

Fairmount Park Art Association

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

One-hundredth Annual Report



P. O. Box 7646
PHILADELPHIA, PENNSYLVANIA 19101

1972

PROCEEDINGS
OF THE
ONE-HUNDREDTH ANNUAL MEETING
OF THE
FAIRMOUNT PARK
ART ASSOCIATION

ANNUAL REPORT
BOARD OF TRUSTEES

IDEAL CITIES

by

LORD CLARK OF SALTWOOD
AUTHOR OF THE BOOK AND TELEVISION SERIES
"CIVILISATION"

P. O. Box 7646
PHILADELPHIA, PENNSYLVANIA 19101

1972



"R. Sturgis Ingersoll, C. Clark Zantzing, Jr. and Lord Clark of Saltwood at the Annual Luncheon Meeting, April 17, 1972."

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Charles H. Howell.....	1900-1902
James M. Beck.....	1903-1904
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Charles J. Cohen.....	1916-1927
Emory McMichael.....	1927-1930
Roland L. Taylor.....	1930-1943
Sydney E. Martin.....	1943-1954
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C. Clark Zantzinger, Jr.....	1969-

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 1877-1887
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 Roland L. Taylor.....1920-1930
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ONE-HUNDREDTH ANNUAL REPORT OF THE BOARD OF TRUSTEES

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

LADIES AND GENTLEMEN:

It is with great pleasure that I welcome so many of our members and guests to the One-Hundredth Anniversary Celebration and Annual Meeting of the Fairmount Park Art Association. Such an occasion traditionally warrants special attention and in this case we have endeavored to give the affair a distinctive flavor in keeping with the many accomplishments during the one hundred years since receiving our charter. We feel confident that our speaker, Lord Clark of Saltwood, through his subject matter and charm of presentation, will make this anniversary one that will be remembered.

Although the one-hundredth anniversary celebration is our principal concern, this is still our Annual Meeting and routine matters must be taken care of.

The Minutes of last year's Annual Meeting were published in the Ninety-Ninth Annual Report which was mailed to all members. I will entertain motions that the reading of those Minutes be dispensed with and the minutes approved. Motion made, seconded and carried.

The Treasurer's report has been audited by Mathieson, Aitken & Co. and has been submitted by the Association's Treasurer, Mr. Orville H. Bullitt. Without going into detail I can report that we are solvent and that the report is here for inspection and will be printed in the forthcoming Annual Report. A motion accepting it is in order. Motion carried.

Each year one-third of the Association Trustees are elected for a three year term. The Nominating Committee has placed the following in nomination to serve through 1975:

ORVILLE H. BULLITT

JOHN M. FOGG, JR.

GORDON A. HARDWICK

H. GATES LLOYD, III

H. RADCLYFFE ROBERTS

HENRY W. SAWYER, 3RD

A motion was made that nominations be closed and that the Executive Secretary cast a ballot that they be elected.

INTRODUCTION OF LORD CLARK OF SALTWOOD

In 1872, the year the Association was founded, Society found itself in the aftermath of a Civil War which had all but torn this Nation apart. We were also on the threshold of a period of expansion which held much promise. We were about to take further advantage of the machine (or vice versa). Grave problems, as well as great benefits, were to accrue throughout the nation—and urban areas such as Philadelphia were to be transformed into huge commercial and industrial complexes with little attention paid to any sort of order by plan.

To a few enlightened citizens it was evident that other values, especially those pertaining to the Arts, could well become neglected in the new age of the machine. Some of those citizens were founders of this Association and we can be proud of their objective, which remains ours, to promote and foster the beautiful in the City of Philadelphia.

A hundred years later, in 1972, Society finds itself confronting with hope, but also anxiety, the swift development of technology and many thoughtful people fear that the Earth itself may be fatally neglected in the age of the atom and the computer. Once again citizens are banding together, in different ways, to promote and foster, not only the Arts, but Ecology and the Humanities. This Association intends to be a constructive force in that action as we embark on our second one hundred years.

One of the most controversial developments of our times is Television, now a full-grown industry, only fifty years old. It is appealing to old and young alike so that it has tremendous power over men's minds wherever they are—at home—at work—at leisure. To some it embodies all that is vulgar, mediocre and perhaps dangerous in our culture. To others its ability to reach many people so easily endows it with boundless potential of good, especially when it is used with integrity and imagination.

Your Board of Trustees is honored to present to you on this special occasion, a distinguished guest and speaker who has realized this unique potential of Television in his series of programs entitled "Civilisation" which is considered a milestone in the evolution of the medium. Within the very explicit constraints of a modern industry, his remarkable resources of knowledge and his artistic discernment have enabled him to successfully fuse three disciplines, Music, Photography and Language, into an effective whole, profoundly informative, though never pedantic, and unfailingly entertaining.

His ability to perform this magic is not surprising when one considers it against the background of his many accomplishments and honors. These, to mention only a few, have included Director

of the National Gallery, Slade Professor of Fine Arts at Oxford, Chairman of the Art Council of Great Britain and Trustee of the British Museum.

He is a fellow of many learned societies, Knight Commander of the Bath, Commander of the Legion of Honor and the Author of numerous notable books, among which are: "The Gothic Revival", "Leonardo da Vinci" and "Landscape and Art".

He has chosen to speak to us today on "IDEAL CITIES"—a subject which he says is close to his heart and must surely be to all of ours in this day and age.

But before calling on him to address us I have a most pleasant duty to perform.

PRESENTATION OF THE MEDAL OF HONOR

LORD CLARK OF SALTWOOD

CITATION

Scholar, author, historian, philosopher and humanist, with the creation of the television series entitled "CIVILISATION" you have added luster to your many distinguished attainments by bringing to countless people a new awareness and knowledge of the value of Art in all its manifestations by the brilliant use of an entirely contemporary medium.

In recognition thereof, I have been directed by the Board of Trustees of the Fairmount Park Art Association to confer upon you their Medal of Honor, which carries with it a perpetual membership in the Association.

Before giving you a report on our activities since the last Annual Meeting, it is appropriate to recognize those who have worked over and beyond the call of duty during the past year.

First of all, I would like to thank Miss Katharine King and Mrs. Henry Watts for their cheerful efforts in connection with our luncheon meeting today. What appears as a pleasant party has stalwart work behind it and for this I want to express our great appreciation.

Mr. Frederick Levis has acted as Chairman of the 100th Anniversary Committee and quietly and effectively worked out the many details that have made the luncheon and dinner last night for Lord Clark so pleasant. We are indebted to him for the success of these undertakings.

This year our greatly admired Executive Secretary, Hal Noble, who is well known and admired by many of you, retires as Executive Secretary after twenty-nine years filling a most demanding position. This he has done with tact, understanding and finesse. It is difficult to really express appreciation for this sort of dedication but in order that he know that he is so greatly admired, we present him with this testimonial which very simply but very genuinely commends him for his years of service to the Fairmount Park Art Association. We wish him the best of everything in his retirement and assure him that his presence and pleasantries will be greatly missed.

SCULPTURE PUBLICATION

About eighteen months ago it was decided to publish a book on public sculpture in Philadelphia as our 100th Anniversary Publication. Last year our dormant files were transferred from the University Museum to our office in the Philadelphia Museum of Art. This opened a veritable Pandora's box while research into the files of other organizations which have purchased pieces of public sculpture further complicated our problems as more and more important work was discovered. As of now, very nearly 400 pieces worthy of consideration have been identified and documented in our files which in itself is a worthwhile effort.

Welles Henderson, who is Chairman of the Publication Committee, has coordinated the various activities. Dr. Evan Turner has been concentrating on the editorial content, Weld Coxe has been assisting us with the practicalities of publication and the outstanding Philadelphia photographers Miss Hoban and Messrs. Cleff, Gallob, Krause, Mednick, Weiss and Weeks have produced photography of sculpture unmatched in any publication we know of to date. The design of the book itself will shortly be started by Sam Maitin whose accomplishments in this field are widely recognized. Concurrently and consistently Miss Carolyn Pitts has carried on research activities, not only documenting her findings for the purpose of cataloguing, but also furnishing specifics for our essayists. From all of this one can deduce that Mr. Henderson's hands have been full. They have been, but he has had able assistance from Mr. Joseph T. Fraser, Jr., Dr. H. Radclyffe Roberts and Mr. Frederick H. Levis.

MILLES ANGELS

Physical accomplishments for the year are of interest. The three Milles Angels are now in position in Fairmount Park on the bank of the Schuylkill in front of the statue of General Grant. Architect

FAIRMOUNT PARK ART ASSOCIATION

John Bower was commissioned to design the columns and other aspects of the siting while L. F. Driscoll Co. was engaged as general contractor to erect the columns and put the figures in place. It is interesting to note that the architects were awarded the Silver Medal of the Philadelphia Chapter of the American Institute of Architects for "Excellence in the Design" of this group.

59TH STREET BAPTIST CHURCH

Also during the year the bas reliefs in memory of Martin Luther King were installed in a small garden adjacent to the 59th Street Baptist Church. The entire project is most successful and creates an inspirational focus in an otherwise residential area.

UNION BAPTIST CHURCH

The same can be said for the bronze statue entitled "Awakening" by Ron Pierce which was purchased by the Union Baptist Church and erected in another corner park adjacent to their church at 19th and Bainbridge Streets. This too offers a pleasant relief in the urban scene as nature and sculpture combine to dispel monotony.

TAYLOR STREET PARK

Small, but singularly effective, is a City-sponsored park at 1712-16 Taylor Street. Our Association contributed "furnishings" in the form of playground equipment. This little park outstandingly proves how a very little can have significant effect. Row houses line both sides of this street without relief for three or four blocks. The little park glows like a diamond in its unrelieved surroundings. We hope the City will continue along these lines and that we will be able to support them.

INTERNATIONAL SCULPTURE GARDEN

Last, but not least, we have continued efforts to establish an "International Sculpture Garden" in the Independence Hall area in the hope of having a concrete contribution for the Bicentennial in whatever form it may take. Not only have we discussed the concept with the Directors of the Independence Hall National Park, but efforts have continued to acquire pieces of sculpture from Africa and from Nepal. After some difficulty the two Spheres from Costa Rica have arrived so a realistic basis for the concept emerges.

During the year Mr. William P. Wood was appointed to the Board of Trustees, Messrs. J. Hampton Barnes, David Pincus and Thomas N. Armstrong, III were appointed as members at large from

the Association to the Committee on Fine Arts, and Mrs. Eileen H. Wilson was appointed Acting Executive Secretary.

As we conclude our 100th Anniversary meeting, it is fitting to express the hope that an active membership and Board of Trustees will extend the successful precedent that has evolved since 1872. Even a cursory review of the many contributions in form of sculpture and fountains is impressive. But any review would be incomplete without acknowledging the great many accomplishments made possible by the Ellen Phillips Samuel Memorial Fund. The City of Philadelphia will always be in debt to her farsighted generosity and this the Board of Trustees wishes to impress on our members, friends and all those who enjoy her generosity.

IDEAL CITIES

by

LORD CLARK OF SALTWOOD

AUTHOR OF THE BOOK AND TELEVISION SERIES
"CIVILISATION"

LADIES AND GENTLEMEN,

I must confess that the honour of addressing your Association on its one hundredth anniversary has weighed heavily upon me. Given these aims, I thought it was obligatory that I should speak to you on a subject connected with architecture or the environment. As you will soon discover, these are fields in which I wander, but do not dig. All I can pretend is to know a little about the Italian Renaissance, and I am therefore going to speak to you about one of the dreams of Renaissance man which would seem still to be related to your own activities—the *città ideale*—the ideal city.

To many people these words have an old-fashioned ring—like the words "a fine prose style." Prose is a communication which should be made as clear and intelligible as possible. Cities are for men to live and work in with as much material benefit as possible. The thought that either of them should aspire to some standard of perfection belongs to the past. But, since the very earliest times in which men began to live together in more or less stable units, they have felt the need for their cities to have a central area, or several areas, the shape of which was not dictated by purely utilitarian needs. They were extensions or approaches to the earthly abode of some higher power—god or king, or both in one. They expressed a feeling that a city was more than the sum of its individuals. This feeling developed very early, for we find it in the ruins of Saquara, dateable about 2650 B.C., and what we can conjecture in Saquara is still standing in the Temple of Karnak. These are not simply temples—they are whole cities. But because they have no immediate, utilitarian end they can afford to have space, proportion, ornament and splendour.

How did food reach the centre of Karnak? How was refuse removed? No answer in the guide books, but I suppose they were

surrounded by the same kind of white molehill habitations that surround them to-day, and served by the same human ants, whose assertive squawks were silenced when they entered the sacred precincts. Even more mysterious is the domestic economy of those most ideal of all cities, the perfect spheres which seem to have been built in Mesopotamia, for they are described by early travellers and can be traced in excavations. Even Damascus was one inscribed in a circle. The absolute perfection of the circle recommended them to Plato, who includes them in his most idealistic work, the *Timaeus*, and from thence they passed into St. Augustine's City of God. One may see this ideal City of God in quasi-imaginary views of Jerusalem, with Solomon's temple as the hub of a series of concentric circles. It has had a permanent fascination for the human mind, and reappears all over the world in unexpected places—from Peru to an Israeli Kibbutz. But it is fatally constricted. The modern city must have the possibility of expansion and so in the end must be based on the intersection of straight lines interrupted by squares and culminating in a large central area.

Sociologists tell us that the straight-street plan was originally imposed on the world by conquering or imperialists peoples. This is only a half-truth. The earliest examples of straight streets and squares are to be found in the excessively stable communities of Egypt, and the most beautiful ones must have been Hellenistic towns like Ephesus and Miletus, which were not the work of conquerors. Still it is arguable that the free man's town is a cluster of houses and a maze of winding streets, where everyone knows everyone else, and police action is extremely difficult. These could not be the cities of the great conquerors. Darius in Persepolis and Alexander the Great in Alexandria needed to build cities with straight, wide streets, which offered both processional ways for triumphs and a practical means of keeping the inhabitants in order. That these cities were adorned with statues and their streets flanked with arcades shows that imperialism which is not controlled by the pressures of industrialism may still do something for our human self-confidence and pride.

As everyone knows, the Romans, the greatest imperialists of all, took over the Hellenistic plan, making it stiffer and indefinitely extensible, and bequeathed it to the Western world. Quite large cities like Turin still stand on their original Roman plan. I cannot say that the Roman Plan has been an unqualified success in this country. Too often it has ended in soul-destroying monotony. The pressures of materialism have deprived it of those superfluities that once made it tolerable. Indeed I would say that its best result was when it was applied most absurdly, in San Francisco. Any reasonable architect looking at that steep, irregular site, would have

recommended a scheme of curving roads going round the hill: what is known as a geomorphic plan. Instead the city fathers, who believed that they could equal New York only by imitation, insisted on a grid plan, in which the roads go up and down the hills like funicular roadways, and give us a fresh shock of pleasure at every crest. I can't believe that a geomorphic plan would have offered so many delightful shocks, or indeed that feeling of incredulity which is one of the joys of San Francisco. However one cannot call it an ideal city, because there was no idealism behind it. It is due simply to the interaction of human obstinacy and natural beauty.

Architecturally the ideal city was not a mediaeval concept. The pressures of life were too strong. Cities were refuges where as many people as possible could escape from marauding armies. Houses had to be very close together, streets very narrow, as we find them still, in a walled city like York. Out of the muddle of little houses and crooked streets rose the Cathedrals dominating the town from a distance, as they still do in many French and German cities to-day, but very hard to find if one is on foot. The idea of the precinct or cathedral close, evolved in England by a secularisation of the old monastic enclosure, is almost unknown on the continent of Europe. Those peaceful, grassy enclaves, with their elm trees and red brick houses for the clergy, are certainly ideal; they render a large area of space uneconomical and they are a delight to the eye. But they are remote and unreal (even though they come to life in the pages of Trollope) and cannot be considered as the nucleus of a city.

The notion that a city used by human beings for their daily and corporate life should take on a special order, and even conform to certain rules, is the discovery, or, I suppose I should say, the rediscovery, of the Italian renaissance. No people have had a more realistic view of economics than the Italians of the fourteenth and fifteenth centuries. Their lives were dedicated to making money. But they felt that the splendour of their city should come first. This feeling ante-dates the classical theorising of the humanists, as one can see from the Campo of Siena. One of the most thrilling and surprising architectural experiences in life is to walk out of the twisting main street of Siena, down a small, dark tunnel, and find oneself in an enormous bowl-like arena, with tall houses curving round the back, and on the flat side the magnificent gothic town hall, with its tall tower. This was a response to the same sort of feeling, on the civic plane, that had led to the building of the great cathedrals: that something beyond our material needs, something that unites us all in our best moments, must involve a sacrifice of space, money and labour.

The notion of an ideal city based on the practice of the Greco-Roman world was first expounded in print by that extraordinary

character Leon Battista Alberti, in his *Ten Books of Architecture*, written in the 1440's. Alberti was the first recorded example of the universal man: scholar, student of antiquity, lawyer, athlete, mathematician, moralist, horse-tamer, musician, philosopher. He had a passion for order, and, finding it almost impossible to achieve in politics (he had been a civil servant in the Papal Curia, and was to become the adviser of princes) he devoted his ordering faculty to the art of architecture. He designed six admirable buildings, in some of which he tried to recreate the style of antiquity, and in others he created a new Tuscan vernacular, just as he sometimes wrote in Latin and sometimes in Tuscan Italian. The Tempio Malatestiano, the most ambitious of them, even in its unfinished state, looks like the focal point of an ideal city. Actually it is engulfed in the squalid materialism of Rimini. He also tried his hand at sculpture, and produced a marvellous self-portrait in a bronze relief, now in Washington. This is the proud, willful, highly-strung man who set down for posterity the first description of an ideal city.

To read Alberti's *Architecture* (and I may add that more people refer to it than read it) is to realise the difference between late mediaeval society and our own, a difference so great that one sometimes feels that it is not relevant to our present problems. For example, Alberti starts with the assumption that a city must be defended by walls, and spends many pages in discussing how the walls may be made impregnable. We are suddenly reminded that the commercial prosperity of Florence, and with it the intellectual and artistic life of Florence, was dependent upon the fact that it had the strongest walls of any city in Italy. It was almost as impregnable as Venice. Alberti, with clear-sighted impartiality, adds several chapters on cities governed by tyrants—in which the strong point must be the tyrant's castle. The Castello Sforzesco in Milan is an example, and there is not much hope of civic idealism when the population of a city is dominated by a monster in their midst. Alberti, in spite of his aristocratic origins, was a radical, or perhaps I should say an independent, and his ideal city is one in which the elected magistrates are in control. But here again we realise how far away from our democratic world is this world of humanist reason; because Alberti's ideal city shows very clearly the different degrees of stations of its inhabitants. Order involves subordination. Those whose wealth gives them great responsibilities do not hide in tenth floor apartments, but live in houses appropriate to their rank. Their front door is a big front door, which leaves nobody in any doubt that they are important people who know how to protect themselves. The roads that enter the city are wide enough for the triumph of a victorious general or the return of a successful envoy. Making money is nothing to be ashamed of—the Albertis

had been the second richest citizens of Florence in the fourteenth century—but private wealth should be public wealth, and encourage an extravagance in the use of space, which is a part of the ideal city. No doubt Alberti saw things in a big way. He would have been delighted by the Piazza of St. Peter's. And yet how careful he is of the human details of everyday life. 'Plato ordained', he says—in the fifteenth century one had to produce a classical precedent for every opinion—'Plato ordained that in all crossways there should be space for nurses to meet with their children'. His design in this regulation was, I suppose, not only that the children might grow strong by being in the air, but also that the nurses themselves, by seeing one another, might grow neater and more delicate, and less liable to negligence among so many careful observers of the same business. Then follows a passage which has been quoted in a recent book, but which I must repeat, as it expresses so charmingly the spirit of the *città ideale*. 'It is certain that one of the greatest ornaments of a square or crossway is a handsome portico, under which the old men may spend the heat of the day, or be mutually serviceable to each other; besides that the presence of the fathers may deter and restrain the youth, who are sporting and diverting themselves in the other part of the piazza, from the mischievousness and folly natural to their age'. There follows his proposal that all trades should have piazzas and porticoes of their own, graded according to the status of the occupation. For example: those who deal in gold and silver should have the most spacious piazza, where business could be conducted in an orderly and dignified manner. We can have no doubt that Alberti would have thought of Wall Street. I should perhaps add that my quotations are from the eighteenth century translation of Alberti's *Architecture* by Leone: it is remarkably accurate but the original Latin is rather more austere. Probably Alberti was thinking of the greatest of all porticoes, the Loggia de Lanzi in Florence, which he makes the setting of one of his dialogues. But the Loggia is more than half Gothic. The first classical Albertian portico is to be found in the relief on Ghiberti's Baptistery doors representing Jacob and Esau. Dr. Krautheimer has shown most persuasively that when Ghiberti visited Rome it was Alberti (then working in the Papal Curia) who showed him round the buildings of antiquity; in fact Dr. Krautheimer goes so far as to say that this experience may well account for the enormous difference between Ghiberti's earlier Gothic doors, and a porch like the one in the Baptistery doors. It is certainly a perfect example of ideal architecture, made all the more sympathetic by the disposition of the figures, young and old.

The most famous and circumstantial illustration of Alberti's architecture has no figures, and belongs to a later date when he

had left Florence, and lived as an advisor and rather alarming ornament in the enlightened courts on the other side of the Appenines—Ferrara, Mantua, and above all Urbino. The Ten Books of Architecture were originally dedicated to Federigo Montefeltro, Duke of Urbino. Alberti went there every autumn to escape the heat of Rome, and he undoubtedly helped to form the Duke's personal taste, which created, through various architects, the beautiful, joyous, humanised palace. In Urbino he certainly met Piero della Francesca, and allowed him to put into the background of his last picture a reduced replica of his own church of S. Andrea in Mantua. And it was through Piero and his school that Alberti's *Città Ideale* is made visible to us. Not only the porticoes, but the proportions, are exactly as described by Alberti, and the circular temple in the middle is also described, in another chapter, as a desirable centre for any socialized community. The Christian Church is tucked away in the distance.

There are several more pictures of ideal cities, all of which seem to have some connection with Urbino, and may even come from the workshop of an architect employed in the later stages of the palace, Francesco di Giorgio. They are less directly Albertian, but still show the same hankering after a perfect solution. They are also intended as exercises in that curious obsession of the renaissance mind, perspective. This was not so much a means of creating an illusion of depth as of demonstrating that visual experience could be reduced to order, and man situated in the middle of it. Perspective could not apply to the narrow, twisting streets of a mediaeval town, although it could apply to the interior of a Gothic cathedral, from which I personally think it first gained its power over the European imagination. But in the cathedral the eye rose upwards, whereas in the perspective of the *città ideale* it ran into a vanishing point the height of a man.

Were any of these ideal cities of the renaissance actually built? Florence, with its twisting canyon streets and grim, fortress-like palaces designed to protect the principal families in times of civil commotion, could never be an ideal whole, but it contained many elements of ideal city architecture—the Pazzi Chapel and cloisters of Sta. Croce, the Innocenti; and at a later date the centre of government area was given its perspective, the Uffizi—although by then it was intended to overpower rather than to include—the perspective of a prince rather than of an individual. However, in two towns, one large and one very small, the centre of government carried out the ideals of the Albertian city. The small one was Pienza, built for the humanist pope, Pius II by Alberti's pupil, who carried out much of his work, Antonio Rossellino. It is so small and unimportant that it still exists almost unchanged, and is charming to visit,

although the boredom of living there must be beyond words. The large one is St. Mark's Square, Venice, which is so large and famous that it still exists, although owing to the greed of Italian industrialists it may not do so much longer. Here I think the Albertian connection goes the other way. Alberti, like other Florentines in exile, spent a lot of his youth in Venice, and returned there frequently. Spatially St. Mark's Square looked very much then as it does now, and I think it was the experience of religious processions round the square, as you see them in a painting by Gentile Bellini, that was in Alberti's mind, when he describes, as he so often does, the kind of setting required for solemn occasions at the centre of his *città ideale*. It was ironical, but historical, that these solemn occasions became frivolous occasions. But during this time the square was much improved. The admirable colonnades by the great Venetian architects of the sixteenth century—Sansovino, Coducci, Scamozzi—built on either side, as we see them in a picture by Canaletto. Finally the square was paved as we see it in a Guardi painted, unbelievably, forty years later than the Canaletto. And so it will remain till business men of Marghera have arranged for it to sink beneath the waters of the Adriatic.

Before leaving the ideal central space of the early renaissance, I must remind you that one of its most complete realizations was achieved in this country. Although its creator described it only as an 'academical village', the University of Virginia contains to an almost comical extent the ingredients of an Albertian *città ideale*—the porticoes, the succession of classical styles, the enclosed perspective, and at the centre, the spherical temple. There is to me something very touching in the fact that the universal man of the new world should have realised the dream of the universal man of the old. I should perhaps add that this is not a pure coincidence, because although Mr. Jefferson had certainly never read Alberti, he was a devoted student of Palladio, and the descriptions of an ideal city in the third book of Palladio's *Architecture* are very largely inspired by Alberti, although written 120 years later.

Palladio himself, the greatest influence on architecture in the English-speaking world for two centuries, built no ideal city in the strict sense of the word. But one was constructed after his designs by Scamozzi, and appropriately enough, it is a stage set. The inherent artificiality of the ideal city could not be more neatly, and I may add more beautifully, illustrated. For a century and more it was in stage sets that cities were constructed with perfect order and symmetry, and with the laws of perspective correctly observed—at least for anyone sitting in the middle of the sixth row; and the stage performances that took place in these cities, many of them formal-

ised ballets, certainly showed a more ideal disposition of humanity than is possible in real life.

I must resist the temptation to show you examples of the splendid settings which European man designed for himself, and sometimes even achieved during the seventeenth century. They were mostly in the small capitals of semi-benevolent princes, and were extensions of his own grandeur. But one large city was laid out with an ideal in mind, and remains even to this day one of the most grandiose and impressive pieces of town planning in the world—Rome. Many Popes, from Nicholas V onwards, had dreamed of a new Rome which should achieve the splendour and harmony of the old. The realisation of this dream was due to Sixtus V, who was pope for only five years. It is a great piece of town planning, because it has behind it a clear, non-material idea—how a rural slum (a city of cowherds, as Poggio called it in the 15th century) with no solid buildings but the watch towers of warring nobility, the old basilicas of the early church and the half-submerged remains of the classical past, could be made into the centre of the Christian world. Sixtus achieved this by taking the six pilgrimage churches as his points of departure and joining them by long straight streets, radiating from Sta. Maria Maggiore. He drove the streets ruthlessly through the slums and pig styes of mediaeval Rome. The monuments of antiquity were enclosed in this radiant Christian plan. But there remained the greatest problem of all, St. Peter's. The new church had been begun on a scale so gigantic that it seemed impossible to incorporate it into any plan—and probably *was* impossible until the Baroque style gave to architecture a new flexibility and mastery of ideated movement. The result is familiar to you all—but however familiar it remains breathtaking. It seems that Bernini really did mean the Piazza to be approached directly, as it is today, and as you see it in Piranesi's engraving. But I must confess that I liked it very much more before the construction of the Via della Conciliazioni, when it was approached obliquely by two quite narrow roads. Not only did it then achieve the quality of glorious shock that I have already alluded to in Siena and Venice; but the non-frontal approach sustained the whole feeling of movement which is an essential part of Baroque architecture.

Rome remains by far the greatest example of the ideal city in the world, and it suggests that, although the *città ideale* was first dreamed of in the Florentine republic, it could be realised only by an autocrat. Can the money, labour and seizure of property that is necessary to carry through so great a project be achieved only by the use of absolute power? The answer is 180 miles away. Washington is an ideal city as grandiose as Rome, and the greater part of it was realised under the presidency of the most confirmed democrat in

history, Thomas Jefferson. Three days ago I had the privilege of speaking about your great universal man, and comparing him with the archetypal universal man of the renaissance, Leon Battista Alberti. The resemblance of gifts and character is close. But there is one difference: that Alberti never achieved political power. He could design individual buildings, and even individual piazzas, but he could never realise his ideal on a large scale—the scale of Alexandria or Washington. Thus he was never faced with the problem that is so obstinately present in Washington: how to reconcile the grand scale with the human scale. To fly into Washington after the baffling disorder of Tokyo—or may I say the thoughtless materialism of Cleveland or Detroit—is an inspiring experience. But to live and work for any length of time in Washington makes one feel that the price of grandeur can be too heavy. A city, after all, is an expression of human needs. We like to saunter, to loiter, to shop, to gossip with our neighbours, all of which is very difficult to do in Washington. Twenty years ago it was still possible to do so in Rome and, strangely enough, in New York. And even to-day it is possible in Venice and certain quarters of Paris, although both remain the ideal cities, where public places of unequalled splendour are surrounded by streets for ordinary activities, with all the normal human varieties of charm and squalor.

This mention of Rome and Paris leads to a question which must have been in all of your minds. Has the ideal city any longer a function in the age of the automobile? Has it not become simply the city you can get out of most easily? Is its chief glory no longer a series of piazzas linked by arcaded streets, but a series of parkways in which the escaping motorist may refresh his eyes after a day of work in the central area? If people seem to be anxious to get out of Rome and Paris, will they not be even more nervously intent on escaping from conditions commonly, but accurately, described as a concrete jungle?

These are the kind of paradoxes proposed by bright-minded journalists till we gradually lose faith in that great human creation, the city. But they are full of fallacies. After all, a majority of people spend the great part of their working lives in cities, and no amount of dispersal of industry is going to alter the fact. The centre of the city still contains its civic and administrative offices, and the buildings in which it celebrates a common belief in its values, although in most places the non-material values long ago changed from churches to picture galleries, concert halls and opera houses. The material values in their more reassuring form—I am thinking of banks and great business corporations—should also be splendidly housed. And in this country they are. The worship of mammon is generally considered less admirable than the worship of God; but

at least it *is* a worship and has behind it the kind of confidence that is necessary for the construction of great buildings. It has been wisely observed that, since the early temples of Greece were also the treasuries, there is really no reason why banks should not give themselves classical and even religious airs. People want to live in cities—the evidence for that is overwhelming. They enjoy the companionship and variety of city life; they love the excitements, high or low, that only a city can offer; and in spite of the dreary, chaotic and hideous spectacle that most cities have to offer, they are pathetically proud to belong to their cities. The old song, "How Ya Gonna Keep Them Down on the Farm Now That They've Seen Patee", remains true in spite of the fact that Paris has grown so much less attractive to us in the last twenty years.

In all these domains Alberti's Architecture may still be read with profit, nothing has changed except the scale and the internal combustion engine—two factors which ought to have cancelled each other out, but have not done so. In many of the great cities of the past I fear that the only way of dealing with the automobile is the negative way—to exclude it from ideal constructions like the *Place Vendôme* or the *Piazza Navona*, and to hide it in underground garages. A new city would require a more positive approach. But even so I think it must contain many areas, like the *Lincoln Centre*, where people can go on foot to enjoy the pleasures of architecture. Only in one important way, it seems to me, has our attitude to the city changed since its ideals were first formulated, and that is in our concept of a park, or series of parks, as part of a city. There was no room for parks inside the walled enclosures of the renaissance, and in any case the country was just outside the walls. Now it is a long way away—two hours drive from the centre of Tokyo. Parks have originated in many ways—as the gardens of palaces, as the gardens of monasteries, as in Rome and Kyoto, as pleasure gardens, as in London. They are now more perhaps than any other part of a city the satisfaction of a popular need, and you are indeed fortunate in having one of the finest and most extensive of them here in Philadelphia. Our desire to be surrounded by grass and trees has grown so strong that one might have supposed that the only ideal city of the nineteenth century would be the garden suburb: certainly it was the only English contribution to city planning. But from Port Sunlight onwards there has been a fatal feeling of anachronism about the garden city. The average man simply does not want to live there. Letchworth Garden City, with its charming free plan and nicely designed houses, has the unique record of sinking to half its original population since the last war. Apparently men want to live in conventional streets which have city centres that express in building his aspirations and his pride in achievement. And what

horrors that pride has produced: but that is due to other causes—lack of architectural convictions and the shortage of architectural talent, and above all GREED.

In the last fifty years town planners have made as many mistakes as economists, mistakes which have cost about as much money. They must not be blamed. The truth is that try as we will to be rational and to think first of human needs, that strange urge which we call style or fashion always wins. Just as the poop of a seventeenth century battleship had to be covered with Baroque carving, which cannot have increased its efficiency in a naval engagement; so the sky-scraper, which had a real point in the constricted space and on the rocky foundations of Manhattan Island, created a dominant style. The prestige of this style, this symbol of wealth and a new technology, was so great that skyscrapers were erected in places where land was plentiful and soft, and where, in comparative isolation, they looked absolutely ridiculous. It has turned out (in England at any rate) that no one wants to live in what are euphemistically called high rise buildings. They remove all sense of community relations, they make it impossible to look after the children, and when power cuts became a feature of our lives they ensured that the people at the top of the buildings were not only frozen but starved. In fact, now no one will live in them, and prefer to be back in the slums.

So what can be done about the compulsive need to express our aspirations through the sky-scraper? A satellite town of Mexico City has produced an ingenious, if somewhat extravagant solution. They have built five sky-scraper towers as the entrance to their city. No one lives in these towers—one cannot even climb up them. They are simple decorative objects that work off the stylistic urge. The first exponents of the ideal city never went further than this: or should we say that they are the modern equivalents of Palladio's *Theater Olympico*. In spite of bad lighting, muddy roads and almost total lack of sanitation, old cities were probably more agreeable to live in than modern ones; and they were certainly nicer to look at. Canaletto's views of London and Bellotto's views of Dresden and Warsaw leave us in no doubt of that. Now the question arises, what can we do to save such of our cities as contain a fair amount of ancient buildings? Conservation, so called, presents an enlightened society like yours with one of its most baffling problems. It is not a matter of preserving a single piece of historic architecture. Whatever its merits, one old house that has been surrounded by tall modern buildings looks like a child's toy that has been left out in the road. There are complete architectural units, like the crescents and circuses of that relatively well preserved ideal city, Bath, which are so famous that no one would dare to pull them down. But many

of our favourite streets and squares owe their charm to an organic growth, where different styles have settled down together over the centuries. In these the arguments of the developer are much less easy to meet, and the trouble is that the profitable modern building of glass and concrete does not settle down, and never will. This is the problem we have to face in England, and I suppose you have to face it in Pennsylvania. One only hopes that some of your old towns—Farmington, Newport, Richmond, will somehow manage to escape. You have had, on the Eastern seaboard, some of the most attractive and best preserved complexes of building in the world and I hope that through societies like yours a few of them may be saved. But never under-rate the power of the developer, his cunning and his skill in the use of devils arguments.

Your Association has had 100 splendid years in embellishing your City. May I wish it another century of good luck in defending it against those who would brutalise it.

MINUTES OF THE ONE-HUNDREDTH ANNUAL MEETING

The One Hundredth Annual Meeting of the Fairmount Park Art Association was held at the Bellevue-Stratford Hotel on Monday, April 17, 1972 at 12 o'clock noon.

There were approximately six hundred members and their guests present. Mr. C. Clark Zantzinger, Jr., presided and proceeded immediately to the business of the meeting.

The reading of the minutes of the last meeting held on April 22, 1971, was, on motion, dispensed with as they were printed in the ninety-ninth Annual Report, and a copy was 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 recommended 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, is present for inspection, and will be published in the One Hundredth Annual Report.

The meeting proceeded to the election of six Trustees to succeed those whose term had expired:

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

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

The President presented W. H. Noble, Jr., who is retiring as Executive Secretary, a plaque from the Board of Trustees commending him for his dedication and his many accomplishments and as a token of their great esteem and appreciation for his untiring work.

The President then introduced the speaker of the Meeting, Lord Clark of Saltwood, and presented to him our Medal of Honor. Lord Clark, author of the well-known book and series of movies, "CIVILISATION", spoke on "Ideal Cities".

At the conclusion of his talk, Mr. Zantzinger thanked Lord Clark and, on motion, the meeting was adjourned.

EILEEN H. WILSON
Executive Secretary

TREASURER'S REPORT OF THE ASSOCIATION, OCTOBER 31, 1971

Fund	Participating Units Cons. Investment Pool Units		Treasurer's Account		Notes Payable, Bank	Total
	Units	Basis	U.S. Govt. Securities	Cash		
Walter S. Cooper Fund.....	1,141	\$ 21,123.73	\$ 4,828.12	\$ 7,671.65	.....	\$ 33,623.50
Hancock Memorial Fund.....	1,187	21,975.34	4,828.13	8,344.15	.....	35,147.62
Howell Fund.....	7,479	138,461.33	34,266.34	350.06	.....	173,077.73
Permanent Fund (City Branch).....	8,639	159,936.81	.....	.....	.....	159,936.81
Permanent Fund (Park Branch).....	14,180	262,519.26	.....	.....	.....	262,519.26
Ellen Phillips Samuel Memorial Fund.....	55,918	1,035,229.35	.....	27,670.34	(\$20,000.00)	1,042,899.69
General Fund (City Branch).....	.....	.....	29,602.33	6,469.43	.....	36,071.76
General Fund (Park Branch).....	.....	.....	4,587.50	27,469.92	.....	32,057.42
Rittenhouse Square Improvement Fund.....	.....	.....	19,924.52	4,466.14	.....	24,390.66
	88,544	\$1,639,245.82(A)	\$98,036.94	\$82,441.69	(\$20,000.00)	\$1,799,724.45

NOTE 1—Investments are represented in the above statement on the cost basis.

NOTE 2—The approximate market value of one (1) participating unit at October 31, 1971 was \$28.57 and was determined by the relationship which existed between the total number of units (88,544) and the approximate market value of the total consolidated investment pool units (\$2,529,621.00) at that date.

NOTE (A)—Statement attached, Consolidated Investment Pool Units.

CONSOLIDATED INVESTMENT POOL UNITS

October 31, 1971

	<i>Cost</i>	<i>Approximate Market Value</i>
U.S. Government Securities.....	\$ 427,893.07	\$ 444,057.00
Public Utility, Railroad, Industrial Bonds, etc.....	811,970.54	607,680.00
Stocks.....	398,475.98	1,476,978.00
Cash.....	906.23	906.00
	<u>\$1,639,245.82</u>	<u>\$2,529,621.00</u>

FAIRMOUNT PARK ART ASSOCIATION

TREASURER'S REPORT OF THE ASSOCIATION

November 1, 1970 to October 31, 1971

SAMUEL FUND

RECEIPTS:

Balance, November 1, 1970...	\$ 23,386.22
Income from Securities.....	75,552.82
Loan.....	50,000.00

\$148,939.04

Balance due on Loan \$20,000.00

EXPENDITURES:

Landscape Maintenance.....	\$ 3,875.00
Auditing.....	640.00
Liquidation of Prior Year Loan.	25,000.00
Payment on \$50,000 Loan.....	30,000.00
Louise Nevelson Sculpture.....	60,350.00
Miscellaneous.....	1,403.70
Balance, October 31, 1971.....	27,670.34

\$148,939.04

GENERAL FUND—PARK

RECEIPTS:

Balance, November 1, 1970...	\$ 11,410.05
Income from Securities.....	19,652.46
Income from Dues.....	530.00
Sale of Securities.....	4,934.38
Howell Fund.....	25,000.00
Reimbursed for Indian Bull purchased in 1969	
Miscellaneous.....	216.70

\$ 61,743.59

EXPENDITURES:

Salaries.....	\$ 6,383.27
Printing.....	1,213.30
Telephone.....	130.29
Annual Meeting.....	1,190.20
Auditing.....	160.00
Subscriptions & Dues.....	300.00
Personnel Services.....	299.62
Milles Angels.....	2,908.11
Centennial Sculpture Book.....	21,043.30
Miscellaneous.....	645.58
Balance, October 31, 1971.....	27,459.92

\$ 61,743.59

TEMPORARY INVESTMENTS:

\$5,000. U. S. Treasury 5 $\frac{5}{8}$ s 8/15/74

FAIRMOUNT PARK ART ASSOCIATION

GENERAL FUND—CITY

RECEIPTS:

Balance, November 1, 1970.....	\$ 11,363.99
Income from Securities.....	13,819.51
Income from Dues.....	370.00
Sale of Securities.....	4,981.25
Donation.....	200.00

EXPENDITURES:

Salaries.....	\$ 1,595.78
Printing.....	272.20
Annual Meeting.....	297.55
Auditing.....	110.00
Dues.....	50.00
Personnel Services.....	74.90
Bronze Statue "Awakening"....	8,030.00
Sculpture Martin Luther King Memorial Garden.....	3,300.00
Centennial Sculpture Book.....	3,509.67
Costa Rican Spheres.....	5,471.22
African Research.....	1,500.00
Miscellaneous.....	54.00
Balance, October 31, 1971.....	6,469.43

\$ 30,734.75

\$ 30,734.75

TEMPORARY INVESTMENTS:

\$10,000. U. S. Treasury 5 $\frac{3}{4}$ s 11/15/74
5,000. U. S. Treasury 4 $\frac{1}{4}$ s 5/15/74
10,000. U. S. Treasury 7 $\frac{3}{4}$ s 5/15/73
5,000. U. S. Treasury 5 $\frac{5}{8}$ s 8/15/74

HOWELL FUND

RECEIPTS:

Balance, November 1, 1970.....	\$ 7,120.25
Income from Securities.....	13,294.54
Sale of Securities.....	9,975.00

EXPENDITURES:

Auditing.....	\$ 90.00
Reimbursed General Fund-Park for Indian Bull purchased in 1969.....	25,000.00
Milles Angels.....	1,359.73
Small City Parks.....	3,590.00
Balance, October 31, 1971.....	350.06

\$ 30,389.79

\$ 30,389.79

TEMPORARY INVESTMENTS:

\$25,000. U. S. Treasury 7 $\frac{3}{4}$ s 5/15/73
10,000. U. S. Treasury 5 $\frac{5}{8}$ s 8/15/74

RITTENHOUSE SQUARE IMPROVEMENT FUND

RECEIPTS:

Balance, November 1, 1970.....	\$ 1,671.28
Income from Securities.....	1,081.26
Share of Proceeds of Flower Market.....	2,300.00
Escrow.....	6.00

EXPENDITURES:

Flower Market.....	\$ 94.65
Fountain Repairs.....	497.75
Balance, October 31, 1971.....	4,466.14

\$ 5,058.54

\$ 5,058.54

TEMPORARY INVESTMENTS:

\$10,000. U. S. Treasury 4 $\frac{1}{4}$ s 5/15/74
5,000. U. S. Treasury 7 $\frac{3}{4}$ s 5/15/73
5,000. U. S. Treasury 5 $\frac{3}{8}$ s 11/15/71

FAIRMOUNT PARK ART ASSOCIATION

WALTER I. COOPER FUND

RECEIPTS:

Balance, November 1, 1970..... \$ 5,861.24
Income from Securities..... 1,810.41

\$ 7,671.65

EXPENDITURES:

Balance, October 31, 1971..... \$ 7,671.65

\$ 7,671.65

TEMPORARY INVESTMENTS:

\$5,000. U. S. Treasury 5 $\frac{3}{8}$ s 11/15/71

HANCOCK MEMORIAL FUND

RECEIPTS:

Balance, November 1, 1970... \$ 6,471.61
Income from Securities..... 1,872.54

\$ 8,344.15

EXPENDITURES:

Balance, October 31, 1971..... \$ 8,344.15

\$ 8,344.15

TEMPORARY INVESTMENTS:

\$5,000. U. S. Treasury 5 $\frac{3}{8}$ s 11/15/71

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, 1971 and the related statements of Treasurer's cash receipts and expenditures 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 investments of the Association were confirmed to us by the depository bank.

In our opinion, the accompanying Treasurer's Report and the statement of Treasurer's cash transactions present fairly the financial position of the Fairmount Park Art Association at October 31, 1971 and the results of its operations for the year then ended.

MATHIESON, AITKEN & Co.

Certified Public Accountants

December 2, 1971

NECROLOGY

MRS. HENRY BONNELL

HARRY M. BUTEN

MRS. ROMAINE HASSRICK

MR. AND MRS. P. H. HOFFMAN, JR.

MRS. EDWARD MORRIS JONES

MRS. ELIZABETH H. LA PLANTE

MRS. J. P. MAGILL

C. C. MORRIS

HON. PHILIP A. STERLING

MRS. VIVIAN M. WICK

JOHN W. WURTS

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	Clements, Mrs. Frank G.*
1900	Morris, Miss Lydia T.*	1936	Howell, Isaiah Hacker*

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
1901	Justice, Miss Cecilia	1926	Smith, C. Morton

CITY BRANCH

1904	Howell, Charles H.	1927	Smith, J. Frailey
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* Indicates deceased members.

PERPETUAL HONORARY MEMBERS

Frederick Adrian Delano*	Robert Moses
Francis Henry Taylor*	Lewis Mumford
Jacques Gréber*	
The Rt. Hon. The Earl of Crawford and Balcarres	
The Rt. Hon. Lord Clark of Saltwood	

* Indicates deceased members.

LIFE AND ANNUAL MEMBERS

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

Corrected to July 1, 1972

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

P C	Alexander, Mrs. E. G.	C	Bacon, Edmund N.
P C	Allen, Curtis	P	Baketel, H. Sheridan, Jr.
P C	Anselmi, Mrs. Ugo	P	Ballard, Mrs. Frederic L.
P	Appel, Mrs. George	P C	Barnes, J. Hampton
P C	Armstrong, Thomas N., III	P C	Barrie, Mrs. Elizabeth
P	Arndt, John F.	P	Barringer, Richard W.
P	Arndt, Mrs. John F.	P	Barstow, Donald L.
C	Arnett, Miss Eleanor	P C	Batt, Mrs. R. R.
P	Arthur, Mrs. R. B.	P	Bayley, Mr. and Mrs.
P C	Atwood, Mr. & Mrs. John C., Jr.		Harold R., Jr.
P C	Aylward, Rear Adm. & Mrs. Theodore	C	Beetle, George R.
		P C	Bendiner, Mrs. Alfred
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