Globes, by J. Massey Rhind.

36. SUN-DIAL AND MARBLE PEDESTAL

Presented through this Association by John T. Morris and erected in the center of the Sunken Garden in front of Horticultural Hall, May, 1905. The pedestal is the work of Alexander Stirling Calder.

37. JAPANESE TEMPLE GATE

Presented through this Association by John H. Converse and Samuel M. Vauclain and erected in the ravine between Memorial and Horticultural Halls, near the Lotus Pond, December, 1905.

38. EQUESTRIAN STATUE, "COW-BOY".....Bronze

BY FREDERIC REMINGTON

A Commission from the Association

Placed on the East River Drive, north of the tunnel near Girard Avenue Bridge, June, 1908.

FAIRMOUNT PARK ART ASSOCIATION

39. FOUNTAIN FIGURE, "THE DUCK GIRL".....*Bronze*
 BY PAUL MANSHIP
 Purchased by the Association and placed in Cloverly Park, 1916.
40. MEMORIAL TABLET TO HERMANN JOSEPH SCHWARZMANN.....*Bronze*
 Erected in Memorial Hall in 1915.
41. MARBLE FIGURE, "DANAID."
 BY CHRISTIAN DANIEL RAUCH
 Bequest of Paul Griffith. Placed in Horticultural Hall, 1918.
42. MARBLE FIGURE, "FEEDING THE DOVES."
 Bequest of Paul Griffith. Placed in Horticultural Hall, 1918.
43. MARBLE FIGURE, "LOVE TRIUMPHANT."
 BY R. H. PARK
 Presented by Mrs. M. Frank Kirkbride, in memory of her father, James Dougherty. Placed in Horticultural Hall, 1919.
44. "PENGUINS".....*Bronze*
 BY ALBERT LAESSLE
 Purchased by the Association, 1918. Placed in front of the Bird House, in the Zoological Garden. Pedestal constructed, 1924.
45. "THORFINN KARLSEFNI".....*Bronze*
 BY EINAR JONSSON
 Presented by J. Bunford Samuel. Erected on the east bank of the Schuylkill River, north of the Sedgeley Club House, November, 1920.
46. "SEAWEED FOUNTAIN".....*Bronze*
 BY BEATRICE FENTON
 Presented, through the Association, by Edwin F. Keen. Located at the foot of Lemon Hill, 1922.
47. EQUESTRIAN GROUP, "THE AMAZON".....*Bronze*
 BY AUGUST KISS
 Placed on the Fairmount Plaza, 1929.

48. PEDESTAL FOR THE STATUE OF CHIEF JUSTICE
JOHN MARSHALL.

The bronze replica of William Wetmore Story's seated figure is the gift of James M. Beck. Erected on the West Terrace of the Art Museum, 1930.

49. CHILDS-DREXEL MEMORIAL.

The fund for this memorial was turned over to the Drexel Institute to provide a recreation room for students attending the Institute. A suitable Tablet was erected on the wall to commemorate the gift, 1929.

50. JOHN HARRISON MEMORIAL.

BY LAWRENCE TENNEY STEVENS

Bronze figure of John Harrison temporarily placed in the Courtyard of the University Museum, May, 1931.

CONTRIBUTED BY THE CITY BRANCH

1. "LION AND SERPENT" *Bronze*

BY ANTOINE LOUIS BARYE

Purchased by the Association

Replica of one in the Garden of the Tuileries, Paris, by permission of the French Government.
Placed in Rittenhouse Square, 1893.

2. "DICKENS AND LITTLE NELL" *Bronze*

BY F. EDWIN ELWELL

Purchased by the Association

Erected in Clarence H. Clark Park, West Philadelphia, 1901.

3. STATUE OF MATTHIAS W. BALDWIN..... *Bronze*

BY HERBERT ADAMS

Presented through this Association by the firm of Burnham, Williams & Co. It is now temporarily located on the City Hall Plaza.

4. MARBLE PLAYER..... *Plaster*

BY A. STIRLING CALDER

Deposited with the Pennsylvania Museum of Art.

5. LARGE MOUNTED PHOTOGRAPHS of many works mentioned here have been presented by the Association through the Department of Superintendence and placed in several Public Schools of Philadelphia.

6. MEMORIAL TABLET.

Erected at the entrance to the lot on Orianna Street, which was purchased by the Fairmount Park Art Association with funds subscribed for this purpose by several patriotic societies and public-spirited citizens and improved as a means of protecting Carpenters' Hall, 1911. The title to this property is in the name of the Fairmount Park Art Association.

7. FRAMED PHOTOGRAPHS.

Seventeen large framed photographs of works, presented by or through the Association, have been deposited with the Free Library of Philadelphia.

8. PEDESTAL AND SETTING for bronze goat, "Billy," by Albert Laessle. The bronze is the gift of Eli Kirk Price. The Association contributed the pedestal and exedra. Erected in Rittenhouse Square, 1919.

9. MARBLE CUPID.

Bequest of John Moss, Jr. Placed in Horticultural Hall, February, 1920.

10. HOLME TABLET.

Erected at 113 Arch Street on November 11, 1924, to commemorate the tercentenary of the birth of Thomas Holme, William Penn's surveyor.

11. ROBERT MORRIS.....*Bronze*

BY PAUL W. BARTLETT

Erected on the steps of the Custom House, June 18, 1926. The Fairmount Park Art Association collaborated with the Pennsylvania State Commission and the Committee of the Pennsylvania Bankers' Association.

12. SHAKESPEARE MEMORIAL.

A Commission from the Association

Erected in Logan Square, opposite the Main Building of the Free Library, 1928.

ALEXANDER STIRLING CALDER, SCULPTOR.
WILSON EYRE & MCILVAINE, ARCHITECTS.



THE PARKWAY
Photograph by E. Quigley

SIXTIETH ANNUAL REPORT OF THE BOARD OF TRUSTEES

January 27, 1932.

To the Members of the Fairmount Park Art Association:

LADIES AND GENTLEMEN:

During the past year of financial unrest and general uncertainty, the affairs of your Association have progressed to a gratifying degree. The Treasurer's report, which you will presently hear, gives us the assurance of a sound financial condition. At its monthly meetings, your Board has brought closer to completion several of the projects contemplated by the various trusts in its charge. With reference to

THE JOHN HARRISON MEMORIAL

your Board wishes to report that the completed bronze figure of John Harrison was delivered in Philadelphia during the month of April, 1931. Through the courtesy of the Managers of the University Museum, the figure was temporarily placed upon a wooden pedestal in the great courtyard of that institution and it was formally accepted for the Association by the Committee in charge. Pending the selection of the final site it has been suggested that several locations be studied with a mind to determining the most suitable one. Substantial progress has been reported by your Committee on

THE SAMUEL FOUNDATION

Mr. Paul P. Cret, who was retained last year to study a proposed scheme for carrying out the purpose expressed in the will of Ellen Phillips Samuel, has completed drawings and a model embodying the views of the Committee as well as his own. As was suggested in the last report, the great importance of the problem and the time it will require to execute in final form, lays especial emphasis upon the need for the most careful consideration of each aspect of this project. It is still the opinion of your Board that no undue haste should be permitted to prevent exhaustive research into every angle of the problem involved, which, from an artistic viewpoint, is a most difficult one. Your Committee on

THE ERICSSON MEMORIAL

has recently been interested in considering what appropriate use might be made of the fund of \$33,739.95, which has accumulated and which might now be employed, as originally designed, to erect



THE LION FIGHTER

Bronze by Albert Wolff

PLACED ON FAIRMOUNT PLAZA BY THE ASSOCIATION IN 1929

a monument perpetuating the memory of John Ericsson, inventor of the screw propellor, builder of the Monitor and pioneer in the field of locomotive and naval engineering. During the coming year further study will be given to this problem and you will be informed of the plans as they are completed.

It is with regret that your Board records the death of

GEORGE S. WEBSTER

a Trustee of the Association for many years. At its meeting held February 26, 1931, your Board adopted the following resolution:

"WHEREAS in the passing of George S. Webster, the Fairmount Park Art Association has lost a most helpful and honored Trustee, a skillful engineer with a long record of successful achievement, whose connection with the Association has extended over a number of years and whose continual readiness to apply himself to the problems, which were placed before the Board during that time, had made of him a most valued member; therefore be it

"RESOLVED, that the Board of Trustees of the Fairmount Park Art Association records its sincere regret in the death of George S. Webster and notes its appreciation of the services which he has rendered; and be it further

"RESOLVED, that the Board express its loss by sending a copy of this resolution to the family and having it printed in the Annual Report."

With equal regret the death of

LESLIE W. MILLER

was recorded at the meeting of your Board held March 26, 1931. The following resolution was adopted:

"The late Leslie W. Miller was elected secretary of the Fairmount Park Art Association in 1900. Through twenty years, until 1920, he served the Association with distinguished success, bringing to the councils of the Board his great experience and knowledge of things artistic and his unfailing enthusiasm for the beautification of Philadelphia.

"His resignation from active service in 1920, caused by failing health, created a void which it was difficult to fill. Be it therefore

"RESOLVED, that the Board of Trustees of the Fairmount Park Art Association records its deep sense of loss in the death of Leslie W. Miller, as a valued associate and efficient executive. Be it further

"RESOLVED, that a copy of the foregoing minute be sent to the family and printed in the Annual Report."



LANDSCAPE, 1885

Oil by Camille Pissarro

WILSTACH COLLECTION

PENNSYLVANIA MUSEUM OF ART

LANDSCAPE

Oil by Alfred Sisley

LA FRANCE ART INSTITUTE COLLECTION

THE JOHN F. HUNEKER FUND

During the last year this fund was created by a bequest contained in the will of John F. Huneker, deceased. The specific clause referring to the Association follows:

"I give, devise and bequeath all the rest, residue and balance of my said residuary estate, not herein otherwise disposed of, to be divided one-half to the School of Industrial Art of Philadelphia, now located at Broad and Pine Streets of said City, to establish a fund to be known as the 'James G. Huneker Fund,' and the other one-half to the Fairmount Park Art Association to establish a fund to be known as the 'John F. Huneker Fund.' "

It must be gratifying to us all to witness each year such testimonies of appreciation and encouragement for the work which our Association is accomplishing. In times like these such benefactions from departed members must serve as an incentive carrying us forward to greater usefulness, reminding us of the enviable record which the Association has achieved during its sixty years of existence. It is perhaps appropriate to suggest that a society such as this continues only through its ability to attract

NEW MEMBERS

The response to the invitations of your Secretary have been most gratifying. During the past year, however, numerous resignations have been sent in and numerous deaths have occurred. Your Board, therefore, asks every member to bear this in mind and to attempt individually to secure new members from among your friends. Names of interested persons who might be approached by the Secretary should be sent to him at 510 South Broad Street.

ELECTIONS

It is now your duty to elect six members to the Board of Trustees for a term of three years and until their successors are chosen.

The Trustees whose terms expire at this time are:

JAMES M. BECK
R. STURGIS INGERSOLL
ELI KIRK PRICE

H. NORRIS HARRISON
ISAAC W. ROBERTS
WRIGHT S. LUDINGTON

Your Nominating Committee has placed the names of Francis Biddle and of Horace H. F. Jayne in nomination to fill two vacancies in the Board.

On behalf of the Board,

ROLAND L. TAYLOR, *President.*

HENRI MARCEAU,
Executive Secretary.



LE BON BOCK
Oil by Édouard Manet
PRIVATE COLLECTION

THE CREATIVE SPIRIT IN MODERN ART*

By PROFESSOR ROY MITCHELL

College of Fine Arts, New York University

MR. PRESIDENT, LADIES AND GENTLEMEN:

I wish to take a minute of the forty-five allotted to me to tell you that I am always a trifle terrified when I speak in Philadelphia. I am Canadian by origin and for Canadians Philadelphia inspires a greater respect than any other American city. When I speak in your city I am always afraid I shall show how much my residence in New York has dragged me down.

I have a special reason today for being nervous. I am addressing an audience of so wide range of interests and opinions. I can see among you so many practising artists, collectors and connoisseurs. I can see people who are fond of the old art and people who have given their allegiance to the new art. One would have to be a very hardened speaker indeed not to feel a trifle confused.

In the twenty-five years I have been lecturing on various phases of the arts, I have been interested especially in what underlies the effort of an artist to be an artist at all. I hope it will not seem eccentric of me, therefore, if I take a little more time than seems necessary in getting to the subject of modern art. We take too much for granted when we talk about art and I think a fuller examination of the fundamentals will justify itself.

Why should a man spend his time trying to communicate his ideas and feelings? What is at the bottom of such effort? I wish to answer these questions by dealing first with an idea, which, although it is an unfamiliar one in our modern world, is by no means a new idea to mankind. It is an old notion which recurs in the history of human thinking and, curiously, it is present in every great flowering of creative activity. I am laying special stress upon it today because it is and has always been, in a peculiar sense, the artist's working faith. It is the warrant under which he works and the motive force without which he would never return, as he does day after day, to his task of communication. It is the theory upon which he offers his ideas; his feelings and his visions to the rest of mankind with any valid hope that even one person out of all mankind will understand what he is trying to do.

The idea I mean was ancient in the days of Confucius in China, when it had its great exponent in the venerable Lao Tsze the renewer of Chinese idealism. It runs all through the fabric of the sayings of Gautama Buddha in India and was a fundamental doctrine in the

*Mr. Mitchell's talk was divided into two portions, of which only the first is given here. The second part consisted of slides. The pictures illustrated here have been drawn exclusively from public and private collections in Philadelphia. EDITOR.



PORTRAIT OF MADAME RENOIR

Oil by Auguste Renoir

GEORGE W. ELKINS COLLECTION
PENNSYLVANIA MUSEUM OF ART

school of Pythagoras on the Mediterranean. It is most fully documented in Plato and six hundred years later in Plotinus and the Neoplatonists. It appears in the early structure of Christianity, later with the appearance of the Arabian philosophers in mediæval Europe and it had a magnificent flowering in Renaissance Europe when the Greek scholars came from Byzantium with their New Learning. It is one of the most elusive of ideas, slipping in and out of life, an idea the scientist can scarcely contact except in the realm of mathematics and one which philosophers have managed to lose again and again.

The idea is, briefly, that in man; wherever he got it, however and whenever; there is a whole range of powers that he never could have acquired on this earth. This factor enters into every branch of human knowledge. It is present in everything we do in which we have recourse to those fundamental ideas that surpass ordinary human experience on this earth. Bergson calls these promptings of a superior knowledge within us "immediate intuition," and the nature and extent of such intuition is the central problem with which Plato is preoccupied throughout all his work.

The most important things in life are not susceptible of proof in terms of this earthly plane of existence, nor can this knowledge of them be acquired here. You remember that wistful scene in the *Phaedo* of Plato when Socrates and his friends await the servant, who will bring the poison, fall to talking of the past and future of the soul and with it the enigma of the origin of human knowledge. How did knowledge come into the world? Then Socrates takes them through the famous argument about equal and unequal things, showing the absolute impossibility of seeing equality of objects on this earth, in spite of which the soul sets up its own criterion of equality every time it assumes to say two objects are unequal. "Then," said Socrates, "before we began to see or hear or use the senses, we must somewhere have gained a knowledge of abstract or absolute equality . . . for to know, is to have acquired knowledge and to have retained it without losing it and the loss of knowledge is just what we mean when we speak of forgetting. And would not the process which we call learning really be recovering knowledge which is our own. And should we be right in calling this recollection?" "Assuredly," says Simmias.

How can man have learned the fundamental concepts with which he faces life? How can he know a straight line? I look at a line and say it is not straight. Someone shows me the most perfect line human mechanism can make and I put it under a microscope and it looks like a ploughed road. From no earth-made line can I ever have acquired my concept of a perfect line with only one dimension. Nowhere on earth have I ever seen a perfect triangle. The sides will never meet or will over-meet. The law of incommensurables says that they will never exactly meet on this earth. But I have arrogated



YOUNG GIRL WITH A BASKET

Oil by Berthe Morisot

PRIVATE COLLECTION

to myself the right to know perfect triangles. I arrogate the right to judge all circles, all spheres, all squares, all cubes because I have within me dimly seen, but none the less exact, models of perfect ones. I arrogate to myself the right then to judge all mathematical shapes, all order, all causation, perfect justice, perfect right, perfect truth, perfect goodness, perfect beauty.

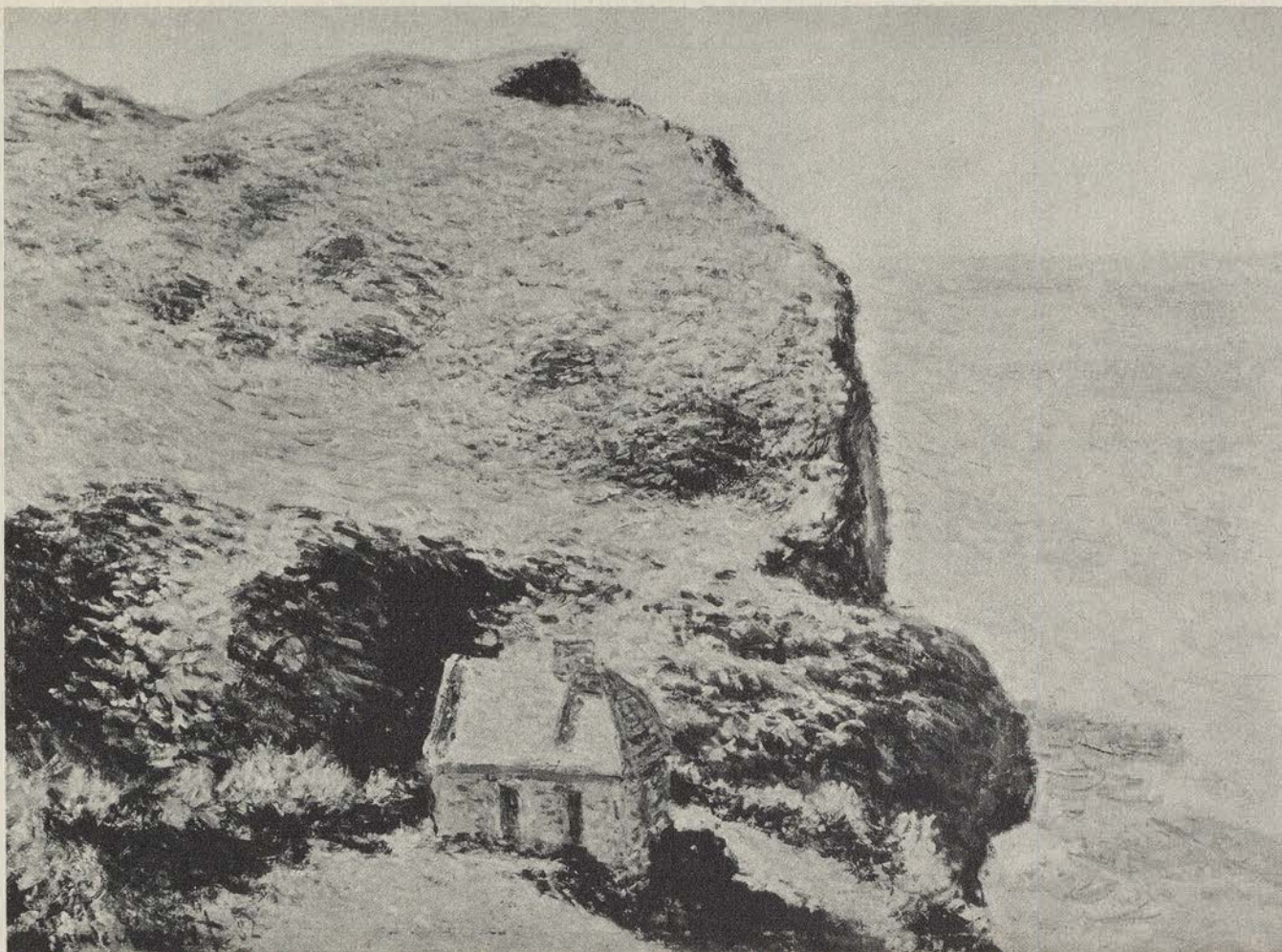
On what high place do I stand? By virtue of what insight do I dare set myself up as a judge of the imperfections of this world unless I have and have had a consciousness of a superior world? Emerson raised the problem again and again and answered it, as did Kant, by denying that all experience came in through the senses but holding, rather, that there is an important class of ideas or imperative forms which are not of earthly experience, but by means of which he judged the things of this world.

"We always read as superior beings," he says. "Universal history, the poets, the romancers do not . . . anywhere make us feel that we intrude, that this is for better men . . . All that Shakespeare says of the king, yonder slip of a boy that reads in the corner feels to be true of himself." "We grant," he says again, "that human life is mean; but how did we find out that it was mean? What is the ground of this uneasiness of ours; of this discontent? What is the universal sense of want and ignorance but the fine innuendo by which the soul makes its enormous claim?"

This is the basis of that idea which has governed creative activity in man—the arrogance with which man sets himself up to do what is right, to be what is good, to know what is true, to make what is beautiful; the arrogance with which he brings this old and superior standard as a measuring stick for the phenomena of his present life.

I have no time here to go into the theories of the origin of these superior powers. There are many theories from which to choose. You can take the theological doctrine that says we draw these intuitions from a Father in Heaven and that is an excellent and workable idea. You can take Emerson's idea that the Father is a community soul of mankind, an oversoul, in which we all share and upon whose ideas we draw. You may take your Plato pure, unadulterated—and shocking—and add to Emerson's idea the further one that the soul of man has journeyed elsewhere in the universe, has acquired high powers which are in partial eclipse every time he is born into this nether world of earth. You can say with the modern metaphysician that all these admitted powers are merely inherent properties of the mind. For myself I find this last a poor sort of evasion. One of the properties of my mind is that I wish to know where and how my mind acquired these properties of the mind.

Or you can do as the scientist does, and say, "It does not come within my purview; I have nothing, as a scientist, to do with it." Of course he is talking nonsense, as the mathematicians have told him all along and as the physicists are now finding out. It is really



CUSTOM HOUSE PORT ON COAST, 1882

Oil by Claude Monet

WILLIAM L. ELKINS COLLECTION
PENNSYLVANIA MUSEUM OF ART

a basic datum of mathematics and therefore of all science. But I conjure you, by all you hold sacred, not to side with the hack writers who fill the magazines with startling pseudo-science or pseudo-psychology and say that, because science does not take cognizance of it, it is therefore not so. The artist has known for ages that it is so and if he did not draw hourly on the facts of it he would not be an artist.

You see the artist is not a scientist. He is an empiric. He does not ask, "Is it true?" He asks always, "Does it work?" The painter, sculptor, author, architect, the writer for the theatre or whatever is not much interested in actual knowledge. He paraphrases Nietzsche and says, "That is a good idea that makes me fertile." And if you give him an idea, however unprovable it may be as fact, he values it for the work it does and the implications of which he can make immediate and creative use. Here are some of the implications of the notion of the superior soul in the limitations of earth: that in each of us there exists a duality. There exists a complex of something that is of this world and something that is above it, which is comparatively divine and shares intermittently in ideas transcending earth.

That the artist must take his stand in that higher entity, identifying himself with it and saying, "Outside me are the things I condemn, within me the things I value; within me experiences that are so marvellous that, having experienced them ever so little, I shall devote all I am to experiencing them again. I stand between something immense that I can invoke and something else, too great attention to which can prevent my invoking the immensity. The world of nature and external forms is an eliciter of my interior standards of beauty. The nature world is incomplete and only beautiful as I read order and beauty into it. It recalls for me another beauty I have known and that all beauty is, at the last, recollection and all art, the effort to communicate, in some medium, that beauty I have known in terms of the form and rhythm of the world I now see.

This I offer you as the only valid theory of art and the only one that takes into account its most mysterious phenomena, without cheapening, as the materialist does, that which the artist knows he must never cheapen if he would stay fecund and vital.

I go out one day in the woods, I see something I may have looked at a hundred times before. It has never been anything but trees, some grass and a little patch of sky. There is nothing there for me. Suddenly there comes one of those great moments, more frequent with the artist because he cultivates them—prays for them. I have an intuition. The same trees, same patch of sky, same grass, but now there is an overtone of something else. I have always had it but this is the day of its elicitation.



BALLERINA AND LADY WITH A FAN

Pastel by Edgar Degas

JOHNSON COLLECTION

The man who is not a practitioner of the arts may have the same experience but for lack of an outlet he will do nothing with it. The artist is not content merely to enjoy it and remember it. He must communicate it. He must tell somebody. You know that frantic feeling you had as a child when you wanted your father and mother to see what you were seeing. The frenzy that goes into such a moment is what the artist feels. He must communicate his miracle.

What is he to do? Merely to report the scene as he sees it, make a dull transcript? That will omit the miraculous intuition that has opened to him. Report merely the miracle? No. That will be unintelligible without the form. He must use the scene that elicited the intuition as its vehicle, its carrier. He must make an understandable report and he must thread it through and through with its glimpses of beauty, its glimpses of meaning.

Let us transfer the problem to my art of the theatre. I go to a restaurant and I see people in a corner doing something I have seen a score of times before. This time it moves me; it seems intensely dramatic. If I can only space it a trifle, eliminate something, intensify something else, selecting as I go I may achieve a miracle in the art of motion. Or perhaps I am a dancer. I see somebody move across the floor and it recalls something divine to me. I take out some of the motions and I pattern them. So with rhythm, selection, elimination, spacing, I may achieve my transmission of a miraculous thing in the medium of the dance.

So our painter. He says, "If I take this out and put that over a little and heighten the blue of the sky until it feels like the blue I felt when I saw it, if I strengthen my shadow here and get advancing colour there, I shall have transmitted an understandable report of the scene as seen and riding on it, my miraculous moment.

Have you ever seen a painter looking for a subject for a sketch? You painters know the mood. Why do you take one subject in preference to another? By a process of reasoning? Sometimes when your reason is at its best you will sketch all day and come back with nothing because you have missed that little gasp that comes with the feeling that there is something tremendous if you can only work fast enough to get it into paint. The artist—any artist—has a double task. Until that moment of vision comes there is no creation. And unless the fruit of that vision be incorporated in something that is understandable and convincing to others there is no art. Vision without a believable vehicle is empty vamping. A vehicle into which there is incorporated no vision is dull, inert, stupid.

All these are implications of the theory I have offered—the theory that the true inner man, the thinker—is the custodian of higher powers than he ordinarily brings into currency on earth. Before I deal with the specific problem of the painter I must deal with another implication. I have said that the artist's task is a double one. I am



STILL LIFE

Oil by Paul Cézanne

PRIVATE COLLECTION

compelled now to say that the artist himself is double, that he is visioner and thinker but that he has within him—or shall we say lives within and in close association with — another and lower person, a kind of animal or earthly self. This duality is evident in all spiritual, mental and moral conflicts when the artist experiences interior conflict, but it shows itself in him as painter most in the relation of form and colour; the two art media he will use towards his revelation.

If you have observed within the last few years there has been considerable preoccupation among thinkers with the dimensions in space. Especially has this been true of the fourth dimension which, in the hands of a number of mathematicians, Riemann and Gauss and more currently Einstein, has been identified with time and is part of the recent time-space concept. Experiments towards the apprehension of four dimensions were made by C. H. Hinton and not long ago the Russian mathematician, P. D. Ouspensky, came forward with a well argued thesis that the animals are only capable of understanding two ways in space; that man understands three and that man, by the development of dormant ranges of consciousness, can know—Plato would have said, “can regain the use of”—four ways in space.

The interesting point for us here is that the lower of the two natures in the complex of man, that which is animal in him, can only apprehend two dimensions and has to bring mind to play on the light and shade he sees to translate them into three-space forms. That is, what comes in at my eyes has only breadth and height; distance, I have to read into it mentally after having brought two eyes to bear on it and having toured around it a little with my glance. Bishop Berkeley, in his “New Theory of Vision,” pointed out that if man saw three dimensions he would be able to make a three-space star map, whereas we have never had more than a flat one in which a big speck of light might either be a little star close up or a thundering big one far off.

Two dimensions are a matter of sense; the third is a matter of intellectual analysis. A fourth dimension is a matter of intuition. Solid form then is, in a way, a sacred thing which thinking man brings to earth. It is less something we see than something we make. Look at anything, a moulding, for example. It is only light and shadow until, as you analyze it, it begins to swell forward here and move back there. Or look at a diagram in solid geometry—the familiar flight of stairs of the Gestalt psychologists—and observe the way in which the mind moves the form backwards and forwards, making the eyes see what the mind determines. Form, then, is for the painter a concept, a sensation received through the eyes attended to by the mind and given a new element of solidity by analysis.



THE ARTIST'S MOTHER

Oil by Vincent Van Gogh

THEODORE PITCAIRN COLLECTION

And colour? Colour is only a sensation. It is something that swirls in at the windows of the eyes and, although you can analyze it and break it up, you can give it nothing more. It is peculiarly of the lower man. It can be a beautiful thing and elicit great intuitions; there can be in painters a great mastery over it; but it is something man feels, not something he does.

If this be so; if form is what man thinks and colour is what he sees; we can expect to find in the greatest painters a great preoccupation with form. It would be the common ground on which mind speaks to mind. There would be no less enrichment of colour and appreciation of colour, but, after all, Nature can do colour as well as we can. Form, appreciated, analyzed, clarified, sublimated, made divine, must always be central to the painter's art and, when form has to take a second place to anything which is merely emotional or sensational, the artist has deserted the vantage point on which he is a seer and prophet for his kind.

The great painters of the past have always been explicit about form. They have used it solicitously, expertly, lovingly, because without it, what they have to say can have no body. It has been their means of being serviceable.

May I take a moment here to remind you that serviceability is a first element of all art. In every generation we have foolish men in the arts who deny their responsibility to serve and the history of such a man is always the same. He always loses any power he has to serve, until, if he lives long enough, he is forgotten in his very lifetime. Michelangelo, Dante, Shakespeare are profound but they are always serviceable. Jesus and Buddha spared no pains to shape their message to some measure of comprehension in the dumbest man who heard them. When you come upon an insolent man who cares nothing about the service he performs you have met someone below the level of the arts.

And now to return to form. There has been a tendency among our artists within a generation or so to play fantastic tricks with form. Some of them have made form serve colour, which is to make the master serve the servant. Some of them took to painting form as it came in at the eye with the little wriggling line that was supposed to represent what the blood pulsations did to its form as you looked at a thing. Some of them painted form piecemeal with one part laid over the other as it actually appears when the eyes dart to and fro over a surface in obedience to the mind's effort to analyze it. Some of them threw all the planes but one out of focus because that is what the eyes do when they converge on any plane in the line of sight. Some of them essayed to paint light, which is an excellent thing to do, because physical light; that elusive and magical thing which has so many affinities with the intuitions of man; requires to be painted. But most of them merely painted an incomplete view of



PORTRAIT OF A YOUNG GIRL

Oil by Henri Rousseau

R. STURGIS INGERSOLL COLLECTION

something seen in bad light, which is only to present a man with what he has too much of already. Some of them painted everything with a liberal admixture of the emotional reactions they aroused—this is the worst vice of modern art—and when they dallied in delight at any part of a figure, let us say, they bulged it out of shape as an indication that this was a good dallying place. Some of them read in a school book somewhere that everything had once been crystalline and took to recrystallizing the world round about them.

The best of them were not merely being fantastic. The worst of them, I am sorry to say, were. They had come to the arts with an insufficient generosity and, in lieu of the serviceability I talked of, were seizing an easy road to celebrity. The best of them were suffering from another ailment. They had gone scientific.

Instead of returning an entire report, which would incorporate their discoveries without interfering with the usefulness of their communication, they returned scientific documents and it came to be the fashion among art critics to speak of this painter as having made tremendous contributions to a certain branch and that artist as having solved the problem of something else as if they were research specialists. Research specialists are a big thing in science but they mean nothing in the arts. There is an unpleasant atmosphere of iodoform about the very word.

Leonardo was a research specialist on chiaroscuro? Michelangelo was a specialist in the possible distortions of the human body? Alberti and Brunelleschi were research specialists in perspective? I am sorry, but they were not. They were great artists making great and believable interpretations which gained in believability because they incorporated special kinds of skill.

Much of our trouble in recent years has been due to a persistent reversal of these values. It has been so in the case of the greatest of the moderns, Paul Cezanne. In his days in Paris he was a painter of conventional subjects in a conventional way, some of them fine, some of them excessively dull, but all showing a tendency towards a new way of seeing form. Then when he returned to his home to devote himself to the working out of his theory he endeavored to do what his great predecessors had done—to report nature—full and convincingly, incorporating in his work some measure of his special method. Sometimes he succeeded; sometimes he failed. When he succeeded thus in making an entire report, the form vehicle and his intuitions woven with it you have a great Cezanne. When he failed you have mere scientific jottings. You remember what happened to these last, how he would paint out-of-doors all day and when he knew he had failed he would leave the failure leaning against a bush and come home without it. Then that night the thrifty Madame Cezanne would sneak out and bring it in for future sale. It was not a painting. It was a document and was marketable to a certain type of buyer just as is a first edition with a misprint in it.



WOMAN WITH THE LOAVES, 1905

Oil by Pablo Picasso

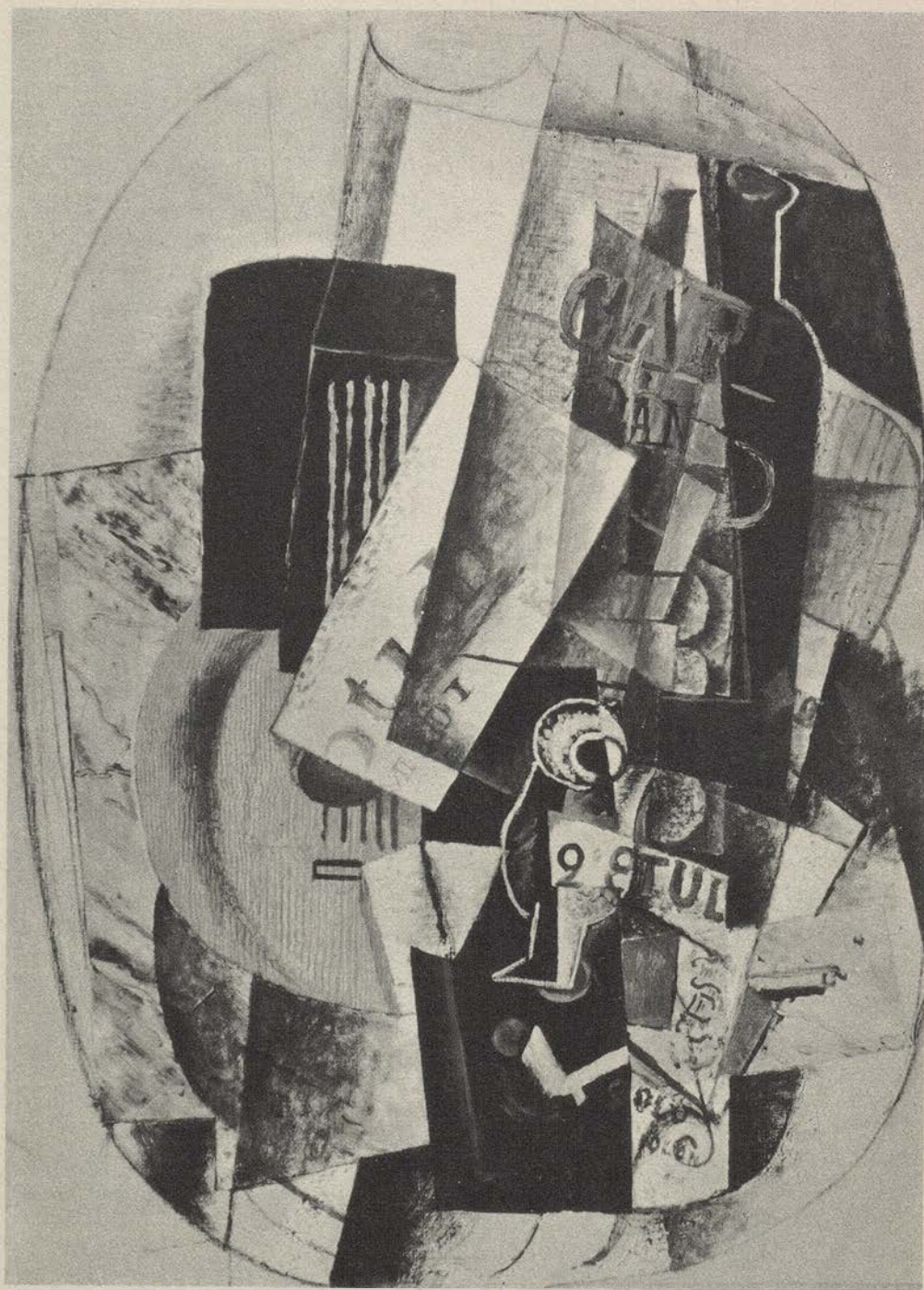
PENNSYLVANIA MUSEUM OF ART



NUDE SEATED ON A CUSHION

Oil by Henri-Matisse

SAMUEL S. WHITE, 3RD COLLECTION



ABSTRACTION

Oil by Georges Braque

EARL HORTER COLLECTION

Sometimes you have Gauguin the artist. Sometimes only Gauguin the experimenter. When he is artist he is immense. When he is the scientist of colour and distortion of form he is merely interesting to the pundits. You will find Seurat, splendid in his grasp of colour and form, splendid in his composition and sometimes making the equivalent of reports on the behaviour of guinea-pigs. Van Gogh, madman, artist and sometimes scientist, is three persons. That curious curling flame-like line has greatly influenced modern painting. Sometimes it is the servant of the report he makes; sometimes it is master. Then you have only a document.

These men are entitled to rank among the great painters of the world, but only when they make a great and whole communication. The documents, the mistakes, the unfinished fragments so sedulously treasured by our commercial camp followers in the arts are mostly rubbish a Renaissance master would have thrown away. With our vaunted historical sense we say, "These are the work of the master."

Did you ever see a complete edition of the writings of William Blake, with all the testy epigrams, the sarcastic couplets and the occasional indecencies? My, but they make you ashamed of William! We are confronted by the dangers arising out of a too heavily documented civilization where everything must be preserved for posterity. I hope posterity will not take it all as seriously as we do.

The most serious influence of our revolutionary modern masters has not been in their over-documentation. It has been in their imitators. Imitators are people who never see the whole of anything. After Leonardo developed light and shade a lot of painters said, "I know all about Leonardo—light and shade!" They did *chiaroscuro* until the world was sick. Others stared at Michelangelo and came away with the least of him, "We know the trick of it—twist a leg!" and they twisted legs for a century. So we have modern imitators of Cezanne (clouds and coolness), Gauguin (barrel-shaped bodies), Van Gogh (squirming line). And because Gauguin went to the primitive peoples a lot of the others went up into Brittany and went savage—Les Fauves. And each took on a fragment of the experimental techniques. Braque took one, Matisse took another one, Picasso took one and they exploited their experiments as whole art. There were clear-eyed seers among them, but when an artist goes scientist you must look out. He may not be talking to you. He may be reading a paper for his scientific association.

Let us take an example near home. I am of the theatre. Do I enjoy *The Barretts of Wimpole Street*? Of course I do. But I do not go there to study the details of my art. I go down to Fourteenth Street to a burlesque house and watch Billy Arlington come down a flight of stairs backwards; I listen to him tormenting Dan about the hat that does not fit him. That is technique, the technique of a man who can come out on a bare stage with no sentimentalized surroundings,



FIGURE COMPOSITION

Oil by André Dunoyer de Segonzac

MAURICE J. SPEISER COLLECTION

no wistful story, no beautiful dresses—with nothing but his technique and take the scene or leave it at will.

What am I to do about it? Tell you passionately never to see *The Barretts of Wimpole Street*? Tell you all the drama of the past must be thrown away? Tell you you must never admire anybody but Billy Arlington? That would be nonsense and I would be a fool, but no worse fool than lots of the modern writers about art are making of themselves.

I sometimes think art would proceed far better if we had no critics. They are the people who stultify honest workers in revelation. The artists themselves are devoted human beings with broad sympathies and what the cognoscente would think were degraded tastes. I have in mind a great sculptor—one of the half-dozen greatest alive today. What artist do you suppose he went over and over always with exclamations of delight? The illustrator Doré! He would say, "There was a man who knew form." When *The Saturday Evening Post* had a cover by Norman Rockwell he would run his hand lovingly over it and say, "If our people only knew texture as that man does, what things we could do!" And I have in mind a celebrated American composer who sits at his piano and plays to himself by the hour. What, please? *Lindy Lou*, *Carolina in the Morning*, *Josephine*, *My Jo*!

We take our critics far too seriously and our dealers too seriously. Nobody is revolutionizing art. It is too eternal for that and too deeply embedded in the undying soul of man. Techniques can be changed, but we must not too greatly exalt the laboratory processes by which the change is achieved.

MINUTES OF THE SIXTIETH ANNUAL MEETING OF THE FAIRMOUNT PARK ART ASSOCIATION

The Sixtieth Annual Meeting of the Fairmount Park Art Association was held in the Bellevue-Stratford on Wednesday, January 27, 1932, at twelve o'clock noon.

There were about 650 members and guests present. President Taylor occupied the chair.

The Minutes of the meeting held January 22, 1931, having been printed in the Annual Report, a copy of which was available at the meeting, the reading of the Minutes was not called for and they were approved.

The Sixtieth Annual Report of the Board of Trustees was presented and read.

Mr. Gates moved that the Sixtieth Annual Report of the Board of Trustees of the Fairmount Park Art Association be accepted and referred to the incoming Board and that the Secretary be instructed to have the usual number of copies printed and distributed. Seconded and carried.

The Treasurer's Report, duly audited, was presented by headings. Dr. Woodhouse moved that the Treasurer's Report be accepted and referred to the incoming Board for publication. Seconded and carried.

The terms of six Trustees having expired, Mr. Stokes nominated Messrs. James M. Beck, Francis Biddle, H. Norris Harrison, R. Sturgis Ingersoll, Horace H. F. Jayne, Eli Kirk Price and Isaac W. Roberts for the term of three years and until their successors are chosen. Mr. Sinkler moved that the nominations be closed and that the Executive Secretary be instructed to cast one ballot for those nominated. Seconded and carried. The Executive Secretary reported that he had cast the ballot accordingly. The President announced the election of the nominees. The President then asked whether any member present wished to bring any new business before the meeting. There being no response, Mr. Taylor turned the meeting over to R. Sturgis Ingersoll, Chairman of the Entertainment Committee, who proceeded to introduce the speaker, Mr. Roy Mitchell. The subject of Mr. Mitchell's address was the Creative Spirit in Modern Art.

On motion the meeting adjourned.

HENRI MARCEAU,
Executive Secretary.

January 27, 1932.

TREASURER'S ANNUAL REPORT

The Totals of the Various Funds are as follows:

Permanent Fund (Park Branch).....	\$132,742.48
Permanent Fund (City Branch).....	37,951.31
General Fund (Park Branch).....	3,783.37
General Fund (City Branch).....	4,722.23
Ericsson Memorial.....	33,739.95
Hancock Memorial.....	3,545.21
George and Meta Conor-Wood Memorial.....	1,014.29
Aero Memorial.....	9,702.74
James Logan Fund.....	14,084.96
Pasteur Fund.....	70.12
John Harrison Memorial.....	3,043.00
Ellen Phillips Samuel Memorial.....	737,110.93
	<u>\$981,510.59</u>

SECURITIES

(Held for Various Accounts)

First Mortgage on Real Estate (Permanent Fund, Park).....	\$28,500.00
12,000 Philadelphia 3½'s (cost) (Permanent Fund, Park)....	11,245.13
2,500 Philadelphia 3½'s (par) (Permanent Fund, Park).....	2,500.00
4,200 Philadelphia 4's (par) (Permanent Fund, Park).....	4,200.00
53,800 Philadelphia 4's (cost) (Permanent Fund, Park).....	54,752.65
3,000 Philadelphia School 5's (cost) (Permanent Fund, Park)	3,016.10
First Mortgage on Real Estate (Permanent Fund, City).....	5,500.00
9,000 Philadelphia 3½'s (par) (Permanent Fund, City).....	9,000.00
3,400 Philadelphia 3½'s (cost) (Permanent Fund, City)....	3,275.48
2,000 Philadelphia 4's (par) (Permanent Fund, City).....	2,000.00
11,300 Philadelphia 4's (cost) (Permanent Fund, City).....	11,349.10
1,000 Philadelphia 4¼'s (cost) (Permanent Fund, City)....	1,008.75
1,000 Philadelphia 3½'s (cost) (General Fund, City).....	980.00
2,100 Philadelphia 4's (cost) (General Fund, City).....	1,953.00
6,000 Philadelphia 3½'s (par) (Ericsson Fund).....	6,000.00
2,100 Philadelphia 3½'s (cost) (Ericsson Fund).....	1,986.98
2,000 Philadelphia 4's (par) (Ericsson Fund).....	2,000.00
14,000 Philadelphia 4's (cost) (Ericsson Fund).....	13,968.92
1,000 Philadelphia 4¼'s (cost) (Ericsson Fund).....	1,030.00
1,000 Philadelphia 5's (cost) (Ericsson Fund).....	1,016.33
2,000 Philadelphia 3½'s (cost) (Hancock Fund).....	1,870.98
600 Philadelphia 4's (par) (Hancock Fund).....	600.00
300 Philadelphia 4's (cost) (Hancock Fund).....	295.26
900 Philadelphia 4's (cost) (G. & M. Conor-Wood Fund).....	896.39
First Mortgage on Real Estate (James Logan Fund).....	1,000.00
500 Philadelphia 3½'s (cost) (James Logan Fund).....	487.50

FAIRMOUNT PARK ART ASSOCIATION

2,300 Philadelphia 4's (cost) (James Logan Fund).....	\$2,281.71
7,900 Philadelphia 4's (cost) (Aero Memorial Fund).....	7,780.75
1,400 Philadelphia 4's (cost) (John Harrison Fund).....	1,388.66
74,600 Philadelphia 4's (cost) (Ellen Phillips Samuel Fund)..	75,127.22
2,000 Philadelphia 4's (par) (Ellen Phillips Samuel Fund)..	2,000.00
1,000 Philadelphia 4½'s (cost) (Ellen Phillips Samuel Fund).	950.00
1,000 Pennsylvania State 4's (par) (Ellen Phillips Samuel Fund).....	1,000.00
15,000 Public Utility 5's (cost) (Ellen Phillips Samuel Fund)	16,050.00
24,000 Public Utility 4's (cost) (Ellen Phillips Samuel Fund)	19,685.00
8,000 Public Utility 6's (cost) (Ellen Phillips Samuel Fund)	11,200.00
6,000 Public Utility 4½'s (cost) (Ellen Phillips Samuel Fund)	6,360.00
2,000 Public Utility 3⅓'s (Ellen Phillips Samuel Fund)....	1,600.00
10,500 Municipal 4's (cost) (Ellen Phillips Samuel Fund)....	10,390.00
5,000 Municipal 4½'s (cost) (Ellen Phillips Samuel Fund)..	4,822.90
1,000 Municipal 4½'s (par) (Ellen Phillips Samuel Fund)...	1,000.00
2,500 Municipal 4¼'s (par) (Ellen Phillips Samuel Fund)...	2,500.00
1,000 Municipal 4⅛'s (par) (Ellen Phillips Samuel Fund)...	1,000.00
7,000 Mortgage Bonds 5½'s (par) (Ellen Phillips Samuel Fund).....	7,000.00
12,000 Mortgage Bonds 5¾'s (par) (Ellen Phillips Samuel Fund).....	12,000.00
5,000 Mortgage Bonds 6's (par) (Ellen Phillips Samuel Fund).....	5,000.00
14,000 University Club Mortgage Bonds 5's (par) (Ellen Phillips Samuel Fund).....	14,000.00
6,000 Investment Trust Bonds, 4's (cost) (Ellen Phillips Samuel Fund).....	5,280.00
50 U. S. Liberty 4¼'s (par) (Permanent Fund, Park)....	50.00
32,500 U. S. Liberty 4¼'s (cost) (Permanent Fund, Park)....	29,096.13
800 U. S. Liberty 4¼'s (par) (Permanent Fund, City).....	800.00
2,200 U. S. Liberty 4¼'s (cost) (Permanent Fund, City)....	2,039.08
850 U. S. Liberty 4¼'s (par) (Ericsson Fund).....	850.00
4,950 U. S. Liberty 4¼'s (cost) (Ericsson Fund).....	4,694.65
200 U. S. Liberty 4¼'s (cost) (Hancock Fund).....	187.04
9,000 U. S. Liberty 4¼'s (par) (James Logan Fund).....	9,000.00
100 U. S. Liberty 4¼'s (par) (Aero Memorial Fund).....	100.00
800 U. S. Liberty 4¼'s (cost) (Aero Memorial Fund).....	816.75
2,000 U. S. Liberty 4¼'s (cost) (Ellen Phillips Samuel Fund)	1,757.20
2,000 U. S. Treasury Notes, 4¼'s (cost) (Permanent Fund, City).....	1,997.25
1,700 U. S. Treasury Notes, 4¼'s (cost) (Ericsson Fund)....	1,710.46
200 U. S. Treasury Notes, 4¼'s (cost) (Hancock Fund)...	199.74
2,000 Bethlehem Steel Co. 6's (cost) (John Harrison Fund)...	2,100.00
3,230 Shares Trust Companies Stock (Ellen Phillips Samuel Fund).....	330,755.90
2,156 Shares Railroad Companies' Stock (Ellen Phillips Samuel Fund).....	134,026.00

FAIRMOUNT PARK ART ASSOCIATION

314 Shares Street Railways Companies' Stock (Ellen Phillips Samuel Fund).....	\$33,942.00	
336 Shares Insurance Companies' Stock (Ellen Phillips Samuel Fund).....	7,260.50	
690 Shares Coal Companies' Stock (Ellen Phillips Samuel Fund).....	17,970.50	
78 Shares Industrial Companies' Stock (Ellen Phillips Samuel Fund).....	7,145.00	
		\$965,347.01

CASH TO THE CREDIT OF VARIOUS ACCOUNTS

Permanent Fund (City).....	\$ 981.65		
General Fund (Park).....	3,783.37		
General Fund (City).....	1,789.23		
Ericsson Memorial	482.61		
Hancock Memorial	392.19		
George and Meta Conor-Wood Memorial	117.90		
Aero Memorial	1,005.24		
James Logan Fund.....	1,315.75		
Pasteur Fund.....	70.12		
Ellen Phillips Samuel Memorial	7,288.71		
		\$17,226.77	
Permanent Fund (Park)			
Less Cash due the Bank	\$617.53		
John Harrison Memorial Fund			
Less Cash due the Bank	445.66		
		1,063.19	\$16,163.58
			\$981,510.59

NECROLOGY

Bell, Miss Emily
Birney, Mrs. Herman H.
Browne, Mrs. John Coates
Buzby, Charles E.
Calwell, Charles S.
Chapman, Mrs. Lucia P.
Church, Arthur L.
Dercum, Dr. Francis X.
Dice, Agnew T.
Elliott, Col. William J.
Garrett, Mrs. Philip C.
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Swartz, Dr. James S.
Tunis, Mrs. Joseph P.
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Wheeler, Mrs. Charles
Wheeler, Charles

PERMANENT ENDOWMENT FUND

PARK BRANCH

This fund was created in the year 1874 by a resolution of the Board of Trustees, which appropriated the sum of \$3,000 as a nucleus.

All amounts received from Life Memberships, ten per centum of the annual dues of members, together with all special donations, are added to this fund.

In 1895 the special form of membership known as "Perpetual Members" was adopted, all sums received in connection therewith to become a part of the Permanent Fund. Perpetual Membership may either be in one's own name or "In Memoriam."

PERPETUAL MEMBERS

PARK BRANCH

1895	Garret, William E., Jr.*	1900	Justice, William W.*
1895	Phillips, Miss Emily*	1900	Warren, E. Burgess*
1897	Converse, John H.*	1901	Paul, James W.*
1897	Converse, Mrs. John H.*	1901	Frazier, William W.*
1898	Elkins, William L.*	1906	Lippincott, J. Dundas*
1898	Elkins, Mrs. William L.*	1907	Barklie, Mrs. Archibald
1899	Dolan, Thomas*	1919	Cohen, Charles J.*
1899	Harrison, Charles Custis*	1924	Clemens, Mrs. Frank G.
1900	Morris, Miss Lydia T.*		

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PARK BRANCH

1895	Bamber, Alfred	1901	Thomson, J. Edgar
1895	Smith, Richard	1901	Drexel, Anthony J.
1895	Phillips, Miss Ellen	1901	Scott, Thomas A.
1895	Phillips, Henry M.	1904	Henry, Charles W.
1898	Fitler, Edwin H.	1904	Howell, Charles H.
1898	Howell, Henry C.	1906	Dundas, James
1900	Morris, Isaac W., Jr.	1925	Moulton, Mrs. Byron R.
1900	Dreer, Mrs. Ferdinand J.	1926	Smith, C. Morton
1901	Justice, Miss Cecilia		

CITY BRANCH

1904	Howell, Charles H.	1927	Smith, J. Frailey
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LIFE AND ANNUAL MEMBERS

The fee for Life Membership in either Branch is fifty dollars, one hundred in both. That for Annual Membership is five dollars in either Branch, ten in both.

Corrected to April 1, 1932

P L indicates PARK branch LIFE member
 C L " CITY " " "
 P A " PARK " ANNUAL member
 C A " CITY " " "

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| C A Acker, Mrs. Finley | P A Baldwin, Dr. Kate W. |
| P A Albrecht, Emil P. | C A Baldwin, Dr. Kate W. |
| P A Alexander, W. W. | P A Ballard, Ellis Ames |
| P A Allen, Curtis | C A Ballard, Ellis Ames |
| P A Allen, Miss Laura | P L Baltz, J. & P. Brewing Co. |
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| C A Alpern, Maxwell | C A Barney, W. Pope |
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| P A Anderson, Miss Mary E. | P L Barrows, Mrs. Ira |
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| P A Ashbridge, Miss Lida Helen | P A Baugh, Miss Helene A. |
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 C A Lewis, John Frederick
 P L Lewis, Mrs. John Frederick
 C L Lewis, Mrs. John Frederick
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 C L Lucas, Mrs. H. Spencer
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