
Pennsylvania Academy of the Fine Arts

81st

ANNUAL REPORT

February 6th, 1888.

EIGHTY-FIRST
ANNUAL REPORT
OF THE
PENNSYLVANIA ACADEMY
OF THE
FINE ARTS

(FOUNDED 1805)

FEBRUARY 1887 TO FEBRUARY 1888

PHILADELPHIA

GLOBE PRINTING HOUSE, 112 AND 114 NORTH TWELFTH STREET

1890

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CLARENCE H. CLARK,	JOHN H. PACKARD, M.D.,
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Committee on Exhibitions.

CHARLES HENRY HART,	E. BURGESS WARREN,
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CHARLES HARE HUTCHINSON.	

Treasurer, HENRY WHELEN, JR.

Secretary, GEORGE CORLISS.

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

SCHOOL DEPARTMENT—1887-1888.

<i>Day Drawing and Painting Classes</i> ,	THOMAS HOVENDEN.
<i>Modeling and Night Painting Classes, and</i> }	THOMAS P. ANSHUTZ.
<i>Demonstrations in Anatomy</i> ,	JAMES P. KELLY.
<i>Portrait Class</i> ,	BERNHARD UHLE.
<i>Drawing and Painting from the Antique</i> ,	THOMAS ANSHUTZ.
<i>Lectures on Artistic Anatomy</i>	W. W. KEEN, M.D.

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

EIGHTY-FIRST ANNUAL REPORT
OF THE
PENNSYLVANIA ACADEMY OF THE FINE ARTS

FEBRUARY 8, 1887, TO FEBRUARY 6, 1888.

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

ART PROPERTY.

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

1. A head, painted in Munich, 1876, by *Bernhard Uhle.*
Presented by THE ARTIST.
2. Paul at Ephesus, a painting by *Peter F. Rothermel.*
Presented by MRS. MATTHEW BAIRD.
3. Evening, a painting by *Thomas B. Craig*
Presented by THE ARTIST.
4. Fisherman's family, a painting by *Clifford Prevost Grayson.*
Purchased from 57th Annual Exhibition for
THE TEMPLE COLLECTION.
5. Portrait of Henry Kirke Brown, painted by *James R. Lambdin.*
Presented by THE ARTIST.
6. Plaster cast of "La Femme Inconnue."
Presented by MARY K. TROTTER.
7. Portrait of John Nixon, by *Gilbert Stuart.*
Bequeathed by HENRY CRAMOND.

8, 9. Two bronze medallions from reliefs,
modeled by *Thomas Eakins.*

1. Spinning.
2. Knitting.

Presented by EDWARD H. COATES.

10. The original copper-plate by *Alex. Lawson* of the large unfinished engraving after J. L. Krimmel's "Election Day."

Presented by MRS. MARY LAWSON BIRCKHEAD,
daughter of the engraver.

11-20. THE FIELD COLLECTION.—On the 24th of June last Mrs. Eliza W. Field presented to the Academy ten pictures as mentioned in the following list, on condition that they should be placed together on the walls of the Academy, as provided for in a certain deed of trust executed by her. The pictures were accepted on the conditions prescribed, and were accordingly hung on the West wall of the Print Room.

1. Virgin and Child, by *Benozzo Gozzoli.*
2. Outside Porta del Popolo, Rome, by *William Graham.*
3. Miss Willing, afterward Mrs. Richard Peters, by *Gilbert Stuart.*
4. Judge Richard Peters, by *Peale.*
5. Madonna, by *Francia.*
6. Fontainebleau (water color), by *C. Troyon.*
7. Courtyard, " by *T. Couture.*
8. St. John the Baptist, by *Paolo Veronese.*
9. The Last Supper, by *Bonifazio.*
10. Landscape, by *Theodore Rousseau.*
21. To this has since been added a miniature portrait of John Keats, copied from the original of Jos. Severn by the husband and the son of the poet's sister, Fanny Keats de Llanos.

The painting by Thomas B. Craig mentioned above (No. 3) is a reproduction of the picture purchased for the Temple Collection from the 56th Annual Exhibition, but destroyed in the fire of April 8th, 1886. It is quite equal to, if not better than the original work; and its substitution as a free gift from the artist is cordially acknowledged.

THE PRINT COLLECTION

has received from MR. CHARLES HARE HUTCHINSON a complete set of the "Arundel Society" publications to the end of 1886, and from MESSRS. JAMES S. EARLE & SONS a copy of the illustrated catalogue of the Stuart Collection, New York, 1887.

DONATIONS TO THE LIBRARY.

A set of the plates by Eadweard Muybridge illustrating animal locomotion, published under the auspices of the University of Pennsylvania, 1887, was presented by FAIRMAN ROGERS.

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

Mr. William S. Baker.

" Charles Henry Hart.

" H. Teubner, Jr.

American Art Association, New York.

Art Association of Montreal.

Art Committee, Inter-State Exposition, Chicago.

Art Club of Philadelphia.

Art Institute, Chicago.

Art Students' League, New York.

Boston Art Club.

Brooklyn Art Club.

Cincinnati Museum Association.

Corcoran Gallery of Art, Washington.

Essex Institute, Salem, Mass.

Maryland Institute, Baltimore.

Museum of Fine Arts, Boston.

National Academy of Design, New York.

Numismatic and Antiquarian Society of Montreal.

Ogontz Art Class.

Peabody Institute, Baltimore.

Penn Club.

Pennsylvania Museum and School of Industrial Art.

Philadelphia School of Design for Women.

Royal Canadian Society of Arts, Toronto.

San Francisco Art Association.
 St. Louis Exposition and Music Hall Association.
 Smithsonian Institution, Washington.

EXHIBITIONS.

THE FIFTY-SEVENTH ANNUAL EXHIBITION, the first held in the Spring since 1881, was opened March 10th and closed April 21st, 1887. The catalogue included a number of meritorious works, one of which it will be noticed now forms part of the Temple Collection. A novel feature of this exhibition was the separate architectural collection, very artistically arranged in the North Transept by a Committee of Architects.

The expenses of this exhibition were	\$2,977.92
Receipts,	2,652.83
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Loss,	\$325.09

To this should be added the loss entailed by displacing the general exhibition, which on a fair estimate would have realized over \$500 in the period during which the receipts were all credited to the Annual Exhibition.

The Academy labors under serious disadvantages in these matters. In the first place, the receipts are made very small by the operation of the two free days in each week and the exceptionally large free list on other days, which includes the major part of the art lovers of the city either as artists, or as stockholders and the recipients of their extra tickets. The number of stockholders is now nearly fifteen hundred, and they have the privilege of giving each year over eight thousand single admission tickets to others.

And again, the expenses are made heavy by the necessity of going outside the city to obtain enough important works to insure an exhibition really creditable and useful to a city like this. Desirable productions cannot be secured without large expenditure for collection and transportation.

PRIZES AWARDED IN THE FIFTY-SEVENTH ANNUAL EXHIBITION :

Temple Gold Medal to Clifford Prevost Grayson for best figure painting, No. 102, "Fisherman's Family."

Temple Silver Medal to Alexander Harrison for best marine painting, No. 116, "La Vague."

Honorable Mention to the following :

Lucy D. Holme for No. 132, portrait of C. S. W.

William T. Richards for No. 222, "February."

William Sartain for No. 237, "On the Marsh."

Mary Smith Prize, to Cecilia Beaux for her portrait, No. 11.

Honorable Mention to the following :

Lucy D. Holme for No. 132, portrait of C. S. W.

Elizabeth B. Justice for No. 143, "Old Taxidermist at work."

Mrs. Margaret Lesley Bush-Brown for No. 39, portrait of Professor J. P. Lesley.

First Charles Toppan Prize to Anne May Lodge, for a portrait, No. 165.

Second Charles Toppan Prize to Charles Francis Browne, for a marine, No. 31.

PORTRAIT EXHIBITION.—The known wealth of Philadelphia in family portraits suggested the thought of bringing together for exhibition a loan collection of original historical portraits, which should be so broad in its scope as to include portraits of deceased persons by living artists, or of living persons by deceased artists. On August 1st a circular was issued and widely distributed, inviting loans for such an exhibition. By October, two entries only were received. The circular was then supplemented by personal efforts, with a result both gratifying and praiseworthy. Our citizens responded with an alacrity and cheerfulness most remarkable, when it is remembered that their compliance meant a denuding of their walls of most precious household treasures—their very *lares* and *penates*; and the Directors of the Academy desire to place on record their appreciation of the cordial support received in their endeavor to bring together what is believed to be the first systematic collection of historical portraits ever exhibited in this country.

The Exhibition opened December 1st, 1887, and closed January 15th, 1888. The catalogue, which in its second edition

is claimed to be one of the most perfect and thorough publications of the kind ever issued, represented five hundred and seven paintings, of which forty-six belonged to the Academy.

The account of this exhibition is not yet settled, but it is known that it will show a considerable loss. It was, however, plainly in the Academy's line of duty to risk this loss; and it is hoped that the credit an exhibition of such high character must necessarily give to the Academy and the city will be productive of future gain.

THE GENERAL EXHIBITION, depending as it does on the permanent collection and such loans as may from time to time be offered, is profitable, though the profits are small. A special attraction during the last summer and autumn was a set of the chromo-lithographs of old masters, forming a part of the Arundel Society publications, the gift of which is elsewhere reported. These were framed at the expense of the donor and hung in the two octagon galleries, G and H, which they completely filled, forming a very interesting and instructive exhibit.

It is gratifying to note a marked increase in the General Exhibition receipts during the past year. This is shown clearly by the following comparative statements of receipts for admission:

	1886.	1887.
May . . .	\$406.25	\$597.00
June . . .	178.75	174.50
July . . .	161.50	146.00
August . .	224.25	257.75
September .	250.50	423.50
October . .	247.50	335.50
November .	700.25	962.50
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	\$2,169.00	\$2,896.75

Of the increased receipts in September last at least \$150 may be fairly attributed to the influx of visitors attending the Constitutional Centennial Celebration.

As the General Exhibition was interrupted, however, twelve weeks in 1887 against four in 1886, it does not make quite as good a showing in the balance sheet of 1887.

The greater part of all the exhibition receipts, whether general or special, is taken in on Thursdays, in consequence of the *Concerts of the Germania Orchestra*. These have now been given for more than ten years, and the year just past was the most profitable in their history, though the present one promises to surpass it.

Unusual efforts have been made and will be continued in preparing for the *Fifty-eighth Annual Exhibition*, in order to give it value and importance. The artists comprising the

Jury of Selection and Hanging Committee :

CHARLES LINFORD,

Chairman.

COLIN CAMPBELL COOPER, JR.,

Secretary.

THOMAS B. CRAIG, BERNHARD UHLE, J. L. GEROME FERRIS,

have been earnest and zealous in their co-operation with the Academy. Three of their number visited New York and presented the claims of the Exhibition to the artists there, who have responded liberally with important contributions.

SCHOOL DEPARTMENT.

In the schools of the Academy there has been no change of importance to record during the past year. The new arrangement of classes under different masters, previously made, and referred to in the last annual report, has worked harmoniously and satisfactorily and with encouraging results. On the part of the students there is a gratifying interest in every department of the school work, and the attendance has been rather larger than in the preceding year.

CONSTITUTIONAL CENTENNIAL CELEBRATION.

In September last the national festival held for three days brought many visitors to the Academy, which was also chosen by the Commission in charge for one of the receptions.

The grand banquet at the Academy of Music, which closed the festivities, was given by a combination of eight of the old institutions of learning, of art and of science in Philadelphia, this Academy being one of the number.

ENDOWMENT FUND.

At the last annual meeting we reported subscriptions to the Endowment Fund (and the additional \$10,000 asked to cover the loss by the fire of April, 1886) amounting to \$112,500. Of this amount \$107,000 has been collected, \$3,500 of which has been paid in since the date of the balance sheet. The Endowment Fund proper, \$100,000, has all been invested. The Trustees of the Fund have met with much difficulty in making safe investments without reducing the amount by payment of premiums, but have succeeded in placing the entire sum in undoubted securities, bringing as the average five per cent. per annum.

This sum, large as it may seem, is wholly insufficient, as will be seen by the profit and loss account of the maintenance of the institution, and no effort should be spared to increase it.

FINANCES.

By the balance sheet appended it will be seen that the deficit for the year amounts to \$4,503.74. This, it is expected, will be largely decreased during the coming year, owing to the final investment of the Endowment Fund. The deficit in the school department is \$974.25 more than in 1886, which is largely due to extensions and improvements.

BALANCE SHEET, PENNSYLVANIA ACADEMY OF THE FINE ARTS.

JANUARY 1, 1888.

DR.		CR.	
Real Estate, Broad and Cherry Streets,	\$478,009 18	Capital Stock,	\$445,500 00
Art Property,	211,063 85	Surplus,	134,381 77
Library and School Property,	2,617 19	Old Stock,	12,850 00
Investment in Penna. Academy of the Fine Arts Bonds,	24,000 00	Mortgage S. W. Cor. Broad and Cherry Streets,	102,000 00
Penna. Academy Bonds (held by Temple Trust),	60,000 00	*Endowment Fund (including Fire Fund),	103,500 00
Penna. Academy Bonds (held by Gilpin Trust),	18,000 00	Phillips Bequest,	12,000 00
Lehigh Valley 7 per cent. Bonds (held for Toppan Fund),	8,000 00	Temple Trust Fund,	60,000 00
Penna. 5 per cent. Loan (held for Smith Fund),	2,000 00	Temple Trust Fund Income account,	4,391 99
Peerless Brick Co. Bonds,	\$20,000	Gilpin Trust Fund,	24,095 59
Susquehanna Canal Co.,	3,000	Toppan Prize Fund,	8,000 00
Schuylkill Nav. Co.,	2,000	Toppan Prize Fund Income account,	2,067 70
Richmond & Danville Equipment Trust,	5,000	Mary Smith Prize Fund,	2,000 00
Mortgage Fort Scott,	20,000	Mary Smith Prize Fund Income account,	100 00
Sioux City Municipal Bonds,	10,000	Neill Bequest,	5,000 00
*Held for Endowment Fund,	60,000 00	Bills Payable,	8,000 00
Miscellaneous,	238 39	Portrait Exhibition (incomplete),	708 96
Fire April 8, 1886,	6,170 55	Miscellaneous,	101 80
Cash — Awaiting investment for Endowment and Trust Funds,	\$50,739 43		
In General Fund,	3,859 22		
	\$54,598 65		
	\$924,697 81		\$924,697 81

* See Article on Endowment Fund.

[OVER.]

PROFIT AND LOSS BALANCES.

DECEMBER 31, 1887.

DR.		CR.	
57th Annual Exhibition (1887),	\$326 24	General Exhibition,	\$2,480 37
Instruction,	1,723 86	Academy Rents (against which are \$281.95 charges in General Expenses account),	1,384 60
Interest,	5,279 63	Income from Funds for General Expenses :	
General Expenses,	6,454 10	Temple,	\$1,800 00
House Expenses,	476 56	Gilpin,	1,275 69
Art Property Expenses,	39 57	Endowment,	2,809 71
Expenses of Phillips' Collection and Library,	600 00		5,885 40
		Income for Phillips' Collection and Library,	600 00
		Transfer Fees,	13 25
		Old Iron, etc.,	32 60
			\$10,396 22
		Balance—Net loss,	4,593 74
	\$14,899 96		\$14,899 96