

Fairmount Park Art Association

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

Ninety-Fifth Annual Report



P. O. Box 7646
PHILADELPHIA, PENNSYLVANIA 19101

1967

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

ANNUAL REPORT
BOARD OF TRUSTEES

“REPORT ON FLORENCE”

BY

DR. FRED S. LICHT

PROFESSOR OF HISTORY OF ART
BROWN UNIVERSITY, PROVIDENCE, R. I.

P. O. Box 7646
PHILADELPHIA, PENNSYLVANIA 19101

1967



Photograph by Cortlandt V. D. Hubbard

One of four stone Eagles from the New York Pennsylvania Railroad Station now mounted on the four piers of the Market Street Bridge after the Eagles and piers were cleaned. (From left) Mr. Charles E. Ingersoll, Pennsylvania Railroad; Mr. Charles G. Day, Commissioner of Public Property and Mr. Philip Price, President, Fairmount Park Art Association.

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PHILIP PRICE

Vice-Presidents

R. STURGIS INGERSOLL

HENRI MARCEAU

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ORVILLE H. BULLITT

Counsel

R. STURGIS INGERSOLL

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JOSEPH T. FRASER, JR.
FREDERICK H. LEVIS

G. HOLMES PERKINS
SAMUEL PRICE WETHERILL
RICHARD N. WILLIAMS, II

TERM EXPIRES IN 1968

R. STURGIS INGERSOLL
THEODORE F. NEWBOLD
HENRI MARCEAU

SYDNEY E. MARTIN
PHILIP PRICE
C. CLARK ZANTZINGER, JR.

TERM EXPIRES IN 1969

ORVILLE H. BULLITT
JOHN M. FOGG, JR.
GORDON A. HARDWICK

H. RADCLYFFE ROBERTS
HENRY W. SAWYER, 3RD
H. GATES LLOYD, III

Executive Secretary

W. H. NOBLE, JR.
P. O. Box 7646
Philadelphia, Pa. 19101

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

On Finances, Legacies and Trusts

ORVILLE H. BULLITT, *Chairman*

WILLIAM G. FOULKE

GORDON A. HARDWICK

SPECIAL COMMITTEES

On Samuel Foundation

R. STURGIS INGERSOLL, *Chairman*

HENRI MARCEAU, *Co-Chairman*

JOSEPH T. FRASER, JR.

SYDNEY E. MARTIN

On New Projects

HENRY W. SAWYER, 3D, *Chairman*

ORVILLE H. BULLITT

THEODORE T. NEWBOLD

WILLIAM G. FOULKE

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On Plan of City

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On Location of Sculpture

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MISS KATHARINE SNOWDEN KING, *Chairman*

MRS. HENRY M. WATTS, JR., *Co-Chairman*

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MRS. FREDERIC L. BALLARD	MRS. LOUIS C. MADEIRA, 4TH
MRS. DONALD B. BARROWS	MRS. JOHN W. MOFFLY
MRS. ALFRED BENDINER	MRS. JAMES ALAN MONTGOMERY
MRS. LAWRENCE A. BROWN, JR.	MRS. WILLIAM H. NOBLE, JR.
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MRS. JAMES CHESTON	MRS. PHILIP PRICE
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MRS. ROBERT MCKAY GREEN	MRS. OWEN J. TOLAND
MRS. THOMAS HART	MRS. S. STOKES TRUITT
MRS. J. H. WARD HINKSON	MRS. JOHN TYSON
MRS. ORVILLE HORWITZ	MRS. CLARENCE A. WARDEN, JR.
MRS. SIDNEY KEITH	MRS. ELKINS WETHERILL
MRS. ROY LARSON	MRS. WILLIAM WHITE, JR.
MISS MILDRED LEE	MRS. ELIAS WOLF
MRS. ROBERT H. LEE	MRS. RICHARD D. WOOD, 2ND
MRS. GRANVILLE WORRELL	

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.....	1943-1954
Philip Price.....	1954-

HONORARY VICE-PRESIDENT

J. Rodman Paul.....1940-1941

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-

NINETY-FIFTH ANNUAL REPORT OF THE BOARD OF TRUSTEES

To The Members and Guests of the Fairmount Park Art Association:

LADIES AND GENTLEMEN:

To welcome members and their guests to the Annual Meeting of the Fairmount Park Art Association is the recurrent pleasure of your President, who represents the Board of Trustees in reporting to you the progress of the various projects during the past year—our 95th—with which your Association has been concerned. The place of this Association in the life of the city and its influence on the appearance of the Parks and City itself during nearly a century has not been inconsiderable. It has been and is the only organization whose sole purpose is “To Promote and Foster the Beautiful in the City of Philadelphia, in its Architecture, Improvement and General Plan”. We hope over the years that some of the sense of accomplishment, the stimulation, and the excitement of the Board in carrying out these purposes has been passed on to you at these meetings and in the Annual Report mailed to each member of the Association in the Spring.

This meeting is also the only opportunity that we have to urge members to add new names to our membership list, either by asking the guests that are with them today to join the Association or to solicit others who have an interest in making the City of Philadelphia a more beautiful place in which to live. As members they will receive the annual yearbook of the Association and be invited to attend both the Annual Meeting and any other major function. The very modest dues of \$5 each for the Park Branch and the City Branch make contributing toward the improvement of the appearance of the City a relatively painless one.

We have a Membership Committee headed by Mr. Fraser and very shortly we shall have from the printer an attractive brochure which lists the purposes of this Association and its accomplishments over the years since its founding. Some projects will be illustrated and we hope you will call on us for copies when you wish to help the Association secure a new member. It will assist you in ex-

plaining to your friends as prospective members why they should play a part in the activities and projects of this organization.

Those of you who have heard these reports year after year, will know that it is not every year that we can announce the completion of every project being worked on. Some, like the Samuel Memorial or the Elephant at the Zoo, take a number of years to finish and often we can only report progress. This year we can, however, report that the four handsome stone Eagles, formerly on the Pennsylvania Railroad's New York Station, now alas demolished, have found a home in our neighborhood and many of you have already seen them on the four piers at either end of the Market Street Bridge over the Schuylkill River. Through the offices of the Pennsylvania Railroad and this Association they have been cleaned and mounted with bases by our member architect, George Roberts, and add great distinction to the area of the 30th Street Station and Post Office.

The Spring will bring another project to fruition with which I am sure all will approve and enjoy. In Rittenhouse Square your Women's Committee each year mans a booth and then receives a certain fraction of the profits from the Rittenhouse Square Flower Market. These profits must in turn be used in embellishing the Square, and this year some of the funds have been used to replace the crumbling green iron urns resting on the granite piers to the Square. Twenty-six handsome Florentine lead urns will be in place, filled with flowers, for the Easter festivities and subsequent events in Rittenhouse Square. The Association is having the pedestals cleaned as well and I am sure you will feel proud of the part you have played in improving one of Philadelphia's most famous Squares.

As you know this Association financed the floodlighting at the Art Museum, Washington Monument, the Rodin Museum and the fountain in Logan Circle, and not only did the Franklin Institute and the Insurance Company of North America follow our lead in lighting their buildings, but the City has floodlit the pylons just west of Logan Circle and the tower of City Hall, which has greatly improved its appearance at night. Floodlighting projects have continued and during the year the fine tall columns of the Smith Memorial near Memorial Hall in West Fairmount Park are now visible even from the East River Drive, from the trains which cross the Schuylkill River here and of course can be seen by the many visitors who attend the activities in Memorial Hall in winter and the Kelly Pool in summer. The Smith Memorial, you will recall, was erected to honor Pennsylvanians who played an important role in the Civil War and includes among its many statues and busts the work of several leading Philadelphia sculptors of the late 19th Century.

When it was decided to floodlight the Philadelphia Museum of Art several years ago, your Board decided, out of consideration for the neighboring apartment houses, not to light the north facade of the building. However, many of the residents felt slighted and petitioned your Board to do something about the dark side of the Museum. An arrangement is now being worked out whereby the porticos at each end of this facade will be floodlit in a subdued manner which will be attractive but not dazzling. The lighting equipment is on order and it is hoped that very soon those passing along the East River Drive and others living North of the Museum will have a more pleasant view than the dark mass of the unlit side of the Museum. The Association is, thus, still carrying on this program which has brought such acclaim to the Parkway and other important Philadelphia monuments, and trusts that by these distinguished examples others will follow.

At the Art Museum end of the Benjamin Franklin Parkway you will recall there is the great Washington Fountain and to the north of it the Ericsson Fountain installed by this Association a number of years ago. The accepted plan for the Parkway includes a fountain on either side of the Washington Fountain, and your Board of Trustees is now proceeding with plans to complete this important part of the original Parkway design. The architects are working on the plans now which will be a replica of the highly successful Ericsson basin and jet. Construction should begin by the late Spring and we hope its completion can be reported to you next year at our Annual Meeting.

At the opposite terminus of the Parkway adjoining City Hall is the new Kennedy Plaza. This is the block bounded by 15th and 16th Streets with Arch Street on the north and The Kennedy Boulevard on the south. The surface treatment of this Plaza has been designed by the architect, Vincent Kling, with terraces, trees which are already in the ground, and beds for shrubs and plant material. This has been financed by the City in its Capital Program. In the center is a circular pool, the same size as that in Logan Circle. You were told at the last meeting of the competition conducted by this Association for a suitable fountain to fill this space. The competition did not produce an acceptable design and for the present a water treatment with jets and sprays, but without sculpture, also designed by Mr. Kling, will be installed. A large column of water will rise in the center, surrounded by smaller jets, and by a special arrangement to heat the water it is hoped that the fountain will be able to be played for most of the year. This project, which has the approval of Mr. Diemand, Chairman of the West City Hall Plaza Committee, also should be begun in 1967 and we feel that members of the Asso-

ciation will be proud to have lent their support to this attractive water display.

In addition to this improvement of the Kennedy Plaza the Board has planned the purchase of a sculpture by Henry Moore. If the purchase is consummated, it might well be placed to advantage on one of the walks adjacent to the fountain. However, a decision on this question cannot be made until the figure arrives in Philadelphia, at which time a better judgment can be had as to whether it would show to the greatest advantage in the Plaza or at some other location.

The Women's Committee, so ably led by Miss Katherine King, has made substantial profits in conducting the Association's booth for the Rittenhouse Square Flower Market and has had the beauty and interest of the Square at heart, contributing funds at its disposal for the Florentine Urns as mentioned earlier.

The Association's Board of Trustees has directed its attention and vigilance in many diverse channels during the year, notably giving support along with others for a cover over the Delaware Expressway in the area of Independence Hall and Society Hill, repairs to the stonework of the Samuel Memorial, along with putting in replacements of plant material, and investigating various sites and statuary for embellishment of both Fairmount Park and other areas within the City.

Each year the three-year terms of six Trustees expire and in the course of the meeting you will be asked to fill the vacancies caused by the expiration of their terms. Of those Richard N. Williams, II has resigned and the others whose terms expire are:

WILLIAM G. FOULKE	G. HOLMES PERKINS
JOSEPH T. FRASER, JR.	SAMUEL PRICE WETHERILL
FREDERICK H. LEVIS	

Submitted on behalf of the Board,

PHILIP PRICE
President

MINUTES OF THE NINETY-FIFTH ANNUAL MEETING

The Ninety-Fifth Annual Meeting of the Fairmount Park Art Association was held at the Bellevue-Stratford Hotel on Thursday, January 26, 1967 at 12 o'clock noon.

There were approximately three hundred and twenty-five members and their guests present. Mr. Philip Price presided and proceeded immediately to the business of the meeting.

The reading of the minutes of the last meeting held on January 27, 1966 was, on motion, dispensed with as they were printed in the Ninety-Fourth Annual Report, and a copy sent to each member.

The Annual Report of the Board of Trustees was made by the President. It was duly resolved that this report be accepted and 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.

The reading of the Treasurer's Report was, on motion, dispensed with as it has been duly audited and will be published in the Ninety-Fifth Annual Report.

Having passed the Board of Trustees and according to the By-Laws of the Association, the following proposal to amend the By-Laws had been mailed to each member fifteen days prior to this meeting; it was presented and its approval voted:

RESOLVED that Article III, Section 1 of the By-Laws be amended to read: "1. The Annual Meeting of this Association shall be held in the month of April in each year on such date as may be arranged by the Board of Trustees".

The meeting proceeded to the election of five Trustees to succeed those whose term had expired, Mr. Richard N. Williams, II having resigned leaving one vacancy in this group.

WILLIAM G. FOULKE	G. HOLMES PERKINS
JOSEPH T. FRASER, JR.	SAMUEL PRICE WETHERILL
FREDERICK H. LEVIS	

The President then presented the speaker of the day, Dr. Fred S. Licht, Professor in the Department of Art of Brown University, who spoke on "Report on Florence".

At the conclusion of his talk, Dr. Licht was thanked by the President and, on motion, the meeting was adjourned.

W. H. NOBLE, JR.
Executive Secretary

TREASURER'S REPORT OF THE ASSOCIATION, OCTOBER 31, 1966

	<i>Participating Units</i>		<i>Treasurer's Account</i>		<i>Total Balance</i>
	<i>Cons. Investment Pool Units</i>		<i>U.S. Govt. Securities</i>	<i>Cash</i>	
	<i>Units</i>	<i>Carrying Value</i>			
Walter S. Cooper Fund.....	1,141	\$ 30,410.70	.....	\$ 4,886.41	\$ 35,297.11
Hancock Memorial Fund.....	1,187	22,298.96	.....	5,268.16	27,567.12
Howell Fund.....	7,479	140,719.46	\$ 14,887.82	5,868.32	161,475.60
Permanent Fund (City Branch).....	8,639	145,694.11	.....	.....	145,694.11
Permanent Fund (Park Branch).....	14,180	240,192.90	.....	.....	240,192.90
Ellen Phillips Samuel Memorial Fund.....	55,918	1,028,943.46	292,881.43	33,897.32	1,355,722.21
General Fund (City Branch).....	.....	.....	50,867.40	4,958.22	55,825.62
General Fund (Park Branch).....	.....	.....	5,010.94	10,343.10	15,354.04
Rittenhouse Square Improvement Association.....	.....	.....	20,121.89	7,913.52	28,035.41
	<u>88,544</u>	<u>\$1,608,259.59†</u>	<u>\$383,769.48</u>	<u>\$73,135.05</u>	<u>\$2,065,164.12</u>

NOTE 1—Investments are represented in the above Statement at cost.

NOTE 2—The approximate market value of one (1) participating unit at October 31, 1966 is \$27.61 and was determined by the relationship which exists between the total number of such units (88,544) and the approximate market value of the total consolidated investment pool units (\$2,444,522.00) at that date.

† See attached Statement, Consolidated Investment Pool Units.

CONSOLIDATED INVESTMENT POOL UNITS

	<i>Cost</i>	<i>Approximate Market Values</i>
United States Government Securities.....	\$ 621,711.49	\$ 601,413.00
Public Utility, Railroad and Industrial Bonds.....	583,659.08	524,359.00
Stocks.....	400,606.10	1,316,467.00
Cash.....	2,282.92	2,283.00
	<u>\$1,608,259.59</u>	<u>\$2,444,522.00</u>

TREASURER'S REPORT OF THE ASSOCIATION

November 1, 1965 - October 31, 1966

SAMUEL FUND

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1965.....	\$ 33,855.59	Landscaping.....	\$ 3,050.00
Income from Securities.....	74,120.00	Fountain Competition.....	1,000.00
Gifts.....	1,006.50	Auditing.....	640.00
Miscellaneous.....	5.15	Plans for new fountain at Washington Monument.....	1,537.43
		Purchased U.S. Treasury Bonds...	68,857.34
		Miscellaneous.....	5.15
		Balance, October 31, 1966.....	33,897.32
	<u>\$108,987.24</u>		<u>\$108,987.24</u>

Temporary Investments:

\$30,000. U.S. Treasury 4s 2/15/70
 40,000. U.S. Treasury 4s 8/15/70
 25,000. U.S. Treasury 4s 8/15/71
 60,000. U.S. Treasury 4s 8/15/72
 20,000. U.S. Treasury 4½s 5/15/74
 25,000. U.S. Treasury 3¾s 8/15/68
 30,000. U.S. Treasury 4s 2/15/69
 40,000. U.S. Treasury 4s 10/1/69
 25,000. U.S. Treasury 5¾s 5/15/71

GENERAL FUND—PARK

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1965.....	\$ 9,748.87	Office Salaries.....	\$ 5,059.49
Income from Securities.....	16,110.93	Printing.....	1,004.60
Income from Dues.....	1,785.00	Telephone.....	118.21
Sale of Park Prints.....	51.35	Annual Meeting.....	1,095.20
Miscellaneous.....	222.04	Auditing.....	160.00
		Subscriptions and Dues.....	385.00
		Purchased U.S. Treasury Bonds...	5,011.65
		Bronze Tiger.....	3,149.75
		Miscellaneous.....	1,591.19
		Balance, October 31, 1966.....	10,343.10
	<u>\$ 27,918.19</u>		<u>\$ 27,918.19</u>

Temporary Investments:

\$5,000. U.S. Treasury 5¾s 5/15/71

FAIRMOUNT PARK ART ASSOCIATION

GENERAL FUND—CITY

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1965.....	\$11,891.21	Office Salaries.....	\$ 1,264.84
Income from Securities.....	11,617.89	Printing.....	228.40
Income from Dues.....	1,430.00	Annual Meeting.....	273.80
		Auditing.....	110.00
		Subscriptions and Dues.....	205.00
		Purchased U.S. Treasury Bonds....	10,033.84
		Floodlighting Christ Church.....	3,000.00
		Market Street Bridge Eagles.....	4,835.00
		Miscellaneous.....	30.00
		Balance, October 31, 1966.....	4,958.22
	<u>\$24,939.10</u>		<u>\$24,939.10</u>

Temporary Investments: \$10,000. U.S. Treasury 4s 2/15/69
 20,000. U.S. Treasury 4s 2/15/70
 6,000. U.S. Treasury 4s 8/15/70
 5,000. U.S. Treasury 4½s 5/15/74
 10,000. U.S. Treasury 5½s 5/15/71

HOWELL FUND

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1965.....	\$12,121.01	Floodlighting Smith Memorial....	\$ 5,253.00
Income from Securities.....	9,047.44	Auditing.....	90.00
		Purchased U.S. Treasury Bonds....	9,957.13
		Balance, October 31, 1966.....	5,868.32
	<u>\$21,168.45</u>		<u>\$21,168.45</u>

Temporary Investments: \$5,000. U.S. Treasury 4s 2/15/69
 5,000. U.S. Treasury 4s 10/1/69
 5,000. U.S. Treasury 5½s 5/15/71

RITTENHOUSE SQUARE IMPROVEMENT ASSOCIATION FUND

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1965.....	\$ 5,533.07	Printing.....	\$ 142.05
Income from Securities.....	812.50	Balance, October 31, 1966.....	7,913.52
Share of Proceeds of Flower Market	1,700.00		
Miscellaneous.....	10.00		
	<u>\$ 8,055.57</u>		<u>\$ 8,055.57</u>

Temporary Investments: \$ 5,000. U.S. Treasury 4s 2/15/69
 10,000. U.S. Treasury 4½s 5/15/74
 5,000. U.S. Treasury 3¾s 8/15/68

WALTER I. COOPER FUND

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1965.....	\$ 3,590.04		
Income from Securities.....	1,296.37	Balance, October 31, 1966.....	\$ 4,886.41
	<u>\$ 4,886.41</u>		

HANCOCK MEMORIAL FUND

<i>Income</i>		<i>Expenses</i>	
Balance, November 1, 1965.....	\$ 3,919.52		
Income from Securities.....	1,348.64	Balance, October 31, 1966.....	\$ 5,268.16
	<u>\$ 5,268.16</u>		

“REPORT ON FLORENCE”

DR. FRED S. LICHT
PROFESSOR OF HISTORY OF ART
BROWN UNIVERSITY

Mr. President, Ladies and Gentlemen:

It is perhaps foolhardy of me to usurp a place which rightfully belongs to Professor Fred Hartt of the University of Pennsylvania, and I do not think I would have had the courage to step into a place that should be his if it had not been for the fact that I can count on the indulgence of Philadelphia audiences, especially a Philadelphia audience such as this.

Not only is Philadelphia the twin city of Florence, but Philadelphia has in many ways assumed the responsibilities of a Florentine heritage. An example of the assumption of this legacy is your coming together every year to see to it that this very splendid city not only remains splendid but becomes more splendid still.

For surely one of the finest elements of the Florentine Renaissance is the communal spirit it engendered on the part of its citizenry which devoted itself to creating an environment that was no longer based on exigencies of fortification but instead aimed at the creation of a dignified and beautiful setting for human intercourse. How else are we to interpret the care taken by the great families of Florence in the building of palace and church facades and in the sculptural decorations of already existing buildings? Surely the facades of Florentine palaces are not just proclamations of the wealth and power of those who dwelt within the palaces. The facades which we admire today are more than that. They are the manifest architectural embellishment of the city and as such these buildings were never intended to belong exclusively to the Ruccellai, the Medici or the Strozzi. They were meant to participate in the tranquil and harmonious drama of civic life.

The determination of the city of Philadelphia to rise above contemporary considerations of momentary practicality is a clear sign of the survival of the Florentine spirit in our day and in our country.



Interior of Santa Croce showing strips of ricepaper on altars.

CRIA, Inc. Photo

Little wonder then, that I feel assured, from the outset, of your sympathy and comprehension.

The flood which struck Florence on November 4, 1967, threatens all of us who partake of modern civilization. The origins of all our institutions, habits and endeavors are rooted in the Florentine Renaissance. Whether we are interested in the history of common-share corporations, medicine, art, music, jurisprudence . . . irrevocably our interest must, at one point or another, rest on Florence. To know our present and to know our future we must also know our past and that past is recorded for us in the archives, the museums and the libraries of Florence.

Let me trace very quickly the course of the flood, which is still threatening one of the most prized possessions of western civilization: the art and libraries of Florence.

The map of Florence, if you will study one, shows quite clearly how the Arno makes a very sharp oblique bend, and it is this bend which threw an enormous mass of water into the low-lying monumental quarter of Santa Croce. The greatest damage was done in this quarter. In the church, in the Pazzi chapel and in the museum adjacent to Santa Croce, the water reached a height of twenty feet and carried with it enormous masses of abrasive mud and oil.

This oil takes some explanation for those who are not familiar with the domestic life of Florence. Since heating is an extremely expensive proposition, most shop-keepers and all owners of apartments like to control their own heat and therefore have reserve tanks of crude oil in their houses. These reserve tanks are usually covered over by loose planks. The water, of course, carried these planks away and floated the oil upwards so that tons of crude heating oil were flushed through the city.

Inside Santa Croce the worst damage perhaps was done by a peculiar effect that the water had as it trickled down through the interstices of the tombs which line the floor of the great basilica. As the water trickled into the hollow tombs the air pressure in the vaults rose tremendously. As long as the mud was still on the pavement of the church to keep that pressure contained, the situation was stable. But the moment the mud began to be cleared away by squads of workers who were sent into the church to clean up, the enormous pressure that had built underneath the pavement of the

church suddenly exploded and sent floor tiles and bits of marble flying throughout the church like shrapnel. This caused some damage especially to the marble tomb of Marsuppini by Desiderio da Settignano. (Page 16.)

In this illustration you will notice that all of the altar-pieces have their lower section covered by white strips. These are sheets of Japanese tissue paper which were placed over the altar-pieces to keep the pigment from flaking and blistering off the panels. They also give you a very good indication of the height to which the water rose within the church. These panels as well as the large altars of the Santa Croce museum require special care because they must dry out in specially humidified surroundings.

This seems like a paradox in many ways, because you expect to want to dry these paintings out as quickly as possible. Actually the opposite is true. One has to dry them out very slowly so that they will not crack. If they dry out too quickly, the rather splintery, dry wood is going to buckle and crack and then the entire layer of pigment is in grave danger. This is especially true in the case of those paintings which were immersed only up to a certain point, because they, of course, will dry out unevenly. The upper region which has absorbed no moisture will remain stable. The lower region, bloated with water, will work against the dry portion of the painting.

Worst of all, at least to the eye, was the damage in the Pazzi chapel. The oil and the sewage rose to a height of twenty feet. Here you see a little chair—a normal size chair—by which you can gauge the height to which the water and the oil slick rose inside the chapel. And this chapel, of course, which is the greatest monument of the early quattrocento in Florence, depends on its extreme clarity of conception, of which neatness of appearance is the outward symbol. Its present dreadful layer of slime is especially offensive.

Another problem here, however, is much graver than the mere appearance of the church. The architectural ornaments such as the pilasters and the frames of the blind arcade are made of *pietra serena*, that very delicate gray stone tinged with olive that gives to Florentine renaissance architecture its special coloristic charm. This stone is rather flaky; it cannot be sandblasted, it cannot be cleaned in any ordinary manner. And worst of all, it cannot be replaced. The quarries of *pietra serena* have been exhausted. So new ways have to

be devised to leach the oil and the filth out of this stone in order to bring it back to its original appearance.

In some cases—and the reason behind this is still a bit vague to me—the *pietra serena* comes clean without any trouble. In some cases it absorbs oil and there is considerable difficulty in regaining the original appearance.

The museum of Santa Croce, of course, contained the loss which we mourn most deeply, the great cross by Cimabue. This is now a cadaver; it is not recoverable and therefore we must simply pass over it in regretful silence.

However, this museum also contained many other great masterpieces, such as the very splendid Bronzino, "Christ in Limbo", which I show you here as it appears now, covered up with the stratum of tissue paper to keep its surface from blistering.

Here the technicians and the students of the university and of the Institute of Fine Arts labored day and night in the cold and in the dark and on floors which were about to collapse any minute. They risked life and limb in order to do this first aid work. Now the painting is in the Limonaia, very slowly drying out, but it is showing some signs of serious disintegration.

You cannot imagine the heroism that was necessary in order simply to get a painting like this out of the museum, onto a truck and into a place of safety. The floors, as I said, were buckling, were about to collapse. This painting is about fifteen feet tall. Workmen were hard to find and trucks were practically non-existent. Here again, CRIA was able to lend a helping hand by paying for American Army trucks to be taken out of mothballs to help with the transportation of paintings.

One of the most dramatic epicenters of the great flood was the famous Baptistry of Florence. The Gates of Paradise by Ghiberti are practically unharmed. There are a few details that are gone, but these we hope can be repaired.

The great tragedy in this location befell the bronze frame around the magnificent first doors by Andrea Pisano which graced this portal and which were the work of Vittorio Ghiberti, Lorenzo Ghiberti's son.



CRIA, Inc. Photo

View of Third Floor, Uffizi Palace, with paintings from the reserves being treated.

Here you can see how the entire framework was ripped away by the force of the flood which tore through the city at fifty miles an hour. Chunks of this bronze frame—chunks too large for me to lift—were found as far away as the Piazza della Signoria. This is a distance of nearly a quarter of a mile.

Inside the baptistry we are really lucky despite our misfortune. The most famous single monument of the interior of the baptistry is unquestionably Donatello's "St. Mary Magdalene". This sculpture is made of wood, covered by a very thin coat of linen dipped in gesso on which polychromy was applied. This very precious sculpture was steeped in oil and in mud up to well above the sculpture's knees.

However, a sculpture very close to it, just a few yards away, a large sculpture in marble, was simply ripped off its pedestal, smashed on the floor and completely wrecked.

I assume that what happened inside the Baptistry was this: whirlpools formed because of the octagonal shape of the baptistry and this whirlpool must have been strong enough to rip off the marble figure. Now, if this whirlpool had moved a few feet off its actual center it would unquestionably have seized the Donatello splintering the fragile wood.

Something of the sort happened in the Museo del Opera right behind the Cathedral of Florence, where the wooden architectural models by Brunelleschi were also seized by a wave of mud and water and very seriously, perhaps irrecoverably, damaged.

The Uffizi was the scene of great heroism and of great presence of mind. Due to the quick thinking of Dottoressa Becherucci, the directress of the museum, and of Dr. Proccoci, the director of the Fine Arts in Florence, the entire first floor, where the most precious objects that were scheduled for restoration were kept, all of this was cleared out and carried to safety. This included the great "Coronation of the Madonna" by Fra Filippo Lippi; it included the newly found Masaccio, and many other great treasures.

However, the reserves of the Uffizi—which are just beginning to be studied, and some very important finds have already been made—were flooded, and not only did water get in but debris as well, knocking over all the stacked paintings, punching holes through canvases, ripping off enormous areas of pigment on the panel paintings. (Page 20.)

Dottoressa Becherucci, the directress, organized a first aid station on the top floor of the Uffizi, where paintings could be stretched



Badly damaged paintings.

CRIA, Inc. Photo

out and cleaned. The cleaning, of course, was extremely difficult because one of the tragic paradoxes of a flood is that you do not have too much water, you have too little of it. There was no clean water to rinse the paintings, the frames and the sculptures. Water had to be brought by hand from the outlying, unharmed quarters of Florence.

Dottoressa Becherucci must be cited for another great feat of presence of mind. As she stepped into one of the basement rooms she felt something soggy underfoot. What she had stepped on were the Valois tapestries, the most precious set of tapestries in Italy. They had been completely submerged in mud and water—fortunately, no oil. She realized immediately that if these tapestries were allowed to dry out with the mud caking on them, every thread of the fabric would tear. Simultaneously, remembered that in the 18th century the place to get your washing done if you were wealthy enough was Grassina, a little village not far from Florence, and she remembered that the laundry installations of the 18th century were still intact. So she had these tapestries removed there immediately. The water was fortunately still running at Grassina and the tapestries were saved.

Here, some samples of damage done to the paintings in the reserves of the Uffizi. A 15th century panel altar which is completely buckled and enormous areas of pigment have been torn away by the abrasive force of the muddy water. The wooden dovetails which hold the planks of such 15th century paintings together are the first to come out because they are made of a different wood than the panels which compose the altarpiece. They expand at a different rate, come out and the planks begin to work against each other.

Still worse, of course, was the damage to paintings on canvas. Huge holes were ripped into canvases by debris that floated into the reserve rooms of the Uffizi and destroyed an enormous number of paintings. You must keep in mind yet another problem which vexes all of us who are concerned for the survival of these paintings: these paintings are now drying out under expert supervision, slowly and correctly. (Page 22.)

But no matter how much supervision you expend on these paintings they still dry out at the same time, so that when they become ripe for being worked on hundreds of restorers will be needed. Where on earth we are going to find sufficient numbers of skilled restorers I do not know. But we are working hard getting as many people marshalled to help with this gigantic task, which will come to maturity in a very short time.

The most frightening damage of all was to the library, the unique library of Florence, and to the Archives. Here I show you the catalogue room. All of you who have worked in libraries know what this photo means. A library without a catalogue simply is not a library. What we fear here is not only the damage to the actual volumes which were hurt—for instance, the elephant folios of the Magliabecchiana, the elephant folios of the Palatina collection, as well as the damage to the catalogue and the entire series of 19th century journals, which is practically lost—what we fear most is that Florence might sink to the level of a provincial city. What keeps Florence a lively, worldwide center of civilization is the fact



Swollen bundles of the Archivio di Stato.

CRIA, Inc. Photo

that everyone who has work to do in history, in the history of law and the history of economics, art, music, and so on, goes to Florence. They send their students there; there is always time and room in Florence for important intellectual interchange, because the information that is kept there attracts the greatest scholars of our world.

Now, if these men and these students have to reorient their studies towards the libraries of Rome, Milan, Turin, and so on, Florence will very quickly atrophy. And I think that this is something that most of us simply cannot imagine happening. Therefore, our job is not only to recuperate as much as possible, but to do the job as quickly as possible, before this center, this lodestone for the cultural life of the world, is deadened and is lost to us.

No words are eloquent enough to praise the marvelously heroic students who worked under unspeakable conditions to rescue what could be rescued. Remember that libraries, especially old libraries, are plagued by mice; to get rid of the mice prudent librarians keep cats. All of this animal population drowned miserably and added to the filth that had already seeped into the library.

Here a stunning view, a painful view, of books that were simply ripped apart. Just loose pages floating on the floor. And you can see how much paper is still sticking to the ceiling. These are all pages from books ripped out and pasted to the ceiling by the oil and the sewage. (Page 24.)

Most peculiar and most damaging of all was the fact that even packets of archives that were not directly immersed began to absorb the humidity from the air in the stacks of the archives and of the library. They began to swell, as you can see, pushing against the stacks which contained them till they exploded the stacks. So that here again you were constantly in danger of being hit by propelled books and volumes that came flying through the air. Naturally, when one of these stacks exploded all the books tumbled into the mud. And those which had previously been thought to be safe were damaged also. Here again students did a heroic job of staying with it when their bones were in danger.

These are the archives of the Conventi Sopressi, monasteries and convents suppressed by Napoleon. Here they are being readied to be shipped to Perugia and other centers where experts in paper are now at work sorting out and restoring these damaged treasures.

In Venice the situation is not as obvious but I think even more frightening than in Florence. What happened here was that the *murazzi*, an enormous enterprise built by the Serenissima, the Re-



A damaged panel from the Uffizi reserves.

CRIA, Inc. Photo

public of Venice in the 18th century, was simply washed away. The *murazzi* are nothing but an enormous length of earthworks, rubble, battened down by huge blocks of marble which protects the lagoon from being invaded by the Adriatic. One section of the *murazzi* was torn away in the 19th century to make room for the elegant bathing beach of The Lido. But, still, with the enormous stretch of marble defenses which the lagoon had, Venice, in the center of the lagoon, was safe. Now these *murazzi* have been washed away or very badly damaged.

Once you have a breach like this in an earthworks the water will undermine very quickly and carry what is still left away. If there should be a storm in the Adriatic between now and the time at which these *murazzi* can be replaced—and this is very difficult, because the road network of the Veneto has been damaged—then Venice will literally sink into the sea.

What is dangerous in Venice is not the height to which the water rises during a flood—it is the *speed* with which the water comes into the lagoon. As the water flushes into the lagoon at great speeds it undercuts the sandbanks on which the city is built. When that happens, of course, the entire city is in jeopardy. Architectural damage to the foundations of museums, monuments and palaces is also vast in Florence.

For instance, one of the supporting vaults of the Uffizi has already collapsed. If this continues, if another vault goes, the entire building of the Uffizi might very well cave in on itself. And I have not even begun to speak of such terrible devastated monuments as the Museo Archeologico, in which the Etruscan galleries were so seriously damaged that it will take years and years of careful sorting of fragments to get the Etruscan material put together again.

Now, what we are threatened with here is not only the death of Florence as a major world center of civilization, but we are also threatened with a kind of cultural amnesia.

May I express my gratitude for your invitation to present these devastating pictures to you. CRIA, Committee to Rescue Italian Art, must turn to those who are most immediately affected. You who have contributed so loyally and generously to conserve Philadelphia's past and to plan its future are in every way the principal legatees of the Florentine tradition. My thanks, sincere and profound though they be, are as nothing compared to the gratitude of future generations of artists, scholars and of all those, who, like you, are jealously mindful of perpetuating all manifestations of man's dignity.

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C	Nolan, Mrs. Thomas A.	P	Reed, Rev. Luther D.
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		C	Reimel, The Hon. & Mrs. Theodore
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P C	O'Connor, Mrs. Charles	P	Rivinus, Mrs. E. Florens
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P	Oliver, Hon. L. Stauffer	P	Roberts, Mrs. Frank C., Jr.
P C	O'Neill, Mrs. W. R. Merrick	P C	Roberts, George B.
		C	Roberts, Mrs. George B.
		P C	Roberts, H. Radclyffe
		P	Robinson, Miss Marguerite
P	Page, Mrs. Edward Sydenham	P	Robinson, Miss Rachel G.
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P	Pedersen, Erling H.	P C	Rosenbaum, Robert
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P C	Perkins, G. Holmes	P	Rosengarten, Mrs. Frederick
P L	Perot, Mrs. T. Morris, Jr.	P L	Rosenwald, Lessing J.
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C	Philadelphia Art Alliance, The	P C	Rowland, Miss Anne
P	Phillips, Herbert L.	P C	Rugart, Mrs. Karl
P	Phillips, Walter M.	P	Rumsey, Miss Virginia G.
P C	Pilling, Mrs. George P., III		
P	Platt, Mrs. Charles		
P C	Poe, Mrs. Edgar Allan		
C	Polk, Miss Adele M.	P	Sailer, Mrs. A. Jackson
P	Porreca, Augustine A.	P	Sanson, Mrs. Albert W.
P C	Pough, Harold B.	C	Saunders, Lawrence
P C	Price, Eli Kirk, III	P C	Sawyer, Henry W. 3d
P C	Price, John S.	P C	Saylor, Hon. Harold D.
P	Price, Mrs. John S.	P	Schaeffer, Dr. J. Parsons
P C	Price, Philip	P	Schaffhauser, Miss Elizabeth D.
P C	Price, Mrs. Philip		
P C	Price, Mr. & Mrs. Philip, Jr.	P C	Scheffey, Dr. Lewis C.

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C	Schoettle, Mrs. Marc C.	P C	Toland, Mrs. Owen J.
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P C	Scott, Robert Montgomery	C	Truitt, Mrs. S. Stokes
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P	Sherrerd, Mrs. William D., Jr.		
P	Shiber, Mrs. Walter Z.		
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P L	Sinkler, Mrs. Wharton	P L-C L	Vauclain, Miss Anne
P C	Sitley, Mrs. D. Wielland	P L	Vogdes, Joseph J.
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P L	Smith, Mrs. H. Harrison	P C	Warden, Mrs. Clarence, Jr.
C	Smith, Mrs. J. Somers, Jr.	P C	Wasserman, Mrs. Joseph
P C	Smith, Mrs. Lawrence M. C.	P	Watkins, Franklin C.
P C	Smith, Lawrence M. C.	P	Watson, Mrs. J. Harold
P C	Snellenburg, Mrs. Morton E.	P C	Watson, Mrs. Morris B.
C	Snow, Mrs. E. Leslie	P C	Watts, Mrs. Henry Miller, Jr.
P	Snow, E. Leslie	P C	Welsh, Mrs. C. Newbold
P C	Snyder, Admiral & Mrs. P. W.	P	Welsh, Miss Margaret M.
C	Solis-Cohen, Miss Bertha	P C	West, Mrs. Walter H., Jr.
C	Solmssen, Mrs. Kurt A.	P C	West, William Morton
P	Spillane, Mrs. Mary E.	P C	Wetherill, Samuel Price
P	Spiller, Mrs. Robert E.	C	Wetzel, Carroll R.
P C	Starr, Mrs. Charles S.	P	Whitaker, Tristram Coffin
P	Sterling, Hon. Philip A.	P	White, Mrs. Edward J.
P C	Stevenson, Mr. & Mrs. James H., Jr.	P	White, Mrs. William
P	Stevenson, Mrs. Markley	P C	White, William, Jr.
P	Stewart, C. Russell	P	Wick, Mrs. Vivian M.
P	Stimson, Mrs. Boudinot	P L	Willet, Henry Lee
P C	Stokes, Mrs. J. Stogdell	P L	Williams, Mrs. Bradford
P	Stokes, J. Tyson	P L	Williams, David E.
P C	Stonorov, Oskar,	P C	Williams, H. Justice
P C	Strawbridge, Mrs. Francis R.	C	Williams, Hobart Lyle
P C	Strube, Mrs. Harry	C	Williams, Mrs. Le Roi J.
P C	Sutton, James A.	P C	Williams, Richard N., 2d
P	Sutton, Miss Lucy	P C	Winston, Mrs. Reaumur
P	Swope, David, 2nd	P L	Wintersteen, Mrs. John
		P C	Wister, L. Caspar

FAIRMOUNT PARK ART ASSOCIATION

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P C	Wolf, Mr. and Mrs. Elias	P C	Wurts, John W.
P C	Wolf, Mr. & Mrs. Howard A.		
P C	Wood, Mrs. Alan D.		
P	Wood, Mrs. Edward F. R.	P C	Yarnall, D. Robert
P C	Wood, Mrs. Howard, Jr.		
P L	Wood, Miss Marion B.		
P C	Worrell, Mr. & Mrs. Granville		
P C	Wright, Beaumont W.	P C	Zantzinger, C. Clark, Jr.

ACCOUNTANTS' REPORT

BOARD OF TRUSTEES
FAIRMOUNT PARK ART ASSOCIATION,
PHILADELPHIA, PENNSYLVANIA

We have examined the Treasurer's Report of the Fairmount Park Art Association as of October 31, 1966 and the related statements of Treasurer's cash receipts and disbursements for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

The correctness of the investments of the Association was confirmed to us by the depository bank.

In our opinion, the accompanying Treasurer's Report and the statements of Treasurer's cash transactions present fairly the financial position of the Fairmount Park Art Association at October 31, 1966 and the results of its operations for the year then ended.

MATHIESON, AITKEN & Co.

December 12, 1966

