
Pennsylvania Academy of the Fine Arts

ANNUAL REPORT

1884



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

JUNE 1882 TO FEBRUARY 1884

WITH PROCEEDINGS OF THE ANNUAL MEETING

PHILADELPHIA
GRANT FAIRES & RODGERS PRINTERS 52 & 54 N SIXTH STREET
1884

OFFICERS OF THE ACADEMY,
1884.

President.

JAMES L. CLAGHORN.

Directors.

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

Committee on Academy Property.

WILLIAM B. BEMENT, GEORGE S. PEPPER,
 JOSEPH E. TEMPLE.

Committee on Finance.

CLARENCE H. CLARK, JOSEPH E. TEMPLE,
 EDWARD H. COATES.

Committee on Instruction.

EDWARD H. COATES, JOSEPH W. BATES, WILLIAM S. BAKER,
ATHERTON BLIGHT, HENRY C. GIBSON, CHAS. HENRY HART.

Committee on Exhibitions.

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| GEORGE S. PEPPER, | JAMES S. MARTIN, |
| WILLIAM B. BEMENT, | E. BURGESS WARREN, |
| JOSEPH W. BATES, | CHARLES HENRY HART. |

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, F. R. WAGNER.

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

PENNSYLVANIA ACADEMY OF THE FINE ARTS,

February 4th, 1884.

The Seventy-seventh Annual meeting of Stockholders of the Academy was held at 2 P. M., pursuant to notice.

The meeting was organized by the election of Mr. Caleb Cope as Chairman, and Mr. George Corliss, Secretary.

The minutes of the Seventy-sixth annual meeting were read and approved.

The Report of the Board of Directors, covering a period of twenty months, was read and accepted.

On motion the report was ordered to be printed, and a copy sent to each stockholder.

The following nominations were then made for four directors to serve three years :

WILLIAM S. BAKER,
E. BURGESS WARREN,

CHARLES HENRY HART,
JOSEPH E. TEMPLE.

On motion, a recess was ordered for the purpose of holding an election, the Chair having appointed Messrs. John Sartain and H. C. Whipple, Tellers, with authority to reconvene the meeting at 4 o'clock.

At 4 o'clock, P. M., the meeting was reconvened at the call of the Tellers, Mr. William B. Bement in the chair.

The Tellers then submitted their report, showing that three hundred and seventy-four (374) votes were cast for directors to serve for three years, all of which were for

WILLIAM S. BAKER,
E. BURGESS WARREN,

CHARLES HENRY HART,
JOSEPH E. TEMPLE,

who were therefore elected.

On motion adjourned.

GEORGE CORLISS,
Secretary.

SEVENTY-SEVENTH
ANNUAL REPORT
OF THE
PENNSYLVANIA ACADEMY OF THE FINE ARTS
JUNE, 1882, TO FEBRUARY, 1884.

The Board of Directors, of the Pennsylvania Academy of the Fine Arts, respectfully submit to the Stockholders the following report for the twenty months last past. The reason for its covering this odd period of time is, 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 the permanent collection of the Academy through the kind liberality of its friends:

PAINTINGS PRESENTED BY JOSEPH E. TEMPLE, ESQ.

Two Members of the Temperance Society. (Temple Col. 4).
Edmund de Pratere.

A Masked Ball, at the Opera. (Temple Col. 5). Charles
Hermans.

Forgotten. (Temple Col. 6). Alex. Struys.

- Christ after the Descent from the Cross. (Temple Col. 7). Alex. Thomas.
- Effet de Soleil. (Temple Col. 8). Burr H. Nicholls.
- Roumanian Lady. do 9 Frederic A. Bridgman.
- Peaches. do 10 Milne Ramsey.
- Strawberries. Milne Ramsey.
- Close of a Stormy Day, Annisquam. (Temple Col. 11). Prosper L. Senat.
- Fantaisie. (Temple Col. 12). Chas. Sprague Pearce.
- The Rainy Day. do 13 Henry Mosler.

OTHER PAINTINGS PRESENTED.

- Battery of Light Artillery *en route*. Wm. Thomas Trego.
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 Mrs. Bloomfield Moore.
- Forgotten Roses. Adolph Weisz.
Presented by 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.

THE TEMPLE PRIZE MEDAL.

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 art and American artists. He accordingly founded the Temple Competition in Historical Painting, the subjects being restricted to events, 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:—

- 1st. A money prize of \$3,000; the picture obtaining it to become the property of the Academy.
- 2d. A Gold Medal.
- 3d. A Silver Medal.
- 4th. 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 12th, 1778.
By H. T. Cariss, of Philadelphia.

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 T. English, of Philadelphia.

The March to Valley Forge, December 16, 1777.

By William T. Trego, of Philadelphia.

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

REPORT OF THE JURY.

PENNSYLVANIA ACADEMY OF THE FINE ARTS.

Philadelphia, 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 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 16th, 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 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 and 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 34, 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. An obverse and reverse, of the medal in bronze, have been framed and hung in the Directors' room.

ADDITIONS TO THE LIBRARY AND PRINT COLLECTION.

A collection of books and pamphlets relating to Belgium.

Presented by Hon. Edouard Séve.

A set of Illustrated Catalogues of the Paris Salon (1879-1882), bound in 4 volumes, and the Illustrated 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.

Eight volumes, including the works of Etienne Falconet, Statuaire.

Presented by James L. Claghorn, Esq.

Report on the investigations at Assos, 1881.

Presented by the Archæological Institute of America.

Pamphlets and unbound volumes have also been 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, Boston.

C. W. Stetson, Providence.

G. W. Whittaker, Providence.

Jos. E. Temple, Philada.

Mrs. M. G. Van Rensselaer, New Brunswick.

Art Committee Inter-State Industrial Exposition, Chicago.

Philadelphia Society of Artists.

Washington Art Club.

Corcoran 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 ditto ("The Art Student").

Boston Art Club.

Peabody Institute, Baltimore.

Cincinnati Museum Association.

Art Institute, Chicago.

Essex Art Association, Newark.

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, (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 25th to 30th, 1882, an exhibition of Drawings of the Public Schools of Philadelphia; from October 23d to December 9th, 1882, the Fifty-third Annual Exhibition of the Academy; from December 23d to February 3d, 1883, the First Exhibition of Modern Etchings by the Philadelphia Society of Etchers, and from October 29th to December 8th, 1883, the Fifty-fourth Annual Exhibition of the Academy. There were sent in for exhibition during this period, excluding the Public School and Etching exhibitions, 1,451 works. For the Fifty-third and Fifty-fourth Annual Exhibitions, there were contributed to the former, 540 works, of which were accepted and exhibited 378 oil paintings, 87 water colors and works in black and white, and 15 sculptures; and to the latter there were contributed 677 works, of which were accepted and exhibited 408 oil paintings, 89 water colors, and works in black and white, and 22 sculptures. From the Fifty-third Exhibition 26 works were sold, of the value of \$6,836.50; and from the Fifty-fourth Exhibition 10 works were sold, of the value of \$3,815. 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 Fifty-third Exhibition, in 1882, 36 paintings were brought from Paris by the Academy, having been selected by the following committee of American artists residing there:

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| 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 Fifty-fourth Annual Exhibition in 1883, was composed as follows:

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|------------------------|------------------|
| CHAS. SPRAGUE PEARCE, | F. M. BOGGS, |
| T. ALEXANDER HARRISON, | E. L. WEEKS, |
| J. S. SARGENT, | G. RUGER DONOHO, |
| | C. S. REINHART. |

This committee selected 47 paintings, which were brought over by the Academy. 7 which were not ready at the time of the 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 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 54th annual Exhibition, is due to the individual exertions of Mr. S. R. Koehler, of Boston, the well-known authority upon art subjects, 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 September, 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 completely 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 opened to the public in this country. It was confined to original works by modern painter-etchers, of all countries and schools. The exhibition comprised 1,070 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 26th, 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 Fifty-fourth Annual Exhibition, is taken from the *New York Mail*.

“Catalogue making has become an important matter now-a-days, 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 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 Mr. 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 and elsewhere, 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 Feke, Hesselius, Matthew Pratt, Copley, Stuart, Savage, Trumbull, Jarvis, Neagle and others, who by placing them in the 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 stockholders, to the projected elevated railroad along Cherry Street. Should it be accomplished, our school rooms—facing as they do on Cherry Street, gaining thereby the excellent north light—would be rendered useless, and the Academy property irretrievably damaged in other respects. Therefore your co-operation to thwart the 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* 1883-84.

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 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 Toppan 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 preceeding the exhibition.

The four 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 nationality.

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 it was awarded to Emily Sartain for her painting entitled, "Portrait Study."

In 1882, 13 pictures contended for the Charles Toppan 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 Mr. Fairman Rogers and presented to the Academy. Miss Macdowell's picture was painted to Mr. Rogers' order.

In 1883, five pictures were entered, for the Charles Toppan 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.

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

LECTURES BEFORE THE ACADEMY.

Toward the close of 1882, on the evenings of December 28th and 30th, Mr. F. Seymour Haden, of London, delivered two Lectures on *Etching and Etchers*. 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 comparison between etchers and engravers. On February 12, 1883, Mr. Eadweard Muybridge, 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 thoroughness and skill, and much 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 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 to repeal 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 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 No. 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 on 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 29th, 1883.*

JAMES L. CLAGHORN, 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 visit, 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 reason 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, express to all connected with the Academy, my regret, at severing the ties which have been so agreeable.

Yours most truly,

FAIRMAN ROGERS.

On motion 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.

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

STATEMENT OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS, JANUARY 1, 1884.

| DR. | CR. |
|--|---|
| Real Estate, Broad and Cherry Streets, | Capital Stock, |
| \$478,009 18 | \$438,200 00 |
| Art Property, | Surplus, |
| 210,563 85 | 156,688 14 |
| Library and School Property, | Old Stock, |
| 2,570 15 | 13,100 00 |
| 54th Annual Exhibition, | Mortgage S. W. Corner Broad and Cherry Streets, |
| 690 20 | 102,000 00 |
| Investment in Academy of Fine Arts Bonds, | Phillips Bequest, |
| 32,000 00 | 12,000 00 |
| Penna. Academy of Fine Arts Bonds, (Held by Temple Trust), | Temple Trust Fund, |
| 60,000 00 | 60,000 00 |
| Penna. Academy of Fine Arts Bonds, (Held by Gilpin Trust), | Temple Trust, Income account, |
| 10,000 00 | 1,021 50 |
| Lehigh Valley 7 per cent. Bonds, (Held for Toppan Fund), | Gilpin Trust Fund, |
| 8,000 00 | 10,000 00 |
| Penna. 5 per cent. Loan, (Held for Smith Fund) | Toppan Prize Fund, |
| 2,000 00 | 8,000 00 |
| | Toppan Fund, Income account, |
| | 720 00 |
| | Mary Smith Prize Fund, |
| | 2,000 00 |
| | Loans Payable, |
| | 1,350 00 |
| | Students' Deposit Fund, |
| | 72 50 |
| | |
| <i>Miscellaneous.</i> | |
| Sales due, | |
| \$700 00 | |
| Paper on hand, | |
| 273 55 | |
| Duties advanced, | |
| 261 17 | |
| Cash, | |
| 84 04 | |
| 1,318 76 | |
| \$805,152 14 | \$805,152 14 |

PROFIT AND LOSS BALANCES, DECEMBER 3d, 1883.

| DR. | | CR. | |
|--|-------------|---|-------------|
| Instruction, | \$1,230 28 | General Exhibition, | \$2,745 03 |
| Interest, | 5,397 74 | Academy Rents, | 818 00 |
| Expense—General, | 6,215 43 | Interest on Subscriptions, &c., | 547 00 |
| House expenses, | 673 88 | Temple Trust Fund, | 1,350 00 |
| 61 Art Property expenses, | 427 93 | Gilpin Fund, | 600 00 |
| Phillips Collection and Library, | 600 00 | Phillips Bequest, | 600 00 |
| Fall Exhibition, 1881, | 65 75 | Haden Lectures, | 154 22 |
| Etching Exhibition, | 374 04 | Balance, | 8,714 56 |
| 53d Annual Exhibition, | 543 76 | | |
| | <hr/> | | <hr/> |
| | \$15,528 81 | | \$15,528 81 |