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Pennsylvania Academy of the Fine Arts

ANNUAL REPORT

1886

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SEVENTY-NINTH  
ANNUAL REPORT  
OF THE  
PENNSYLVANIA ACADEMY  
OF THE  
FINE ARTS

*(FOUNDED 1805)*

FEBRUARY 1885 TO FEBRUARY 1886

PHILADELPHIA  
GLOBE PRINTING HOUSE 112 AND 114 NORTH TWELFTH STREET  
1886

# OFFICERS OF THE ACADEMY,

1886.

*President.*

GEORGE S. PEPPER.

*Vice-President.*

WILLIAM S. BAKER.

*Directors.*

HENRY C. GIBSON,  
CLARENCE H. CLARK,  
WILLIAM B. BEMENT,  
JOSEPH W. BATES,  
WILLIAM S. BAKER,  
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E. BURGESS WARREN,  
CHARLES HENRY HART,  
JOSEPH E. TEMPLE,  
JOHN H. PACKARD, M.D.,  
HENRY WHELEN, JR.,  
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CLARENCE H. CLARK, JOSEPH E. TEMPLE,  
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*Committee on Exhibitions.*

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*Treasurer,* . . . . . HENRY WHELEN, JR.

*Secretary,* . . . . . GEORGE CORLISS.

*Curator of the School and Librarian,* . . H. C. WHIPPLE.

## SCHOOL DEPARTMENT.

*Director of School,* . . . . .

*Professor of Artistic Anatomy,* . . . . . W. W. KEEN, M.D.

*Assistant Professor of Painting and Drawing,* . . . . . THOMAS ANSHUTZ.

*Demonstrator of Anatomy,* . . . . . JESSE GODLEY.

Correspondence on matters connected with the school should be addressed to Mr. H. C. WHIPPLE, Curator.

SEVENTY-NINTH  
ANNUAL REPORT  
OF THE  
PENNSYLVANIA ACADEMY OF THE FINE ARTS  
FEBRUARY, 1885, TO FEBRUARY, 1886.

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THE Board of Directors of the Pennsylvania Academy of the Fine Arts respectfully submits to the stockholders the following report for the year.

The most interesting event that we have to bring formally to your knowledge at this time, is the establishment of amicable relations between the artists of Philadelphia and the Academy, brought about early in the present year, through the instrumentality of a Committee of the artists, and a Committee of your Board. This resulted in the Academy placing the Fifty-Sixth Annual Exhibition in the hands of the artists, as a Jury of Selection and Hanging Committee; and the jury composed of Messrs. Geo. C. Lambdin, H. C. Cariss, Isaac L. Williams, Newbold H. Trotter, Frank L. Kirkpatrick and Henry Thouron, performed the delicate duty committed to them in the most satisfactory manner and with the utmost harmony. It is hoped that this new era of good feeling will be of long duration, and that the artists and the Academy will henceforth go hand in hand for the common benefit and advantage of each other.

## ART PROPERTY.

During the year the following works have been added to the permanent collection of the Academy:

### PAINTINGS.

1. Old Ironsides, . . . . . *James Hamilton.*  
Presented by MRS. C. G. TAIT.
2. View of Dresden, . . . . . *E. Koster.*  
Bequeathed by MRS. TOBIAS WAGNER.
3. Rough weather, . . . . . *C. C. Kannemans.*  
Bequeathed by MRS. TOBIAS WAGNER.
4. Portrait of Joseph E. Temple, . . . . . *Bernhard Uhle.*
5. Evening, . . . . . *Thos. B. Craig.*
6. A forest road with cattle, . . . . . *Charles F. Pierce.*
7. In the month of October, . . . . . *Edwin Howland Blashfield.*
8. L'Amour désarmée, . . . . . *Nina G. Batchelor.*

The last four paintings were purchased by the Temple Trust, from the 56th Annual Exhibition, and are numbered 18, 19, 20 and 21 of the Temple Collection.

### SCULPTURE.

1. Fidelity. Group in marble with marble pedestal, *G. M. Benzoni.*  
Bequeathed by MRS. TOBIAS WAGNER.
2. Sitting Mercury; or Hermes Resting. Bronze reduction of bronze antique in Museum at Naples.  
Presented by MR. ALEX. FULLERTON.

### MISCELLANEOUS.

1. Framed Etching of Gloucester Ferry, . . . . . *Stephen Parrish.*  
Presented by Art Union of Philadelphia.

Your Board deeming it appropriate that your appreciation of the munificence of Joseph E. Temple, Esq., to the Academy should be permanently preserved, selected Mr. Bernhard Uhle, of this city, to paint a three-quarter length life size portrait of Mr. Temple, for the Academy. This portrait, although ordered

more than two years ago, owing to the constant employment of the artist, was completed only in time for the Fifty-Sixth Annual Exhibition. The subject is seated, and the picture is thoroughly satisfactory, both as a likeness, and as a work of art, and will serve to keep ever fresh before us the features of the institution's most liberal friend.

In this portion of the report we desire to call attention to the gratifying fact that the Artists Fund Society of Philadelphia, has deposited with us for permanent exhibition, a very interesting unfinished study by Gilbert Stuart, which was presented to the Society many years ago, through John Neagle. The study represents Mrs. Blodgett, the beautiful daughter of Provost Smith, of the University of Pennsylvania, in a different pose from the portrait of her by Stuart which came into the possession of the Academy with the Carey Collection.

During the year, several of the older pictures belonging to the Academy that could not safely be permitted to go without attention, have been renovated, but owing to the meagreness of our resources, only a limited number could be so treated. There are many other paintings belonging to us that need similar treatment and are almost in jeopardy by being neglected, but want of funds makes it impossible for us to do anything more at present. New frames are also required in several instances. The Academy possessed a number of poor copies of old masters, which had long been withdrawn from exhibition, and it was deemed wise to dispose of them, as they were useless for art purposes.

### DONATIONS TO THE LIBRARY.

PRESENTED BY MR. GEORGE W. CHILDS.

- 1 Drawings from the collection of Benjamin West, P.R.A.  
(bound in large folio.)

PRESENTED BY MR. CHARLES HENRY HART.

- 2 Gallery of pictures painted by Benjamin West, Esq. Engraved in outline by Henry Moses. London, 1811-1817. Folio.

- 3 Select groups (in five plates) from the grand picture of *Christ Rejected*, painted by Benjamin West. Drawn from the original by Henry Corbould. Engraved by Edward Scriven. (Text in French and English.) London, 1814. Oblong folio.
- 4 Lectures on Perspective, by John George Wood. London, 1844. 4°.
- 5 A catalogue of oil paintings loaned for exhibition in aid of the Bartholdi Pedestal Fund, in the galleries of the Brooklyn Art Association, January, 1884.

PRESENTED BY MR. JOHN SARTAIN.

- 6 On the antique painting in the Encaustic of Cleopatra, discovered in 1818. Philadelphia, 1885. 8°.

PRESENTED BY MR. FRANK L. KIRKPATRICK.

- 7 Catalogue of the Art Department of the New England Manufacturers' and Mechanics' Institute. Illustrated by Etchings, Albertypes, and Photo-Engravings. Boston, 1883. 4°.

PRESENTED BY MRS. M. A. STONE.

- 8 Development of Painting in the 16th Century. Chicago, 1885.

PRESENTED BY EXECUTORS OF THE LATE JAMES L. CLAGHORN.

- 9-11 Life and writings of Fuseli. By John Knowles. London, 1831. 3 vols., 8°.
- 12 *Picturæ Raphaelis \*\* ex aula \*\* Vaticanæ \*\* editæ*. Aquila Sc. Rome, 1792. Large oblong folio.
- 13 Gallery of old German Masters. Boisserée and Bertram.
- 14 Great Naval Victories of Great Britain. Smirke (*del.*) London, 1803. Large folio.
- 15-17 Monuments of Art. Text by Dr. W. Lübke and Dr. C. F. A. von Lütrow, one vol., 8°. Plates, 2 vols., oblong folio. New York, s. a.

- 18 Catalogue of [engraved] English heads. Joseph Ames. London, 1763. Small 8°.
- 19 Analysis of Beauty. W. Hogarth. London, 1772. Small 4°.
- 20-25 Bibliographer's Manual. W. T. Lowndes. New edition by H. G. Bohn. London, 1869. 6 vols., 8°.
- 26 Lectures on Sculpture. John Flaxman. London, 1838. 8°.
- 27-28 Modern Painters. By a Graduate of Oxford [John Ruskin]. First American from 3d London edition. New York, 1848. 2 vols., 12°.
- 29 Philosophia sacro profano. Seb. Franciscus et Ph. Con. Guilielmus. Dilingen, 1664. Small 4°.
- 30 Life of Thomas Stothard. Mrs. Bray. London, 1851. Small 4°.
- 31 Catalogo del marmo scolpito della Museo \* \* Venezia. G. Valentinelli. Ven., 1863. 8°.
- 32 Art of coloring in landscape painting. Wm. Oram. London, 1810. Small 4°.
- 33 Characteristic portraits of Animals. Thos. Landseer. London (circ. 1830).
- 34 Principles and practice of Art. J. D. Harding. London 1845.
- 35 Principles of Landscape Design. John Varley. London (1833).
- 36 Alle de Werken van der Heere Jacob Cats. Amsterdam, 1712. Folio.
- 37 Lectures on painting. Fuseli.
- 38 History of sculpture, painting, and architecture. J. S. Memes. Boston, 1831. Small 8°.
- 39 History of painting, ancient and modern. London, 1835. 12°.
- 40 Catalogue—Musée imperiale du Louvre. Paris, 1869. 12°.
- 41 Color as a means of art. Frank Howard. London, 1849. Small 8°.
- 42 Art of painting in oil colors. John Cawse. London, 1840. 8°.
- 43-45 Original drawings by Meyer, bound in 3 volumes.



- 46 Analysis of life forms in art. Harrison Allen, M.D. Philadelphia, 1875. 4°.
- 47 Catalogue of the Musical Library of J. W. Drexel. Part I. Philadelphia, 1869. 8°.

Catalogues, reports, and other pamphlets have also been received from the following persons and institutions:

- Bureau of Education, Washington, D. C.
- Executors of the late James L. Claghorn.
- Mr. Charles M. Kurtz, New York.
- Archæological Institute of America.
- American Art Association, New York.
- American Numismatic and Archæological Asso., New York.
- Art Association of Montreal.
- Art Committee, Inter-State Industrial Exposition, Chicago.
- Art Institute, Chicago.
- Boston Art Club.
- Cincinnati Museum Association.
- Detroit Museum of Art.
- Metropolitan Museum of Art, New York.
- Milwaukee Industrial Exposition Association.
- Museum of Fine Arts, Boston.
- Ontario Society of Artists, with Royal Canadian Academy of Arts, Toronto.
- Peabody Institute, Baltimore.
- Penna. Museum and School of Industrial Art.
- Providence Art Club.
- San Francisco Art Association.
- St. Louis School of the Fine Arts (Palette Scrapings).
- Society of Decorative Art, New York.

The additions to the Library this year require more than the usual bare mention.

The collection of drawings presented by Mr. Childs, forty-seven in number, are of considerable interest, and were obtained by the donor for the Academy through the American Minister in London, Mr. Lowell. All of the drawings in the collection, however, could not have belonged to the second President of

the Royal Academy, who died March 11th, 1820, for one, and a very admirable drawing, is signed and dated: "W. Brocas, Liverpool, August, 1831." About a third of the drawings are much in the style of West's own work, and may safely be ascribed to his pencil, while the greater portion seem to be the work of Frenchmen. The drawings are neatly mounted and were substantially bound before being presented to the Academy.

To all Americans, and especially to Philadelphians, Benjamin West is an interesting historical figure, and the Academy possesses two of his largest and most important works: *Death on the Pale Horse*, and *Christ Rejected*. It is therefore gratifying to have placed in the Library the two books of plates, numbered 2 and 3 in the preceding list.

The following letter explains the origin of the valuable gift by the executors of Mr. Claghorn:

PHILADELPHIA, *October 12th, 1885.*

*To the President and Board of Directors of the Pennsylvania Academy of the Fine Arts.*

GENTLEMEN:

Your late President, Mr. Claghorn, during his lifetime loaned to your Library a number of works on Art, which, we are informed, have proved very useful to the institution. As a slight memento of his unswerving interest in the Academy, we wish now to present these volumes—a list of them is enclosed—so that they may permanently remain where he placed them, and continue the good work he began.

We are, gentlemen, very truly yours,

J. RAYMOND CLAGHORN,  
JULIA S. CLAGHORN, *Executors.*

To enhance the value of the Library, a card catalogue of the books and pamphlets has been prepared, which will facilitate considerably the use of the collection.

### EXHIBITIONS.

The only exhibition held by the Academy this year was the Fifty-sixth Annual Exhibition, which opened October 29th, and

closed December 10th, 1885. As already stated, the management of the most important part of this exhibition, the selection of the pictures and the hanging of them upon the walls, was this year delegated to a jury of professional artists. Early in the year a letter was received from the Philadelphia Society of Artists, asking that a committee be appointed to confer with a committee of that Society on the subject of future exhibitions, and matters generally pertaining to Art in Philadelphia. Your Board appointed such a committee, and the two committees held several conferences, which resulted as already stated. There were submitted for this exhibition 799 works. Of these were accepted and placed in the galleries, 367 oil paintings, 215 water colors and works in black and white, including etchings, and 44 pieces of sculpture. The latter included a very interesting and important collection of 34 original sculptures, by Capt. Edward Kemeys, from studies made in the Far West of aboriginal life. From the Fifty-sixth Annual Exhibition 26 works were sold, of the value of \$6803. This exhibition was better attended than some of the previous ones; and all acknowledgment is due to the press of the city for the admirable manner in which it commended the efforts of the Academy to the public.

In order to keep up the interest of the artists in the Academy and its work, it was determined by the Board that the exhibitors of the Fifty-sixth Annual Exhibition should be invited to meet on the closing day of the exhibition, and nominate ten of their number to the Board, from whom five should be chosen as a Jury of Selection and Hanging Committee for the Fifty-seventh Annual Exhibition. This accordingly was done, and from the artists nominated, the following have been selected as the jury: Thomas Hovenden, Miss Cecelia Beaux, Miss Emily Sartain, Henry Poore, and George Frank Stephens. Whether the Fifty-seventh Exhibition will be held in the fall of the present year, as has been the custom of the Academy in recent years, or whether we will return to the good old fashion Spring Exhibition, holding it early in 1887, is yet undetermined.

Some effort was made to obtain the important collection of

portraits painted by George F. Watts, R.A., the distinguished English painter, which was brought to this country and exhibited for some time in New York. Owing, however, to the great difficulty, expense, and risk, the effort had to be abandoned. Arrangements, however, have been made for the exhibition here, opening February 2d, 1886, of the English Collection of Water Colors, brought to the United States by Mr. Henry Blackburn, of London. This collection has only been seen in Boston, but more particular reference to it will have to be deferred until the next annual report.

An exhibition of considerable interest was held at the Academy by the Photographic Society of Philadelphia during the week January 11th to 18th, 1886, and was well attended.

#### SCHOOL DEPARTMENT.

The high position attained by the schools of the Academy is still maintained. During the school year ending May 31st, 1885, the number of students was 224; of which 120 were men, and 104 women. During the five months from October to February, inclusive, of the season of 1885-86, the number of students has been 172; of these 82 were men, and 90 women.

For use in the schools, in illustrating lectures on perspective and composition by the Director, a very fine stereopticon, with appliances, was presented by Mr. Henry C. Gibson, the lenses having been specially imported for us.

During the year, several lectures have been delivered before the students, to which artists, and others interested, were invited.

On the evening of February 17th, 1885, Mr. Felix Moschelles, of London, gave a *Talk on Art*, in the course of which he painted a portrait of the Curator of the Schools, from life. On May 2d, and May 9th, Mr. J. Liberty Tadd lectured on *Michael Angelo*, and *Raphael*; illustrating his lectures by reproductions of the most important works of these artists, the size of the originals, with single figures and details enlarged for purposes of study. On May 15th, Mr. Geo. C. Lambdin lectured on *The Invention*

of *Oil Painting, and its Development*, and on May 22d, Mr. Thomas Eakins lectured on *The Zoetrope*, and illustrated the movement of the horse. All of these lectures were largely attended, and proved of great interest to the students.

### PRIZES.

The several prizes awarded by the Academy this year to pictures exhibited in the 56th Annual Exhibition, were as follows:

The Temple Gold medal to Charles Sprague Pearce, for the best figure picture, *Peines de cœur*.

The Temple Silver medal to William T. Richards, for the best landscape or marine, *Old ocean's gray and melancholy waste*.

The Mary Smith Prize of \$100 to Cecelia Beaux, for her picture, entitled, *Last days of Infancy*.

The first Toppan Prize of \$200 to Elizabeth F. Bonsall, for her picture, entitled, *Rejected*.

The second Toppan Prize of \$100 to William B. Bridge, for his picture, entitled, *The sheep pasture*.

It must be borne in mind that the two Toppan Prizes are students' prizes, for the best pictures by students of the Academy who have worked regularly in its schools for at least two years, one of them being the school year preceding the exhibition at which the prize is awarded, and in awarding these prizes, special attention is to be given to the drawing.

Some doubts having been expressed as to the true interpretation of the clause in the Deed of Trust, from Mr. Temple, of February 24th, 1880, providing for the purchase of pictures, and awarding of medals, as to whether it was incumbent upon the Academy to award these medals and expend half the net income in the purchase of pictures annually; Mr. Temple has formally executed and delivered to the Academy his interpretation of the clause and intention in regard to the same, leaving it discretionary with the Board when it will award medals and purchase pictures, the income not used to accumulate for future purchases. Mr. Temple says: "My object and desire being that in the purchase of works of art, only those works shall be purchased for

the Academy, that possess such undoubted merit, that they will become of permanent value to the institution."

It may be of interest for you to know that the suit brought against the Academy, by William Thomas Trego, claiming the \$3000 prize in the Historical Competition, (Oct.-Dec., 1883) has been decided in favor of the Academy.

#### FINANCES.

The ENDOWMENT FUND, the necessity for which was set forth fully in the last Annual Report, is in process of formation. In April last, your Board printed and distributed an APPEAL, asking for twenty pledges, of \$5000 each, as a foundation for this purpose, no subscription to be called for until \$100,000 was subscribed, and the whole of said amount to be raised within three years. Six gentlemen have generously come forward and pledged \$35,000, and one of them liberally offers, as soon as \$40,000 more is pledged, to make up the balance of the fund. Will we have to ask for this \$40,000 in vain? Here, in the second city in the country, with a million inhabitants, and vast wealth possessed by large numbers of our citizens, we feel that to make our needs known should bring forth a hearty and quick response.

In this connection it may be stated that the contest over the will of the late John L. Neill has finally been decided in favor of the contestants, whereby we will receive a legacy of \$10,000 with some accretions, upon the death of an annuitant. As the estate is far more than sufficient to pay this annuity, it is hoped that a decree of court may speedily be obtained, authorizing immediate payment of the charitable legacies.

The general statement of the Treasurer, together with the items of profit and loss, will be found appended hereto. From the latter it will be seen that the net excess of expenditures over receipts for the year ending December 31st, 1885, was \$6150.57, notwithstanding that the running expenses have been materially curtailed; but the receipts unfortunately fell off in a larger proportion. An examination of these figures will show the imperative necessity of an ENDOWMENT FUND for the maintenance of the institution.

## STATEMENT OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS.

JANUARY 1, 1886.

DR.	CR.
Real Estate, Broad and Cherry Streets, . . . . . \$478009 18	Capital Stock, . . . . . \$444500 00
Art Property, . . . . . 211063 85	Surplus, . . . . . 144658 51
Library and School Property, . . . . . 2610 19	Old Stock, . . . . . 12850 00
Investment in Academy of Fine Arts Bonds, . . . . . 26000 00	Mortgage S. W. Corner Broad and Cherry Streets, . . . . . 102000 00
Penna. Academy of Fine Arts Bonds, (Held by Temple Trust), . . . . . 60000 00	Phillips Bequest, . . . . . 12000 00
Penna. Academy of Fine Arts Bonds, (Held by Gilpin Trust), . . . . . 16000 00	Temple Trust Fund, . . . . . 60000 00
Lehigh Valley 7 per cent. Bonds, (Held for Toppan Fund), . . . . . 8000 00	Temple Trust, Income account, . . . . . 2146 50
Penna. 5 per cent. Loan, (Held for Smith Fund), . . . . . 2000 00	Gilpin Trust Fund, . . . . . 16276 25
<i>Miscellaneous.</i>	Toppan Prize Fund, . . . . . 8000 00
Paper on hand, . . . . . \$ 53 08	Toppan Fund, Income account, . . . . . 1240 00
Duties advanced, . . . . . 164 22	Mary Smith Prize Fund, . . . . . 2000 00
Cash, . . . . . 5922 34	Loans Payable, . . . . . 850 00
\$6139 64	Students' Deposit Fund, . . . . . 72 50
\$809822 86	56th Annual Exhibition, (not complete), . . . . . 229 10
	Bills Payable, . . . . . 3000 00
	\$809822 86

## PROFIT AND LOSS BALANCES.

DECEMBER 31, 1885.

DR.	CR.
Instruction, . . . . . \$ 67 51	General Exhibition, . . . . . \$2593 52
Interest, . . . . . 5025 06	Academy Rents, . . . . . 1029 00
Expense—General, . . . . . 5937 37	Temple Trust Fund, Income for General Expenses . . . 1800 00
House Expenses, . . . . . 677 67	Gilpin Fund, Income account, . . . . . 718 26
Art Property expenses, . . . . . 353 28	Phillips Bequest, Income account, . . . . . 600 00
Phillips Collection and Library, . . . . . 625 50	Balance, . . . . . 6150 57
55th Annual Exhibition (1884), . . . . . 204 96	
<u>\$12891 35</u>	<u>\$12891 35</u>