

Read at meeting  
Feb. 4, 1884.  
Edited by Mrs. Hart

~~Yearly~~  
Sundry - Sundry  
Annual Report  
of the

Pennsylvania Academy of the Fine Arts  
June 1882 to February 1884

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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 twenty months last past. The reason for its covering this odd period of time is ~~owing to the fact~~, that the annual meeting, of the Academy, was formerly held on the first Monday in February of each year. This was changed several years ago, to the first Monday in June, on account of the Annual exhibitions being held in the spring, which did not allow sufficient time for preparation, as no arrangements could be made, until after the annual meeting. The season for the annual exhibitions having been changed to the fall, the reason no longer exists, and therefore the time for holding the annual meeting has been restored to February.

The order of previous reports has been followed in this, commencing with a statement of the additions to the Art Property.

Since the last report, the following works have been added, to <sup>the</sup> permanent collection of the Academy through the kind liberality of its friends.

Paintings presented by Joseph C. Temple Esq  
Two members of the Temperance Society. Edmund de Prater.  
(Temple vol 4)

A masked ball, at the Opera (Temple Col 5)	Chas Hermant
Forgotten	do 6 Alex Struys
Christ after <sup>the</sup> descent from <sup>the</sup> Cross	do 7 Alex Thomas
Effet de Soleil	do 8 Burr H. Nicholls
Roumanian Lady	do 9 Frederic A. Bridgman
Peaches	do 10 Moline Ramsey.
Strawberries	do
Close of a stormy day, Annisquam	do 11 Prosper L. Senat
Fantaisie	do 12 Chas Sprague Pearce
The Rainy Day.	do 13 Henry Mosler


Other Paintings Presented

Battery of Light Artillery "en route". Wm. Thomas Inigo  
Presented by Fairman Rogers Esq

Full length portrait of Mme Modjeska, Carolus-Duran.  
Presented by Paris Haldeman Esq

The Lion, Sultan. H. C. Bispham, } Presented by:  
Forgotten roses, Adolph Weisz } Mrs Bloomfield Moore

Miscellaneous Presentations

Small marble bust of Minerva, Antique from the Temple of  
Minerva at Athens.  Presented by W. Wurts Dundas Esq

In consequence of a contest of the will of the  
late Dr King, the portrait of Judge King previously  
reported as bequeathed to the Academy has been  
withdrawn.

It will be gratifying to the public  
as well, as to those more particularly interested  
in the Academy.

to notice the prominent growth of the Temple Collection, now numbering 13 Canvasses. All of these paintings with the exception of No 3 by Robert-Wylie, a former curator of the Academy, have been purchased by Mr Temple, directly out of Academy Exhibitions where they had been entered by the artists; and it will be remembered that these purchases, have not been made from the income of the Temple Fund, which has been accumulating, but are additional benefactions by the generous donor. By the terms of Mr Temple's gift, a moiety of the income will henceforth each year be expended in the purchase of works by American artists, resident either at home or abroad, exhibited at the Academy, provided that in the opinion of the Board of Directors, sufficiently desirable specimens, are sent in for exhibition.

Pell The Temple Prize medals.

~~(The Trustees)~~

In addition to the purchase of works of art required by Mr Temple in his deed of gift the awarding of two annual medals, the first prize of gold; the second prize of silver, ~~is~~ also therein provided. These medals are to be given each year to the picture considered the best, and to the one holding the second rank, contributed by American artists to the Annual Fall Exhibitions of the Academy, without being entered in competition; so that all pictures entered will be eligible.

The past fall exhibition would have been the first

time, by the terms of the gift, when these medals should have been regularly awarded; but Mr Temple was desirous of doing even more for American arts and American artists. He accordingly founded the Temple Competition in Historical Painting, the subjects being restricted to ~~works~~ <sup>wants</sup>, either civil or military, connected with the War for Independence, and open to all artists, citizens of the United States without reference to their present residence. The prizes were —

- 1<sup>st</sup> A money prize of \$3,000; the picture obtaining it to become the property of the Academy.
- 2<sup>nd</sup> A Gold Medal.
- 3<sup>rd</sup> A Silver Medal.
- 4<sup>th</sup> A Bronze Medal.

The Jury of awards consisted, according to Mr Temple's express desire, of four Directors of the Academy, and three other gentlemen well known in art-circles — one from New York, one from Boston, and one from Baltimore.

The four following pictures, were the only ones entered for the competition

Taking the oath of allegiance, at Valley Forge May 12<sup>th</sup> 1778  
By H. J. Cariss, of Phila

Signing the Declaration of Independence, Philadelphia July 1776  
By Sarah P. B. Dodson, of Paris

The Action between the Bon-homme-Richard, and the Serapis, Sept 23, 1779  
By Frank J. English, of Phila

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The march to Valley Forge, December 16, 1777. By  
William J. Greco. of Phila

The Jury met November 16<sup>th</sup> 1883. and after full consideration of the powers of the Jury, under the circular issued to artists, by the Academy August 31<sup>st</sup> 1882, unanimously adopted the following report.

Report of the Jury.

Pennsylvania Academy of the Fine Arts

Phila November 16, 1883.

The Jury of awards in the Temple Competition have the honor to present to the Directors of the Pennsylvania Academy of the Fine Arts the following Report.

The Jury met at the Academy, on this sixteenth day of November, 1883. and having taken cognizance of the terms of the Competition, proceeded to examine the four pictures, submitted as having been sent to the Academy, in compliance therewith.

It was with feelings of regret that the Jury found that so small a number of pictures had been entered, and that the merit of these did not, in their judgment permit the award of the most valuable prizes, offered by the liberality of the founder of the Competition.

The following preamble and resolution, embodying the decision of the Jury, were adopted by an unanimous vote.

Whereas the Jury upon the Temple prizes.

6.

have duly considered the pictures, entered for competition, at the Fifty fourth Annual Exhibition, of the Pennsylvania Academy of the Fine Arts, be it

Resolved, that it is the unanimous judgment of the jury, that no picture entered in competition, merits either the prize of Three thousand dollars, or the Gold medal.

Resolved, that it is the unanimous judgment of the jury, that the silver medal shall be awarded to Mr Wm Thomas Trego, for his picture No 347, The march to Valley Forge December 16<sup>th</sup>, 1777.

Resolved, that the Bronze medal be not awarded.

Respectfully submitted.

Martin Brimmer.

John Durand.

Geo B. Coale.

Wm S Baker.

Chas Henry Hart.

James S. Martin.

James L. Claghorn.

The Medal.  
(See frontispiece)

The dies for the medal, were cut by Geo T. Morgan of the United States mint, at Philadelphia. The obverse bears a bust of Mr Temple in profile, modeled by

from life, and the reverse a female figure, representing the genius of art with her right arm extended in the act of placing a laurel wreath upon the brow of a young man who approaches her with a drawing in his hand. Her left hand holds <sup>and</sup> rests upon a shield with the names of Copley, Stuart, Trumbull, and Allston inscribed. In the rear is seen the Academy building in perspective. Its diameter is size  $3\frac{1}{4}$  of the American scale, or two inches and one eighth; and the medal has been pronounced, one of the finest, if not the finest, yet produced in America. And obverse, and reverse, of the medal in bronze, have been framed and hung in the Directors' room.

Heckerman

Additions to the Library and Print Collection

A. collection of books, and pamphlets relating to Belgium.

Presented by Hon Edouard Sieve.

A. set of illustrated catalogues of the Paris Salon. (1879-1882) bound in 4 volumes, and the <sup>illustrated</sup> catalogue of Mr John Wolfe's Gallery of paintings, sold N.Y. 1882

Presented by Edward H. Coates Esq

Six books on art subjects, including "The horse in motion", by J. D. B. Stillman; and "Ilios" by Dr Henry Schliemann.

Presented by Fairman Rogers Esq

8 Volumes including the works of Etienne Falconet, Statuaire, Presented by James L. Claghorn, Esq  
Report on the investigations at Assos, 1881

Presented by the Archeological Institute, of America.

pamphlets and unbound volumes, have also been received from those presented by the following persons and institutions

Messrs James L Claghorn.

Fairman Rogers

Chas M. Kurtz, New York.

W. H. Eckman, Editor Sketch book, Cleveland.

Thos B. Clarke, New York

S. H. Pearce, Boston.

J. W. Dunsmore, "

C. W. Stetson, Providence  
G. W. Whitaker, "

Jos C. Temple, Phila.  
Mrs. M. G. Van Rensselaer, New Brunswick

Art Committee Inter-State Industrial Exposition, Chicago

Philadelphia Society of Artists,

Washington Art Club,

Cocoran Gallery of Art, Washington, D. C.

San Francisco Art Association,

Providence Art Club.

Art Students League, New York.

Art Association of Montreal,

Museum of Fine Arts, Boston.

Students in do. ("The Art Student,")

Boston Art Club

Peabody Institute, Baltimore.

Cincinnati Museum Association,

Art Institute, Chicago

Essex Art Association, Newark.



~~Miss M. S. Van Benschoten~~,  
 Art Union, Philadelphia.  
 St Louis School of Fine Arts (Palette Scrapings)  
 St Louis Museum of Fine Arts.  
 University of California.  
 Penna Museum and School of Industrial Art,  
 Metropolitan Museum of Art, New York.  
 Nashville Art Association. ~~by~~ (W. H. Cusack.  
 Brooklyn Art Association (J. M. Falconer)

Exhibitions

During the period covered by this report, there were four special exhibitions held at the Academy. From September 25<sup>th</sup> to 30<sup>th</sup> 1882, an exhibition of Drawings of ~~the~~ the Public Schools of Philad<sup>delphia</sup>, from October 23<sup>rd</sup> to Dec 9<sup>th</sup>, 1882 the Fifty third annual Exhibition of the Academy; from December 23<sup>rd</sup> to Feb 3<sup>rd</sup> 1883, the First Exhibition of modern Etchings by the Philadelphia Society of Etchers, and from October 29<sup>th</sup> 1883 to December 8<sup>th</sup> 1883, the Fifty fourth annual exhibition of the Academy. There were sent in for exhibition, ~~in~~ <sup>during</sup> this ~~time~~ <sup>period</sup>, excluding the Public Schools and Etching exhibition, 1451 works. For the 53<sup>rd</sup> and 54<sup>th</sup> annual exhibitions, there were contributed, <sup>to the former 540 works</sup> of which were accepted and exhibited 378 oil paintings, 87 water colors and works in black white, and 15 sculptures.)  
 To the latter there were contributed 677 works, of which were accepted and exhibited, 408 oil paintings,

89 water colours, and works in black and white, and 22 sculptures. From the 53<sup>rd</sup> Exhibition 26 works were sold of the value of \$6836 <sup>50</sup>/<sub>100</sub>; and from the 54<sup>th</sup> Exhibition 19 ~~works~~ <sup>works</sup> were sold, of the value \$3815. The plan so successfully promoted by the Academy, in 1880 and 1881 "to secure a comprehensive representation, of the various types, of contemporary American painters" was employed again in 1882 and 1883. For the 53<sup>rd</sup> Exhibition in 1882, 36 paintings were brought from Paris by the Academy having been selected by the following committee of American artists residing there.

- |                      |                   |
|----------------------|-------------------|
| F. A. Bridgman.      | Edward H. May.    |
| Chas Sprague Pearce. | D. Ridgway Knight |
| C. E. Dubois         | E. L. Weeks       |
| J. S. Sargent        | Walter Blackman.  |
| Walter Gay.          |                   |

The Paris committee for the 54<sup>th</sup> Annual Exhibition in 1883 was composed as follows

- |                        |                  |
|------------------------|------------------|
| Chas Sprague Pearce.   | F. M. Boggs.     |
| J. Alexander Harrison. | E. L. Weeks.     |
| J. S. Sargent          | G. Euger Donoho. |
| C. S. Reinhart.        |                  |

This committee selected 47 paintings, ~~which~~ <sup>which</sup> were brought over by the Academy, which were not ready at the time of <sup>the</sup> meeting of the Paris Jury were sent over afterward, and 16 came from Paris through the Inter-state Industrial Exposition of Chicago

The Academy sharing the expense. Thus 70 paintings  
~~paintings~~ in all, by American artists, were brought  
 over wholly or partially through the instrumentality  
 of the Academy and at its expense. A number  
 of other paintings representing American Artists, abroad  
 were received in other ways. A great part of the  
 success of the 54<sup>th</sup> annual Exhibition, is due to  
 the individual exertions of Mr S. R. Koehler of  
 Boston, the well known authority upon ~~and~~ art sub-  
 jects, who was engaged by the Academy to solicit  
 pictures personally from the artists of New York, and  
 Boston, for the exhibition. Although the results were  
 not equal to the exertions, owing to the fact, that  
 there were no less than twelve art exhibitions, in  
 different parts of the country from Sept 1883, to the  
 close of the year - his agency was very beneficial  
 and doubtless in the future will be yet more so.

For the purpose of the exhibition of Drawings  
 of the Public Schools, the Academy loaned the  
 north Galleries to the board of Public Education,  
 the object being to show what had been accomplished  
 in the new departure of teaching drawing in the  
 public schools, and thereby excite emulation  
 leading to improvement. The galleries were com-  
 pletely filled with examples, and all grades were  
 represented. It is estimated that over 50,000 persons,  
 the majority children, visited this interesting  
 exhibition.

The Exhibition of the Philadelphia Society of Etchers was the most important exhibition of modern etchings, ever ~~exhibited~~<sup>opened</sup> to the public in this country. It was confined to original works by modern painter-etchers, of all countries, and schools. The exhibition comprised 1070 numbers, of which, 356 were entered by American etchers, 56 by European etchers, and the remainder with few exceptions, were selected from the rich collection of the President of the Academy, Mr Jas. L. Claghorn. The exhibition was opened on the evening of December 26<sup>th</sup> with a reception by the Society, to one of the foremost living painter etchers, Mr F. Seymour Haden, of London. All the expenses of this exhibition were borne by the Academy.

Catalogues.

The catalogues issued by the Academy for its annual exhibitions, have recently taken a high place among such publications, which are no longer of the ephemeral character, formerly possessed by them. The following notice of the catalogue of the 54<sup>th</sup> annual exhibition, is taken from the New York Mail,

"Catalogue making has become an important matter nowadays, and it is well, therefore, to call attention to whatever appears in that line. The Catalogue of the Pennsylvania Academy in Philadelphia, is in many respects a model which might be studied to

advantage by other catalogue makers. It is attractive and dignified, and supplies all the information that can reasonably be asked for. The names of the artists are given alphabetically, with addresses and such short biographical data as could be obtained directly from the exhibitors themselves, while a finding list, also arranged alphabetically, but referring to the walls on which each picture is hung, enables the visitor to find without any trouble any work he may be in search of. The illustrations, possibly not quite so good this year, as in previous years, are bound together at the end, and therefore, being numbered consecutively and referred to under the titles of the respective pictures, can be easily got at, while they ~~may~~ do not interfere with the catalogue part itself."

The catalogue of the Etching Exhibition, of which there were two editions, was also a noteworthy publication. The edition de luxe, was of quarto size, with an introduction by Mrs Koehler, and illustrated with eight original etchings by F. S. Church, P. Moran, J. Simpson, H. Farrar, S. J. Ferris, T. Moran, J. Pennell, and B. Uhle.

#### Permanent Collection

Those works which are the property of the Academy and which are permanently exhibited, have recently been rearranged in the South Galleries, of the Academy, upon a systematic plan as comprehensive.

as the nature of the case would allow. The most important change here introduced is the devotion of Gallery B. - the largest gallery on the south side exclusively to paintings by American artists. By this means it is hoped that the Academy will in time afford one of the most interesting exhibitions of American Art, from an historical point of view, yet brought together, and to further this end, the friends of the Academy, and of art in this city, <sup>and elsewhere</sup> are earnestly invited to aid us. Especially desirable is it that we should have a representative collection of the works of America's greatest portrait painter, Gilbert Stuart, and here in Philadelphia are many isolated examples of some of his best work. There are also many families in this city, who possess ancestral portraits by T. E. Keel, Hesselin, Matthew Pratt, Copley, Stuart, <sup>Savage</sup> Innibull, Jarris, Keagle, <sup>and</sup> others, who by placing them in their fire proof galleries of the Academy, would provide against all chances of their destruction, and at the same time, leave them open to the view of posterity, for all time to come. By this means the history of the development of American art would be clearly shown, and easily studied, and it is hoped that this suggestion, will be acted upon by our citizens, either during their lives or in their testamentary provisions.

## School Department.

Since the last report the school department of the Academy has undergone a very fundamental change. From a free school it has become a pay school; from a heavy tax upon the resources of the Academy it has become largely self-supporting. This change was foreshadowed in the last report and its thorough success is a very gratifying announcement to make.

In connection with the school department it is proper for the Board, to call the special attention of the stock holders, to the projected elevated railroad along Cherry Street. Should it be accomplished, our school rooms - facing as they do on Cherry St., gaining thereby the excellent north light - would be rendered useless, and the Academy property irretrievably damaged <sup>in</sup> other respects. Therefore your cooperation to thwart <sup>the</sup> accomplishment of this destruction is earnestly desired.

During the season of 1882 - 83, the first since the adoption of the system of charging a fee for attendance, the number of students was 203. Of these 106 were men, and 97 women.

During the four months from October to January, inclusive - of the season 1883 - 84, the number of students have been 174 of these 93 were men, and 81 women. Full particulars concerning this most important department, will be found in the Circular

of the Committee on Instruction 1883 - 1884.

### Prizes

There are now five prizes provided, to be given by the Academy annually. The first in order of seniority is the Mary Smith, Prize of \$100, to the ~~best~~ painter of the best painting in oil or water color, exhibited at the Academy. painted by a resident Philadelphia lady artist. The second and third are the Charles Loppau prizes of \$200, and \$100. respectively for the two 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.

The fourth and fifth are the Temple medal Prizes of a gold, and a silver medal, for the two best works of art, exhibited, at the annual Exhibitions of the Academy; painted by artists of American national-ity.

In 1882, 46 pictures were examined, for the Mary Smith, Prize, and it was awarded by unanimous consent, to Mary K. Trotter. for her painting entitled "May" This picture was afterward purchased by Mr Fairman Rogers. In 1883, 63 pictures were examined for the Mary Smith, Prize, and <sup>it</sup> was awarded to Emily Sartain for her painting entitled. "Portrait Study"

In 1882, 13 pictures contended for the Charles Loppau Prizes. The first prize was awarded to William



Thomas Trego, for his painting entitled, "Battery en route," and the second prize to Susan H. Macdowell, for her painting entitled, "The old Clock on the stairs." Mr Trego's picture was subsequently purchased by Mrs Fairman Rogers and presented to the Academy. Miss Macdowell's picture was painted to Mrs Rogers's order.

The Temple medals have not yet been awarded except the silver one to Mr Trego in the historical competition as before mentioned.

In 1883, 5 pictures were entered, for the Charles Toppin Prizes, and the second prize was awarded to "Gabrielle D. Clements," for her painting, entitled, "Boys picking berries." The first prize was not awarded, there being no sufficiently meritorious work entered for competition.

Lectures before the Academy.

Towards the close of 1882, on the evenings of December 28<sup>th</sup> and 30<sup>th</sup>, Mr J. Seymour Haden, of London, delivered two Lectures on Etchers and Etching. Mr Haden's just reputation, as an etcher, attracted large audiences to his lectures, which were not only extremely interesting, but unexpectedly remunerative to the Academy. Many of the views expressed by the distinguished lecturer, could not be, and are not, accepted, or endorsed by the Academy, especially his seemingly ~~unjust~~ <sup>unjust</sup> comparison between etchers and engravers. On February 12, 1883. Mr Cadward Mnybridge, lectured on The romance

and realities of Animal Locomotion illustrated by the Zoöpraxiscope, which was a most curious, and instructive discourse, Mr Muybridge subsequently repeated it exclusively for the benefit of the students, On February 14, 1883. Mr Hubert Herkomer, R. A., of London delivered by invitation his lecture on Art. Mr Herkomer's high standing as a meritorious artist, made his lecture of considerable interest, and he handled the wide subject of art with great thoroughness, and skill, and ~~much~~ <sup>much</sup> discrimination and novelty in the thought. The lectures by Messrs Muybridge, and Herkomer, were given without charge, and admission to them was gained by invitation.

Duties on works of Art.

The question of duties upon works of art. which agitated the community last year, was brought before the Academy by a communication from the Society of American Artists, of New York. asking the Academy to endorse its action. Accordingly the following resolution, which differs from that sent by the New York Society, only in the insertion of the word "original" before the phrase "works of art" towards the close, was sent to the Hon. Wm. D. Kelly. Chairman of the Committee of ways, and means.

"Resolved that the ~~present~~ Tariff attention of the present Tariff Commission, and of Congress should be called to the fact that whereas the United States of America is the only leading nation in the

world that has not inherited the works of art of any great epoch of the past, it is at the same time the only nation that puts a penalty, by means of a tariff, upon importation of works both ancient and modern, and that in the opinion of this Academy, all original works of art should be exempted from the payment of duties, both in the interest of art in general, and American Art in particular."

That this remonstrance with others, was of no avail has become matter of history - the tariff having been fixed at thirty per centum. The present congress will be asked ~~for~~ ~~to~~ repeal ~~it~~ this law; but should a duty on pictures seem to be imperatively required, then to fix a special duty, a sum certain, \$50 or \$100, - on each work irrespective of its cost or value.

Finances.

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 was \$ 8,714 .56. It is ~~hoped~~ hoped that the comparative showing at the close of the present year, will be more favorable.

Early in the past year the ground rent of \$1800 issuing out of <sup>No.</sup> 1430 South Penn Square, reserved by the academy, upon the sale of the property in July 1875, was sold for \$29,000 and the difference, with expenses attendant <sup>on</sup> at

the sale, carried to profit and loss account.

In concluding this report - it is with regret that the resignation, from the Board of Mr Fairman Rogers, has to be chronicled, and it seems only proper that his letter, with the action of the Board, thereon should be recorded here.

Newport - R. I.

September 29<sup>th</sup> 1883

James L. Blagden, Esq

President of the Pennsylvania Academy of the Fine Arts.

Dear Sir:

For some time I have been considering the propriety of resigning from the Board of Directors, of the Pennsylvania Academy of the Fine Arts, and I have finally resolved to do so now.

I have my whole life been occupied in various matters, which required much time, and attention, and I am now feeling an intense desire to be wholly free from anything in which I have a sense of responsibility, and duty. Many persons accomplish this end, by going to Europe for an indefinite period, and taking that opportunity of withdrawing from the institutions with which they have been connected, but as it does not suit my plans to do that, at this time, I must resign without having that excuse. I believe that I am entitled

to say that I have always been reasonably conscientious in the discharge of the duties, which have devolved upon me, and it is perhaps, partly for that reason, that I wish to enjoy the sensation of entire relief from such duties.

I write somewhat at length, because my relations, with you, and with the other members of the Board, and with the officers of the Academy, have been so peculiarly agreeable, that I would not have any one imagine, that anything other than the reasons I have given, could have prompted my action.

It is more than likely that I shall hereafter spend very little time in Philadelphia; and I should not be able to attend with any satisfaction to my duties as a Director.

I must therefore, ask that you will present this letter, and offer my resignation, at the October meeting of the Board, and at the same time, present express to all connected with the Academy, my regret, at severing the ties, which have been so agreeable.

Yours Most Truly  
Fairman Rogers.

Nov 12, 1883

On motion of ~~Mr. Baker~~, it was Resolved, that the Board of Directors, of the Pennsylvania Academy of the Fine Arts. Accept with sincere regret, the resignation of Mr-

Fairman Rogers from the management.

The interest taken by Mr Rogers in the purposes, and welfare of the institution, have been of such a practical character that the loss of his services will be severely felt.

As chairman of the Building Committee, at all times an arduous position, the result of his intelligent labors are visible in the erection of a building unequalled for the purposes in this country, and comparing favorably with many in Europe.

The Schools of the Academy also, to which Mr Rogers of late gave the closest attention, have under his care as Chairman of that Committee, progressed to a point which bids fair to place this important department in a position, quite equal to, if not in advance of similar institutions,

Courteous in manner, dignified in debate, and sound in judgment, the members of the Board, will in future miss in a marked degree his presence, and counsel.

~~On motion of Mr Baker,~~ It was further ordered that Mr Fairman Rogers, be placed on the list of Honorary Members, of the Academy.