

76TH

ANNUAL REPORT

OF THE

PENNSYLVANIA ACADEMY

OF THE

FINE ARTS

FOR

1881-82.

PHILADELPHIA:

COLLINS, PRINTER, 705 JAYNE STREET.

1882.

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JAMES L. CLAGHORN.

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GEORGE S. PEPPER,	WILLIAM S. BAKER,
HENRY C. GIBSON,	EDWARD H. COATES,
FAIRMAN ROGERS,	ATHERTON BLIGHT,
CLARENCE H. CLARK,	JAMES S. MARTIN,
WILLIAM B. BEMENT,	E. BURGESS WARREN,
JOSEPH W. BATES,	CHARLES HENRY HART.

Committee on Academy Property.

HENRY C. GIBSON, GEORGE S. PEPPER, WILLIAM B. BEMENT.

Committee on Finance.

CLARENCE H. CLARK, EDWARD H. COATES, ATHERTON BLIGHT.

Committee on Instruction.

FAIRMAN ROGERS,	WM. S. BAKER,
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Committee on Exhibitions.

GEORGE S. PEPPER,	WILLIAM B. BEMENT,
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Treasurer EDWARD H. COATES.

Secretary GEORGE CORLISS.

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

SCHOOL DEPARTMENT.

Director of School THOMAS EAKINS.

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

Assistant Professor of Painting and Drawing THOMAS ANSHUTZ.

Demonstrator of Anatomy JOHN WALLACE.

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

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FOR 1881-82.

The Board of Directors of the Pennsylvania Academy of the Fine Arts respectfully submits to the Stockholders the following report for the past year—commencing, as usual, with a statement of additions to the

ART PROPERTY.

Since the last report, the following works of art have been added to the permanent collection of the Academy by the generosity of its friends:—

Sheridan's Ride. By Thomas Buchanan Read, dec'd.

The Flight of the Arrow. By Thomas Buchanan Read, dec'd.
Presented by children of the late A. D. Jessup.

The Delivery to the Secular Arm—a scene from the Spanish Inquisition in Antwerp. By R. B. Browning, London.
Presented by Mrs. Bloomfield H. Moore.

A Holiday Occupation. By R. Koehler, Munich.
Presented by Jos. E. Temple.

Off the French Coast—moonlight effect. By W. P. W. Dana, Paris.
Presented by Atherton Blight.

The Story Teller—Breton interior. By Robert Wylie, dec'd.
Presented by Jos. E. Temple.

Stable interior, with cattle and sheep. By Geo. Cole, London.
Presented by children of Thomas Mellor.

- Ten framed drawings for frescoes. Signed M. Knoller, 1744.
Presented by James L. Claghorn.
- Medallion head of Christ—electro cast. By George Starkey.
Presented by the Sculptor.
- Bronze Medal. By W. H. Key.
Presented by J. A. Price.

It will be seen from the foregoing list, the important items of which are doubtless already familiar to you, that the commencement of a radical improvement in the Academy's permanent collection, indicated in the last annual report, has been well maintained, and the prospects for the future are very encouraging.

In acknowledging the indebtedness of the Academy to the public-spirited citizens who are thus working for its advancement and the benefit of the community, it is no more than proper to call particular attention to the fact that two of the best paintings received during the year are, respectively, numbers 2 and 3 of the Temple collection.

Mr. Temple has not waited for the specified accumulation of income from his munificent endowment to furnish the means for making this collection. With added benefactions, he has already commenced to build it up, and is still actively engaged in the good work.

LIBRARY, PRINT COLLECTION, ETC.

The number of volumes presented during the year, was 8. Of these

- 2 were received from Mr. Fairman Rogers.
- 1 from Mr. James L. Claghorn.
- 1 " Messrs. Gebbie & Co.
- 1 " Mr. F. S. Ellis, London.
- 2 " H. G. Batterson, D.D.
- 1 " Mrs. Louisa Unger.

Four pamphlets also were purchased, and a number of others presented by the following persons and institutions:—

- Messrs. James L. Claghorn.
- Fairman Rogers.
- Charles Henry Hart.

S. R. Koehler, N. Y.

Gaston L. Feuardent, N. Y.

Felix Regamey, Paris.

Art Association of Montreal.

Art Committee, Inter-state Industrial Exposition, Chicago.

Museum of the Fine Arts, Boston.

Providence Art Club.

American Water Color Society, N. Y.

Boston Art Club.

Society of American Artists, N. Y.

National Academy of Design, N. Y.

San Francisco Art Association.

Metropolitan Museum of Art, N. Y.

Archæological Institute of America.

Massachusetts Charitable Mechanic Association.

Pennsylvania Museum and School of Industrial Art.

Exposition de l'Art Ancien, Liège (through Smithsonian Inst.).

EXHIBITIONS.

The exhibition held in November and December, 1881, was limited to paintings in oil by living American artists. It included 428 works, all entered by the artists—92 of them from Paris, 31 from Munich and Venice, 13 from London, and 292 from Philadelphia, New York, Boston, and other American cities.

This was the second attempt of the Academy to secure a comprehensive representation of the various types of contemporary American painters; and it is believed that no exhibition has ever done so much towards the accomplishment of this desirable object.

The means employed for this purpose are shown by the following extract from the preface to the catalogue :—

An exhibition of works by American artists of the present day is manifestly incomplete without a full representation of those residing temporarily in Europe. To obtain this involves so much expense and trouble, that the attempt has not hitherto been made anywhere on an adequate scale.

Last year, however, the Academy took the first important step in this direction by bringing over from Paris a number of paintings selected by a committee of American artists residing there; and the great interest manifested in the collection thus obtained has impelled

the directors to attempt a more comprehensive one for the present exhibition.

To Mr. Frank Moss, a Philadelphia artist in Paris, belongs the honor of first suggesting to the Academy the feasibility of such an undertaking; and the Academy and the community are indebted to the artists named below for a hearty co-operation and an influence among their fellows, without which little could have been accomplished.

PARIS COMMITTEE:—

F. A. Bridgman,	D. Ridgway Knight,
Chas. Sprague Pearce,	Edwin H. Blashfield.
Frank Moss,	
William L. Picknell,	(SUPPLEMENTARY JURORS.)
John S. Sargent,	E. L. Weeks,
Milne Ramsey,	Walter Blackman,
Chester Loomis,	C. E. Dubois.

MUNICH COMMITTEE:—

Frank Currier,	David Neal,
John F. Engel,	Toby Rosenthal,
R. Gross,	Paul Weber.
George von Hoesslin,	

LONDON COMMITTEE:—

Mrs. Ann Lea Merritt,	Wm. J. Hennessy.
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This exhibition showed a material improvement over that of the preceding spring, both in attendance and sales. The number of paintings sold was 26, valued at \$9858. This, added to the sales made from the spring exhibition, before reported, makes a total for the year 1881 of 67 works sold, valued at \$15,816.

Among the paintings which found purchasers, two were presented to the Academy,—one by Mr. Joseph E. Temple, and one by Mr. Atherton Blight, as stated in the article on Art Property. This is a new and interesting feature of the exhibitions, the example for which was set by Mr. Temple in purchasing the fine landscape by Picknell from the autumn exhibition of 1880. The example is well worthy of imitation by those wealthy and public-spirited citizens who desire to assist in building up a great museum of the fine

arts in Philadelphia. Pictures thus obtained are well authenticated, the artists are directly encouraged, and the exhibition to which they contribute will naturally increase in importance.

The experience of the exhibition of which we have been speaking confirmed your Board in the long-entertained opinion referred to in the last report, that the autumn was a more favorable season than the spring for collecting pictures from American artists to exhibit in Philadelphia. Consequently it was decided that the regular annual exhibition should hereafter be held in the autumn, the spring being reserved for such special exhibitions as should from time to time be found practicable.

The first period thus vacated has been most acceptably filled by the exhibition, just closed, of an important collection of paintings and sculpture representative of contemporary Belgian art.

The "Cercle Artistique, Littéraire et Scientifique" of Brussels, made the first movement towards such an exhibition several years ago. Nothing definite was proposed, however, at that time, and the question was dropped until last year, when it was revived by the Hon. Edward Sève, Consul-General of Belgium in the United States, and member of the Brussels Society.

A provisional agreement was signed, allowing the Academy all the profits of the exhibition, and charging it with no expenses, except those of conducting it, after the pictures were delivered in Philadelphia. Before this could be carried into effect, however, with the Cercle Artistique of Brussels, the Government of Belgium, having assumed all expenses of the enterprise, except those borne by the Academy above mentioned, appointed a commission of men, eminent in Belgian art circles, to manage all the transactions between the Belgian artists and the Academy, and the Society in Brussels was obliged to leave its projected work to more powerful hands, though its cordial assistance was proffered.

Mr. Sève, who had returned to Belgium to forward the arrangements for the exhibition, was made a member of the commission, and entered ardently into the work of interesting the artists, visiting the different art centres in Belgium for the purpose, and also Paris, where some of the best Belgian artists reside.

The result of this extraordinary liberality on the part of the Belgian Government, and the earnest work of its representatives in the Directory Commission, was an exhibition of peculiar interest and importance. Whatever promotes a true taste for art, benefits the

community in which it acts, and benefits the artists in that community; and nothing is so effective in this direction as the extension of our knowledge of the work of different schools obtained through study of good examples.

This exhibition, as shown by the catalogue, gave an opportunity for a fuller and more thorough acquaintance with one of the most important schools of art, than has ever before been offered in this country.

It is not possible at this time to make a full report of the exhibition; but it may be said that, in attendance and in sales, there is evidence of that steady increase of interest in the Academy exhibition which has been for some time noticed,—the sales up to the present amounting to over \$23,000,* with several offers yet under consideration.

It is to be regretted, however, that the increase of interest in the exhibitions is not commensurate with the earnest and successful efforts that have been made to increase their attractiveness and their usefulness. For the last two years the Academy can certainly claim to have shown more enterprise and a broader policy in providing exhibitions than any other art institution in this country; and the resultant collections have been of proportionate value; but the public encouragement to continue the work is less than that given in any other large city.

This is singular, when we consider the extent and character of our population, and the established fact that a good periodical exhibition adds materially to the commercial and social standing of a community.

The one thoroughly successful feature of the Academy exhibitions is the weekly promenade concert given in the galleries by the Germania Orchestra, started in the spring of 1879, to draw attention to the pictures. The object aimed at has certainly been accomplished in a measure; but the concerts have meanwhile acquired an independent importance that is especially noticeable. It is a source of satisfaction that this enterprise, at first attended with much difficulty and discouragement, has, by universal admission, done so much for musical culture in the city. Important improvements are proposed for the fifth series of these concerts, which will probably be commenced the last Thursday in October.

* Since increased to \$32,632 00.

SCHOOL DEPARTMENT.

The working of this department during the past season shows no material change. The following tables give the main points of it that are capable of statistical representation.

Number of students Feb. 1, 1882.

	<i>Life.</i>	<i>Antique.</i>	
Male students	81	36	117
Female "	72	19	91
Total	<u>153</u>	<u>55</u>	<u>208</u>

Of these, 118 were regular attendants; 81 in the Life Class, and 37 in the Antique.

The whole number of students registered during the season was 235, of whom 129 were men, and 106 women.

The Circular for the coming season, just issued, shows certain important changes.

The financial condition of the Academy having made it necessary that the schools should be self-supporting, a moderate charge for the instruction and opportunities offered will hereafter be made, according to the following table:—

For the season of eight months, including all privileges	\$48 00
For one month, same privileges	8 00
For one month, Antique Class, day and night	4 00
“ “ Night Life Class	4 00

Fees are payable in advance. A Season Ticket may be paid for in six monthly instalments of eight dollars, or in one payment of \$48, at the pleasure of the student.

A considerable portion of the receipts obtained under the new system, will be devoted to improving the efficiency of the schools.

In connection with the School Department, we have the pleasure to report an endowment of \$8000, now invested in Lehigh Valley R. R. 7 per cent. bonds, as a foundation for

THE CHARLES TOPPAN PRIZE.

This prize, established in 1881, by the gift of Mrs. Charles Toppan, Miss Harriette R. Toppan, and Mr. Robert N. Toppan, will be awarded, for the first time, at the autumn exhibition of the Academy in October, 1882. The conditions are as follows:—

At each Annual Exhibition of the Pennsylvania Academy of the Fine Arts, two prizes, one of Two Hundred dollars, and one of One Hundred dollars, shall be awarded by the Committee on Instruction, or such other Committee as may be appointed by the Board, for the two best pictures by students of the Academy who have worked regularly in its schools for at least two years; provided, however, that there shall be no obligation to award a prize to any work which is not, in the opinion of the Committee, of sufficient merit.

The pictures submitted may be either in oil or water color, and must be entered in the usual way for the Annual Exhibition, with the additional note that they are in competition for this prize.

They may be either figure pieces, landscapes, cattle pieces, or marines.

The competition is not extended to sculpture.

According to the positively expressed terms of the gift, the *drawing* of the pictures will receive the first attention of the examiners, that work which shows the most accurate drawing receiving the preference.

The prizes will be awarded as soon after the opening of the exhibition as is convenient, and the pictures receiving them will be appropriately marked.

In any case of uncertainty as to the right of a competitor to be considered a student, the decision of the Board of Directors upon a report from the Committee on Instruction shall be final.

STATEMENT OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS, JANUARY 1, 1882.

DR.		CR.	
Cash	\$12,287 65	Capital Stock	\$429,600 00
Ground Rent 1430 Penn Square	30,000 00	Surplus Capital	181,307 98
Real Estate Broad and Cherry Streets	478,009 18	Old Stock	13,325 00
Art Property		Mortgage Broad and Cherry Streets	96,000 00
Library Property }	213,117 67	Loans Payable	4,000 00
School Property }		Temple Trust Fund	55,000 00
Loans Receivable	433 95	Phillips Bequest	12,000 00
Penna. Academy of Fine Arts 6 per cent. Bonds (held by Temple Trust Fund)	55,000 00	Charles Toppan Prize Fund	8,000 00
Temple Trust Fund Income Account	250 00	Mary Smith Prize Fund	2,000 00
Lehigh Valley Railroad 7 per cent. Bonds (held for Charles Toppan Prize)	8,000 00	Students' Deposit Fund	550 00
Penna. 5 per cent. State Loan (held for Mary Smith Prize)	2,000 00	Sales Fall 1881	4,105 56
Arkansas Valley Railway Bonds	6,000 00		
Duties Fall 1880	78 15		
Duties Fall 1881	711 94		
	<u>\$805,888 54</u>		<u>\$805,888 54</u>