

Fairmount Park Art Association

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

One-hundred-and-First Annual Report



P. O. Box 7646
PHILADELPHIA, PENNSYLVANIA 19101

1973

PROCEEDINGS
OF THE
ONE-HUNDRED-AND-FIRST ANNUAL MEETING
OF THE
FAIRMOUNT PARK
ART ASSOCIATION

ANNUAL REPORT
BOARD OF TRUSTEES

1876: TURNING POINT IN AMERICAN ART

by

DAVID SELLIN

SMITHSONIAN INSTITUTION POSTDOCTORAL FELLOW
NATIONAL COLLECTION OF FINE ARTS

P. O. Box 7646
PHILADELPHIA, PENNSYLVANIA 19101

1973



Howard Roberts' *Première Pose*, 1875 (Philadelphia Museum of Art)
(figure 4)

photograph by Bernie Cleff

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Charles J. Cohen.....	1916-1927
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 Sydney E. Martin.....1936-1943
 Henri Marceau.....1944-1969
 R. Sturgis Ingersoll.....1943-1973
 H. Gates Lloyd, III.....1969-1973
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 Theodore T. Newbold.....1973

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 Orville H. Bullitt.....1940-1973
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 Charles H. Howell....1887-1900
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 Roland L. Taylor.....1920-1930
 Henri Marceau.....1943-1946

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ONE-HUNDRED-AND-FIRST
ANNUAL REPORT
OF THE
BOARD OF TRUSTEES

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

LADIES AND GENTLEMEN:

As is the case with so many meetings today, there is much more to be accomplished than there is time available. So, rather than take the time to review various activities through this year, I will dispense with usual procedure and include them in the Annual Report.

Today Mr. David Sellin will address us on the contributions which the 1876 Centennial Celebration made to the artistic life of the City. This should be of considerable interest as we approach the country's 200th anniversary and later I would like to discuss with you certain things which the Association would like to see as part of whatever program is evolved for the Bicentennial.

In spite of this change from usual procedure, routine matters must be attended to. The minutes of last year's meeting were set forth in the Annual Report and unless I hear an objection, they will be accepted as approved.

During the year we have received resignations from the Board of Trustees. Our Treasurer for thirty-three years, Orville Bullitt, whose ability and dedication have kept our finances in a healthy state, felt that it was time to retire and we could only accept his resignation with deep regret. H. Gates Lloyd, III has been elected to this post and submits the Treasurer's Report in the same form as last year. It has been audited by Mathieson, Aitken & Co. and will be printed in the Annual Report for the perusal of those who wish to assure themselves that our funds are properly administered.

We regret very much losing another Board member, George Tyler, who found his other interests increasingly demanding, and we have acceded to requests from Mrs. Henry Watts and Miss Katharine King that they be relieved of the Co-Chairmanship of the Women's Committee. They have served in this capacity for many years and it is with great sorrow that we lose two such

actively staunch supporters. On the bright side of this coin, however, is the welcome news that Mrs. Orville Horwitz has agreed to become the Chairman of the Women's Committee and I am confident that great things can be expected from her leadership and enthusiasm.

The Nominating Committee reported the nominations of the following to serve for the three years ending 1976:

WILLIAM G. FOULKE	FREDERICK H. LEVIS
JOSEPH T. FRASER, JR.	G. HOLMES PERKINS
J. WELLES HENDERSON	DAVID PINCUS

No other nominations were made and these men were elected unanimously.

In April Mr. Francis Ballard was appointed Counsel for the Association and asked to present a By-Law change revising the dues structure which had become a little out of phase with present costs. The proposed changes on motion duly made and seconded, were accepted by the membership.

SCULPTURE PUBLICATION

It has not been possible to assemble all components of the proposed Book on Public Sculpture in time for publication this year. None-the-less, the Publication Committee can report that the research has been completed, most of the editorial matter is on hand, photography is of outstanding quality, and we are at the point where a publisher is to be selected. One difficulty is apparent. We have too much, and in order to produce a book attractive to laymen and of interest to the scholar, considerable condensing will be necessary. This is in process with a hope that it will be ready for publication by January, 1974. Welles Henderson, who has been Chairman of the Publication Committee, owing to the pressure of other commitments, has asked to be relieved of this demanding position. Since there are almost daily demands requiring answers and attention I have asked H. Radclyffe Roberts to take over the position as Chairman. The Committee and its Chairman are to be greatly commended for the amount of time and energy they have contributed to this interesting but complicated effort.

In the course of the research into sculpture in the City, it was learned that the Fountain Society had perhaps the only records on the Swann Fountain by Alexander Stirling Calder in Logan Circle. Background information on this very important piece of sculpture was essential for our book and we were fortunate in having the cooperation of the Fountain Society which made all of their files available to us. We are greatly indebted to Miss Martha Newkirk

for her interest and personal effort in making these files available. She has requested that the Association keep the files as part of our records in as much as the Fountain Society had no suitable place for storage and access and we have assumed this responsibility with appreciation of their willingness to have the files available for future reference.

EAKINS GARDEN

Upon request from the Eakins House Restoration Committee, the Association allocated \$10,000 for the development of the garden in memory of Henri Marceau who was Trustee of the Association and its Vice-President for twenty-five years. It will be recalled that he almost single-handedly mounted two impressive shows of International Sculpture in 1940 and 1949 and was always deeply identified with the Association's accomplishments.

MARY DYER

After several disappointments in our efforts to site the statue of "Mary Dyer" we are very happy to report that, in response to a request from the architect of the new Friends Center, we are making this lovely piece available for erection in an open area at the corner of 15th and Cherry Streets, adjacent to the new Friends Center which will become the headquarters for Quaker activities here in the City. The decision as to location is consistent with the sculptor's wishes that it be placed in an environment of this kind.

ATMOSPHERE & ENVIRONMENT, XII

Siting Louise Nevelson's "Atmosphere & Environment, XII" has not been easy for the Board felt that it should be placed with a contemporary building as its background very much as it was in New York in front of the Seagram Building. Such sites are not immediately available to us so we decided to erect the sculpture opposite "Social Consciousness" at the West Entrance of the Philadelphia Museum of Art. This location leaves something to be desired, but we felt that it was better to have the piece erected than lying in storage in the basement of the Museum and we consider it a temporary location until a more suitable position can be found.

MILLES ANGELS

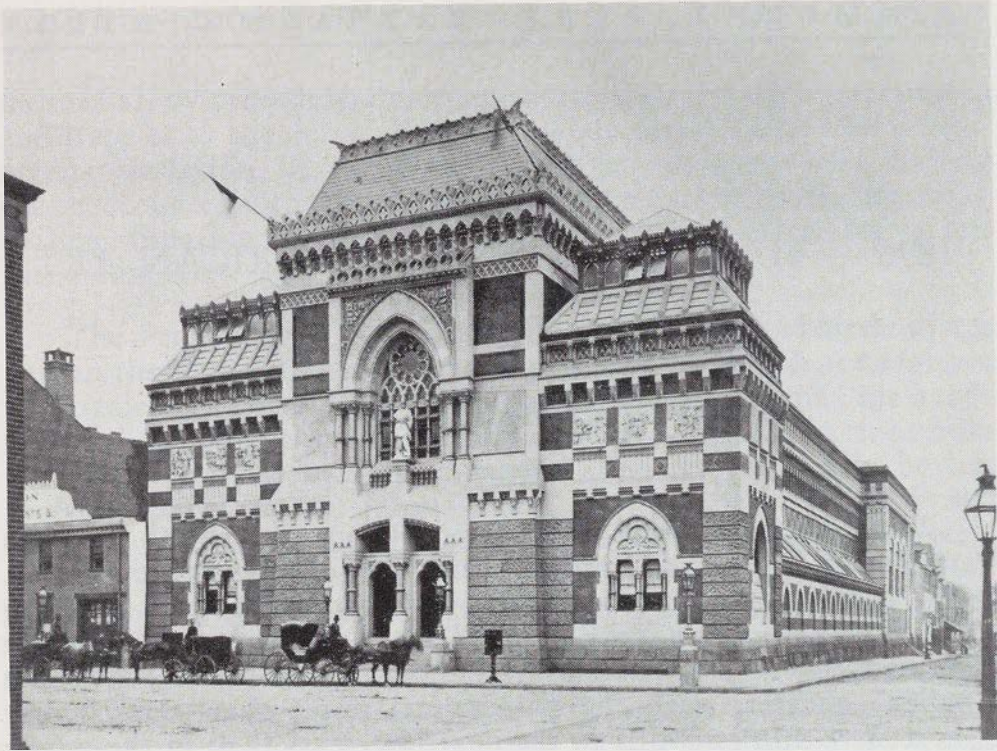
In May, 1972, the three Milles Angels were erected along the East River Drive below the Grant statue. They are lovely indeed

and great credit is due the Committee which selected the site and the architect for their immaculate good taste.

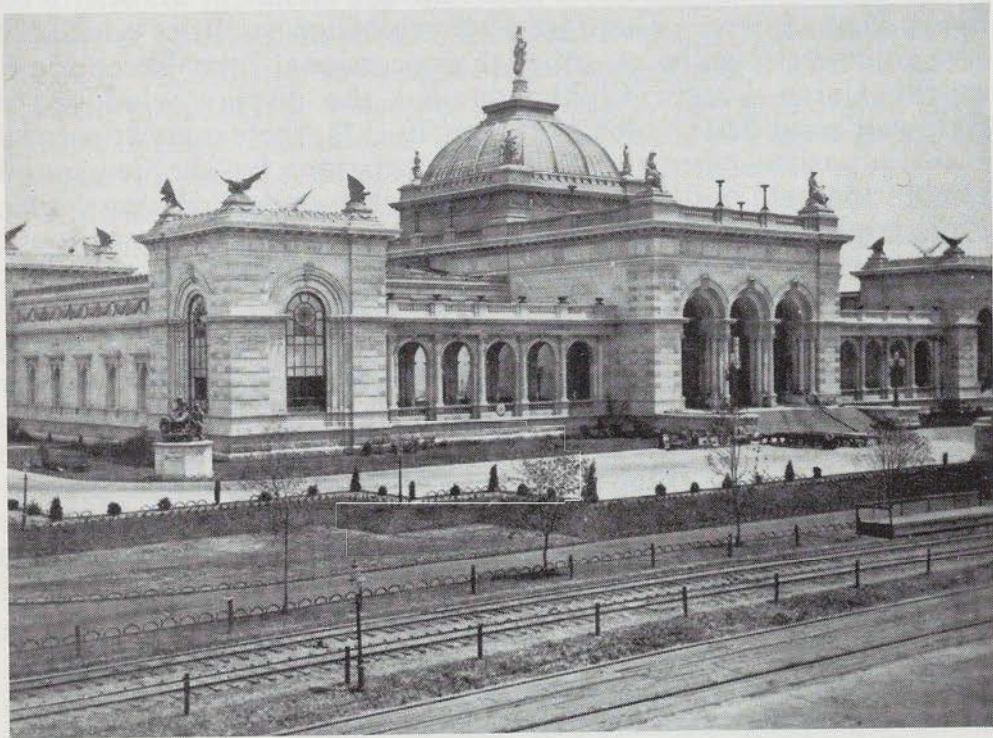
GREATER PHILADELPHIA CULTURAL ALLIANCE

During the winter we joined the Greater Philadelphia Cultural Alliance, an organization created to develop a cultural program for the Bicentennial. Major organizations also joined and all known programs were compiled for presentation to the City's Bicentennial Commission and to the Federal Government. Our recommendation that there be an International Sculpture Exhibition was included with many others but since all programs rely heavily on principal financing from public funds little progress can be reported in view of the general lack of enthusiasm at the Federal level. The Commonwealth however has contributed some money and enthusiastic support but as of this time there appear to be no definite programs.

These are the highlights of our activities for the past year and are indicative of our continuing efforts to fulfill the Association's objectives. Before discussing some ideas of how we might participate in the Bicentennial, let us hear from David Sellin who has made the Centennial a principal area of research in recent years.



The Pennsylvania Academy of the Fine Arts in 1876
(Pennsylvania Academy of Fine Arts) (figure 1)



Memorial Hall in 1876 (Smithsonian Institution) (figure 2)

1876 — TURNING POINT IN AMERICAN ART

by

DAVID SELLIN

When Thomas Eakins and Howard Roberts returned home from Paris Philadelphia was entering one of its periodic artistic doldrums. By 1870 the ascendancy once held by the city in the arts had long since passed to New York. The Pennsylvania Academy of the Fine Arts had sold its stately old building on Chestnut Street to a "ballet" theater, with the paradoxical result that more nudity was seen within its walls in the next few years than in the whole history of its life classes. Philadelphia's most distinguished sculptor, Joseph A. Bailly, left the country to execute important commissions in Latin America. Life classes were suspended, although Christian Schussele held Antique classes in his studio on South Penn Square. There were no exhibition facilities outside of two commercial galleries, other than occasional "Art Receptions" at the Union League Clubhouse, and the display windows of Caldwell's and Bailey's & Co. Then, in 1873, there came a financial crash at a time when the snarled negotiations for the Centennial celebration held out little to indicate that in only three years' time Philadelphia would seize the lead from New York for one brilliant moment crucial in the development of American painting, sculpture, architecture, criticism, art education and museums.

If 1876 was a turning point in American art, it is certainly the high point in Philadelphia art, and whether it is to remain so for another hundred years rests in part in the hands of organizations such as this one. Unfortunately the resolve of the Fairmount Park Art Association in 1875 to husband its resources for a major purchase from the coming Exposition faltered, and the Association was unable to find a suitable acquisition from among more than 600 sculptures in the art galleries, or among the industrial exhibits of cast-iron fountains by Durenne, Bartholdi, Wood, Mott and others, although one by Bartholdi is still a pride of Washington (D.C.). A benevolent influence was wielded by the fledgling institution, however, through its encouragement of Schwarzmunn, its acquisition of impressive bronzes such as Wolff's DYING LIONESS, and

most of all by providing a mechanism for the regulation, acceptance and transfer to the public domain of monuments donated for permanent installation in the Park. It is encouraging that having rounded out a century of its own the Association proclaims today its determination to take a less passive role in the marking of our Bicentennial.

The Pennsylvania Academy of the Fine Arts had little direct part in the Centennial Exhibition, although its President Claghorn was titular head of the Art Advisory committee. He had his hands full funding an expensive new building in the face of defections from the ranks of those pledging financial support. Normally he left professional matters to John Sartain, then a member of the Board and chairman of the Exhibition, Building and School Committees, and the Academy's Secretary. This one Sartain wanted to play alone, and he stood outside the pecking order until named to the post of Chief of Bureau of the Art Department by the Centennial Commissioners in September. That left only eight months to the opening of the Exposition, and only then was it discovered that there was inadequate space provided for the number of art works expected. Frenetic activity resulted in the construction of an Annex. The Academy's palpable contribution to the city in 1876 was the new building designed by Furness and Hewitt, a transitional monument in the history of American art in several respects, and the subject of no less than three exhibitions in the city at this moment (fig. 1). In addition to being a magnificent pile in the best creative eclectic mold of the most modern variety, the great Lombardo-Gothic Eastlake basilica was to function beautifully as an art school because the expert counsel of both Eakins and Roberts was solicited in drawing up the specifications for the studios. In fact, thanks to Eakins, it became the most professional art school in the country in the decade starting with the Centennial and ending with Eakins' departure. The commission was the architect's first major building, and was awarded after a competition that he won on merit, and not through the time-honored Philadelphia device of the uncle on the Board, although he had an uncle on the Board. The Academy building was a part of an ambitious program in down-town Philadelphia at the heart of which was McArthur's City Hall, a Louvre Pavillion shot skyward, the designs for which won a Centennial medal but caused French visitors to wonder why Americans required that a "petit bon-homme" perch atop their public buildings. Nowhere in America is there such a harmoniously varied collection of Centennial architecture in such close proximity as on Center Square and the block north on Broad. In addition to its local significance the Academy building is a direct link to modern architecture at its origins in the internationally famous "Chicago

School" through Louis Sullivan, who cut his teeth as an assistant to Furness in the project. This champion of the dictum "Form Follows Function" went on to father the sky-scraper, and was the mentor of Frank Lloyd Wright. Another ingredient of Wright's architecture that was introduced to the American public at the Centennial was erected by industrious little men using strange construction methods: the pavillion of the Land of the Rising Sun. It was comparable to the one built at the Columbian Exposition only seventeen years later in Chicago which started Wright on his way to the Prairie House, but in 1876 Japanese architecture was regarded as bizarre. Artists and collectors were seduced more by the ornamental vocabulary of Japanese bric-à-brac than by the formal order of its building. The time was not ripe for such discoveries, but the way was being paved.

If down-town Philadelphia was being transformed into a Beaux-Arts showcase, Schwarzmunn was creating a Bavarian dream in Fairmount Park. Schwarzmunn had studied with the Munich architect Gottfried Semper, and had practiced engineering in the Bavarian army, qualifications which fitted him well for the task of planning and erecting a temporary encampment as monumental as the 1876 Exposition. In Philadelphia he had landscaped the Zoo, many small structures in a picturesque park setting, which probably conditioned his Centennial solution, for he rejected the one used since the days of the Crystal Palace: one vast structure to house official exhibits. He saw the one in Vienna in 1873 and found it wanting, and his innovation of many buildings within a controlled environment has been adopted in World Fairs ever since—another first for Philadelphia in 1876. Perhaps a last was Windrim's U.S. Government building going up in a matter of weeks, completed ahead of schedule and far under the budget. *Staff*, the ephemeral stuff which made the superficial embellishment of the Great White City possible, was not yet in use, so the temporary buildings challenged the ingenuity of the architects, who produced a delightful variety, running the gamut from purely functional design in iron and glass to stick-style confections.

Schwarzmunn's Memorial Hall was of durable material, as befitted the permanent home of the city's newly incorporated museum of art (fig. 2). Boston and New York had just inaugurated art museums, so Philadelphia's was not the first, but it was certainly the grandest. If City Hall is Louis XIV, Memorial Hall is Ludwig II. Mrs. Wilstach's express admiration for the Dresden Museum, which was designed by Schwarzmunn's master, might well have conditioned the German Renaissance form. The arcades of the hyphens were then open, screening parterres designed for sculpture. The great rotunda remains one of the grandest of its

kind in the country. The restoration of the building to its original condition and use would be an admirable Bicentennial project, a worthy alternative to recently proposed extensions of its successor on Fairmount. Alas, this is too late for the same architect's great *Hindoo Revival* Horticultural Hall.

In his Bureau Chief's report John Sartain said that no department of the Centennial had been as popular as the art exhibition. Sculpture of the virtuoso "Barochismo" that had newly replaced Neoclassicism filled the Italian section, which was crowded with admirers at all times. Originals and duplicates were bought by the dozens. Thus the infant Benjamin Franklin and George Washington — FRANKLIN AND HIS WHISTLE and WASHINGTON AND HIS HATCHET — came to occupy both the Union League Club and the Evans Art and Dental Museum of the University of Pennsylvania, and Barzaghi's FINDING OF THE INFANT MOSES, one of the most popular of the Italian exhibits, was purchased for the Pennsylvania Academy of the Fine Arts.

In considering the pivotal aspect of Philadelphia painting and sculpture in 1876 a backward look at the character of the old Academy is necessary. Since the Revolution progressive artists in Philadelphia had been oriented to France, not to England. Houdon selected the Academy casts. The first professor of painting, drawing and study from the Antique in 1812, Denis A. Volozan, was a French emigré trained in the Vien/David Neoclassicism. Internecine struggles among artists and between artists and the lay management brought things to a stand-still by 1824 and the school was all but defunct. When the school was resuscitated in 1855, both chief instructors once again were Frenchmen: Christian Schussele and Joseph A. Bailly. Paris trained emigrés from the strife of 1848, they found their separate ways to Philadelphia. A moribund body which Rothermel and Sartain were reviving as an instrument with which to wrest control of the professional aspects of the Academy from the businessmen on the Board was that of the Pennsylvania Academicians, which by charter governed the exhibits and schools. Soon Schussele and Bailly were members of its Council with Sartain, Rothermel, Waugh and others, all of whom offered criticism to the students. In the early days Peter Rothermel was most active, but by the time of Thomas Eakins, Mary Cassatt, Earl Shinn, William J. Clark, Howard Roberts and William Sartain the main burden of instruction fell on the Frenchmen, who offered as good a classical background as was available at the time in most French art schools outside of Paris. Naturally, their students were oriented towards the newly overhauled Imperial School of Fine Arts in Paris, the École des Beaux-Arts.

To improve the tarnished image of the Pennsylvania Acade-

micians John Sartain engraved a splendid diploma and went abroad with his daughter Emily in 1862 to distribute it (*honoris causa*) to everyone in high position in art schools of Europe and the British Isles. John Ruskin became a Pennsylvania Academician, and also Albert Lenoir, permanent Secretary of the *École Imperiale des Beaux-Arts*. While in Paris Sartain paid a visit to Daniel Ridgway Knight, an Academy alumnus who found copying in the Louvre in winter a chilly affair. Sick, and fearing a rebel invasion of Philadelphia, he returned home, bringing with him tales of Alfred Sisley, Renoir and other friends to the Academy, where he painted alongside Eakins and Cassatt.

Meanwhile, students and alumni of the Academy had founded the Philadelphia Sketch Club, which was to become of vital importance to the arts in Philadelphia for a score of years. A few weeks after it was chartered the Civil War broke out, but it continued to function with Earl Shinn, Knight, Robert Wylie and Charles F. Haseltine holding the fort as officers, and culminated the war years with the tragedy of McIlhenny buying himself out of conscription the day before Appomattox. Robert Wylie was Curator of the Academy, living there on the premises, supervising the coming and going of art works, models and students. Young, gentle and well liked, he was a sculptor and showed reliefs in ivory and other materials in the Academy's Annual Exhibitions. Soon after Knight came home Wylie sailed for France with introductions from him to Sisley and other friends. He studied briefly with Barye at the *Jardin des Plantes*, and with Gérôme, but soon retired to Pont-Aven in Brittany, painting strong and unconventional pictures which excited admiration both from Salon judges and admirers of Courbet. Academy students sought him out there when they came to France, and an American community gathered around him in Pont-Aven twenty years before Gauguin and his entourage made the name of the place celebrated to all students of modern art.

In April 1866 the war was over, and Earl Shinn and Howard Roberts sailed together for France. In July they applied through the U.S. embassy for admission to the *Beaux-Arts*, and then went off to Pont-Aven to paint with Wylie, Frederick A. Bridgman, Benjamin Champney and other Americans. After repeated application to the *École*, American Minister John Bigelow despaired of their gaining admission—there was no room in the studios, according to Count Nieuwerkerke. None of the Philadelphia applicants knew French. Roberts happened on Champney in Paris in October, 1866 when the Bostonian was on his way home, and Champney took him on a tour of sculptors' studios, settling him finally with Guméry; Shinn was still afloat. Meanwhile, back in Philadelphia, with four years of Academy study behind him, Eakins swam and

watched the fire-flies in the Wissahickon, and played word games with his friends Emily and William Sartain in Latin, Italian and French. In September he got a letter in response to inquiries made of Albert Lenoir, Pennsylvania Academician, about entering the École, and took the next direct steamer to France, only to find himself, on arrival, in the same boat as his friends. For the second year in a row no Americans had been admitted, and Bigelow and John Hay washed their hands of it. Unlike the others Eakins knew French, and he had a primitive American instinct about authority that got him past flunkies and porters. Feigning ignorance and deafness he barged into Nieuwerkerke's office, and for a half hour waxed so eloquent in French that the entire slate of American applicants was admitted to regular status, including Eakins, Shinn, Roberts, Bridgman, and, soon afterwards, three other Philadelphians, Humphrey Moore and William Sartain, close friends of Eakins, and the Sketch Clubber Howard Helmick. All owed their good fortune to Eakins, but all were sufficiently prepared by their provincial French Academy in Philadelphia (all but Bridgman, a bank-note engraver) that Americans were welcomed for years to come—all male Americans, that is.

Mary Cassatt had attended all the regular Academy offerings in the same four years as Eakins, and she copied in the Academy galleries with her friend Eliza Haldeman. Provincial it might have been, but the Academy was one of the most liberal art schools in the world with regard to admission of women. Mary Cassatt aspired to return to the Paris she'd known in childhood, but when she got there it was to find herself excluded from the École des Beaux-Arts. In the studio woman's place was on the model stand, as it was in England, where it was dictated more by prudery than misogyny; in Zoffany's famous picture of ROYAL ACADEMICIANS IN THE LIFE STUDIO the two female members are admitted only as paintings on the wall. In France art was considered beyond the intelligence of women. Those with the perseverance to find their own education, and the talent to succeed were accepted as equals. Mary Cassatt enrolled in the private studios of Chaplin and Soyer, and received private criticism from Gérôme, went on out-door sketching trips with Eliza, and with her copied the masters in the Louvre. The two American girls thus engaged in Winslow Homer's COPYISTS IN THE LOUVRE I believe are Mary Cassatt and Eliza Haldeman, caught in the act by the roving reporter from *Harper's* (fig. 3).

Mary Cassatt was the only American accepted into the group called Impressionists, since Knight had taken another route that led him to Poissy and the tutelage of Meissonier. Her first success began with an acceptance in the Salon of 1868 under her family

name of Mary Stevenson, not an uncommon safeguard for young ladies fearing unfavorable criticism in artistic debuts. (Eliza Halde-
man was also exhibited). In 1872 she began exhibiting under her
own name in France. By 1876 she was well on the way towards
earning a reputation in New York as a *Realist*! Her mature painting
is bathed with the indoor light of loge and conservatory like that
of her friend Degas, an Impressionist by alliance rather than by
definition. The calligraphy that fills the picture plane of the
Philadelphia Museum's double portrait of Mary Cassatt's brother
and his son is close to the freest work of Degas, an interesting
example of the paradox inherent in the ideology which abolishes
black from the tube but recreates it so well with umber and ultra-
marine mixed on the palette. It is the antithesis of the academic
standard of her fellow Philadelphian Eakins, for whom omitting
black was like playing music with no base notes. Cassatt did not
send to the Centennial, feeling perhaps like J. Alder Weir that she
was not ready and regretting it later.

The revolutionary Americans to show in the Centennial were
just emerging into maturity after years of study in the academies
of Paris and Munich. Important *French* works were created for the
exhibition by Thomas Eakins and Howard Roberts, both master-
pieces in the old sense of the word: THE GROSS CLINIC and the
PREMIÈRE POSE. The COURT JESTER: KEYING UP (col-
lection of the Pennsylvania Academy of the Fine Arts) by William
Merritt Chase is a Bavarian blend of "brown sauce" and Frans Hals,
although Chase considered it in the tradition of Velasquez. This
great Spaniard was a fundamental influence on Eakins' GROSS
CLINIC, so even in their diversity the two new American schools
found some unity, not the least of all in a new professionalism.
Both the Paris and Munich Americans seemed a threat to the Old
Guard National Academicians, who acted to protect themselves
from being overrun on their own home ground by these artists of
the "New Movement", but in a manner so blatantly self-serving
that they accomplished the reverse of their intention. They caused
the new apostles of Gérôme and Bonnat, on the one hand, and on
the other Piloty and Leibl, to unite into a new association called
the Society of American Artists. At its first exhibition in 1878
the stamp of Paris and Munich was visible to all. Soon the flashy
brush-work of Munich prevailed in New York, while Philadelphia
continued to favor the intellectual and technical problems of the
Beaux-Arts, a very different French allegiance than that which
Boston had formed with Barbizon and Couture through William
Morris Hunt. These tendencies were formally proclaimed after the
Centennial by the appointment of Chase and Eakins to the faculties

of the New York Art Students' League and the new Pennsylvania Academy of the Fine Arts, respectively.

At the Centennial it was the Beaux-Arts students who had the lead. Bridgman and Moore were medalled for their contributions, and Eakins was well represented by six works in the art galleries. Howard Roberts stole the show with his PREMIÈRE POSE (fig. 4), an example of what the French call an *académie*, a close and accurate study from the nude model intended to show the complete command of the subject and materials, with no more narrative than necessary to make the work plausible. Roberts took as his subject a model posing nude for an artist for the first time; Eakins would turn to the same subject in his painting of RUSH CARVING THE SCHUYLKILL. William Clark, an officer of the Sketch Club and critic for the *Telegraph*, said that Roberts' work was as much an extension of the French exhibit as a part of the American. In retrospect Lorado Taft said that beside the PREMIÈRE POSE all earlier American sculpture resembled poor taxidermy, and that from this time on the sculptor must know his theme. He saw Roberts as transitional between Hiram Powers and St. Gaudens. While Roberts was back in Paris working on the PREMIÈRE POSE, St. Gaudens had just completed his own stint in the Beaux-Arts and was in Rome working on his own *académie*, a HIAWATHA that shows he had reached about the same point of transition in his own development from, say, Thomas Crawford to his later work. But at that point in the evolution of American art as a whole Roberts' achievement was the most advanced of its kind, and represents the key example of a stage through which it had to pass in going from the Italianate Neoclassicism, best represented in 1876 by the JERUSALEM of W. W. Story, and the predominantly French productions of the new era.

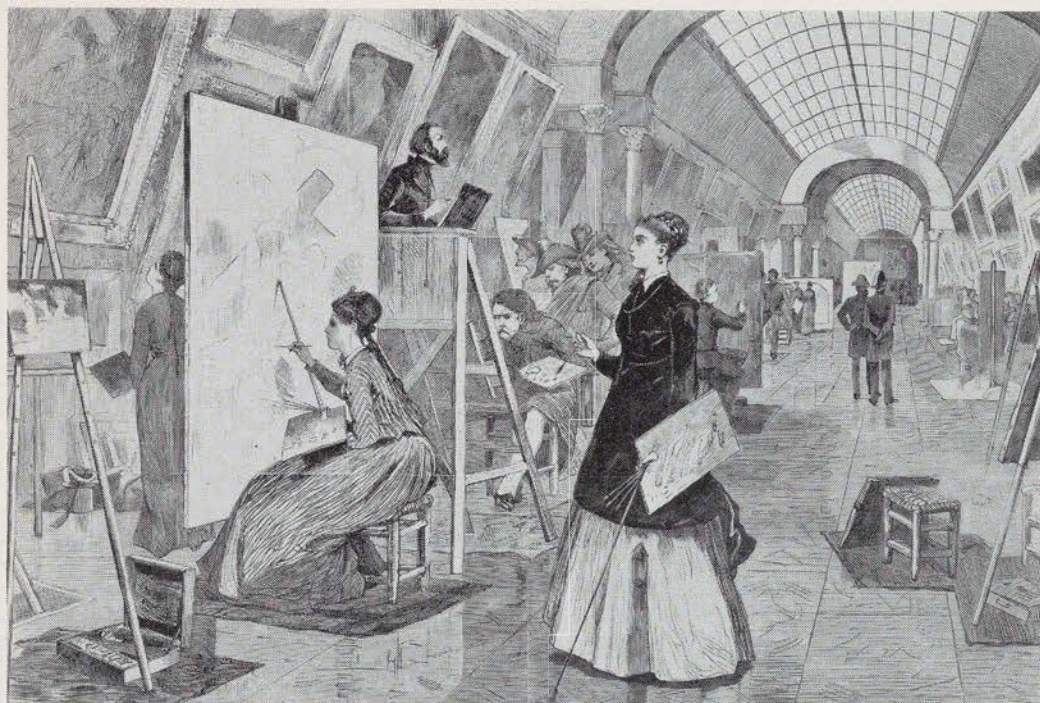
The masterpiece that Eakins painted for the Centennial was rejected by the Committee on Selection, and the only conclusion that can be reached is that it was a victim of the New York Old Guard: Hicks, Huntington and Whittridge. John Sartain thought the painting a "capital work", but he was not on any of the juries, and in fact antagonized them by blithely ignoring their responsibility time and time again. Bostonians would not have objected to the new French Realism, and the Philadelphians on the Committee were Howard Roberts, ex officio as President of the Sketch Club, and Eakins' old friend Samuel Bell Waugh. The New Yorkers demonstrated their hostility to the GROSS CLINIC when it resurfaced in their city in 1879, and they spent most of their time in 1876 bickering with Sartain. The day after local submissions were presented to the Committee as a whole the GROSS CLINIC

was put on public exhibition at the gallery of the old Sketch Clubber Charles F. Haseltine, apparently rejected from the Centennial art exhibition. Clark saw it and proclaimed it a work of great learning, and said that nothing greater had ever been painted in America. The blood on Gross's hand was said to have sickened some of the older jury members, he said, but he proposed instead that what had sickened them was the appearance of a new talent greater than their own.

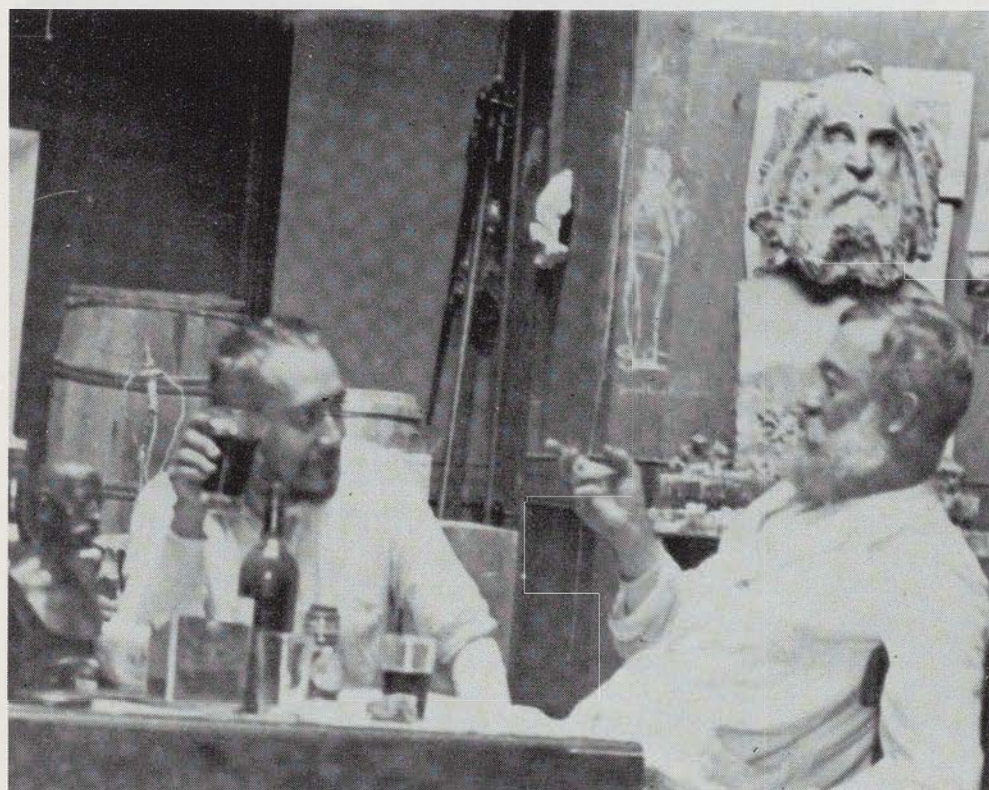
Nonetheless, the GROSS CLINIC did appear at the Centennial and in a context appropriate to its subject. The U.S. Government had stated its desire to exhibit portraits of distinguished citizens in appropriate departments, and the *Manual of Military Surgery* compiled by Gross had been used by both sides during the Civil War and was still used on the frontier. The distinguished surgeon was the author of the standard text on his subject, had just completed a Centennial history of American Medicine, and was the President of the medical congress held in Philadelphia in 1876. No more appropriate place could have been found for it, nor any more appropriate portrait, than among the pathological exhibits in the prefabricated U.S. Army Post Hospital, where it was lent by Dr. Gross himself (fig. 5).

I believe that it still stands as the greatest single painting in the history of American art. It represents a great surgeon, but more than that it is an allegory of the triumph of American science, a tribute to the major medical contribution to suffering humanity, the discovery of the anesthetic quality of ether. At the same time it is a part of a long tradition of medical iconography going back through Golzius and Jan Stefan von Calcar to the Renaissance founder of modern anatomical research, Vesalius. A work of Realism in the French manner of Gérôme and Bonnat, it is also a testimonial to the new Experimental Method of the Naturalists, and a black-on-black painting that engages Art for Art on its own ground. It is indeed a work of great learning, and one which reinterprets the achievements of the great Baroque masters Velasquez and Rembrandt without being damaged in comparison.

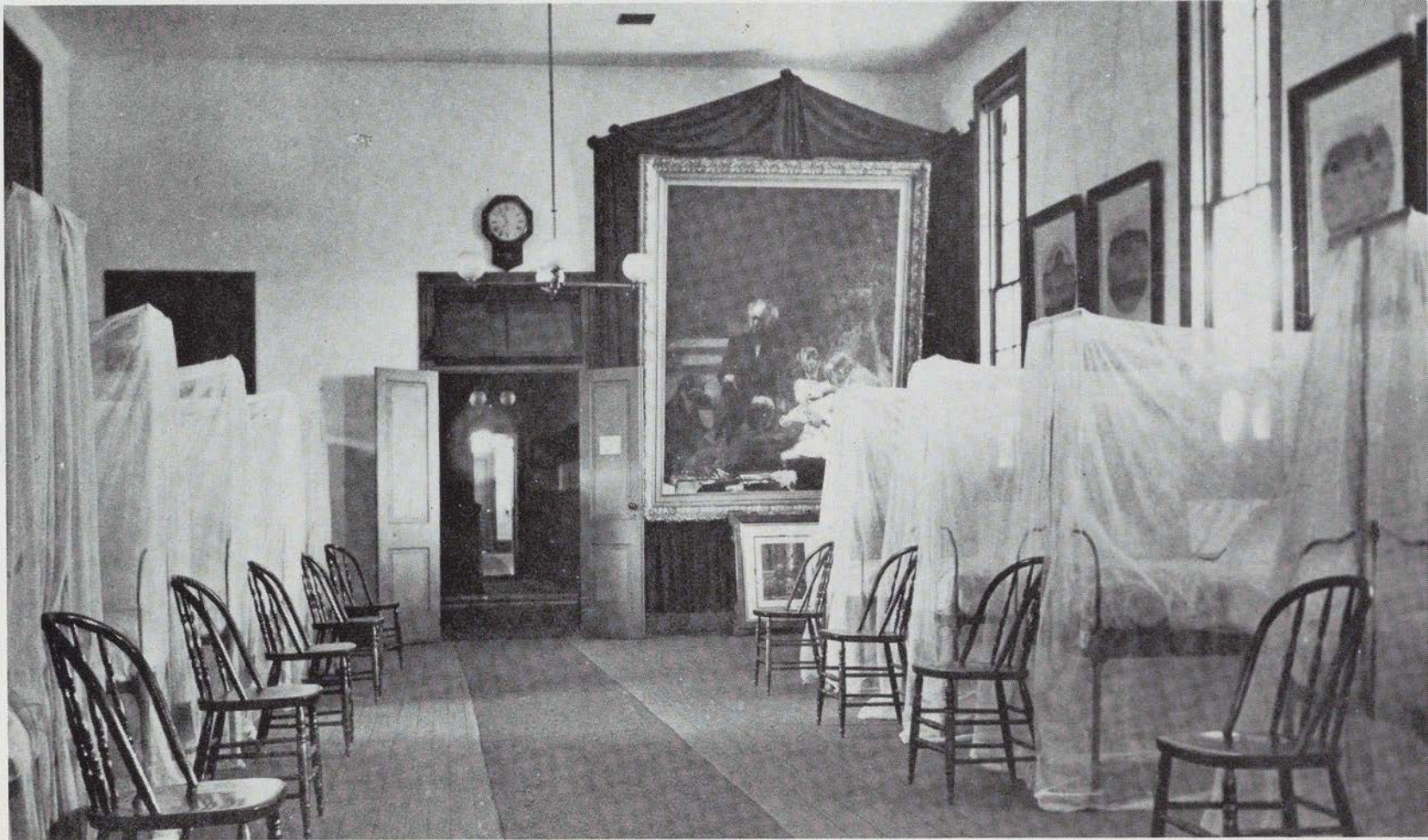
In 1876 Eakins went as an unpaid assistant to the Pennsylvania Academy and brought that learning to bear on his teaching. For several years he had run classes at the Philadelphia Sketch Club, and he came to the Academy with his students on their petition. In the next ten years he made the school one of the most thorough of its kind in the world, teaching the tools of the trade without imposing conventions. There was, as Alexander Stirling Calder recalled, a spirit of Walt Whitman in the air. My favorite manifesto of American Realism, or Naturalism, is a photograph taken some time about 1890 and published by McClure's as A CONSUL-



Winslow Homer, *Copyists in the Louvre*, 1867-68
 (Philadelphia Museum of Art: Purchased: The Harrison Fund) (figure 3)



A Consultation in the Studio, ca. 1890; detail (Philadelphia Museum of Art)
 (figure 6)



Eakins' *Gross Clinic* on exhibition in 1896 in the U.S. Army Post Hospital Exhibit (Library of Congress)
(figure 5)

TATION IN THE STUDIO (fig. 6). The studio is Eakins' own on Chestnut Street, full of the confusion of the work room—clay barrels and model stands, anatomical casts made in the dissecting room, and none of the fashionable Beaux-Arts bric-à-brac. William O'Donovan sits in animated conversation with Eakins, and photographs of Walt Whitman are fixed to the wall behind O'Donovan's bust of the Grey Bard. Perched convivially among the glasses and bottles on the table is Winslow Homer in an effigy made by O'Donovan and owned by Eakins (collection of the Pennsylvania Academy of the Fine Arts).

So this turning point in American art was effected in Philadelphia in 1876 by a group of distinguished native or adoptive Philadelphians: Eakins, Roberts, Furness, Schwarzmunn and Shinn. Shinn gave up serious painting on finding his vision was not what it might be and turned to art criticism. Some of his "center table" editions were pot-boilers, but his serious efforts produced some of the most responsible criticism of the Centennial period and of the Exposition itself. In Paris he had listened with Eakins to the Naturalist discourses of Hippolyte Taine, and he sent back "penny a liners" to the *Bulletin*. On returning to America he determined to bring to his criticism the approach of Taine, then novel in this country: the study of the character and the surrounding circumstances of a work of art, the disinterested classification of works of art into species and genus, and the analysis of the conditioning environment, as in biology. He did this in his articles for the *Nation*, *Harper's*, *Scribner's*, *Lippincott's*, and several newspapers, under his own name and pseudonyms like Edward Strahan, Sigma, E. S., Philadelphiensis, L'Enfant Perdu, and others. On the opening of the new Academy he offered a series of critical lectures along the principles of Taine. This was the new, informed but objective criticism, as opposed to the doctrinaire criticism of Clarence Cook, whom Shinn considered a "Pre-Raphaelite prig".

Meanwhile, standing in the wings were Mary Cassatt, Robert Wylie and William Sartain, not participants in the Centennial itself, but already involved in 1876 in activities fundamental to outgrowth in the arts in the decades to follow. Wylie was Wilstach's adviser, and up to 1877 he saw to it that the most notable Salon paintings were acquired; because of him the new Museum of Art in Memorial Hall came to house the most distinguished collection of art recently judged the best in Paris. New York came to benefit most from Mary Cassatt's expertise through the Havemeyer collection, but she also conditioned Philadelphia collectors. Thus, for a time it was possible to see in this city the best Impressionists against the foil of the best contemporaneous academic artists. The Wilstach collection's dispersal only twenty years ago finished that.

At the close of the Exposition it was possible to see the PREMIÈRE POSE, the FINDING OF MOSES, Pierce Francis Connelly's DEATH ARRESTED BY HONOR, Randolph Rogers' NYDIA and W. W. Storey's JERUSALEM all together at the Pennsylvania Academy along with the great BATTLE OF THE LAPITHS AND CENTAURS by Lough and Gibson's VENUS. Alas, this imposing collection has also been dispersed within the last twenty or thirty years. JERUSALEM and MOSES were given away to "friends of the Academy", and today the first sits forlornly in Philip Klein's cemetery in Frazer, Pennsylvania, the sad subject of erosion and mutilation, while the Barzaghi has found a sympathetic home in Crisconi's Oldsmobile showroom on south Broad Street. The Academy did not find the Connelly worth acquiring for the price of casting, and today it rests at Rosemont College, a foundation of the artist's mother. Gibson's VENUS is gone with no trace. Having survived the fire in the old Academy on Chestnut Street, the Lough graced the restored building in the student days of Eakins and Cassatt, but it could not survive a change in taste and was recently broken up. The Golden Age peplos kore from Megeira is an even greater tragedy. Headless, it stood under the old Hawthorn tree on Chestnut Street, and then placed in 1876 on the pier that rises to the *piano nobile* of the Furness building (fig. 1). In fact the facade had been designed around it and lacks cohesion without it. After more than a hundred years in Philadelphia it was removed, cut in two, and the pieces then cut into *Peking Ducks* by Charles Rudy; the head is in the British Museum. As for paintings, "school pieces" (like the DELIVERANCE OF LEIDEN by Wittkamp that was copied by Eliza Haldeman and Mary Cassatt in student days) have been recently given away, and the only painting by Academy curator Wylie sold at auction.

Others share the responsibility with the Academy for this cultural erosion. The only paintings by Wylie in the collection he helped to build for Wilstach have been sold by the Museum. Thom's TAM O'SHANTER has been permitted to disintegrate in the Park by the Fairmount Park Art Association, and the most popular American fountain at the Centennial, by Margaret Foley, was bought by George Whitney for the city, but the Park Commissioners, who had charge of it by default, have permitted it to fall into ruins.

Philadelphia still possesses gems of nineteenth century art and architecture which can be exploited to public benefit in a manner which will preserve their integrity. It should always be remembered that many desecrations are committed by institutions considered sacrosanct—churches, hospitals, museums, libraries, and other tax free institutions, not to mention the city itself and some

of the very organizations incorporated to protect the things endangered. Furness banks were sacrificed in the name of Colonial restoration, and a church would now destroy one of his finest monuments on purely pecuniary grounds. The University of Pennsylvania wantonly destroyed one of Samuel Sloan's finest villas, to mention one, and the Pennsylvania Hospital would now wreck one of our most distinguished residential blocks. Such monuments as Preston Retreat have been lost to crass commercialism, and Horticultural Hall to municipal myopia. Now is the time to preserve the rest of the best that remains of nineteenth century Philadelphia—Eastern State Penitentiary, Memorial Hall, Girard College, the Ridgeway Library, and many of the old down-town mansions that will otherwise go the way of John G. Johnson's. Philadelphia has preserved a magnificent Colonial legacy, which is now less endangered by the wrecker's ball than the sturdier fabric of the later years. It will be the shame of this city forever if an intelligent effort is not made to save what is left.

At the same time our country's best artists and architects should be called upon for new monuments for the century commencing in 1976, and we will be proud if Philadelphia takes the lead in as many ways as it did in 1876.

THE BICENTENNIAL— A GIFT TO THE CITY

After such an informative discussion of the artistic aspects of the 1876 exposition and the aesthetic developments which came afterwards, we should be stimulated to attack vigorously what can still be accomplished for our Bicentennial celebration. It is unthinkable that such an important anniversary not be marked in some impressive and permanent manner, particularly since Philadelphia has decided against an International Exposition. At other times and in other cities, we have seen some sculpture, building of importance, or necessary public improvement remain as a monument to the event.

We would like to make two proposals for your consideration. The first we could initiate ourselves, the second probably needs some outside financial assistance.

First: to commemorate the Bicentennial, we would like to see an important piece of sculpture commissioned by the Fairmount Park Art Association and given to the City and its citizens. This piece of sculpture should be heroic in size and should be sited in a prominent position. It should be symbolic in character, reflecting the accomplishments of our Democracy and our aspirations for the future.

The Association, though considered rich, can not and should not bear the entire cost, and we believe that there are many people who would like to make a personal contribution to the Bicentennial, if given the opportunity. How much better this way than to say, "Oh, let the Feds do it". Of course, gifts for such a purpose to the Fairmount Park Art Association are tax deductible. Our Association should provide substantial funds to initiate the project, select the sculptor, and direct the undertaking in order to bring it to completion in the relatively short time remaining. I feel confident that, with assistance and cooperation from press, radio and television sufficient funds could be raised to erect a very impressive monument. By offering a device for public participation all those who are proud of our form of Government, have benefited from its accomplishments, and have confidence in its ability to weather current and future troubles, can express their feelings without having to rely on financial assistance from City, State or Federal treasuries.

We would like to see something along these lines set in motion immediately and if this meeting approves, the project could be presented to the Bicentennial Commission without delay.

Second: last December the Greater Philadelphia Cultural Alliance was formed. A preliminary program for the cultural celebration of the Bicentennial was compiled from proposals made by various museums, musical organizations and groups with special identification. A recommendation by the Fairmount Park Art Association that the City mount an International Sculpture Exhibition as a tangible visual exhibit of the culture of the United States and other countries or nations was included.

Many of the concepts were based on the theory that they would be financed by Federal grants since projected costs far exceeded the ability or willingness of the public, the City or the State to provide. It is still not clear what programs can expect support from Federal sources and, although the Commonwealth has given enthusiastic moral support and substantial financial assistance, funds are still far short of desired goals for these programs.

We, the Fairmount Park Art Association, would like to see an International Sculpture Exhibition here in 1976, and it might be accomplished with a minimum outlay, given proper direction. We understand, quite unofficially of course, that there are groups in other countries anxious to participate in Philadelphia's Bicentennial activities. It appears that some foreign embassies have asked the State Department how their countries can contribute. So, we could advise those who are interested that we plan an important sculpture show and that splendid outdoor areas for displays are available, commensurate with the quality of the material which is expected.

Were it advisable to separate contemporary work from classical, there is ample space to do so. The Parkway from the Museum to Logan Square would be a principal site. The State Mall to the north of Independence Hall is another, while the National Park itself could provide excellent areas for siting important sculpture. Perhaps the "cover" will be completed on the Delaware Expressway and, if Penn's Landing is finished in time, there is a location which can only be matched by the Statue of Liberty's position at the entrance to New York harbor.

We suggest that foreign embassies be asked to take the proposition back to their countries where experts in their field could select representative material to be exhibited at the show. The Fairmount Park Art Association could undertake the necessary screening of material and carry on the organizational and administrative work required. Since this concept is essentially national

and international in scope, financial support from State and Federal Government would be appropriate. Besides, since foreign nations have made large investments in displays at international expositions in other cities, it is not unnatural to expect that they might undertake bearing the cost of exhibits sent to our Bicentennial.

You will recall that, on a much more modest scale, the Fairmount Park Art Association has already planned an International Sculpture Garden for 1976. We have acquired distinctive sculpture from India, Costa Rica, Cameroun and Ethiopia. Available at the present time are some very fine Totem Poles from our Northwest. All of these sculptures are of great historical interest and could be made available as a nucleus for the type of show we would like to see. Besides being of interest to various governments, sculptors themselves should be attracted.

Three times in the past, the Fairmount Park Art Association has organized successful shows of distinguished sculpture and on all three occasions some pieces were purchased for the City. This is known throughout the art world as well as the stated policy of the City that 1% of cost of public buildings be spent for embellishment which in many cases has taken the form of outdoor sculpture. With a background of this kind, the probability of assembling important works by sculptors of ability is very great.

Not to be overlooked is the considerable effect on the art world which will be the result of our forthcoming book on the public sculpture in our City. Such a treatise shows the wealth of excellent works of art which we have and indicate that the policies of the last 150 years will be continued.

These two undertakings would be substantial contributions to the Bicentennial celebration. But, if reasons beyond our control should dictate that the larger International Show could not take place, there would be nothing more appropriate than the gift of the piece of sculpture, which I spoke of at first, and which can be accomplished without waiting for decisions at any level other than our own. If our evaluation of potential interest on the part of the public is correct, we could expect enthusiastic support locally, from the immediate environs, perhaps from the State itself and even from various parts of the country.

We would like to see both projects prosper with the hope of adding dignity which can often only be derived from the arts, to the observance of an important moment in our history.

MINUTES OF THE ONE-HUNDRED- AND-FIRST ANNUAL MEETING

The One-Hundred-and-first Annual Meeting of the Fairmount Park Art Association was held at the Bellevue Stratford Hotel on Thursday, April 26, 1973, at 12 o'clock noon.

The meeting of two hundred members and guests was presided over by Mr. C. Clark Zantzinger, Jr. who proceeded immediately to the business of the meeting.

The minutes of the last meeting, held on April 17, 1972, were, on motion, not read as they had been printed in the One-Hundredth Annual Report which has been sent to each member.

The Treasurer's Report, which had been duly audited and was present for inspection, was, on motion, not read. It will be published in the One-Hundred-and-First Annual Report.

Mr. Zantzinger introduced Mr. Francis Ballard, counsel for the Fairmount Park Art Association. Mr. Ballard explained the proposed By-Law amendments which were circulated to the members of the Association several weeks before this meeting. Following Mr. Ballard's presentation the amendments were voted upon and accepted. The Secretary was instructed to see that they were incorporated in the Association's copies of the By-Laws.

The following six Trustees were nominated and elected to succeed those whose term had expired:

WILLIAM G. FOULKE
JOSEPH T. FRASER, JR.
FREDERICK H. LEVIS

G. HOLMES PERKINS
J. WELLES HENDERSON
DAVID PINCUS

The President next made the Annual Report of the Board of Trustees. 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.

Mr. Zantzinger then introduced David Sellin, speaker of the Meeting. Mr. Sellin, Smithsonian Institution Postdoctoral Fellow in Art History at the National Collection of Fine Arts, spoke on "1876: Turning Point in American Art". At the conclusion of Mr. Sellin's talk luncheon was served. Following luncheon Mr. Zantzinger discussed two proposals the Association is considering for the 1976 Bicentennial and, on motion, the meeting was adjourned.

EILEEN H. WILSON
Executive Secretary

TREASURER'S REPORT OF THE ASSOCIATION, OCTOBER 31, 1972

<i>Fund</i>	<i>Participating Units</i>		<i>Treasurer's Account</i>		
	<i>Consolidated Investment Pool Units</i>		<i>U.S. Government Securities</i>	<i>Cash</i>	<i>Total</i>
	<i>Units</i>	<i>Basis</i>			
Walter S. Cooper Fund.....	1,141	\$ 21,285	\$	\$ 4,596	\$ 25,881
Hancock Memorial Fund.....	1,187	22,143	9,936	5,445	37,524
Howell Fund.....	7,479	139,515	29,573	17,406	186,494
Permanent Fund (City Branch).....	8,639	161,154	.....	.....	161,154
Permanent Fund (Park Branch).....	14,215	265,171	.....	.....	265,171
Ellen Phillips Samuel Memorial Fund.....	55,918	1,043,111	10,231	475	1,053,817
General Fund (City Branch).....	.....	.....	.....	49,313	49,313
General Fund (Park Branch).....	.....	.....	.....	779	779
Rittenhouse Square Improvement Fund.....	.....	.....	19,937	6,973	26,910
	<u>88,579</u>	<u>\$1,652,379(A)</u>	<u>\$69,677</u>	<u>\$84,987</u>	<u>\$1,807,043</u>

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, 1972 was \$32.68 and was determined by the relationship which existed between the total number of units (88,579) and the approximate market value of the total consolidated investment pool units (\$2,894,712) at that date.

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

CONSOLIDATED INVESTMENT POOL UNITS

October 31, 1972

	<i>Cost</i>	<i>Approximate Market Value</i>
U. S. Government Securities.....	\$ 370,043	\$ 379,352
Public Utility, Railroad, Industrial Bonds, etc.....	862,346	685,391
Stocks.....	419,374	1,829,353
Cash.....	616	616
	<u>\$1,652,379</u>	<u>\$2,894,712</u>

TREASURER'S REPORT OF THE ASSOCIATION
November 1, 1971 to October 31, 1972

SAMUEL FUND

RECEIPTS:

Balance, November 1, 1971.....	\$ 27,670.34
Income from Securities.....	78,348.04

\$106,018.38

EXPENDITURES:

Landscape Maintenance.....	\$ 3,000.00
Repairs.....	562.00
Auditing.....	672.00
Liquidation of Loan.....	20,000.00
Milles Angels.....	22,732.16
Purchased U.S. Treasury Bonds..	10,231.25
Reimbursed General Fund-City for Milles Angels purchased in 1968.....	48,000.00
Miscellaneous.....	346.25
Balance, October 31, 1972.....	474.72

\$106,018.38

TEMPORARY INVESTMENTS:

\$10,000 U. S. Treasury 5 $\frac{7}{8}$ s 2/15/76

GENERAL FUND—PARK

RECEIPTS:

Balance, November 1, 1971.....	\$ 27,469.92
Income from Securities.....	20,160.59
Income from Dues.....	1,905.00
Sale of Temporary Investments..	4,943.75
Miscellaneous.....	210.60

\$ 54,689.86

EXPENDITURES:

Office Salaries.....	\$ 6,714.98
Printing.....	1,496.20
Telephone.....	202.31
Annual Meeting and 100th Anniversary Dinner (Net)....	4,343.76
Auditing.....	168.00
Subscriptions & Dues.....	300.00
Centennial Sculpture Book.....	39,817.81
Miscellaneous.....	867.30
Balance, October 31, 1972.....	779.50

\$ 54,689.86

FAIRMOUNT PARK ART ASSOCIATION

GENERAL FUND—CITY

RECEIPTS:

Balance, November 1, 1971.....	\$ 6,469.43
Income from Securities.....	13,522.77
Income from Dues.....	1,620.00
Donation.....	240.00
Sale of Temporary Investments..	30,137.50
Samuel Fund.....	48,000.00
Reimbursed for Milles Angels purchased in 1968	

\$ 99,989.70

EXPENDITURES:

Office Salaries.....	\$ 1,678.81
Printing.....	280.00
Annual Meeting and 100th Anniversary Dinner (Net)....	1,085.94
Auditing.....	115.50
Dues.....	50.00
Sculpture Garden.....	41,822.08
Landscaping Martin Luther King Garden.....	3,400.00
Bronze Statue "Awakening"....	1,970.00
Plans for Liberty Bell.....	240.00
Miscellaneous.....	34.36
Balance, October 31, 1972.....	49,313.01

\$ 99,989.70

HOWELL FUND

RECEIPTS:

Balance, November 1, 1971.....	\$ 350.06
Income from Securities.....	12,739.98
Sale of Temporary Investments..	5,009.38

\$ 18,099.42

EXPENDITURES:

Auditing.....	\$ 94.50
Milles Angels.....	235.92
Small City Parks.....	363.00
Balance, October 31, 1972.....	17,406.00

\$ 18,099.42

TEMPORARY INVESTMENTS:

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

RITTENHOUSE SQUARE IMPROVEMENT FUND

RECEIPTS:

Balance, November 1, 1971.....	\$ 4,466.14
Income from Securities.....	1,109.38
Share of Proceeds of Flower Market.....	2,500.00
Escrow.....	13.00

\$ 8,088.52

EXPENDITURES:

Flower Market.....	\$ 115.82
Planting.....	1,000.00
Balance, October 31, 1972.....	6,972.70

\$ 8,088.52

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 6s 11/15/78

FAIRMOUNT PARK ART ASSOCIATION

WALTER I. COOPER FUND

RECEIPTS:

Balance, November 1, 1971.....	\$ 7,671.65
Income from Securities.....	2,026.02
Sale of Temporary Investments..	9,993.76
	<u>\$ 19,691.43</u>

EXPENDITURES:

Purchased U.S. Treasury Bonds..	\$ 5,095.32
Eakins Garden.....	10,000.00
Balance, October 31, 1972.....	4,596.11
	<u>\$ 19,691.43</u>

HANCOCK MEMORIAL FUND

RECEIPTS:

Balance, November 1, 1971.....	\$ 8,344.15
Income from Securities.....	2,196.32
	<u>\$ 10,540.47</u>

EXPENDITURES:

Purchased U.S. Treasury Bonds..	\$ 5,095.31
Balance, October 31, 1972.....	5,445.16
	<u>\$ 10,540.47</u>

TEMPORARY INVESTMENTS:

\$5,000 U. S. Treasury 6s 11/15/78
5,000 U. S. Treasury 5⁷/₈s 2/15/76

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, 1972 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, 1972 and the results of its operations for the year then ended.

December 11, 1972

MATHIESON, AITKEN & Co.
Certified Public Accountants

NECROLOGY

MR. J. B. H. CARTER

MISS ELIZABETH ENGLAND

MISS ADELAIDE G. FLAGG

MISS EMILY G. HOPKINSON

MRS. EDWARD M. JONES

MR. DAVID VAN PELT

MR. FRANKLIN C. WATKINS

MR. REAUMUR WINSTON

MRS. EDWARD F. WOOD

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, 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 fees for Annual Memberships are as follows:

<i>Individual</i>	\$15.00	<i>Contributing</i>	\$50.00
<i>Family</i>	\$25.00	<i>Fine Arts</i>	\$100.00

Corrected to July 1, 1973

I indicates Individual Membership
 F indicates Family Membership
 C indicates Contributing Membership
 FA indicates Fine Arts Membership
 PL indicates Park Life Member
 CL indicates City Life Member

I	Allen, Curtis	I	Batt, Mrs. R. R.
I	Anselmi, Mrs. Ugo	I	Beetle, George R.
I	Armstrong, Mr. Thomas N., III	I	Bendiner, Mrs. Alfred
I	Arnett, Miss Eleanor	I	Berkowitz, Mrs. Leon L.
I	Atwood, John C., Jr.	I	Berwind, Mrs. Henry A.
I	Atwood, Mrs. John C., Jr.	I	Betancourt, Raul, Jr.
F	Aylward, Rear Admiral & Mrs. Theodore	I	Bishop, Richard E.
		I	Block, Gordon A., Jr.
		PL	Bodine, William W.
I	Bachman, Miss Henrietta E.	I	Bodine, William W., Jr.
F	Bacon, Mr. & Mrs. Edmund N.	I	Bohlen, Miss Catherine
I	Bakatel, H. Sheridan, Jr.	I	Bolling, Mrs. Lanier
I	Ballard, Francis	I	Borie, Mrs. C. Louis
I	Barnes, J. Hampton	I	Borie, Mrs. Henry Peter
I	Barrie, Mrs. Elizabeth	F	Bowditch, Mr. & Mrs. Nathaniel
I	Barstow, Donald L.		

FAIRMOUNT PARK ART ASSOCIATION

I	Bradley, Mrs. E. Sculley	I	Davis, Mrs. Robert Hare
I	Bradley, Mrs. John A.	I	Dean, Mrs. David J.
I	Brady, Mrs. Charles P.	PL-CL	de Hellebranth, Mrs. Roland T.
I	Brainerd, Miss Ruth W.	I	Delaplaine, Miss Meribah
I	Breyer, Mrs. Henry W., Jr.	I	de Miede, Miss Madeleine
I	Brinton, Mrs. Clarence C.	F	deSchauensee, Mr. & Mrs.
I	Brown, Mrs. Clinton H.		R. Meyer
I	Browning, Mrs. Edward, Jr.	I	deTrampe, Countess Adam
I	Bullitt, Orville H.	I	Detweiler, Mrs. H. R.
I	Bullitt, Mrs. Orville H.	I	Dilks, Mrs. John Hyland
I	Bullivant, Mrs. Stuart Lodge	I	Doak, Mrs. Charles B.
I	Bunting, Mrs. Clifton D.	I	Donohoe, Miss Victoria
I	Bunting, Mrs. Reeves	I	Dorrance, John T., Jr.
I	Burns, Mrs. George Robert	I	Dunn, T. Evans, Jr.
I	Butcher, W. W. Keen		
I	Butler, Miss A. Ethel	I	Ellis, Mrs. Mary Pollock
I	Butterworth, Mrs. J. Ebert	I	Evans, John Lane
F	Caesar, Mr. & Mrs.		
	Abraham D.	I	Fetter, Mrs. Ferdinand
I	Calwell, Mrs. Charles S.	I	Fischer, Mrs. Herman W.
PL	Cannstatter-Volkfest-Verein	I	Fogel, Frank
I	Chancellor, Mrs. Paul	F	Fogg, Dr. & Mrs. John M., Jr.
I	Cheston, George M.	C	Foulke, William G.
I	Christ Church	F	Fraser, Mr. & Mrs.
I	Clark, Miss Bertha		Joseph T., Jr.
I	Clattenburg, Theodore	I	Fuller, Mrs. Walter D.
I	Clifford, Henry	I	Funk, Mrs. Carl W.
I	Cochran, Miss Fanny T.		
I	Cochran, Thomas C.	I	Geisz, Miss Helen
I	Coleman, Mrs. William B.	I	Gerhard, Mrs. Albert Pepper
PL	Collins, Henry H.	I	Gibbon, Mrs. Robert, Jr.
I	Colozzi, Lt. Col. Carl A.	C	Goldsmith, Mrs. Arthur
F	Cooper, Mr. & Mrs. Douglas J.	I	Goldsmith, Mrs. Jerome
I	Corbin, Mrs. Marion G. F.	I	Goshow, Miss Mildred
I	Cornell, John W., Jr.	I	Grace, Eugene G., Jr.
I	Coxe, Mrs. Weld	PL	Graham, Miss Winifred M.
I	Crane, Dr. A. Reynolds	I	Green, Mrs. Robert McCay
I	Crawford, James D.	I	Greenfield, Mrs. Albert M.
F	Crouter, Mr. & Mrs. Gordon	I	Greenough, Mrs. Henry V.
C	Crowder, Mrs. William S.	I	Griffith, Miss Caroline G.
		I	Griffith, John R.
I	D'Ambly, Mrs. A. Ernest	I	Griffith, Mrs. John R.
I	Dana, Mrs. Andrew C.	I	Gwinn, David
I	Darby, Mrs. Scott		
I	Davis, Newlin F.	F	Haac, Mr. & Mrs. E. O.
		FA	Haac, Mrs. Norman M.

FAIRMOUNT PARK ART ASSOCIATION

I	Hallowell, Henry R.	I	Kane, Mrs. Mary G.
I	Hammett, Mrs. Van Buren O.	I	Kaufmann, Arthur C.
I	Hancock, Mrs. F. Woodson	I	Kelly, Mrs. John B.
I	Hansell, Standish Forde	I	Kent, Donald W.
CL	Harbeson, John F.	I	Kent, Mrs. Donald W.
PL-CL	Harbeson, Paul Cret	I	Kercher, James L.
CL	Harbeson, Mrs. Paul Cret	I	King, Miss Katharine S.
C	Hardwick, Mr. & Mrs. Gordon A.	I	Kise, James N.
I	Harnwell, Mrs. Gaylord P.	F	Klein, Mr. & Mrs. Philip
I	Harris, Mrs. John McA, Jr.	I	Kling, Vincent G.
F	Harris, Mr. & Mrs. Montgomery	PL	Kohn, Mrs. Isadore
C	Harrison, Mrs. Roberts	I	Landreth, Symington P.
I	Hart, Thomas	I	LaPlante Miss Sarah A.
I	Hart, Mrs. Thomas	F	Larson, Mr. & Mrs. Roy F.
F	Hauslohnner, Mr. & Mrs. Robert A.	F	Lavino, Mr. & Mrs. E. George
I	Haviland, Mrs. Thomas P.	I	Lavino, Edwin M.
I	Hay, Miss Dorothy Gordon	I	Leake, John B.
I	Haydock, Mrs. Jesse G.	I	Lee, Miss Mildred W.
I	Hebard, Mrs. Morgan, Jr.	I	Lee, Mrs. Robert H.
FA	Henderson, J. Welles	I	Leonard, Miss Edith Lincoln
F	Herting, Mr. & Mrs. E. Dyson	F	Levis, Mr. & Mrs. Frederick H.
C	Hinkson, Mrs. J. H. Ward	I	Levy, Isaac D.
I	Hodge, Mrs. Charles 4th	F	Levy, Mr. & Mrs. Lionel F.
I	Hodges, Mrs. Charles E., Jr.	I	Lewis, Hon. Edwin O.
I	Hodges, Mrs. M. Clark	I	Ligget, Robert C.
I	Horwitz, Mrs. Orville	I	Lincoln, Mrs. L. W. Thompson
PL-CL	Hubbard, Cortlandt, V. D.	I	Lippincott, Walter H.
I	Huber, Mrs. John Y., Jr.	F	Lloyd, Mr. & Mrs. H. Gates, III
I	Hudson, E. Walter	PL	Lloyd, Mrs. Malcolm, Jr.
C	Hudson, H. Lea	F	Lovatt, Mr. & Mrs. George I.
PL-CL	Ingersoll, Miss Anna	I	Lovell, Douglas, Jr.
I	Ingersoll, C. Jared	I	Lovering, Mrs. Joseph S., Jr.
I	Ingersoll, Paul M.	I	McAllister, Mrs. Borie
PL-CL	Ingersoll, R. Sturgis	I	McCloskey, Mrs. John F.
I	Jackson, Miss Catherine J.	I	McCloskey, Mrs. Louis J.
F	Jackson, Mr. & Mrs. Orton P.	I	McCreery, Mrs. Samuel
F	Janney, Mr. & Mrs. Joseph N.	I	McDaniel, Mrs. Delaplaine
I	Jones, Dr. Robert E.	I	McElroy, Mrs. John J., Jr.
I	Jordan, Mrs. T. Carrick	I	McElroy, W. D.
I	Judson, Mrs. Francis E.	PL	McIlhenny, Henry P.
I	Justice, Mrs. William T.	I	McKaig, Mrs. Edgar S.
		I	McKaig, Miss Marjorie F.
		C	McKean, Miss Nancy B.

FAIRMOUNT PARK ART ASSOCIATION

I	McWilliams, J. Wesley	I	Poe, Mrs. Edgar Allen
I	MacCalla, Mrs. Powell S.	F	Porreca, Mr. & Mrs. Augustine A.
I	Machold, Mrs. William F.		
I	Madeira, Louis C.	F	Pough, Mr. & Mrs. Harold B.
I	Madeira, Mrs. Louis C.	I	Price, Eli Kirk, III
I	Magaziner, Henry J.	C	Price, Philip
I	Magill, James P.	I	Price, Mrs. Philip
F	Makler, Dr. & Mrs. Paul T.	F	Price, Mr. & Mrs. Philip, Jr.
I	Marceau, Mrs. Henri	I	Price, Robert M.
F	Martindale, Mr. & Mrs. Wallace S., Jr.	I	Pugh, Mrs. William B., Jr.
I	Merritt, Mrs. Morris H.	I	Randolph, Mrs. Evan
F	Meyer, Mr. & Mrs. J. Andrew	I	Randolph, Mrs. Evan, Sr.
I	Meyers, Mrs. Morton J.	PL	Rawle, Miss Louisa
I	Mikell, Mrs. Helen	I	Reath, Henry T.
I	Milne, Mrs. Bingham	I	Rebmann, Mrs. Paul C.
I	Modern Club, The	I	Rebmann, Mrs. Walter
I	Molloy, Mrs. William Poor	I	Reeves, S. French
F	Montgomery, Mr. & Mrs. James A., Jr.	I	Richardson, Miss Frances
PL-CL	Moore, Mrs. Amory O.	I	Rivinus, Mrs. Florens
I	Morris, Mrs. Herbert C.	I	Roberts, George B.
I	Morris, Horatio H.	I	Roberts, H. Radclyffe
I	Munce, Miss Katherine M.	I	Rosenbaum, Mrs. Paul
		I	Rosenlund, Mrs. Arthur
		PL	Rosenwald, Lessing J.
F	Newbold, Mr. & Mrs. Theodore T.	F	Rosewater, Mr. & Mrs. Edward
I	Newbold, Mrs. William F.	I	Roth, Dr. George J.
I	Newbold, William T.	C	Rowland, Miss Anne
PL	Newhall, Mrs. W. Price	I	Rugart, Mrs. Karl
I	Newlin, Mrs. E. Mortimer	I	Rumsey, Miss Virginia G.
I	Noble, William H., Jr.	I	Russell, Mrs. John C.
I	Nolan, Mrs. Thomas A.		
I	Noll, Mrs. Ray C., Jr.	I	Sawyer, Henry W., III
		I	Saylor, Hon. Harold D.
		I	Saylor, Mrs. Harold D.
F	O'Connor, Mr. & Mrs. Charles	I	Schaap, Mrs. Adolf
F	O'Dell, Dr. & Mrs. W. H. Sterg	I	Scheffey, Mrs. Lewis C.
I	O'Neill, Mrs. Bertram L.	I	Schoettle, Mrs. Edwin J.
		I	Schoettle, Mrs. Marc C.
I	Peck, Frederick W. G.	I	Scott, Edgar
I	Pennock, J. Liddon, Jr.	I	Scott, Miss Helen P.
I	Perkins, G. Holmes	I	Scott, Isadore M.
I	Phillips, Miss Margaret E.	I	Scott, Robert Montgomery
I	Phillips, Walter M.	PL-CL	Seitter, Mrs. Charles F.
I	Pilling, Mrs. George P., 3rd	I	Seltzer, Ruth
FA	Pincus, David	I	Shellenberger, Mrs. Charles D.

FAIRMOUNT PARK ART ASSOCIATION

I	Sherrerd, Mrs. William D., Jr.	I	Uhle, Mrs. Charles
I	Shiber, Mrs. Walter Z.		
I	Shoemaker, Mrs. Lester B.	I	Vogt, Mrs. Carl P.
PL	Sinkler, Mrs. James M. R.		
PL	Sinkler, Mrs. Wharton	I	Wagner, Mrs. Paul
I	Sitley, Mrs. D. Wielland	F	Walton, Mr. & Mrs. Charles S., Jr.
I	Skinner, Mrs. James M.		
PL	Smith, Mrs. H. Harrison	I	Warden, Mrs. Clarence, Jr.
I	Smith, Mrs. Herbert L., Jr.	I	Warren, Mrs. Richard F.
I	Smith, Lawrence M. C.	I	Watkins, Mrs. Franklin
I	Smith, Mrs. Lawrence M. C.	I	Watts, Mrs. Henry M.
I	Smith, Rayburn C., Jr.	I	Webster, Mrs. M. A., Jr.
I	Snowden, Miss Mary A.	I	Welsh, Mrs. C. Newbold
I	Solis-Cohen, Miss Bertha	I	Welsh, Miss Margaret M.
I	Stahlgren, Mrs. Roy	I	West, Mrs. Walter H., Jr.
I	Steeble, Mrs. William H.	F	White, Mr. & Mrs. William
I	Steel, Alfred	I	Wildman, Mrs. Franklin B.
F	Steel, Mr. & Mrs. Francis P.	PL	Willet, Henry Lee
I	Stevenson, Mrs. James H., Jr.	PL	Williams, Mrs. Bradford
I	Stevenson, Mrs. Markley	I	Williams, H. Justice
I	Stewart, C. Russell	F	Wilson, Mr. & Mrs. Dennis L.
I	Stimson, Mrs. Boudinot	I	Winston, Mrs. Reaumur
I	Stokes, Mrs. J. Stogdell	PL	Wintersteen, Mrs. John
I	Stokes, J. Tyson	I	Wister, Mrs. L. Caspar
I	Strawbridge, Mrs. Francis R.	F	Wolf, Mr. & Mrs. Alfred L.
I	Strube, Mrs. Harry	F	Wolf, Mr. & Mrs. Elias
I	Sutro, Mrs. Paul W.	I	Wolf, Howard A.
I	Sutton, James A.	I	Wood, Dr. H. Curtis, Jr.
I	Sutton, Miss Lucy	I	Wood, Mrs. H. Curtis, Jr.
I	Swope, David, 2nd	C	Wood, William P.
		I	Woodall, Raymond L., Jr.
F	Taws, Mr. & Mrs. E. T.	F	Woodward, Mr. & Mrs. Charles H.
F	Thacher, Mrs. Thomas D.		
I	Todd, John	F	Worrell, Mr. & Mrs. Granville
I	Toland, Mrs. Owen J.	I	Wright, Beaumont W.
I	Trotter, Miss Elizabeth	I	Wright, Mrs. Minturn
I	Truitt, Mrs. S. Stokes		
PL	Trumper, Mrs. Max	C	Zantzinger, C. Clark, Jr.
I	Turner, Evan H.	I	Zantzinger, Mrs. C. Clark, Jr.
I	Tyler, George F., Jr.		
PL	Tyson, Mrs. John		

