

PENNSYLVANIA ACADEMY

OF THE

FINE ARTS.

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OF THE

FINE ARTS.



PROCEEDINGS

OF THE

ANNUAL MEETING

OF THE

STOCKHOLDERS.



June 4, 1855.



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## PROCEEDINGS.

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### PENNSYLVANIA ACADEMY OF THE FINE ARTS.

At the Annual Meeting of this Institution, Mr. JOSEPH GRATZ, acting as Chairman, and Mr. I. PEMBERTON HUTCHINSON, as Secretary, the following gentlemen were elected as officers for the ensuing year:—

#### PRESIDENT.

HENRY D. GILPIN.

#### DIRECTORS.

HYMAN GRATZ,	M. W. BALDWIN,
CALEB COPE,	JOSEPH HARRISON,
JAMES R. LAMBDIN,	CHARLES TOPPAN,
JOHN T. LEWIS,	WILLIAM STRUTHERS,
GEORGE S. PEPPER,	JOHN SARTAIN,
SAMUEL WELSH,	FRANKLIN PEALE.

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After the close of the election, Mr. GILPIN said, that, before the meeting adjourned, he would ask to detain the members of the Academy for a few moments, while he expressed his sense of the honor they had conferred upon him in again selecting him to preside over an institution, in the progressive well-

doing of which he felt so deep an interest, and which he believed to be so eminently calculated to afford a source of refined and cultivated enjoyment for our citizens, as well as to aid in the development of genius and the application of taste in the arts, equally of ornament and utility.

The official statement, said Mr. GILPIN, will exhibit the fiscal resources and situation of the Academy, and the printed catalogue enumerates the works of art which adorn its walls and galleries during the period of the annual exhibition, now open; embracing as well some of those which are the permanent property of the Academy, as those which are temporarily placed there by artists and the friends and patrons of art. It will, however, without doubt, be interesting to the proprietors, if some facts are added which will show what has been done by those to whom its management has been intrusted, in carrying into effect the objects for the promotion of which it has been established.

Nearly half a century has now elapsed, since a number of our citizens voluntarily associated themselves together from a desire, as was stated in their charter, to promote the cultivation of the Fine Arts by the erection of a building for the reception of statuary and other specimens of art, and for the public exhibition of them to the community. To establish in our towns and cities, galleries in which works of art may be collected and exhibited, and to make them places of resort, has ever been, as it should be, an object of enlightened interest and great utility. It ministers to one of the purest and freshest sources of enjoyment; it promotes social intercourse and reunion

in a mode at once attractive and refined; and, beyond these direct and immediate influences, it produces impressions and cultivates tastes, the benefits of which will make themselves constantly apparent in the business and pursuits of active life.

Depending, as all such institutions must do, in communities like ours, on the voluntary efforts of our citizens; having no resources but such as are produced by the spontaneous liberality of those who are also called upon to foster, in the same mode, other plans of public philanthropy, the Academy was obliged to win its way, year after year, in the development of its original plan. It gradually enlarged its edifice by galleries successively erected. It increased by degrees the number of its specimens of art, seeking to make the exhibitions of them more attractive, and securing, as time passed on, the best evidence, at once of the accomplishment of its objects, and the favor with which it was regarded, in the increasing numbers of those who made it a place of habitual resort.

The destruction by fire, in the year 1845, of a large portion of the buildings and property of the Academy, seemed at first to be an irremediable blow to its progress by the unfortunate loss of what it had thus been laboring to attain. Thanks to the generous spirit of our citizens, it has proved to be the reverse of this. Their prompt and active liberality more than repaired the injury that befell the institution; its buildings have been restored and improved; its collections of works of art have been augmented; and the number of visitors habitually frequenting its galleries, not only during the season of annual exhibition, but throughout the year, has largely increased.

The necessity of rebuilding the principal part of the edifice, gave the opportunity of carrying into effect, more advantageously and appropriately, the main objects of the institution, by the construction of a series of galleries, adapted to the reception and exhibition of works of art, an end which had been less perfectly attained when the different apartments had been added from time to time. Though there are certainly edifices erected in other cities and countries for the same purpose which are of greater magnitude, it is not perhaps too much to say, that there are few where more general taste and unity in the design have been displayed, than in the plan and construction of our galleries as completed in 1847; nor have the two objects which are most to be desired been often more judiciously combined—a favorable display of the works of art, and arrangements such as contribute to the comfort and convenience of those who view them.

Not less important than the reconstruction of the galleries, were the restoration and augmentation of the works of art, which were there to be collected and exhibited; and to this object have been largely devoted the means of the Academy, derived from the contributions of those who have resorted to its galleries, since their reconstruction in 1847. As it is by these that the resources of the institution have been greatly increased, and as the number of its habitual visitors affords the best evidence of the successful attainment of its original design, it becomes more and more an object to collect specimens of art worthy of their admiration.

At each of the annual exhibitions, which have

been punctually opened every year since the reconstruction of the buildings, large numbers of original works have been temporarily collected, being deposited either by the artists themselves or by persons to whom they belong.

But in addition to this, the increase of works belonging to or permanently deposited with the Academy, has been steadily pursued, so that the galleries may at all times present objects of attraction to visitors, and continue to be, at all seasons of the year, places of agreeable resort. In accordance with these views, upwards of ten thousand dollars of the receipts of the Academy, since its destruction by fire, have been appropriated to the acquisition of pictures, statuary, and casts. The number of works now on exhibition in the galleries, amounts to five hundred and forty-six. Of these, one hundred and twenty are the property of or permanently deposited with the Academy; and, in addition to them, it possesses a large number of pictures and casts, temporarily removed from the galleries during the exhibition.

To the specimens of modern sculpture thus acquired by purchase, and adorning the galleries, the Academy has been lately enabled to add the noble statue of Penelope, a work of RINALDI, one of the most distinguished of the living sculptors of Rome, by the liberal donation of J. RHEA BARTON, Esq., a stockholder of the institution, and always interested in its well-doing.

It has been an object greatly desired, since the destruction, by the fire of 1845, of the casts from the antique, of which the Academy possessed a large number, to replace them; and it is with no small

satisfaction that we are now able to look forward to the accomplishment of this wish, to some extent at least. A sum of one thousand dollars has been already appropriated; and copies in plaster, from many of the finest statues of ancient and modern sculptors, are in the course of preparation at Paris. The generous interest in favor of the Academy, exhibited by the principal director of the noble Gallery of the Louvre, the Count de NIEUWERKERKE, himself a sculptor of great talent, has not only added to the facilities for their prompt execution, but diminished the expense which would otherwise have attended it.

The most satisfactory proof that the efforts thus made to construct appropriate and convenient galleries, such as our citizens can resort to with pleasure, and to collect in them works of art to remain there permanently, as well as during the periods of the annual exhibitions, has not been unattended with success, is found in the largely increased number of persons who visit the Academy.

Since the destruction of the building by fire, the additional stockholders exceed the entire number of those who existed during the whole previous forty years. The proprietors now amount to six hundred and twenty-three. As they are all entitled to free admission to the galleries at all times, and as this right extends to the members of their families—a right which is generally exercised—the number of annual visitors thus resorting to the Academy without charge, does not probably fall short of two thousand, and of these a large number repeat their visits many times during the year. At the annual exhibitions since 1848, the number of season tickets issued has

amounted to more than twenty-four thousand, making an average of more than three thousand two hundred of such visitors annually, of whom, as of the stockholders, a large number repeat their visits many times. During the same annual exhibitions, the number of single tickets issued has been upwards of thirty-seven thousand, making an average of more than five thousand three hundred of such visitors annually. During the residue of each year, the galleries have been kept open at all times, and have been constantly frequented; and the number of visitors during the last five years, in the intervals of the annual exhibitions, has amounted to more than fourteen thousand, making an average of more than twenty-eight hundred of such visitors annually, exclusive of those entitled to free admission during the same intervals. To all these are to be added the artists, and other persons entitled, under the rules of the Academy, to free admission. It will thus be seen that more than thirteen thousand persons are in the habit of resorting annually to the Academy, many of them frequently repeating their visits; and more than eleven thousand assisting, with the stockholders, to promote by their contributions the beneficial objects of the institution.

Although, however, this main design contemplated by the charter, and which the Academy has thus struggled to carry out, of collecting and exhibiting specimens of art, has necessarily formed the prominent aim of the institution, it has constantly endeavored to blend with it a system, as far as its means and circumstances permitted, which should foster and encourage the original productions of artists, and should afford instruction to students of art. The

plans adopted by the Academy to distribute premiums to living artists for original compositions, and to extend to them the privileges of stockholders and life members, as well as in regard to the establishment of schools for the instruction of artists, have been so fully stated to the stockholders, in a report made a few years since, that it is unnecessary now to repeat them; but it may be satisfactory to the present meeting to know that an amount exceeding two thousand dollars has been expended in premiums since 1847; and that more than fifteen hundred dollars have been appropriated towards the schools. The number of scholars who have continued to be in attendance in the classes during the same period has usually amounted to upwards of twenty. Under the careful and judicious supervision of Mr. ROTHERMEL, who has voluntarily undertaken, on behalf of the Directors, the principal charge of this department, it is believed that essential advantages have accrued; and there is every reason to hope that, in future years, these may be still further extended.

In the Library of the Academy are one hundred and fifty volumes of various works, illustrating and depicting many of the principal objects of art in the galleries of Europe; the remains of antiquity; the details of architecture; the costumes of various people and ages; the objects most useful to the student and most attractive to the amateur in various fields of natural science—with numerous works and treatises, in addition, by which these subjects have been illustrated. The Academy has not been insensible to the advantage of augmenting this collection, and of adopting such measures as may make it useful to students

and to the visitors at the Academy, and the appropriations which have been lately made, with this view, already exceed three hundred and fifty dollars.

In the fulfilment of the objects thus sought to be attained, and in the appropriation and expenditure of the sums of money which have been stated, as well as in the disbursements required for the support of the institution, the expenses of the annual exhibitions, and the necessary expenditures for the preservation of the property, it is a source of great satisfaction that everything has been accomplished from the current revenues of the Academy.

While the amount of its property has been considerably increased, and its value has been largely augmented, and while so much has been done, as it is believed, to gratify and benefit the stockholder, the visitor, the amateur, the artist, and the student, no debt whatever has been incurred; and the only obligation (with the exception of a small ground rent originally annexed to the lot, for the payment of which the rent received from the buildings thereon, not attached to the Academy, is more than sufficient) consists of a debt of eight thousand dollars, secured by mortgage, which was incurred previous to the fire of 1845, and would in all probability have been discharged but for that occurrence. Even this small debt, it is the desire of the Academy gradually to reduce, so far as this can be done, from time to time, without too greatly interfering with the continuance of the system that has been adopted and already explained.

Yet it is, after all, on the continued favor of the

community that the success and progress of the Academy must depend. It is this which must make its galleries more and more the resort of those to whom they afford the gratification of a refined enjoyment; it is this which must enable it to preserve and to enlarge each of the objects that are embraced in the plan it seeks to carry out. That this favor will be continued by our community I do not doubt. It was, I believe, the first institution, founded on this side of the Atlantic for the purpose of collecting and exhibiting to the public specimens of sculpture and painting; for conferring premiums on artists for original and meritorious productions in both of these branches of intellect and genius; and for giving to the student of art all the opportunities of study which well selected models, galleries, and schools can afford. Philadelphia has hitherto generously cherished it; and it is no improper wish or unreasonable belief to think that her future favors will increase with her own prosperity and population.

CATALOGUE  
OF THE  
WORKS OF ART  
BELONGING TO THE  
PENNSYLVANIA ACADEMY OF THE FINE ARTS.  
1855.

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PICTURES.

SUBJECT.	ARTIST.
Death on the Pale Horse,	West.
Paul and Barnabas at Lystra,	West.
The Dead Man restored to Life,	Allston.
The Deliverance of Leyden,	Wittkamp.
Gil Blas in the Robbers' Cave,	Opie.
Copy of Gil Blas in the Robbers' Cave,	Sully.
The Murder of Rutland,	Leslie.
The Shipwreck,	Vernet.
The Death of Abel,	Lotti.
Time and Truth correcting Love,	Le Brun.
Adam and Eve,	Lotti.
The Embarkation of Columbus,	Rothermel.
David after the Overthrow of Goliath,	Schweminger.
Roget de Lisle singing the Marseillaise,	Guffens.
The Recovery,	Hubner.
Judith with the Head of Holofernes,	Jacobs.
The Adoration of the Wise Men,	Rubens.

SUBJECT.	ARTIST.
The Tribute Money (after),	Rubens.
Royal Family of Naples at Portici,	Vernet.
St. Peter delivered from Prison.	
The Miracle at Cana.	
The Flight into Egypt.	
Infant Christ and St. John (after),	Raffaelle.
The Rape of Europa,	G. Poussin.
The Martyrdom of St. Catharine.	
The Cherry Girl,	Van Thol.
The Conflagration,	Vanderpool.
Nymphs Bathing,	Polemberg.
A Battle,	VanderMeulen.
The Fete Champetre,	Olivier.
Musidora (after West),	Leslie.
The Music Party.	
Mercury deceiving Argus,	S. Rosa.
Homer Reciting his Poems.	
Courtship in Holland,	Grausbach.
The Gentleman Dressing,	Van Asch.
Cupid Musing,	Schidoni.
Ganimede (after),	Guido.
Cupid with a Vase,	Schidoni.
Charity (after),	Teniers.
The Dutch Singing School.	
The Country Wedding,	Krimmel.
Beatrice Cenci (after),	Guido.
The Fete Champetre,	Olivier.
The Country School.	
Nymphs,	Polemberg.
The Flemish Inn.	
The Water Works at the Centre Square of Philadelphia,	Krimmel.
Banditti among Ruins,	Pannini.
Marine View in France,	Vernet.
Chew's House at Germantown,	R. Smith.
The Snow Scene,	Lucatelli.
Battle Scene,	Vander Meulin.
Sea Port in Holland,	Storcks.
Battle Scene,	Vander Meulin.

SUBJECT.	ARTIST.
Marine View,	Vandervelde.
Marine View,	Benv. Peters.
The Susquehanna,	Doughty.
Moonlight Scene.	
River Scene,	Van Gorgen.
Antique Ruins,	Pannini.
View near Hartford,	Doughty.
Marine View,	Canaletti.
Marine View,	Van Oss.
River Scene,	Van Goyen.
Roman Aqueduct at Alcalá,	Bossuet.
Landscape,	De Groot, Sr.
Barn Yard Fowls,	Schouman.
Horse Market.	
Landscape,	R. Smith.
Landscape,	Grunewald.
Cottage Scene.	
Landscape,	S. Rosa.
Interior of a Cottage,	Van Ostade.
Landscape.	
The Dutch Gardeners.	
Fruiterers,	Van Asch.
Gardeners,	Van Asch.
Flower Piece.	
Fishermen,	L. Giordano.
Interior.	
Still Life,	Van Ostade.
Game.	
Dead Game,	Jan Fytt.
Fish and Lobsters.	
Dead Game,	Snyders.
A Boar Hunt,	Snyders.
Full Length of Washington,	Stuart.
Full Length of Cooke as Richard III.,	Sully.
Full Length of P. Lyon,	Neagle.
Portrait of Charles Kemble,	Sully.
Portrait of Fanny Kemble,	Sully.
Portrait of Dugald Stewart (after Raeburn),	Lambdin.
Portrait of James Ross,	Sully.

SUBJECT.	ARTIST.
Portrait of C. W. Peale,	Peale.
Portrait of Nicolas Duval,	Duval.
St. Jerome.	
Old Head,	S. Rosa.
Rubens,	Roos.
Raleigh,	Vanderpool.
Houdon,	R. Peale.
Locke (after),	Vandyke.
William Pitt,	Hoppner.
David,	R. Peale.
Denon,	R. Peale.

## STATUARY.

Hero and Leander,	Steinhauser.
Penelope,	Rinaldi.
Bacchante (after),	Ceracchi.
Bacchante (after),	Ceracchi.
Antinous (after),	Antique.
Diana (after),	Antique.
Venus of Medicis (after),	Antique.
Minerva (after),	Antique.
Daughter of Niobe (after),	Antique.
Son of Niobe (after),	Antique.
Priestess of Ceres (mutilated),	Antique.
Torso of a Draped Female,	Antique.
Bust of Plato (after),	Antique.
Bust of Venus of Arles (after),	Antique.
Bust of Caracalla (after),	Antique.
Bust of Socrates (after),	Antique.
Bust of Phocion (after),	Antique.
Bust of Commodus (after),	Antique.
Bust of Seneca (after),	Antique.
Bust of Napoleon (after),	Canova.
Bust of Maria Louisa,	Canova.
Bust of Franklin,	Ceracchi.
Bust of Hamilton,	Ceracchi.
Bust of Lafayette,	Greenough.

SUBJECT.	ARTIST.
Bust of Marshall,	Fræsee.
Bust of Clay,	Cannon.
Bust of Coxe,	Cannon.
Bust of Cannon,	Cannon.
Bust of William Rush	Rush.
Dirce in Bronze (after),	Antique.
Fighting Gladiator in Bronze (after),	Antique.

## CASTS IN PLASTER.

Centaur and Lapithæ,	Lough.
Gate of the Florentine Baptistry (after),	Ghiberti.
Frederick the Great (after),	Rauch.
Day and Night (after),	Thorwaldsen.
Laughing Boy,	Fraikin.
Innocence,	Fraikin.
Bust,	Fraikin.
Venus and Cupid,	Fraikin.
Sleeping Cupid,	Fraikin.
Singing School (after),	L. della Robia.
Gladiator.	
Medallions of the Seasons (after),	Thorwaldsen.
Bust of Longfellow,	Brackett.
Bust of Adams,	King.
Bust of Hopkinson,	Cleavenger.
Bust of Allston,	Cleavenger.
Bust of West,	Chantry.

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Impressions of Antique Gems (fourteen cases),	Dolce.	13
Impressions of Antique Gems (six cases),	Pichler.	2
Impressions of Medals (eight cases).		2

LIBRARY  
OF THE  
PENNSYLVANIA ACADEMY OF THE FINE ARTS.  
1855.

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FOLIO.

	VOLS.
Piranesi; Urbis Æternæ Vestigia,	25
Visconti; Iconographie Grecque,	3
Museo Pio Clementino,	6
Volpato e Morghen; Principi del Disegno,	1
Schola Picturæ Italicæ,	1
Piranesi; Stampi,	1
Piranesi; Plates,	2
Dolce; Museo Cristiano,	1
Admiranda Antiquitatum Romanorum,	1
Wilkins; Antiquities of Magna Græcia,	1
Raccolte de' Statue Antiche,	1
Denon; Planches du Voyage en Egypte,	1
Nash; Views of St. George's Chapel, Windsor,	1
Middleton; Picturesque and Architectural Views,	1
Loggie del Vaticano,	1
Calcografia de' Belle Statue,	1
Antichité di Ercolano,	9
Agincourt; History of Art by its Monuments,	1
Meyrich; Ancient Armor,	3
Skelton; Ancient Armor,	2
Costumes Françaises depuis Clovis,	2
Coney's Foreign Cathedrals,	1

	VOLS.
Jardin de la Malmaison,	1
Redoute; les Liliacees,	5
Wilson; Ornithology,	8
Humboldt; Planches du Voyage en Nouvelle Espagne,	1
Humboldt; Plantes de la Nouvelle Espagne,	1
Œuvres de Racine,	3
Rehburg; Collection of Engravings from drawings after Nature,	1
Farr and Knox; Plates illustrating the Anatomy of the Ex- ternal Form of Man,	1
Portfolio of Engravings,	1

## QUARTO.

Antichité di Ercolano,	4
Veteres Arcus Augustorum,	1
Raccolte di Citta di Roma,	1
Descrizione della Colonna di Trajano,	1
Il Vignolo Illustrato,	1
Winkelmann; Storia delle Arte,	3
Mably; Observations sur les Grecs et Romains,	1
Rossi; Scherzi Poetici Pittorici,	1
Denon; Description illustratif du Voyage en Egypte,	1
Dijonval; Dictionnaire des Peintres et Graveurs,	1
Charter and Account of the Royal Institution,	1
Ridolphi; Critical Letters,	1
Lorenzo; Critical Letters,	1
Carey; Review of Stothard's "Chaucer's Pilgrims,"	1
Carey; Letter to Joseph Hopkinson,	1
Manni; Notizie de Professori del Disegno,	22
Illustrazioni di due Vasi trovati in Pesto,	1
Pugin; Gothic Ornaments and Gables,	1
Pugin; Glossary of Ecclesiastical Ornament,	1
Pugin; Examples of Gothic Architecture,	3
Pugin; Details of Ancient Timber Houses,	1
Pugin; Designs for Work in Iron and Brass,	1
Pugin; Designs for Gothic Furniture,	1
Pugin; Designs for Goldsmiths,	1
Martin; Civil Costumes of England,	1

	VOLS.
Strutt; Regal and Ecclesiastical Antiquities,	1
Strutt; Dresses of England,	2
Field; Treatise on Colors and Pigments,	1

## OCTAVO.

Hope; Costumes of the Ancients,	1
Bryan; Dictionary of Painters,	1
Shaw; Antiquities and Dresses,	1
Farr and Knox; Anatomy of the External Form of Man,	1