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Fairmount Park Art Association

"TO PROMOTE AND FOSTER THE BEAUTIFUL IN
THE CITY OF PHILADELPHIA, IN ITS ARCHITEC-
TURE, IMPROVEMENTS AND GENERAL PLAN"

Seventy-Fifth Annual Report



1421 Chestnut Street, Philadelphia

1 9 4 7



THE JOHN ERICSSON MEMORIAL FOUNTAIN, 1934

PROCEEDINGS
OF THE
SEVENTY-FIFTH ANNUAL MEETING
OF THE
FAIRMOUNT PARK
ART ASSOCIATION

ANNUAL REPORT
BOARD OF TRUSTEES

THE FAIRMOUNT PARK ART ASSOCIATION

1871 - 1946

SEVENTY-FIFTH ANNUAL REPORT

A SALUTE TO THE PAST • A VIEW OF THE FUTURE

HENRI MARCEAU

1421 Chestnut Street, Philadelphia

1 · 9 · 4 · 7

OFFICERS 1946

President

SYDNEY E. MARTIN

Vice-Presidents

R. STURGIS INGERSOLL

HENRI MARCEAU

Treasurer

ORVILLE H. BULLITT

Executive Secretary

W. H. NOBLE, JR.

1421 Chestnut Street

TRUSTEES

TERM EXPIRES IN 1947

GORDON A. HARDWICK

ORVILLE H. BULLITT

BENJAMIN R. HOFFMAN

CARROLL S. TYSON

HORACE H. F. JAYNE

JOSEPH P. SIMS

TERM EXPIRES IN 1948

JOSEPH T. FRASER, JR.

J. STOGDELL STOKES

ALBERT KELSEY

SAMUEL PRICE WETHERILL

T. TRUXTUN HARE

W. LOGAN MACCOY

TERM EXPIRES IN 1949

R. STURGIS INGERSOLL

ALFRED G. B. STEEL

PHILIP PRICE

JOSEPH CARSON

SYDNEY E. MARTIN

HENRI MARCEAU

Counsel

R. STURGIS INGERSOLL

STANDING COMMITTEES

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

On Finances, Legacies and Trusts

ORVILLE H. BULLITT, *Chairman*

ALFRED G. B. STEEL

SPECIAL COMMITTEES

On Samuel Foundation

R. STURGIS INGERSOLL, *Chairman*

BENJAMIN R. HOFFMAN

PHILIP PRICE

HENRI MARCEAU

JOSEPH P. SIMS

On Aero Memorial

ALFRED G. B. STEEL, *Chairman*

ORVILLE H. BULLITT

HORACE H. F. JAYNE

C. TOWNSEND LUDINGTON

On Relocation of Sculpture

HENRI MARCEAU, *Chairman*

T. TRUXTUN HARE

R. STURGIS INGERSOLL

CARROLL S. TYSON

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.....	1930-1943
Sydney E. Martin.....	1943-

HONORARY VICE-PRESIDENT

J. Rodman Paul.....	1940-1941
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VICE-PRESIDENTS

H. Corbit Ogden.....	1871-1876
Charles H. Rogers.....	1876-1886
Joel J. Bailey.....	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.....	1916-1936
Henry K. Fox.....	1916-1925
J. Rodman Paul.....	1924-1939

Eli Kirk Price.....	1925-1933
Sydney E. Martin.....	1936-1943
R. Sturgis Ingersoll.....	1943-
Henri Marceau.....	1944-

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.....	1919-1940
Orville H. Bullitt.....	1940-

SECRETARIES

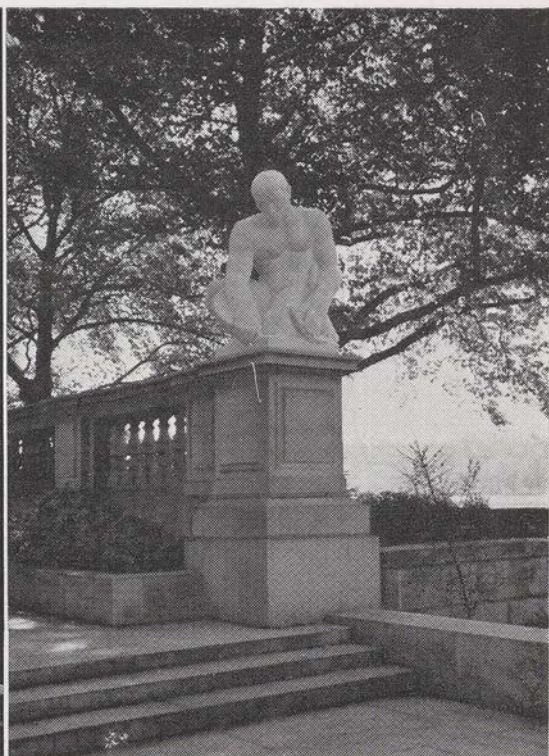
John Bellangee Cox.....	1871-1875; 1877-1887
John B. Robinson.....	1875-1877
Charles H. Howell.....	1887-1900
Leslie W. Miller.....	1900-1920
Roland L. Taylor.....	1920-1930
Henri Marceau.....	1943-1946

EXECUTIVE SECRETARIES

Andrew Wright Crawford.....	1922-1930
Henri Marceau.....	1930-1939
W. H. Noble, Jr.....	1939-1942
Mrs. C. W. Letsch, Jr.....	1942-1946
W. H. NOBLE, Jr.....	1946-



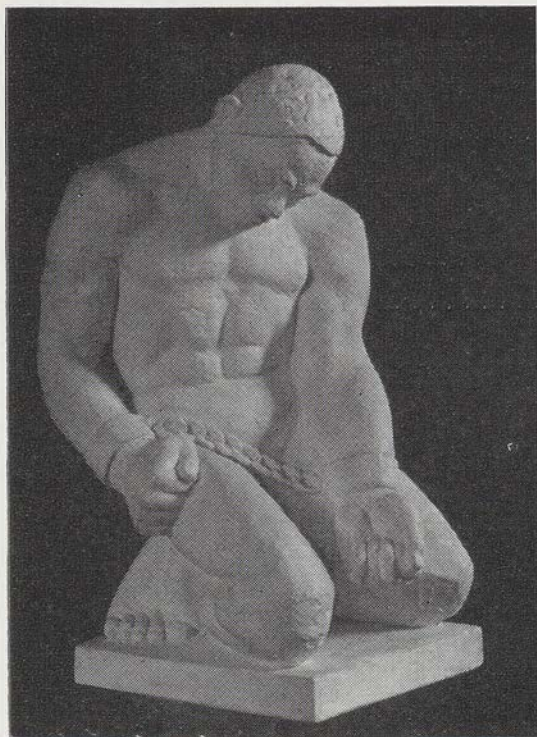
THE PLOUGHMAN
BY J. WALLACE KELLY



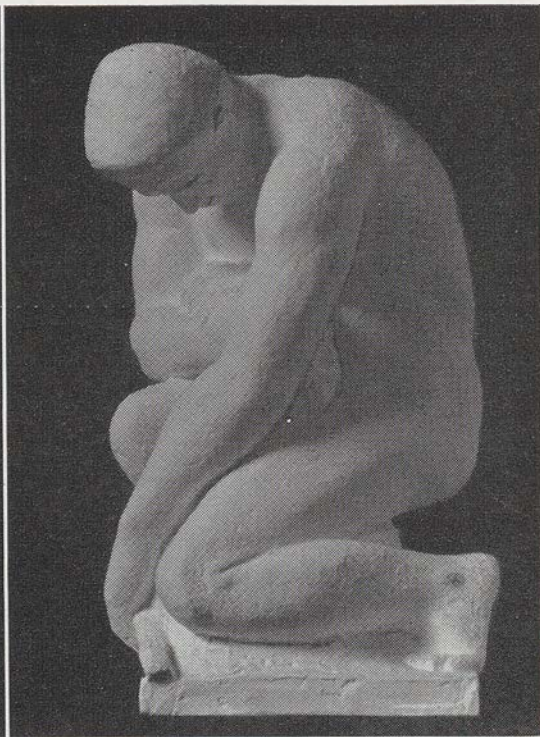
THE MINER
BY JOHN FLANNAGAN

ELLEN PHILLIPS SAMUEL MEMORIAL—CENTRAL TERRACE

THE SLAVE
BY HÉLÈNE SARDEAU



THE IMMIGRANT
BY HEINZ WARNEKE



MINUTES OF THE SEVENTY-FIFTH ANNUAL MEETING OF THE FAIRMOUNT PARK ART ASSOCIATION

The Seventy-fifth Annual Meeting of the Fairmount Park Art Association was held at the Bellevue-Stratford Hotel, Philadelphia, Wednesday, January 22, 1947 at 12 o'clock noon.

There were over six hundred members and guests present. Mr. Sydney E. Martin presided and proceeded immediately to the business of the meeting.

The reading of the Minutes of the last meeting, held January 23, 1946 was, on motion, dispensed with as they were printed in the Seventy-fourth Annual Report, copies of which were on hand.

The Annual Report of the Board of Trustees was incorporated in the speech delivered later by Mr. Henri Marceau.

The Treasurer's report was presented by Mr. Orville H. Bullitt. Upon motion, duly seconded, the Treasurer's report was accepted and referred to the incoming Board for publication.

The meeting then proceeded to the election of six Trustees to succeed those whose terms had expired. The following were elected to serve for a term of three years and until their successors are chosen:

R. STURGIS INGERSOLL

ALFRED G. B. STEEL

PHILIP PRICE

JOSEPH CARSON

SYDNEY E. MARTIN

HENRI MARCEAU

The President introduced the speaker of the day, Mr. Henri Marceau, Associate Director of the Philadelphia Museum of Art, who spoke on the history and accomplishments of the Fairmount Park Art Association under the title "A SALUTE TO THE PAST — A VIEW OF THE FUTURE."

It was moved and carried that Mr. Marceau's speech, including the Seventy-fifth Annual Report, be referred to the incoming Board for publication and that the Secretary be instructed to order the usual number of reports printed and distributed to the members of the Association.

On motion, the meeting adjourned.

W. H. NOBLE, JR.
Executive Secretary.

TREASURER'S REPORT OF THE FAIRMOUNT PARK ART ASSOCIATION, OCTOBER 31, 1946

The balances in the various Funds at carrying values are as follows:

ACCOUNTS	U.S. TREASURY AND SAVINGS BONDS	STATE AND MUNICIPAL BONDS	OTHER BONDS AND STOCKS	MORT- GAGES AND REAL ESTATE	CASH (Principal and Income)	TOTAL ASSETS	DEFERRED INCOME	FUND BALANCES
Permanent Fund (Park Branch) .	\$46,500.00	\$ 18,202.50	\$ 68,276.74	\$.....	\$ 3,197.93	\$ 136,177.17	\$.....	\$ 136,177.17
Permanent Fund (City Branch) ..	15,200.00	5,853.75	47,335.36	.....	2,197.23	70,586.34	.....	70,586.34
General Fund (Park Branch)	25,952.00	.....	1,010.00	.....	6,818.70	33,780.70(A)	295.00	33,485.70
General Fund (City Branch)	3,300.00	.....	721.26	.....	3,674.29	7,695.55(A)	145.00	7,550.55
∞ Hancock Memorial.....	2,680.00	.....	2,905.57	.....	597.98	6,183.55	.....	6,183.55
Connor-Wood Memorial.....	1,125.00	.....	.....	.....	43.06	1,168.06	.....	1,168.06
Aero Memorial.....	5,500.00	.....	3,030.00	.....	787.77	9,317.77	.....	9,317.77
John Harrison.....	.....	.....	.....	.....	706.24	706.24	.....	706.24
Ellen Phillips Samuel Memorial..	91,590.63	4,310.00	529,155.05	.....	31,988.37	657,044.05	.....	657,044.05
Howell Fund.....	23,790.00	.....	65,612.51	4,343.75	10,823.43	104,569.69	.....	104,569.69
	<u>\$215,637.63</u>	<u>\$ 28,366.25</u>	<u>\$718,046.49</u>	<u>\$4,343.75</u>	<u>\$60,835.00</u>	<u>\$1,027,229.12</u>	<u>\$ 440.00</u>	<u>\$1,026,789.12</u>

(A) Dues applicable to year 1946-47

NOTE—Investments are represented in the above statement at carrying values as indicated on statements and records of The Pennsylvania Company for Insurance on Lives and Granting Annuities, which institution acts as fiscal agent for the Association under authority from the Board and Treasurer.

FAIRMOUNT PARK ART ASSOCIATION

October 31, 1945–October 31, 1946

SAMUEL FUND

Income:		Expenses:	
Balance on hand Oct. 31, 1945 .	\$14,516.30	Purchase of Gov't bonds	\$10,000.96
Income from securities	22,025.00	Maintenance at Memorial	2,119.00
		Auditing	280.00
		Miscellaneous	22.00
		Balance on hand Oct. 31, 1946 .	24,119.34
	\$36,541.30		\$36,541.30

GENERAL FUND—PARK

Income:		Expenses:	
Balance on hand Oct. 31, 1945 .	\$ 9,757.61	Office Salaries	\$ 1,237.50
Income from Securities	4,455.98	Printing	151.50
Income from Dues	1,360.00	Telephone	60.00
		Annual Meeting	1,835.46
		Auditing	60.00
		Subscriptions	240.00
		To Permanent Fund	171.20
		Miscellaneous	59.75
		Expenses on Jean D'arc Statue .	179.00
		Purchase Gov't bonds	5,000.48
		Balance on hand Oct. 31, 1946 .	6,578.70
	\$15,573.59		\$15,573.59

GENERAL FUND—CITY

Income:		Expenses:	
Balance on hand Oct. 31, 1945 .	\$ 3,983.81	To Permanent Fund	\$ 89.70
Income from Securities	107.18	Phila. City Planning Exhib. . . .	1,000.00
Income from Dues	700.00	Dues	25.00
		Balance on hand Oct. 31, 1946 .	3,672.29
	\$ 4,790.99		\$ 4,790.99

HOWELL FUND

Income:		Expenses:	
Balance on hand Oct. 31, 1945 .	\$ 5,834.50	Auditing	\$ 30.00
Income from Securities	2,709.44	Balance on hand Oct. 31, 1946 .	8,513.94
	\$ 8,543.94		\$ 8,543.94

AERO MEMORIAL FUND

Income:		Expenses:	
Balance on hand Oct. 31, 1945 .	\$ 640.43	Auditing	\$ 3.00
Income from Securities	150.34	Balance on hand Oct. 31, 1946 .	787.77
	\$ 790.77		\$ 790.77



THE PLOUGHMAN
BY J. WALLACE KELLY

SPANNING THE CONTINENT
BY ROBERT LAURENT

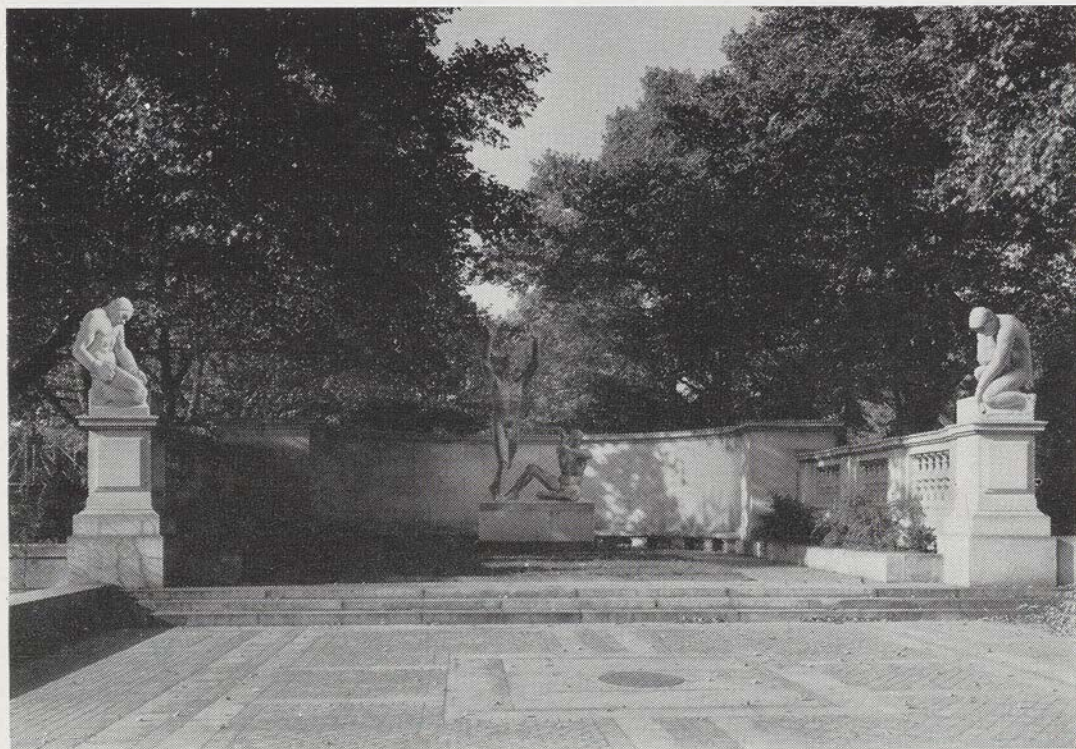
THE MINER
BY JOHN FLANNAGAN

ELLEN PHILLIPS SAMUEL MEMORIAL—CENTRAL TERRACE

THE SLAVE
BY HÉLÈNE SARDEAU

WELCOMING TO FREEDOM
BY MAURICE STERNE

THE IMMIGRANT
BY HEINZ WARNEKE



REMARKS BY THE PRESIDENT

Before calling on the speaker of this occasion, there are a few observations that I would like to make which I trust will be of interest to the members of the Fairmount Park Art Association and our guests who are present today.

I should like first to call your attention to a Bill that is before the State Legislature to limit the powers of the Philadelphia Art Jury. Since the Art Jury was created it has had the veto power over sites and designs for public buildings. The bill would remove the Art Jury's authority over the selection of sites. This has come about because of the proposal to locate a House of Detention on the Parkway.

Many people had disapproved the location on account of the nature of the Institution but it was not for this reason that the Art Jury objected. The Parkway, as planned, makes the Free Library at Twentieth Street the focal point at the East end of Pennsylvania Avenue. The proposed House of Detention would be located on the West side of Twentieth Street in the path of the proposed extension of Pennsylvania Avenue. This would result in the building forming a sawtooth line jutting into the harmony of the Parkway.

It is distressing to think of the City spending some forty million dollars on the Parkway and its surrounding structures and then thoughtlessly doing something that will mar its future development.

The proposed location of this building has not only been disapproved by the Art Jury and the City Planning Commission but by many other civic bodies including the Fairmount Park Art Association. I hope that our members and friends who are present and have access to members of Councils or other political leaders, will make every effort to have this proposed legislation, limiting the powers of the Art Jury, withdrawn or defeated.

Another subject that I would like briefly to report on is the status of the Independence Hall development. Governor Duff has confirmed the promise of Governor Martin that the State is prepared to spend four million dollars on the acquisition of the property between Fifth and Sixth Streets from Chestnut Street to Race. Governor Duff has



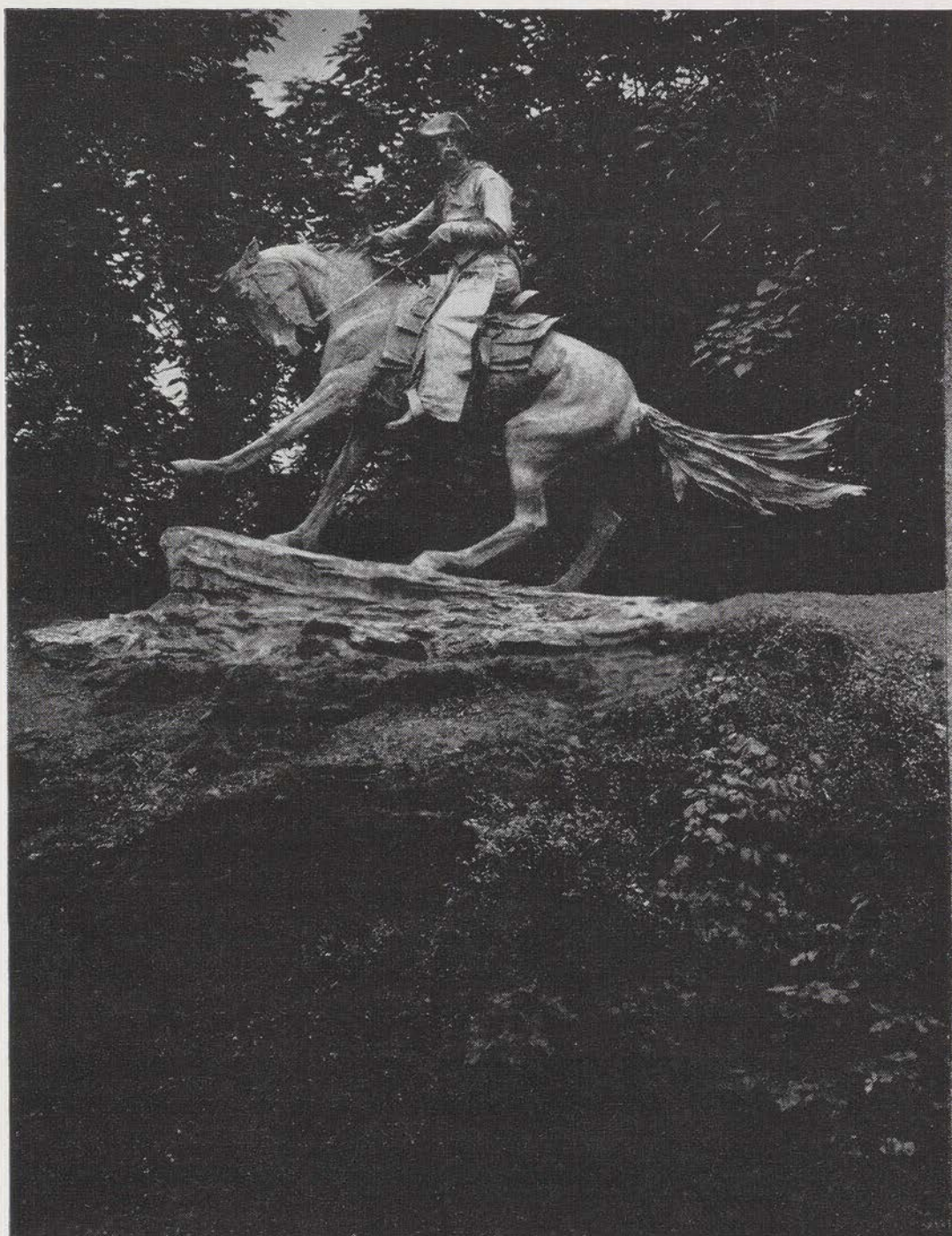
STONE AGE IN AMERICA, by John J. Boyle. Commissioned by the Association and Erected in Fairmount Park in 1888

further stated that if the proposed additional one cent tax on gasoline is approved, there will be additional funds for the development of this property.

The President of the United States has appointed a Committee to investigate and report to the Congress on the advisability of the National Government acquiring property to the east of Independence Hall and developing there a National Park as a setting for and protection to such historic buildings as Carpenter's Hall and the First and Second Banks of the United States. This Committee is hard at work and should be in position to make its report within the next six months.

That brings me to the speaker of the occasion. When one is so well known to an audience as our Vice-President, Henri Marceau is to us, it is customary for the presiding officer to make such a statement and let it go at that. However, I am going to depart from the usual procedure and really tell you something about him. I won't start with his childhood and tell you whether he ever had measles or not, but I think that it is important to know that he graduated in Architecture from Columbia University in 1920 and that he won a scholarship to the American Academy in Rome, where he was in residence for some three years. Returning to this country, he became an Instructor in Architectural Design at the University of Pennsylvania, remaining there through 1926. In 1927 he was made Curator of the Johnson Art Collection and in 1929, Curator of Fine Arts at the Philadelphia Museum of Art, at which institution he now occupies the position of Associate Director. He is an advisor to the Walters Art Gallery, Baltimore, and Vice President of the Philadelphia Art Jury.

In calling this meeting to order, I brought to your attention the fact that this is our Seventy-fifth annual meeting. In celebration of this occasion and at the request of your Board of Trustees, Mr. Marceau has prepared a paper dealing with the history and accomplishments of your Association. I now take much pleasure in calling on Mr. Marceau.



Cowboy, by Frederic Remington. Commissioned by the Association in 1907 and erected on the East River Drive, Fairmount Park.

SEVENTY-FIFTH ANNUAL REPORT OF THE FAIRMOUNT PARK ART ASSOCIATION

A SALUTE TO THE PAST — A VIEW OF THE FUTURE

BY

HENRI MARCEAU

On the occasion of the Fiftieth Anniversary of this Association, your speaker was the Honorable James M. Beck, then Solicitor General of the United States. Now Mr. Beck was a learned member of the Bar and a gifted orator. These meetings have often been addressed by gifted speakers and you have become accustomed to them.

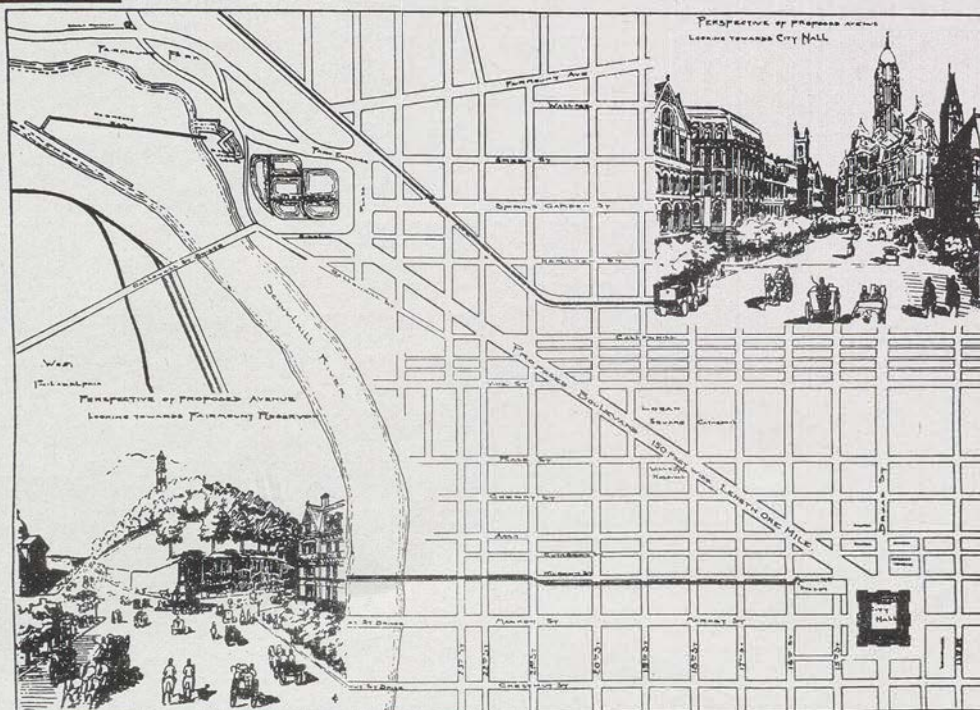
A few months ago, at a meeting of the Board of this Association, some study was being given to this Annual Meeting. It was noted that the occasion would mark the seventy-fifth year of our corporate existence and that such an event might well be marked by a program varying somewhat from those we have been in the habit of expecting from year to year. It is hard to remember who suggested that a report be made on the activities of the Association over the years of its existence, or who named the speaker. Such things happen quickly and, generally speaking, those who are not present and voting, are the victims.

As such, I hope that I may have your indulgence and permission to present this paper instead of an oration. I feel certain that, in this manner, I can save some time and we can all have luncheon sooner.

It must be admitted that, at first, the thought of combing through the accumulated Annual Reports of the Association seemed a long and tedious assignment. Seventy-five years is a ripe lifetime! The search, however, soon became interesting and led to other sources. These had to do with the early years of the Park and the circumstances surrounding its creation and with the story of the Centennial International Exhibition of 1876. It led, too, into the early history of the Pennsylvania Academy of the Fine Arts and the first

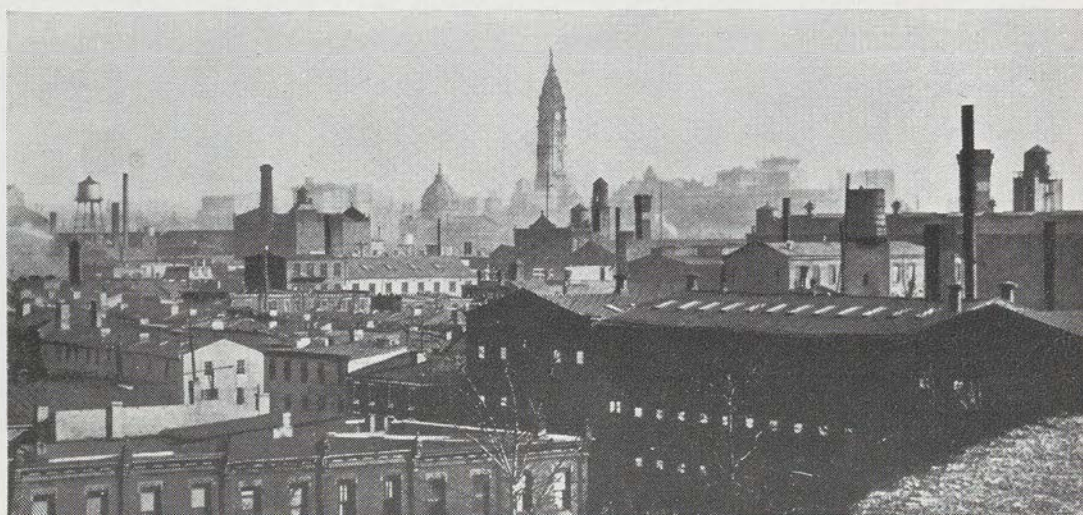
MAP OF THE GRAND AVENUE TO THE PARK, PHILADELPHIA.

PLEASE HANG THIS UP. FROM THE PUBLIC BUILDINGS TO THE PARK, AS PROPOSED BY C. K. LANDIS, SEA ISLE CITY, N. J.



A CONVENIENT APPROACH TO THE PARK IS A NECESSITY. WHY NOT MAKE IT SOMETHING WORTHY OF THE MAGNIFICENT CITY OF PHILADELPHIA.

Early Plan as Proposed by C. K. Landis for Avenue to Fairmount Park



Green Street Entrance to Fairmount Park Looking Toward City Hall, 1902

years of the Art Museum. We have always known that these events in Philadelphia's history are inter-related, but, as the years pass, the importance of the connection fades.

It is not the aim of this paper to recite the history of this Association in detail. A full account of the first fifty years was published and distributed to the membership in 1921. Most of those present today have actively followed the growth of the Association since that time. It does seem, however, that we might, on this occasion, inquire into the motives which prompted the founders of our Association to act as they did in 1871 and lay the foundations of a civic work which has grown steadily and has accomplished much for the City.

You will recall that the early history of Philadelphia—and some recent history—has had to do with the all important question of water. Following the yellow fever epidemics of 1793 and 1797 it was realized that the numerous private wells of the City must be abandoned and a safe supply of drinking water be made available. This led to the construction of a water intake at the Chestnut Street Wharf, 1798-9, and of the pumping station in Center Square in about 1800. By 1815, the City had outgrown these two sources of supply and the Fairmount Water Works were begun.

The first purchase of land by the City within the area now known as Fairmount Park was completed in 1812. The area acquired consisted of five acres and included the bluff known as *Faire Mount*, the present site of the Philadelphia Museum of Art. This location was, at the time, beyond the City limits and was considered too remote to suggest its use for recreational purposes. The purchase was made "for the purpose of obtaining a supply of water free from the impurities of City drainage, and a site for a reservoir high enough to distribute this supply to the loftiest buildings in the town". Additional land in the neighborhood was purchased in 1828 giving a total of some twenty-four acres. For the moment, the authorities felt that a satisfactory solution of the City's water supply had been achieved for years to come. The country beyond *Faire Mount* was

open and dotted only occasionally by such country seats as *Lemon Hill* and *Sedgeley* on the east bank of the Schuylkill and by *Solitude*, *Egglesfield* and *Landsdowne* on the west bank. It was not long, however, before it became clear that the natural beauty of the upper reaches of the Schuylkill would soon change in character.

The Park's area was added to in 1844 when *Pratt's Gardens* came on the market. It was not until 1855 that the areas acquired by the City to protect the water supply, were considered also for their possibilities as public lands to be used for park purposes. On September 28th of that year, an Ordinance of Councils was approved which "devoted and dedicated to public use as a park, the Lemon Hill estate, to be known by the name of Fairmount Park". Public enthusiasm for the development of a great park had been fully aroused by March 26, 1867, when the General Assembly of the Commonwealth of Pennsylvania approved "an Act appropriating ground for public purposes in the City of Philadelphia". The Act provided that "the title and ownership of the area of ground (therein described) shall be vested in the City of Philadelphia, to be laid out and maintained for ever as an open public place and park, for the health and enjoyment of the people of said City, and the preservation of the water supply of the City of Philadelphia."

From these early accomplishments of a few men of vision, the present Park has developed to its present imposing size of 3993.5 acres, including the Parkway and Logan Square. The first president of the Park Commission was Mayor Morton McMichael and its first vice-president was General George Gordon Meade, the victor at Gettysburg. Throughout the last half of the nineteenth century, Philadelphians were extremely proud of their park. Indeed, there was nothing like it elsewhere in the country and the Park served as a model to other American Cities in their efforts to create similar public recreation places. The Park still remains the largest, in relation to the area of the City, of any public park in the United States.

We may seem to have devoted a good deal of space to the early history of Fairmount Park—a project in which our Association had

nothing to do. You will agree, however, that had the Park not existed, a Fairmount Park Art Association could not have come into being. It is also highly doubtful that the great and important Centennial International Exhibition of 1876 could have been held in Philadelphia. We shall also see that the creation and development of an art museum for the City would have been delayed for unknown years. It is rather interesting to reflect that all of these projects, so important in the subsequent development of the community, hinged, in the first instance, on the search for pure drinking water. This search has produced its rich by-products while the main issue still remains to be solved.

Mention has been made of the Centennial Exhibition of 1876, plans for which were begun as early as 1869. The original idea for such an exhibition must be credited to the Board of the Franklin Institute. This Institution had been holding periodic exhibitions of the "Mechanic Arts" since 1824.

In 1869 the Board appointed a committee to study the advisability of memorializing the Congress, the State Legislature and the Common and Select Councils of Philadelphia in regard to an exhibition to be held in the City to celebrate the one hundredth anniversary of American independence. Congressional Committees were favorably impressed with the beauty of the proposed site in the west park, and the historical appropriateness of Philadelphia was apparent. The excellent work of the special committees and of the Park Commission won Federal support and sponsorship for the project—support which had been lacking during the exhibition held in New York in 1853 and had accounted largely for its failure.

The Centennial Exhibition was an artistic event of great importance to the City and to the development of the arts in the United States. The introduction to the catalogue of the art section states: "Memorial Hall, built at a cost of \$1,500,000, by the State of Pennsylvania and the City of Philadelphia, is placed at the disposal of the Centennial Commission to be used during the Exhibition as an Art Gallery, after which it is designed to make it the receptacle of an

Industrial Art Museum, similar to the South Kensington Museum at London". As early as 1871, Councils had approved a resolution requesting the Commissioners "to construct within the Park suitable fire-proof buildings for a Public Art Gallery and Museum". On January 9, 1871, Joseph Harrison Jr. had offered parts of his collection of pictures to be housed by the Commissioners in a new art gallery which he proposed should be erected on Lemon Hill. The erection of Memorial Hall eventually resulted and, when the Exhibition closed, the newly founded Pennsylvania Museum of Art was ready to take over. Our present Museum stems from these rather complicated beginnings.

But Memorial Hall with its 75,000 square feet of wall space—every bit of which was apparently used—and its 20,000 square feet of floor space for statuary was too small to hold the flood of "fine art" which was submitted. An Art Annex was hastily constructed to the North to contain the overflow. The art exhibits consisted of "sculpture, paintings, engravings and lithography, photography, industrial and architectural designs, models and decorations, decorations with ceramic and vitreous materials, mosaics and inlaid work". Nothing like it had ever been seen in America!

It is interesting, too, to note the order in which the exhibits were listed: Sculpture, painting, etc. Today these would be reversed but in 1876 sculpture was a very important art. It had been important since the days of Charles Willson Peale, William Rush and the other sixty-nine gentlemen who met in Independence Hall in 1805 and signed the articles founding the Pennsylvania Academy of the Fine Arts "to promote the cultivation of the Fine Arts, in the United States of America, by introducing correct and elegant copies from works of the first masters in sculpture and painting". Indeed as early as 1794 when Peale projected his *Columbianum*, the principal exhibit had been a cast of the *Venus de Medici*, brought over by Robert Edge Pine in 1784. This, Joseph Hopkinson wrote in 1833, had been "*kept shut up in a case* and only shown to persons who particularly wished to see it; as the manners of our country at that time would

not tolerate a public exhibition of such a figure. This fact alone shows our progress in civilization and the arts”.

By 1876 our emancipation had progressed further, for nudes there were in abundance. Some 729 pieces of sculpture were exhibited. Of these, American artists sent 152. The largest group, 365 came from Italy. France sent 74 and Belgium 33 of which 8 were by Auguste Rodin, then a young man working with Carrier-Belleuse in Brussels. Other nations represented by works of sculpture included: Great Britain, Germany, Austria, Holland, Sweden, Norway, Spain, Russia, Brazil and Mexico. It will be seen that with the public enthusiasm and interest stimulated by the years of preparation for the Centennial and by the array of works seen at the Exhibition, the ground was fertile for the appearance of the Fairmount Park Art Association.

The early history of the Association was completely recorded by Charles J. Cohen, one of its active past Presidents, on the occasion of our Fiftieth Anniversary. We should again pay tribute to the two men who initiated the movement and saw it through its early years of struggle. They were Charles H. Howell and Henry K. Fox, son of Mayor Daniel M. Fox of Philadelphia. What prompted these two young men—they were in their early twenties—to undertake the task must remain in doubt. Public spirit they had, and vision, and not a little courage. The Park Commission had been appointed and the acquisition of the lands outlined in the Act appointing this body was well under way. It is pure speculation to suggest that the erection in the Park, in 1869, of the Monument to Alexander von Humboldt may have suggested the idea. In 1870 the Commissioners of Fairmount Park published their second annual report. In recording the dedication of the Humboldt Memorial, they went on to say: “At some future day it may be presumed that statues and monuments will form conspicuous ornaments of the Park grounds . . .”.

Early in June of 1871, fifteen gentlemen met and agreed to act as temporary officers and trustees of the proposed association. By June 22, two hundred members had subscribed and on September 27 they met, adopted the Preamble and Constitution, and elected Officers and

Trustees with Anthony J. Drexel as President; H. Corbit Ogden, Vice President; James L. Claghorn, Treasurer; John Bellangee Cox, Secretary. It might interest this audience to recall the names of the members of the first Board. In addition to those already mentioned, they were: Edward H. Trotter, William J. Horstmann, Henry C. Gibson, Samuel S. White, Henry K. Fox, Thomas Dolan, Archibald Campbell, Joseph Frailey Smith, Fred Meade Bissell, Walter Lippincott and Charles H. Howell. The Preamble to the Constitution read in part: "We have formed ourselves into a society to be styled the Fairmount Park Art Association, which society shall have for its object the accumulation of a fund, by means of annual contributions of small fixed sums of money by the members thereof, and by legacies, donations etc.; which fund shall be devoted to and employed in adorning Fairmount Park with works of art either of a memorial nature or otherwise . . . ". In 1888, the original Charter was amended to extend the activities of the Association to the City Parks and a City Branch was created. The Charter was further amended in 1906 to extend the scope of the Association's activities on a City-wide scale and to include projects dealing with civic improvements, developments of the City Plan, Parkways and the like. In these various functions the Association has served with conspicuous effectiveness. The Association played an important role in the appointment of an Art Jury for the City of Philadelphia and the creation of the State Art Commission. It was active in the debates resulting in the location of the Museum at Fairmount and in the development of the Parkway leading to it.

It is always a matter of interest to know how associations such as this have attracted their members. In 1871 a notice was circulated which read: "The Charter (of the Association) may be signed at Bailey & Co.'s Twelfth and Chestnut Streets; J. E. Caldwell & Co.'s, 902 Chestnut Street; J. S. Earle & Son's, 816 Chestnut Street; C. H. & N. P. Muirhead's, 205 South Sixth Street; and at the office of the Association, 528 Locust Street. When the first Annual Meeting was held at the Mercantile Library, the Secretary reported that a total

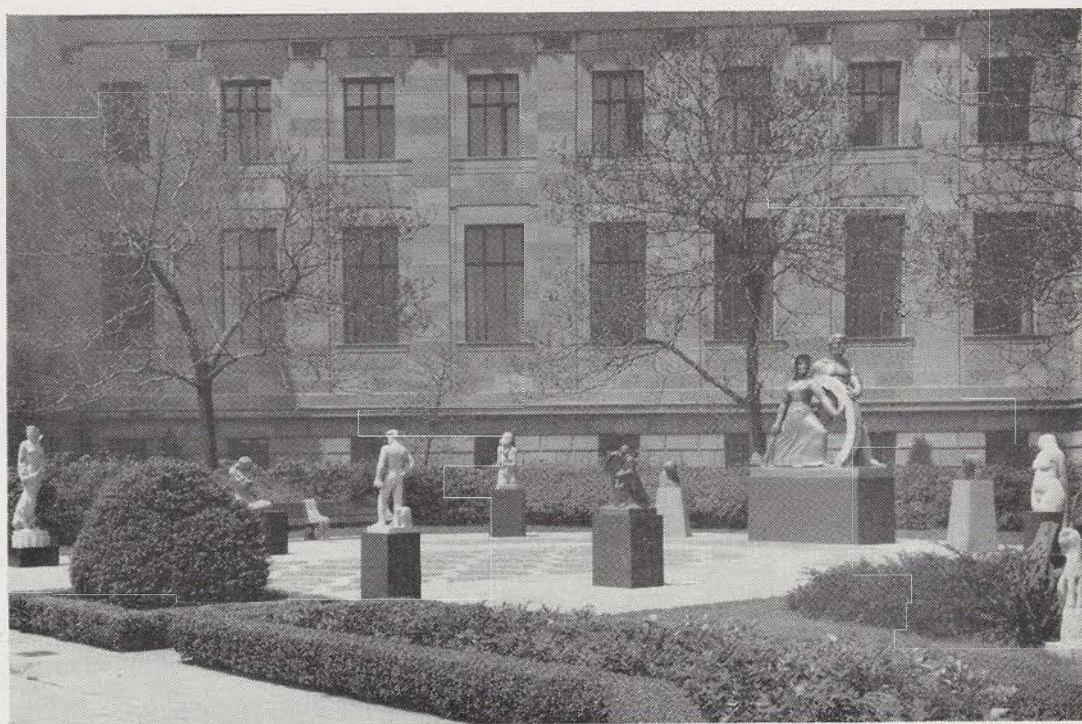
of 733 members had been secured. The Treasurer's report accounted for \$7075. of assets. In the Third Annual Report the number of members reported was 1, 245. The following year, on our fifth birthday, there were 1,251 members and the Treasurer accounted for \$17,209.97 in assets. The Fifth Annual Report also carried a form of bequest and a form for the devise of Real Estate. In 1874 the Permanent Fund was established. It was planned that 10% of all dues, all special contributions, bequests, etc. should be set aside by the Treasurer and all interest compounded until the Permanent Fund should reach the sum of \$100,000. It was planned that after this sum had been reached, it would remain inviolate and only the interest used for the general purposes of the Association. It was Mr. Howell's thought that this would assure the continuation of the Association and the plan has been more than justified. When the City Branch was founded, a similar plan was adopted for its funds.

At the first Annual Meeting it was announced that a citizen of Philadelphia had presented a bronze figure called *Night* by the sculptor Edward Stauch and that this had already been erected on George's Hill. The first purchase by the Association is the group by Edward Kemeys—*Hudson Bay Wolves*. The artist was born in Savannah in 1843. He served in the Civil War and began modelling in 1871. This, possibly his first work, was cast in Philadelphia by the old foundry of Robert Wood & Co. Kemeys had a fairly successful career. He exhibited in the Paris *Salon* in 1878 and then in London. He modelled the Buffalo Heads for the then New Omaha Bridge, 1886, numerous animals for the bridges of the World's Columbian Exhibition of 1893 and the colossal lions which are still in front of the Art Institute of Chicago. He was the artistic precursor of sculptors like Edward C. Potter, A. Phimister Procter and Frederic Remington. These details are mentioned to recall the fact that the Association, since its very first year, has been one of the principal patrons of sculpture in the country and has had a good deal to do with its development.

In 1874, the marble figure called *Il Penseroso* was purchased and was placed in Horticultural Hall when that building was ready. Its



HUDSON BAY WOLVES, by Edward Kemeys, 1871-2. The First Purchase of
The Fairmount Park Art Association

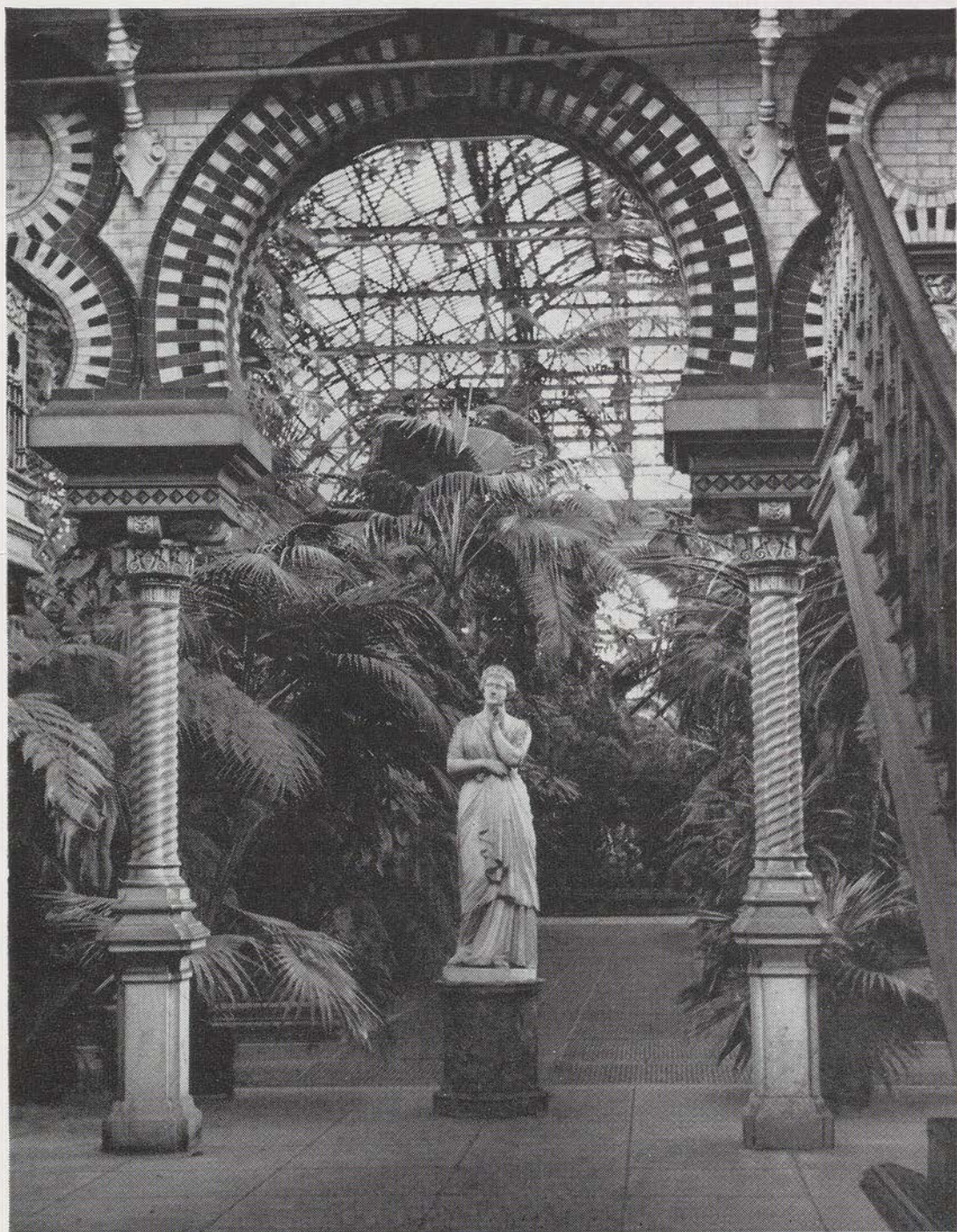


Sculpture International, 1940 Courtyard, Philadelphia Museum

title and its style may cause a smile today, but in its time it was out in front and Mozier was one of the leading sculptors of his day. The author was born in 1812 and began his work in 1845. He was one of a large group of young artists who, in his day, were trained in Rome and Florence, where they came under the spell of the Italian, Canova, and of the Dane, Thorwaldsen. It must be remembered that prior to the Civil War we had produced very few sculptors content to work out their salvation in America. These men had been self-taught, self-inspired and they saw form as wood carvers. They included our own William Rush, a little known carver from New Haven called Hezekiah Augur and John Frazee of New Jersey. The next important trio consisted of Horatio Greenough and Thomas Crawford who studied in Rome and Hiram Powers who chose Florence. Throughout the 19th century our sculptors, with few exceptions, continued to study abroad in Rome and Florence, then in Munich and Berlin and finally Paris.

Just prior to the Centennial Exhibition the Association purchased the work of the then celebrated Professor Wilhelm Wolff. The plaster cast had received a gold medal in the Vienna Exposition of 1873. The model was purchased and a cast made in Munich. The bronze was first set up at the entrance of Memorial Hall during the Exhibition and was then placed in its present location at the entrance of the Zoo.

Throughout the 19th century, Americans were rediscovering antiquities. This had begun during the early years of the Academy of the Fine Arts when Nicholas Biddle, secretary of the American Legation in Paris, arranged with Napoleon to have plaster casts made of some of the celebrated loot of Greek sculpture then in Paris. The *Silenus and Infant Bacchus*, then the property of the Louvre was among the cast sent. The present bronze version was cast by Barbodienne of Paris from moulds taken from the original. It was placed in its present location in 1885. A bronze cast of the *Wrestlers* from the Royal Gallery of Florence was also made at the same time. It presently occupies a rather precarious site on the slopes of Lemon Hill.



IL PENNEROSO, by Joseph Mosier, ca. 1870. Purchased and placed in Horticultural Hall in 1874

The management of the project to erect a monument to General George Gordon Meade was undertaken by the Association at the request of a group of influential citizens. Philadelphia owed a great debt to General Meade because of his victory at Gettysburg. He had also had an important part in the early planning of the Park. The monument was finally dedicated October 18, 1887. The sculpture is by Alexander Milne Calder, also author of the statue of William Penn atop City Hall and founder of a dynasty of sculptors of which Alexander Stirling Calder, his son, and "Sandy" Calder, his grandson, are members.

John J. Boyle was a New Yorker by birth and a Philadelphian by adoption and training. He studied at the Pennsylvania Academy of the Fine Arts under Thomas Eakins and Joseph A. Bailly. He then went to Paris in the vanguard of numerous Americans who were to study there. The Association commissioned the work *Stone Age in America* in 1884 and it was given a gold medal at the Salon of 1886. It was erected in its present location in 1888.

Jeanne d'Arc, by Emmanuel Frémiet, is doubtless the best example of foreign sculpture purchased by the Association. Many believe it to be the original conception of the similar statue which stands in the Place des Pyramides in Paris. It is hoped that we may be able to give this fine work a better setting. It was placed in its present location in 1890 before the days of fast transportation and traffic congestion.

The Association was constantly seeking out sculpture wherever it was to be found. *Lion and Serpent*, by Louis Antoine Barye, a replica of the similar work in the Gardens of the Tuileries in Paris, was made by permission of the French Government and was placed in Rittenhouse Square in 1893. This was the American age of Corot in the field of paintings and of Barye in sculpture. Works by both artists entered American collections in great numbers. On the whole, Bayre's fame was better protected because his bronzes were not so easy to imitate or so cheap to manufacture.

The *Grant Memorial*, by any modern standards, is a quite success-



GRANT MEMORIAL, by Daniel Chester French and Edward C. Potter, Erected in 1885.
The management of this enterprise was entrusted to the Association.

ful equestrian monument. The fund for its erection was started in 1885 and was raised by the Association, the City of Philadelphia being one of the contributors with an appropriation of \$9,000. The figure is the work of Daniel Chester French and the mount that of the animal sculptor Edward C. Potter, a pupil of French and later of Mercier and Frémiet in Paris. French's early training had been secured in Boston in Dr. Rimmer's Artistic Anatomy classes and with John Q. A. Ward and in Florence. He was to become one of the most successful American sculptors of the late 'nineties and early years in our century.

The Meade and Grant memorial projects were the beginning of a number of similar enterprises entrusted to the management of the Association. The next of these to appear came about in 1895 with the death of Mrs. Richard Smith. Her husband's will, setting aside \$500,000 for the erection of a monument to the Soldiers and Sailors of the Civil War, then became operative. This is the tall gateway to the grand concourse near Memorial Hall. The architectural success of this monument is debatable in these days but it gave hospitality to the works of a large group of sculptors. Among these were: John Q. A. Ward, Edward C. Potter, Daniel Chester French, Charles Grafly, Herbert Adams, A. Stirling Calder, George E. Bissel, Samuel Murray, Bessie O. Potter, Moses Ezekiel, Katherine M. Cohen and J. Massey Rhind. The Association was thus enlarging its patronage of American sculpture and becoming a force in its growth.

In 1900 America sent a large and distinguished collection of sculpture to the Paris Exposition. *The Medicine Man* by Cyrus Dallin was one of these and it received a silver medal. The work was given an important position at the Pan-American Exposition at Buffalo in 1901. The artist came from Utah and specialized in Cowboy and Indian subjects. The Association erected this monument on Strawberry Hill in 1903. Another cast stands today at the entrance of the Museum of Fine Arts in Boston.

Frederic Remington studied art for one year at the Yale Art School. Otherwise he was self taught. He moved to Montana in 1880 and



GENERAL GEORGE GORDON MEADE, by Alexander Milne Calder. Dedicated in 1887
in Fairmount Park

became a close student of life in the far West. He served as a correspondent for Harper's Weekly in the Geronimo campaign in Arizona. Remington was an able illustrator and water-colorist. His drawings, water colors, paintings and small bronzes have been valued for their truth and historical importance. They enjoy a large vogue today. The *Cowboy*, commissioned by the Association in 1907, is one of the best examples of the realistic school of sculpture. As such, its location seems to be particularly appropriate.

The Pilgrim, by Augustus St. Gaudens, was presented to the City by the New England Society but it was moved to its present location at the foot of Lemon Hill in consultation with this Association. Contrary to popular belief, it is not a replica but a developed version of the statue at Springfield, Mass., of Deacon Chapin, sometimes called the *Puritan*.

This survey would be incomplete without reference to two pieces by Albert Laessle which have become good friends of the children of Philadelphia. These are the *Penguins* located in the Zoo in front of the Bird House and *Billy*, ca. 1918, located in Rittenhouse Square where it has had much good use and has acquired a remarkable polish. The figure was the gift of Eli Kirk Price, the Association furnishing the setting. This survey has omitted a good many familiar pieces in the Park and in the City Parks. It has served, perhaps, to show that the growth of the Association has gone along with the development of American sculpture and the link between the two has possibly been made clear. Regardless of the ultimate judgment of time on the merits of the sculpture involved, the Association's position as a patron of the art can never be denied. This is a record few organizations can point to.

The history of the Association is closely connected with the development of the Benjamin Franklin Parkway. The first suggestions go back to 1871 when an unsigned pamphlet appeared from the press of John Remington entitled *Broad Street, Penn Square and the Park*. The pamphlet urged a direct communication from Penn Square to the neighborhood of Girard Avenue Bridge. Nothing happened,



Bronze Pieces by Albert Laessle. *Above:* "BILLY" Installed in Rittenhouse Square Ca. 1918 and below "PENGUINS" in the Zoo Ca. 1917.



but the proposal for such an approach to the Park was again suggested after the Centennial by Parkway promoters, among others Mayor Morton McMichael, then President of the Park Commission.

In 1884 the plan illustrated was suggested by the founder of Vineland, N. J., one C. K. Landis. It would take too much time to recite the delays and the succession of plans proposed between 1884 and 1902. Let it be said that Mayors Edwin S. Stuart, Charles F. Warwick and, later, Mayor John E. Reyburn were all helpful, the latter, especially so.

In 1902 *The Parkway Association* was organized with John H. Converse of this Association as President. In 1902 the new organization under the editorship of Albert Kelsey, issued an important and well illustrated pamphlet entitled: *The Proposed Parkway etc.* The pamphlet carried a strong plea for the project written by James M. Beck.

The following year such a proposed avenue was placed on the City Plan and in 1904 the electors approved a loan ordinance of \$2,000,000 for Parkway purposes.

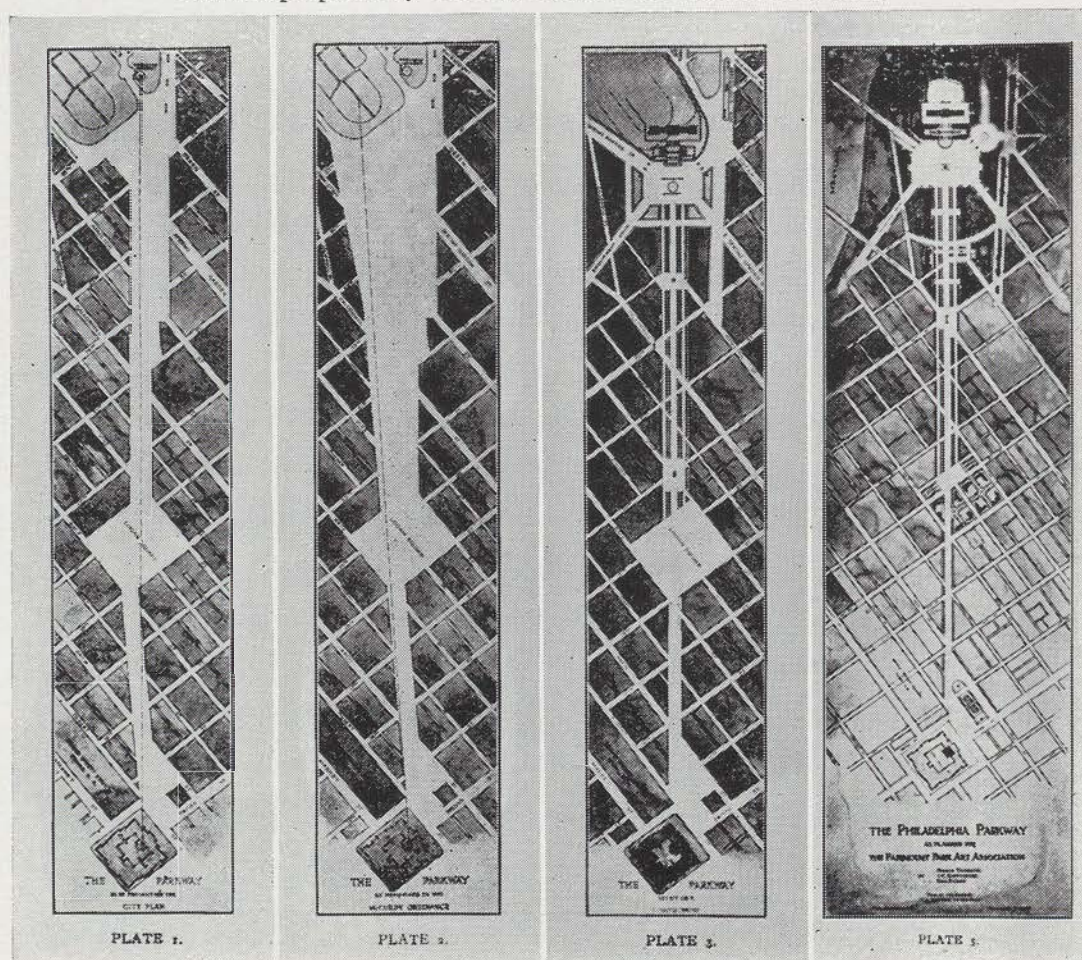
In 1907 this Association appointed a Commission to study the Parkway problem and report with specific recommendations. The Commission consisted of Paul P. Cret, Horace Trumbauer and Clarence C. Zantzinger. Their plan and report was published by the Association and it is this plan which was developed under Mayor John E. Reyburn by the French urbanist, Jacques Gréber.

The history of the *John Ericsson Memorial* goes back to 1889, when a friend of the Association presented \$5,000 to erect a monument to the Swedish-American inventor of the iron-clad *Monitor*. It took until 1932 for funds to accumulate for the erection of this fountain in the Plaza in front of the Museum. The design is by Borie, Trumbauer and Zantzinger.

In the Annual Report for 1913 the following resolution was adopted: "Resolved, that the Board of Trustees of the Fairmount Park Art Association has received with much satisfaction notice of the munificent bequest of Mrs. J. Bunford Samuel, which will provide funds for a comprehensive and dignified treatment of a noble theme—



Above: Paul Cret's Design for Sesquicentennial Exposition, Philadelphia. *Below:* Parkway Plans as proposed by The Fairmount Park Association, 1907.

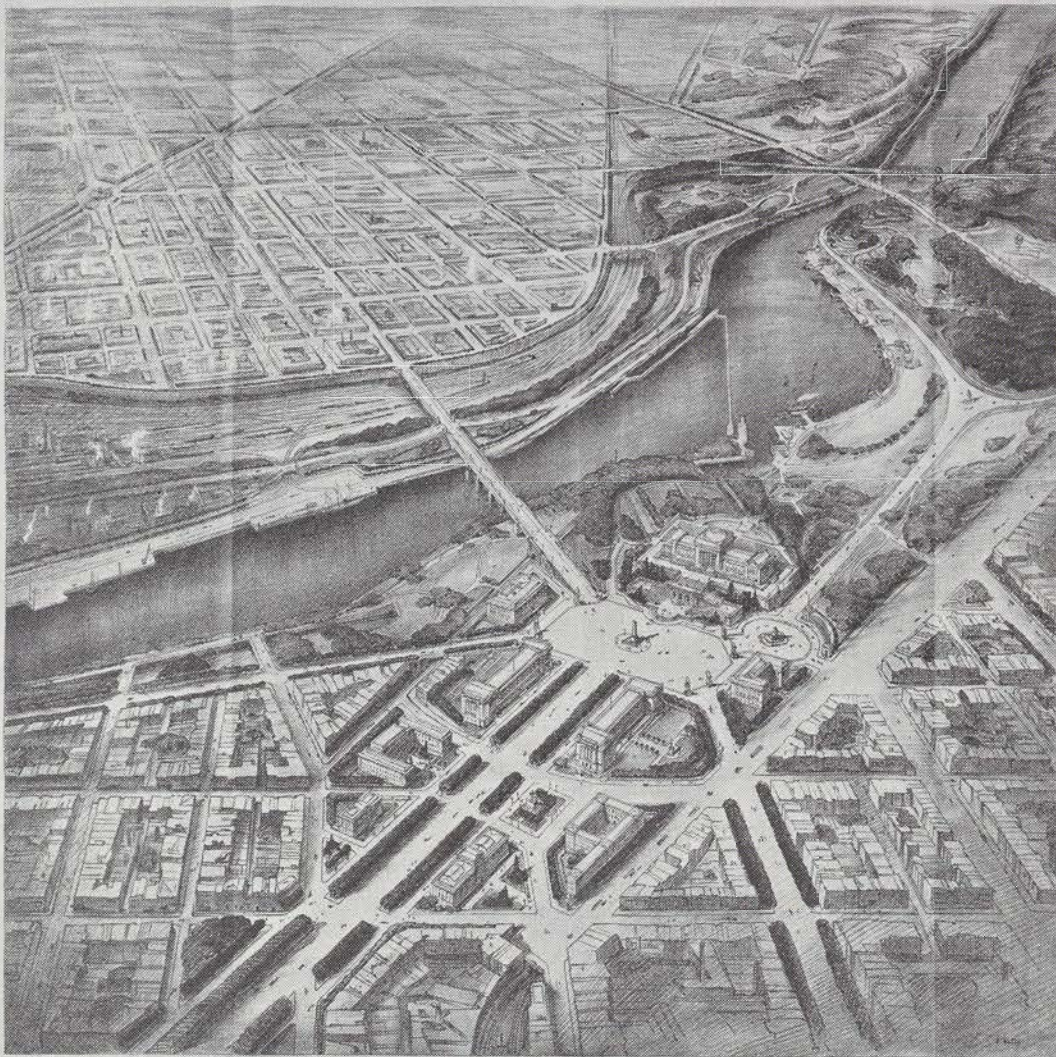


the history of America symbolized in a system of statuary in Fairmount Park—and which will continue for all time the influence of the Association in promoting the aims for which it exists.”

The magnificent bequest of Ellen Phillips Samuel did not become operative immediately as her husband had been named life tenant. Both had been interested members of the Association for years. Mr. Samuel, anxious to get on with the work, personally engaged the Icelandic sculptor Einar Jonsson to produce the first unit of the future memorial. The illustration shows the bronze representing the Scandinavian explorer Thorfin Karlsefni, who visited our shores, probably in the neighborhood of Vineyard Haven, Massachusetts, in 1004. The figure was erected in 1920.

A Samuel Memorial Committee had been appointed in 1913 to study the project. This resulted in producing a preliminary model, the work of Edgar V. Seeler, architect, and Charles Grafly, sculptor. It was impossible to proceed further at that time. Upon the death of Mr. Samuel in 1929, a reconstituted committee, under the able chairmanship of Charles L. Borie Jr., resumed the study. Dr. Cret was employed to design the general plan for the Memorial, and other studies of subject matter, inscriptions etc., were undertaken. Two great international exhibitions of sculpture were held to select teams of sculptors to begin work. The first of these was held in 1933 and resulted in the appointment of Gaston Lachaise, Robert Laurent, J. Wallace Kelly, John Flannagan, Heinz Warneke and Hélène Sardeau to design and execute the sculptural elements for the Central terrace of the Memorial. Upon the death of Mr. Lachaise, Maurice Sterne was appointed to design and execute the group entitled *Welcoming to Freedom*, originally assigned to Mr. Lachaise.

It took until 1939 to complete the construction of the Central Terrace of the Memorial in its present form. During the spring and summer of 1940 a second exhibition was held to select sculptors for the second or South Terrace, construction of which was about to begin. With the advent of the war and the freezing of all metals by



THE PHILADELPHIA PARKWAY

AS PLANNED FOR

THE FAIRMOUNT PARK ART ASSOCIATION

DESIGNED BY
J. C. ZENK
PHILADELPHIA

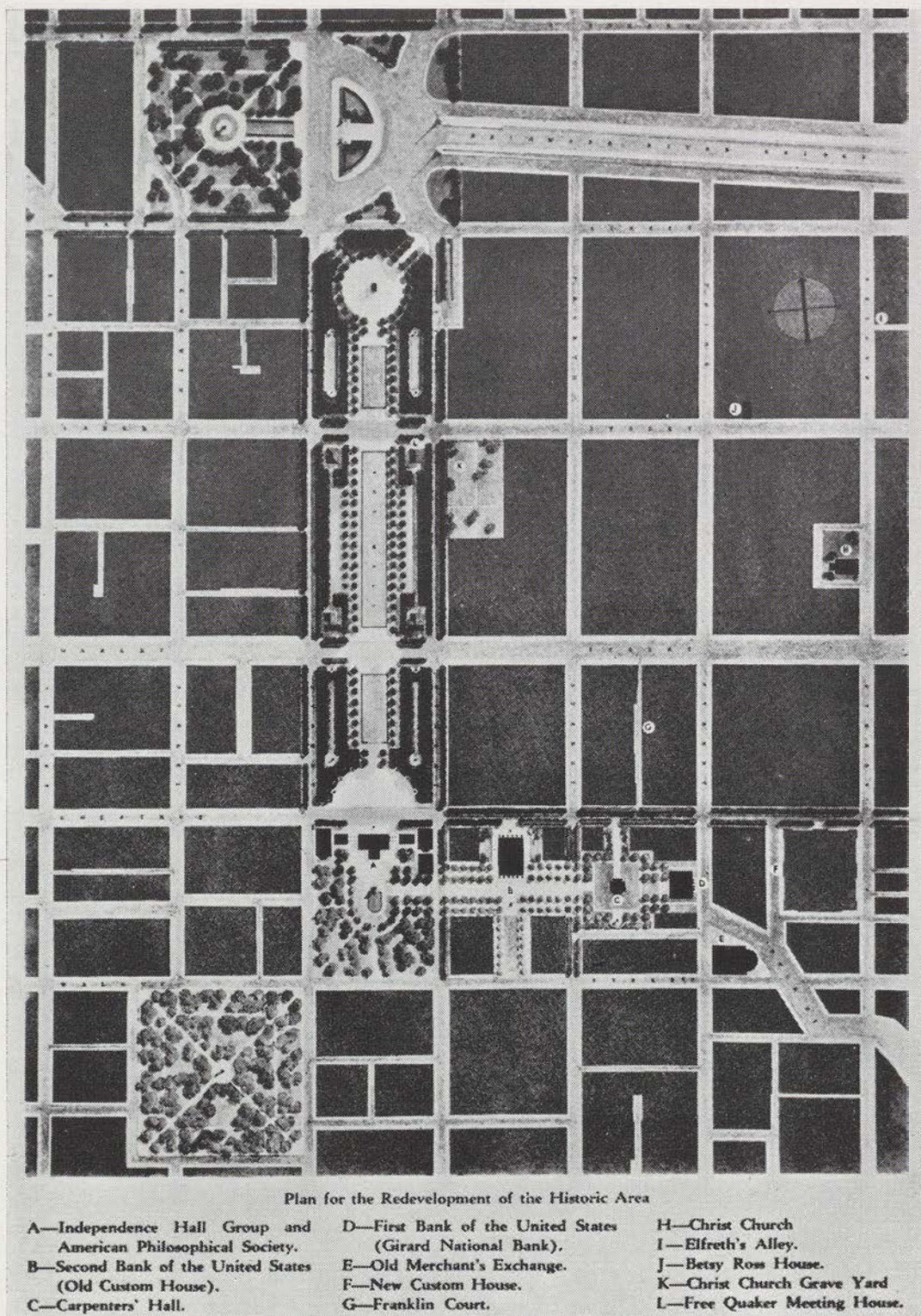
Philadelphia Parkway. Perspective of scheme proposed by the Fairmount Park Art Association, 1907.

Government order, it was necessary to plan in terms of stone sculpture. Dr. Cret also modified the design of the South and North Terraces to their present form. The sculptors selected to design and execute the works for the South Terrace were: Henry Kreis, Erwin Frey, Wheeler Williams and Harry Rosin.

This has been a rather long story and many events of importance have been neglected. We have not mentioned the Robert Morris Memorial which our late President, Mr. Taylor, saw to successful completion. Numerous individuals have served your Board with intelligence and devotion. It would be impossible to cite them all but we should mention a few of those no longer with us. They include: Charles J. Cohen, Emory McMichael and Roland L. Taylor; Leslie W. Miller and Andrew Wright Crawford; Charles L. Borie Jr. and Eli Kirk Price whose omniscience and devotion can never be surpassed if, indeed, equalled.

It is always dangerous to predict the future. In the immediate future of this Association there are some unfinished projects to occupy our attention. The Aero Memorial and the Samuel Memorial are the principal items of unfinished business before us. Regarding the latter, your Board plans to hold another sculpture exhibition—perhaps during the spring and summer of 1948. When the Memorial to Ellen Phillips Samuel has been completed, the income from her legacy is to be used for the decoration of the Park with sculpture and fountains. It is at this point that great discretion will have to be exercised lest Fairmount Park itself is to disappear under an avalanche of such works. Intelligently used, the Samuel Foundation can do much to stimulate the production and use of American sculpture. It is a challenge and a magnificent opportunity.

We are entering a post-war period of construction and civic betterment. We now have an ably led City Planning Commission, and City Funds have been voted for many long delayed improvements. The Chinese Wall is about to disappear and improvements are in prospect in the neighborhood of the Thirtieth Street Station. These plans deserve our active support. It is a great pity that Dr. Cret's



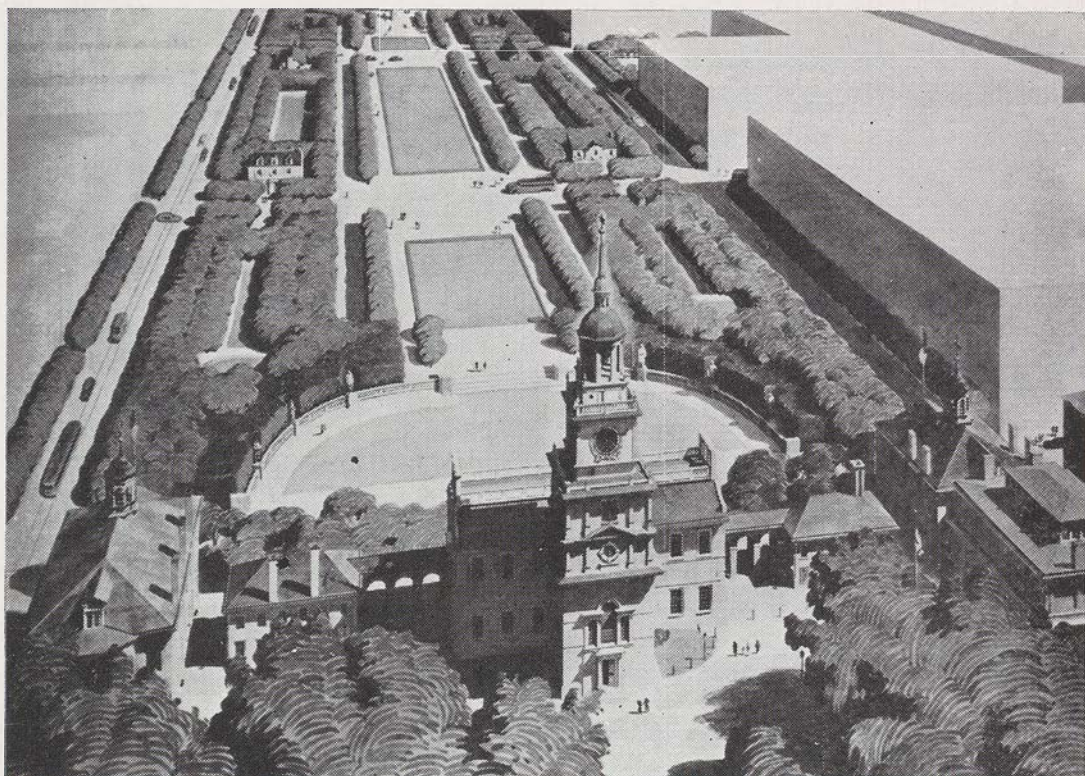
INDEPENDENCE HALL PROJECT, Plan Showing Proposed Development East to Third Street and North to Delaware Bridge Plaza. Designed by Roy Larson.

plan, for use of the Parkway and both banks of the Schuylkill below Spring Garden Street for the Sesqui Centennial, was not followed. This Association backed the plan and endeavored to have it adopted. Had we been successful, much of the work remaining to be done on the Parkway and along both banks of the Schuylkill would have long since been completed.

This was Dr. Cret's vision and much of it had been planned with a view to remaining as permanent improvements. Instead, the stretch between Spring Garden Street and Market Street on both banks is a sad sight. The ash loading station was erected there some twenty years ago as a *temporary* structure but it was hurriedly rebuilt some three years ago when it was totally destroyed by fire. Despite the protests of your Board, the temporary status of the structure has thus been extended indefinitely. The improvement of both banks of the Schuylkill below Spring Garden Street is one of the many rewarding and imperative objectives of the future to which this Association should address itself.

Another such project, is that being sponsored by the Independence Hall Association and by this Association, to reclaim the blighted areas in the vicinity of Independence Hall. Illustrated is Roy Larson's plan showing the proposed development East to Third Street and North to the Delaware Bridge Plaza.

You have received the Association's publication supporting the plan. Copies have been widely distributed and it has received favorable attention in Harrisburg and in Washington. We plan to follow through and offer our assistance whenever it is needed. We are happy to report that good progress has been made through the excellent efforts of Judge Edwin O. Lewis, chairman of the Independence Hall Association. President Truman has appointed the Philadelphia National Shrines Commission with Judge Lewis as Chairman. Other members of the Commission are: George Macaneny, Carl van Doren, Judge Hugh Martin Morris, Senator Francis J. Meyers, Michael J. Bradley and Albert M. Greenfield. This Commission is to report on that part of the project involving Indepen-



INDEPENDENCE HALL PROJECT, Perspective of Mall Looking North from Independence Hall.
Designed by Roy Larson.

East Bank of Schuylkill River Below Spring Garden Street Showing Ash Dumping and Loading Station with Philadelphia Museum of Art in Background.



dence Hall and other historic buildings in the area. The State of Pennsylvania has undertaken to develop the Mall extending to the North from Independence Hall to the vicinity of the Delaware Bridge Plaza.

Our President, Mr. Martin, has it very much on his mind to bring about closer cooperation between this Association and the various official and private bodies working in Philadelphia to further the physical improvement of the City.

The City Planning Commission is constantly developing plans of which we should have fuller knowledge so as to permit intelligent support on our part. The Citizens' Council on City Planning of which we are a subscribing member, represents over one hundred civic bodies in all parts of the City. These organizations are also devoted to furthering good planning. The Planning Commission and the Citizens' Council need the services of a liaison officer to call on neighborhood committees, hear their local problems and enlighten them on the work of our City planners. Upon Mr. Martin's suggestion, Mr. Noble, our Executive Secretary, has been assigned to this work on our behalf. In this way, we believe that we can come to closer grips with old problems and be advised of new ones as they arise.

It is to be hoped that the Board of Managers of the House of Detention may still abandon their plan of erecting the new House of Detention on the Parkway site near the Free Library. Your Board has been active in this matter and has protested against the plan. Some thirty-three civic organizations have also expressed their opposition to the use of the Parkway site for this purpose. Having heard of the long struggle to realize the Parkway in its present form, you will agree that it would be unfortunate to begin now to destroy it.

We are glad to report that the much discussed Delaware River Bridge approach and the Vine Street high speed development has been referred back to the City Planning Commission and the Department of Public Works for re-study. You will recall that two basically different plans for the highway have been presented—a depressed



THORFIN KARLSEFNI, by Einar Johnson was erected in 1920 as the First Figure of The Ellen Phillips Samuel Memorial in Fairmount Park.

highway and one following the present street levels. The vast importance of this proposed improvement and its cost, whatever plan is followed, warrant some further delay if this will result in a better solution of the problem.

The Fairmount Park Art Association has a good deal to be proud of on its seventy-fifth birthday. No one will deny that it has constantly sought to revitalize itself and to keep abreast of the needs of each succeeding generation.

I suspect that we have made a few mistakes. Perhaps a few pieces of sculpture, here and there, were mistakes but, who is to judge? We have often seen the mistakes of one epoch become the antiques of another. It is probably more charitable to say of our mistakes that they are *in-between antiques*. These, you know, have been described as works of art which are too old for the poor and too new for the rich.

NECROLOGY

Mrs. J. William Abbott

Mr. Edward G. Budd

Miss Mary Butler

Mrs. Frank G. Clemens

Mrs. John B. Deaver

Mr. Samuel E. Fairchild, Jr.

Mr. Clarence Gardner

Mrs. James E. Gibson

Mrs. Frederick Hemsley

Mrs. H. B. Hirsh

Mr. J. S. W. Holton

Mrs. Sidney W. Keith

Miss Anna S. Lewis

Mrs. Charles A. McClure

Mr. S. D. Parker

Mrs. C. Morton Smith

Mr. Simon Walter

Mr. Thomas S. Williams

Mr. Irving L. Wilson



JEANNE D'ARC, by Emmanuel Frémiet. Purchased by The Association and placed in Fairmount Park in 1890.

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	Garrett, 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.*	1936	Howell, Isaiah Hacker*

* Indicates deceased members.

PERPETUAL MEMBERS IN MEMORIAM

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.	1922	White, J. William
1900	Dreer, Mrs. Ferdinand J.	1925	Moulton, Mrs. Byron R.
1901	Justice, Miss Cecilia	1926	Smith, C. Morton

CITY BRANCH

1904	Howell, Charles H.	1927	Smith, J. Frailey
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PERPETUAL HONORARY MEMBERS

Frederic Adrian Delano
Francis Henry Taylor

Robert Moses
Sarah Dickson Lowrie



Preliminary Sketch, The Melting Pot by Gaston Lachaise. Ellen Phillips Samuel Memorial

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 dollars in both.

Corrected to April 1, 1946

P indicates PARK Branch ANNUAL Member

C indicates CITY Branch ANNUAL Member

P L indicates PARK Branch LIFE Member

C L indicates CITY Branch LIFE Member

C	Abel, Victor D.	C	Benners, Mrs. A. Eugene
P C	Alexander, Mrs. E. G.	C L	Benson, Alexander
P	Alker, J. Harry, Jr.	P C	Benson, E. N., Jr.
C	Allinson, Mrs. E. Page	P C	Berwind, Mrs. C. G.
P	Armstrong, Mrs. Mary N.	P	Berwind, Mrs. Henry A.
C	Arnett, Mrs. William W.	P L	Biddle, Mrs. Arthur
P	Atkinson, Miss Gertrude	P	Biddle, Mrs. Clement
C	Audenreid, Mrs. Lewis	P	Biddle, Edward M.
P C	Austin, Richard L.	P	Biddle, Mrs. Edward W.
		P	Biddle, Hon. Francis
		P C	Bishop, Richard E.
P	Babcock, Mrs. W. Wayne	P C	Blackburne, Miss Agnes C.
P C	Bache, Miss Margaret H.	P C	Blackburne, John S., Jr.
P C	Bacon, Ellis W.	P	Bland, Mrs. P. B.
P	Baketel, H. Sheridan, Jr.	P C	Block, Gordon A., Jr.
P C	Ballard, Frederick L.	P	Bodine, Mrs. S. Lawrence
P C	Barnes, John Hampton	P L	Bodine, William W.
C	Barr, Mrs. George W.	P C	Boericke, Mrs. Gideon
P	Barringer, Mrs. D. Moreau	P	Boericke, Miss Helene
P L	Barrows, Mrs. Ira	P	Boericke, Mrs. John J.
P	Bartol, Miss Eleanor Grier	P C	Bole, Mrs. John Clark
C L	Barton, Mrs. H. H., Jr.	P C	Borie, Beauveau, 3d
P	Bartram, Frank M.	P	Boyd, Miss Lily M.
P	Baugh, Miss Helene A.	P	Bradley, Mrs. John A.
P	Bayard, Miss Mabel	C	Bradley, Newell C.
P	Baylis, Mrs. William	P	Bradley, Mrs. Newell C.
C	Beale, Mrs. John C. C.	P C	Braun, Mrs. William P. M.
P L	Bein, August	P L	Brazier, H. Bartol
P L	Bell, Miss Laura	P	Brewster, C. Barton
P	Belmont, L. A.	P C	Breyer, Mrs. Henry W.

FAIRMOUNT PARK ART ASSOCIATION

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*Associate members pay one dollar annually in either Branch
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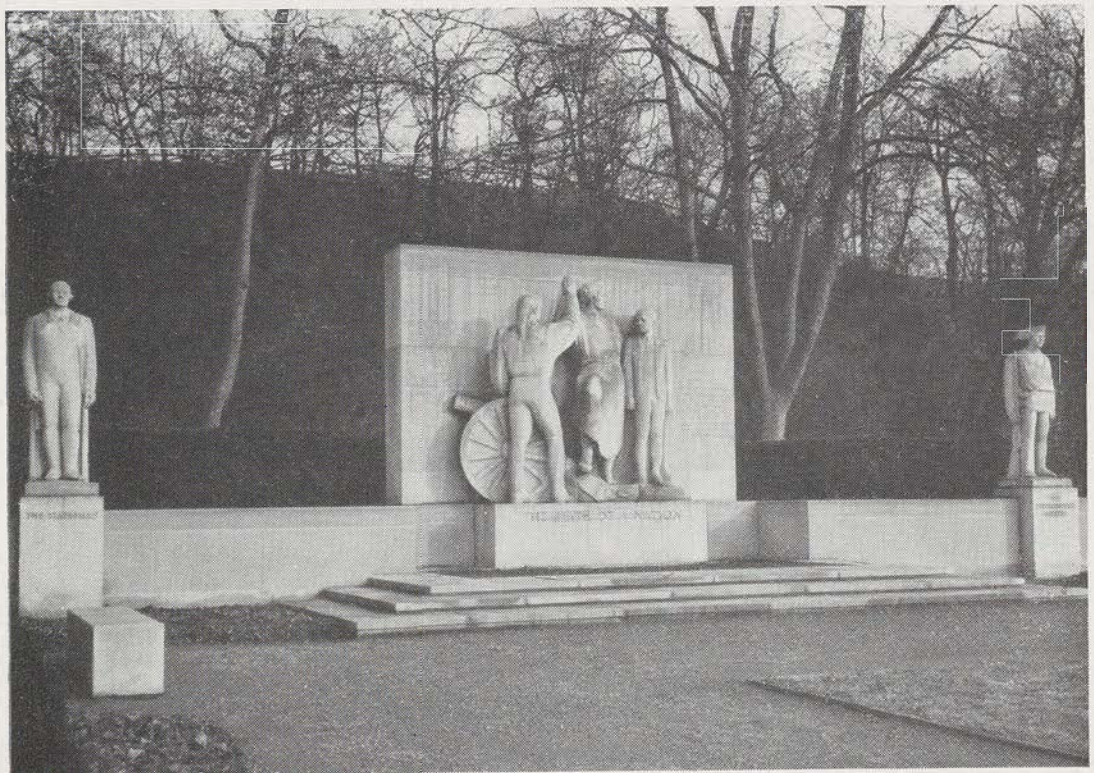
P C	Aertsen, Guilliaem, Jr.	P C	Dauner, E. J.
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Above: THE QUAKER and THE PURITAN, by Harry Rosin; *in the center,* SETTLING OF THE SEABOARD, by Wheeler Williams.

ELLEN PHILLIPS SAMUEL MEMORIAL—SOUTH TERRACE

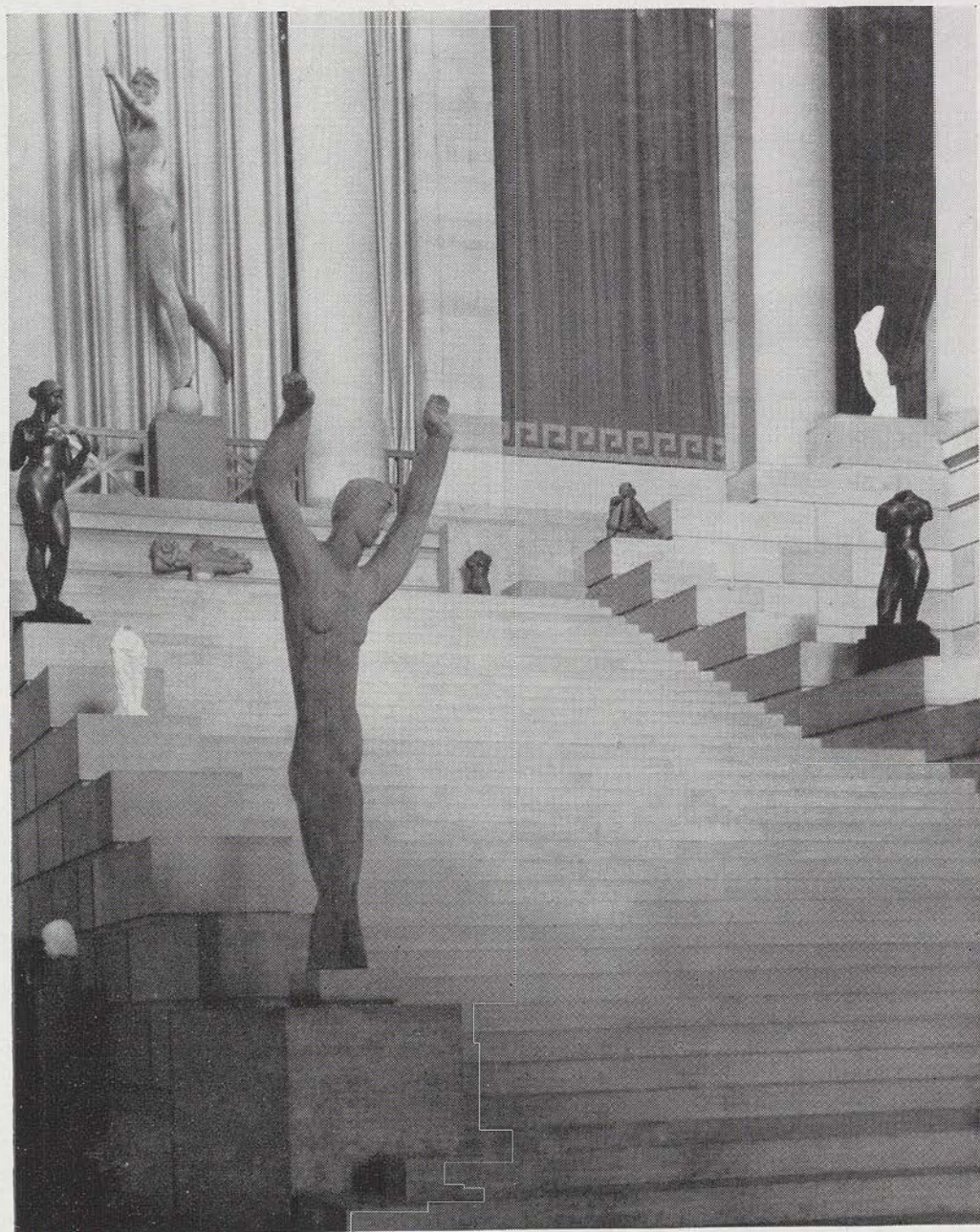
Below: THE STATESMAN and THE REVOLUTIONARY SOLDIER, by Erwin F. Frey; *in the center* THE BIRTH OF A NATION, by Henry Kreis.



LIST OF WORKS OF ART

CONTRIBUTED BY THE PARK BRANCH

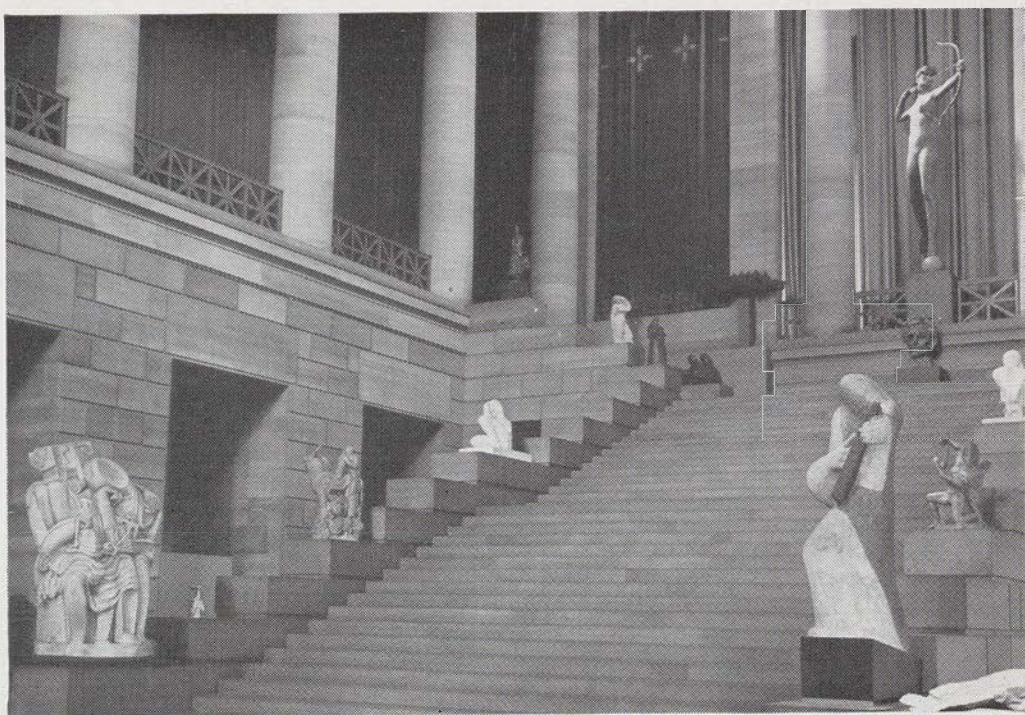
1. "NIGHT" *Bronze Statue*
BY EDWARD STAUCH
PRESENTED TO THE ASSOCIATION BY EDWIN N. BENSON.
Erected on George's Hill, April, 1872.
2. "HUDSON BAY WOLVES" *Bronze Group*
BY EDWARD KEMEYS
Purchased by the Association. Erected at Lansdowne Entrance, West Park, September, 1872.
3. "IL PENNEROSO" *Marble 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 Concourse 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 Horticultural Hall, Fairmount Park, December, 1876.
8. 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.



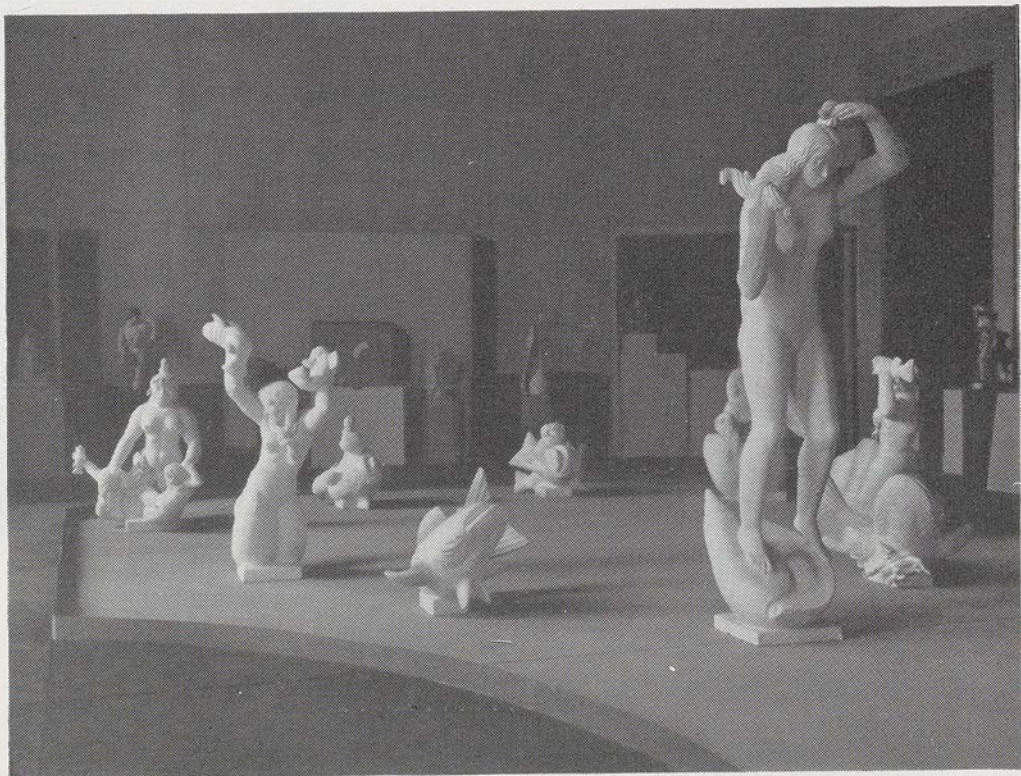
Great Stair Hall of Philadelphia Museum of Art at the time of the
Sculpture International, 1933

FAIRMOUNT PARK ART ASSOCIATION

- 9-13. 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.
14. HORSE TROUGH.....*Italian Marble*
PRESENTED BY CLARENCE S. KATES. Placed on the Wissahickon Drive, near the site of the Old Log Cabin, December, 1878.
15. GRAND FOUNTAIN.....*Bronzed Iron*
Purchased by the Association and erected in the East Park, near the Dauphin Street entrance, June, 1879.
16. FOUNTAIN OF "ORESTES AND PYLADES".....*Bronze Group*
BY CARL STEINHAUSER
Placed near the Columbia Avenue entrance to the East Park, September, 1884.
17. "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.
18. "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 Sedgeley Drive, Lemon Hill, Fairmount Park, November, 1885.
19. 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.
- 20-21. "FLORENTINE LIONS".....*Bronze*
PRESENTED TO THE ASSOCIATION BY MRS. A. M. EASTWICK. Placed near the Welsh Memorial, West Park, April, 1887.

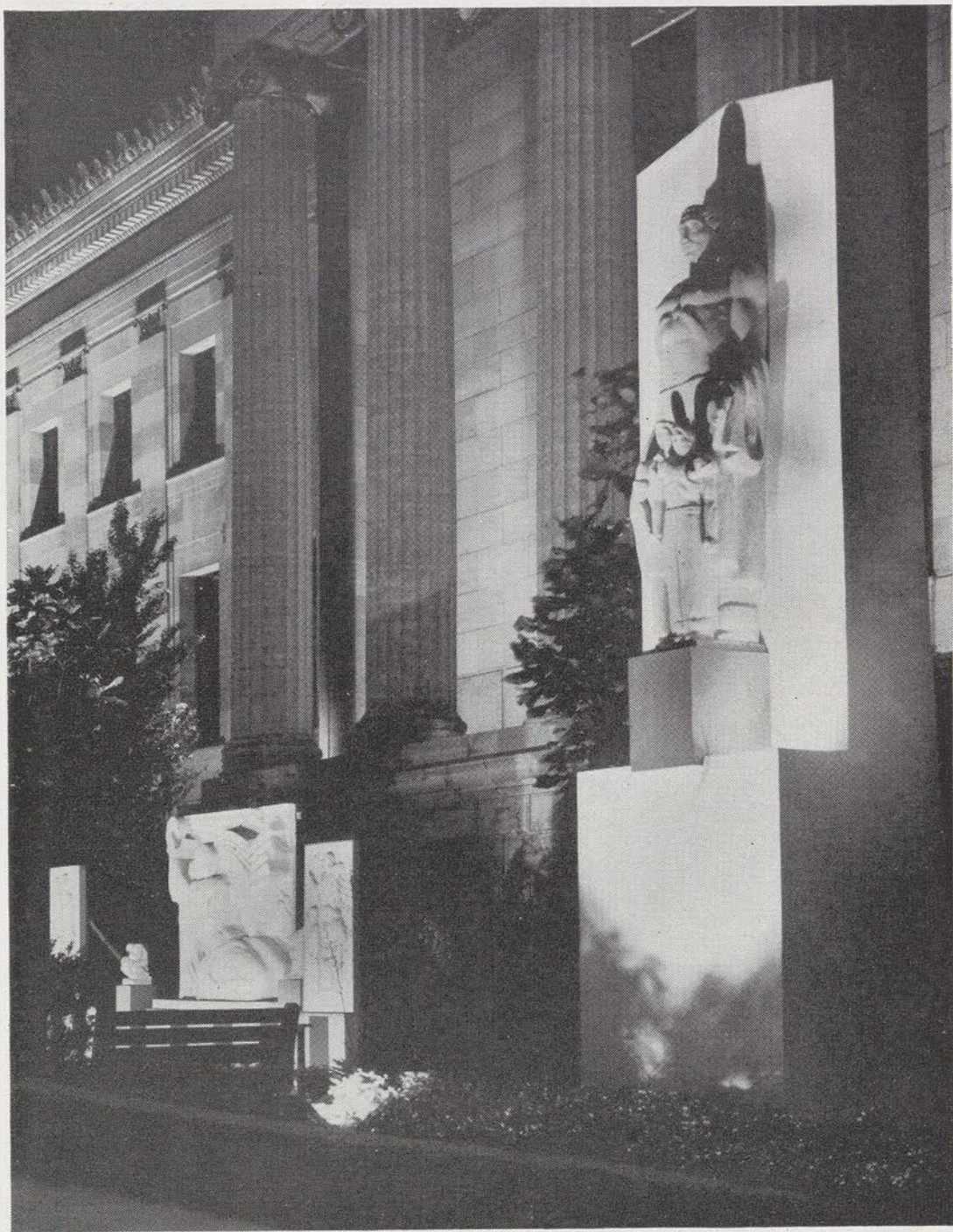


Above: Great Stair Hall, Philadelphia Museum, Sculpture International, 1940. *Below:* Casts of Carl Milles Fountain for St. Louis in Sculpture International, 1940.



FAIRMOUNT PARK ART ASSOCIATION

22. 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.
23. "STONE AGE IN AMERICA".....*Bronze*
BY JOHN J. BOYLE
A Commission from the Association
Placed in the West Park, near Sweetbriar, 1888.
24. "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.
25. EQUESTRIAN STATUE, "JEANNE D'ARC".....*Bronze*
BY EMMANUEL FRÉMIET
Placed near the eastern approach to Girard Avenue
Bridge, November, 1890.
26. EQUESTRIAN GROUP, "LION FIGHTER".....*Bronze*
BY ALBERT WOLFF
Placed on the Fairmount Plaza, 1929.
27. "HAMLET AND OPHELIA".....*Oil Painting*
BY GEORGE W. PETTIT
PRESENTED BY J. LEHMAN EISENBREY, D.D.S. Placed
in Memorial Hall.
28. 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.
29. 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.



Courtyard of Philadelphia Museum of Art, Night scene, Sculpture International, 1940.

30. BRONZE SPANISH CANNON, "MILTIADES" Date, 1743
31. BRONZE SPANISH CANNON, "SEMIRAMIS" Date, 1737
32. BRONZE SPANISH MORTAR.....Date, 1731
Placed on the terrace in front of Memorial Hall,
April, 1912.

33. 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.

34. MEMORIAL TO PENNSYLVANIA'S MILITARY AND NAVAL OFFICERS AND MEN DISTINGUISHED 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.



Above: Great Courtyard of Philadelphia Museum. Sculpture International, 1940. *Below:* The same in 1933 with The Folger Library Reliefs by John Gregory and WOMAN, by Gaston Lachaise.



FAIRMOUNT PARK ART ASSOCIATION

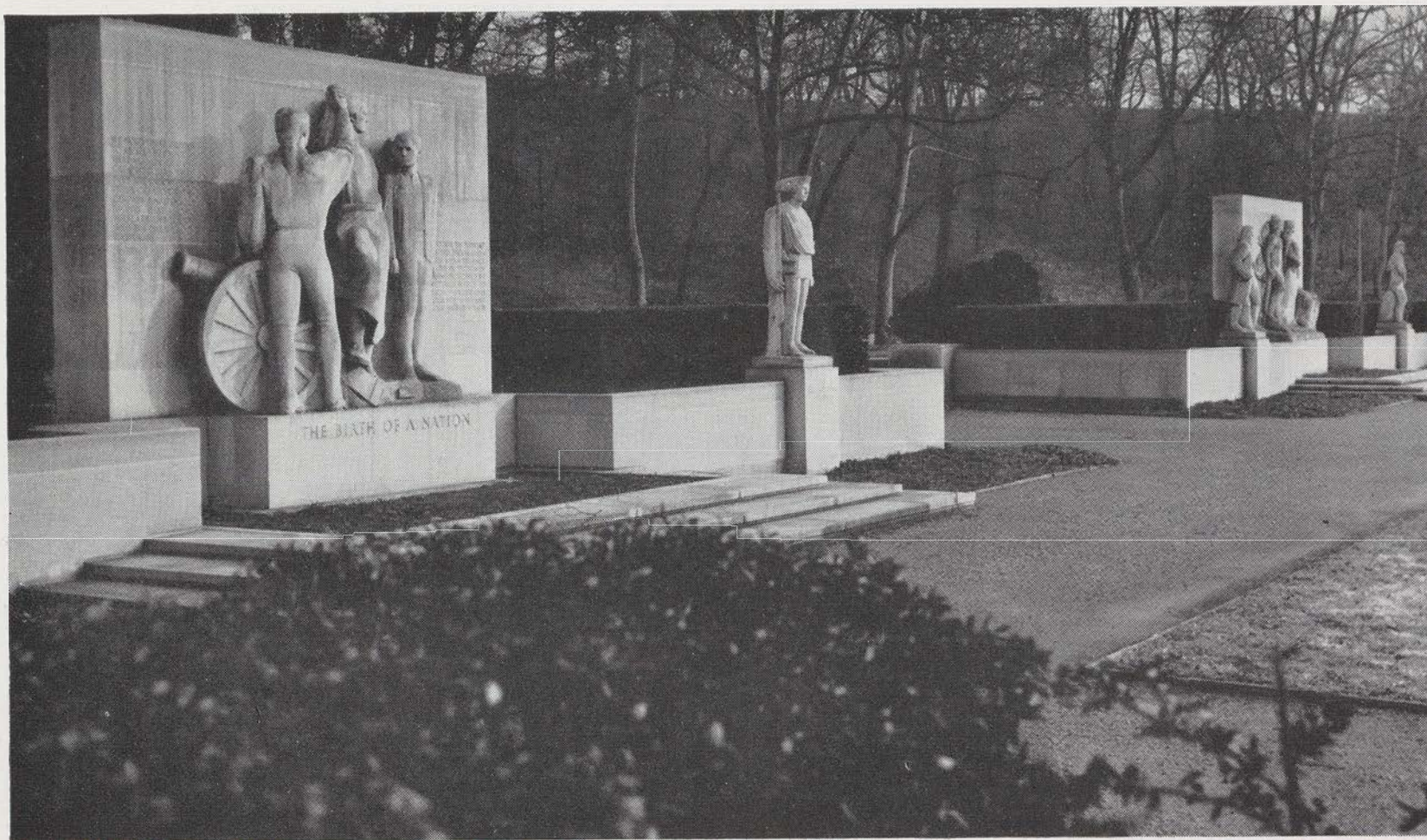
35. SUN-DIAL AND MARBLE PEDESTAL
Presented through this Association by John T. Morris and erected in the center of the Sunken Garden in front of Horticultural Hall, May, 1905. The pedestal is the work of Alexander Stirling Calder.
36. JAPANESE TEMPLE GATE
Presented through this Association by John H. Converse and Samuel M. Vauclain and erected in the ravine between Memorial and Horticultural Halls, near the Lotus Pond, December, 1905.
37. 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.
38. FOUNTAIN FIGURE, "THE DUCK GIRL"*Bronze*
BY PAUL MANSHIP
Purchased by the Association and placed in Cloverly Park, 1916.
39. MEMORIAL TABLET TO HERMANN JOSEPH SCHWARZMANN*Bronze*
Erected in Memorial Hall in 1915.
40. MARBLE FIGURE, "DANAID."
BY CHRISTIAN DANIEL RAUCH
Bequest of Paul Griffith. Placed in Horticultural Hall, 1918.
41. MARBLE FIGURE, "FEEDING THE DOVES."
Bequest of Paul Griffith. Placed in Horticultural Hall, 1918.
42. 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.
43. "PENGUINS"*Bronze*
BY ALBERT LAESSLE
Purchased by the Association, 1918. Placed in front of the Bird House, in the Zoological Garden. Pedestal constructed, 1924.



Sculpture International, 1933. Philadelphia Museum of Art. The Sower, by Lee Lawrie.

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44. "THORFINN KARLSEFNI".....*Bronze*
BY EINAR JONSSON
Presented by J. Bunford Samuel. Erected on the east bank of the Schuylkill River, north of the Sedgely Club House, November, 1920.
45. "SEAWEED FOUNTAIN".....*Bronze*
BY BEATRICE FENTON
Presented, through the Association, by Edwin F. Keen. Located at the foot of Lemon Hill, 1922.
46. EQUESTRIAN GROUP, "THE AMAZON".....*Bronze*
BY AUGUST KISS
Placed on the Fairmount Plaza, 1929.
47. 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.
48. 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.
49. JOHN HARRISON MEMORIAL.....*Bronze*
BY LAWRENCE TENNEY STEVENS
Figure of John Harrison placed in front of Harrison Chemical Laboratory, University of Pennsylvania, in 1934.
50. DIANA.....*Bronze*
BY AUGUSTUS SAINT GAUDENS
Moved from Madison Square Garden to the great stairhall of the Philadelphia Museum of Art in 1932.
51. ERICSSON MEMORIAL FOUNTAIN.....*Bronze*
TRUMBAUER, ZANTZINGER & BORIE, ARCHITECTS
Benjamin Franklin Parkway, 1934.
52. J. DUNDAS LIPPINCOTT BEQUEST.....*Marble*
8 Marble Figures placed in Mt. Pleasant Garden. Fountain - West of Horticultural Hall at eastern end of Water Garden. 1936.



ELLEN PHILLIPS SAMUEL MEMORIAL—SOUTH TERRACE

FAIRMOUNT PARK ART ASSOCIATION

53. JUSTICE.....*Limestone*

BY DANIEL CHESTER FRENCH

Moved from old Federal Building at Ninth and Chestnut Streets, to Georges Hill, Fairmount Park, in 1937.

54. ELLEN PHILLIPS SAMUEL MEMORIAL

Middle Terrace, 1938

Spanning the Continent by Robert Laurent.....*Bronze*

The Ploughman by J. Wallace Kelly.....*Limestone*

The Miner by John Flannagan.....*Limestone*

55. ELLEN PHILLIPS SAMUEL MEMORIAL

Middle Terrace, 1939

Welcoming To Freedom by Maurice Sterne.....*Bronze*

56. LOGAN MEMORIAL.....*Bronze*

DESIGNED BY PURVES, COPE AND STEWART.

Ridgway Branch of Library Company, South Broad Street, 1939.

57. ELLEN PHILLIPS SAMUEL MEMORIAL

Middle Terrace, 1940

The Slave by Hélène Sardeau.....*Limestone*

The Immigrant by Heinz Warneke.....*Limestone*

58. ELLEN PHILLIPS SAMUEL MEMORIAL

South Terrace, 1942

The Settling of the Seaboard by Wheeler Williams.....*Limestone*

The Puritan by Harry Rosin.....*Limestone*

The Quaker by Harry Rosin.....*Limestone*

The Birth of a Nation by Henry Kreis.....*Limestone*

59. ELLEN PHILLIPS SAMUEL MEMORIAL

South Terrace, 1943

The Soldier by Erwin F. Frey.....*Limestone*

The Statesman by Erwin F. Frey.....*Limestone*

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.

FAIRMOUNT PARK ART ASSOCIATION

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.

FAIRMOUNT PARK ART ASSOCIATION

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.

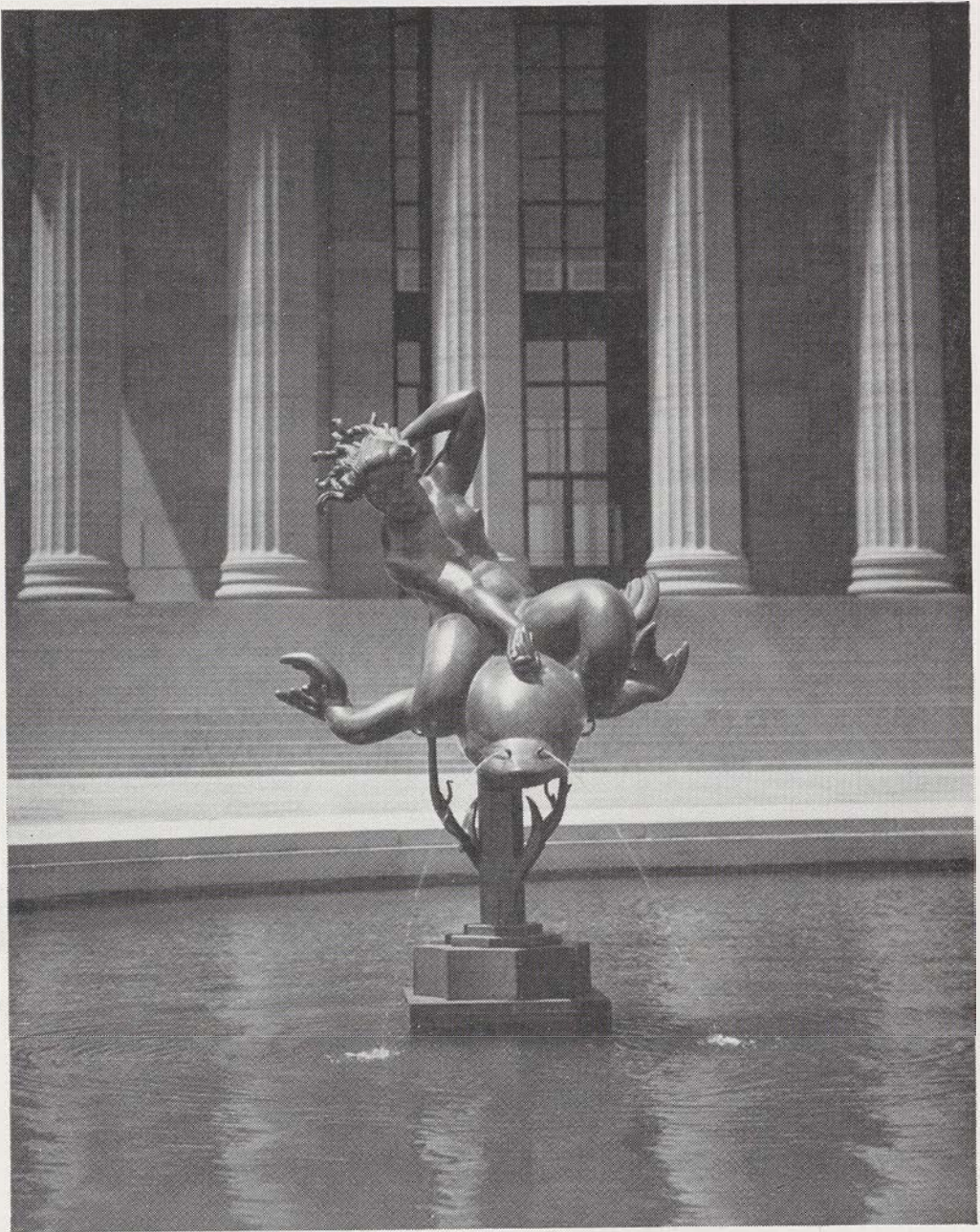
12. SHAKESPEARE MEMORIAL.

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.



Sculpture International, 1933. Philadelphia Museum of Art. Sun Glitter, by Carl Milles

