Founded June, 1871
Incorporated February 2, 1872
Charter Amended March 27, 1893



22d Annual Report

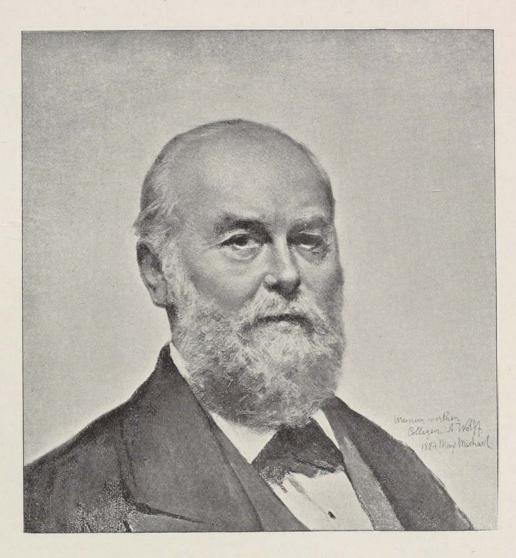
of the

Board of Trustees

and

List of Members

PHILADELPHIA 1894

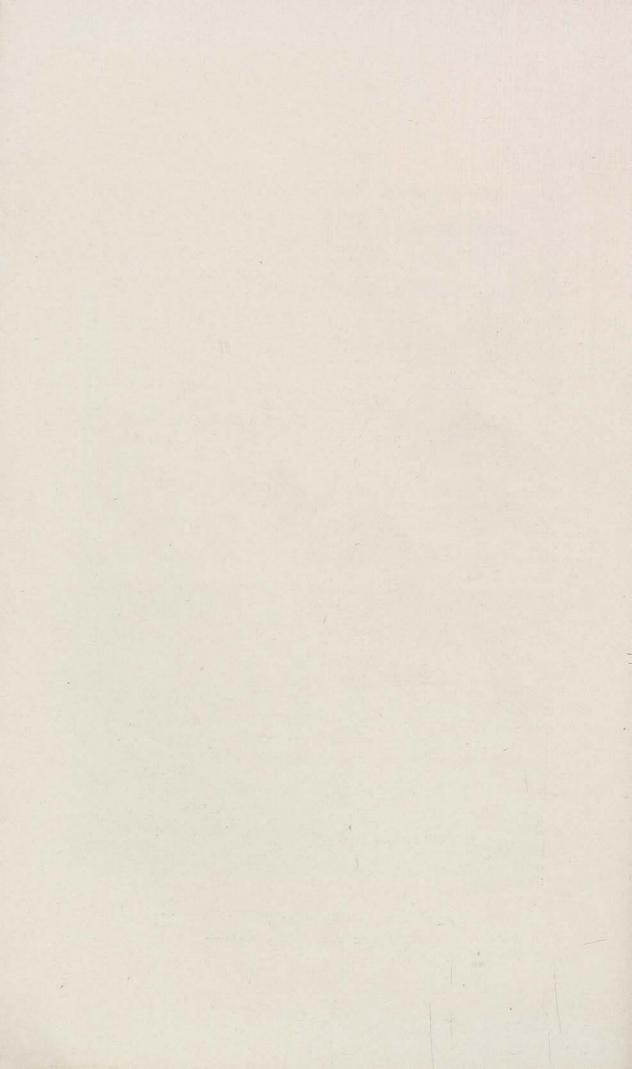


ALBERT WOLFF.



EQUESTRIAN GROUP, LION FIGHTER. (BRONZE.)

By Prof. Albert Wolff, of Berlin.



Founded June, 1871
Incorporated February 2, 1872
Charter Amended March 27, 1893



22d Annual Report

of the

Board of Trustees

and

List of Members

PHILADELPHIA 1894

LIST OF WORKS OF ART,

CONTRIBUTED BY THE FAIRMOUNT PARK ART ASSOCIATION TO FAIRMOUNT PARK.

1. "NIGHT," Bronze Statue. Presented by Edwin N. Benson, Esq By Edward Stauch.
2. "Hudson Bay Wolves," Bronze Group By Edward Kemeys.
3. "IL PENSEROSO," Marble Statue
4. "The Ambuscade," Oil Painting. Presented by N. A. Jennings, Esq. {Figures by Baron Wappers. Landscape by Koekkoek.
5. "CHALK AND HIS FRIENDS," Oil Painting. Painted and presented by Newbold H. Trotter.
6. "The Dying Lioness," Bronze Group By Professor Wilhelm Wolff, of Berlin.
7. "DIANA BORGHESE," Terra-Cotta Statue. Presented by H. Doulton & Co., London.
8. "TAM O'SHANTER," Group of four Figures in Red Sandstone By Thom. 9. DRINKING FOUNTAIN, Granite. Presented by Mrs. R. D. Wood.
10-14. "FIVE FOUNTAINS," Bronzed Iron. Same as in Rond-Point des Champs Elysèes, Paris.
15. Horse Trough, Italian Marble. Presented by Clarence S. Kates, Esq.
16. Grand Fountain, Bronzed Iron.
17. "FOUNTAIN OF ORESTES AND PYLADES," Bronze Group By Carl Steinhaeuser, of Carlsruhe, Germany.
18. SILENUS AND THE INFANT BACCHUS," Bronze By Praxiteles. (B. C. 360.)
19. "THE WRESTLERS," Bronze Group. Presented by A. J. Drexel, Esq.
20. FACE AND HANDS OF ABRAHAM LINCOLN, Bronze By Leonard W. Vokes.
21, 22. "FLORENTINE LIONS," Bronzed Iron. Presented by Mrs. A. M. Eastwick.
23. EQUESTRIAN STATUE OF GENERAL GEORGE GORDON MEADE, Bronze. By Alexander Milne Calder.
24. "STONE AGE IN AMERICA," Bronze
25. "LIONESS CARRYING TO HER YOUNG A WILD BOAR," Brotze By August Cain.
26. " EQUESTRIAN STATUE OF JEANNE D'ARC," Bronze
COMMISSIONS FOR THE FOLLOWING HAVE BEEN GIVEN.
27. COLOSSAL EQUESTRIAN GROUP "LION FIGHTER," Bronze. By Prof. Albert Wolff, Berlin.
28. COLOSSAL EQUESTRIAN GROUP, "THE AMAZON," Plaster
TO HEROIC STATUS OF IAMES A. GARFIELD, Bronze By Augustus St. Gaudens.
30. HEROIC EQUESTRIAN STATUE OF U.S. GRANT, Bronze { Daniel Chester French. Edward C. Potter.
(20,000)

CONTRIBUTED BY THE CITY BRANCH OF THE ASSOCIATION TO THE CITY.

I. "LION AND SERPENT," Bronze. (In Rittenhouse Square.)...... By Barye.

OFFICERS.

PRESIDENT,

JOHN H. CONVERSE,

500 North Broad Street.

VICE-PRESIDENTS,
JOEL J. BAILY,

GEORGE B. ROBERTS,

CHARLES C. HARRISON.

TREASURER.

HENRY K. FOX.

SECRETARY,

CHARLES H. HOWELL,

212 Race Street. 1523 Walnut Street.

ASSISTANT SECRETARY,
MISS MARY NEWBOLD,
1920 Rittenhouse Street.

BOARD OF TRUSTEES :

Term Expires in October, 1894.

Joel J. Baily, John H. Converse, HENRY K. FOX, C. N. WEYGANDT,

WILLIAM W. JUSTICE.

Term Expires in October, 1895.

JOHN SARTAIN, FREDERICK R. SHELTON, CHARLES J. COHEN, CHARLES H. HOWELL.

Term Expires in October, 1896.

THOMAS DOLAN, FERDINAND J. DREER,

John T. Morris, A. G. Hetherington,

E. BURGESS WARREN.

COUNSELLOR.

J. SERGEANT PRICE.

STANDING COMMITTEES.

I. ON WAYS AND MEANS.

C. N. WEYGANDT, Chairman.

W. W. JUSTICE, A. G. HETHERINGTON,

E. BURGESS WARREN. JOHN H. CONVERSE.

2. ON WORKS OF ART.

JOHN T. MORRIS, Chairman.

JOHN SARTAIN, CHARLES M. BURNS, JR., LESLIE W. MILLER, EDWARD H. COATES,

CHARLES J. COHEN, E. BURGESS WARREN, A. G. HETHERINGTON, CHARLES H. HOWELL,

THEOPHILUS P. CHANDLER, JR.

3. AUDITING COMMITTEE.

CHARLES J. COHEN, Chairman. JOHN T. MORRIS.

4. ON GARFIELD MEMORIAL.

JOEL J. BAILY, Chairman.

FERDINAND J. DREER, WILLIAM W. JUSTICE,

THOMAS DOLAN, C. N. WEYGANDT,

CHARLES C. HARRISON.

5. ON GRANT MEMORIAL.

JOHN H. CONVERSE, Chairman.

JOEL J. BAILY, CHARLES J. COHEN, GEORGE B. ROBERTS,

JOHN T. MORRIS, FREDERICK R. SHELTON, CHARLES H. HOWELL.

6. ON McCLELLAN MEMORIAL.

FREDERICK R. SHELTON, Chairman.

JOEL J. BAILY, C. N. WEYGANDT, JOHN SARTAIN, HENRY K. Fox.

7. COMMITTEE ON FINANCE, LEGACIES AND TRUSTS.

JOHN H. CONVERSE, Chairman.

HENRY K. FOX,

CHARLES J. COHEN,

JOHN T. MORRIS.

TWENTY-SECOND ANNUAL MEETING

OF THE

FAIRMOUNT PARK ART ASSOCIATION,

HELD AT THE ART CLUB,

220 South Broad Street, Philadelphia, on Thursday, May 10, 1894, at eight o'clock P. M.

The meeting was called to order by Mr. Francis M. Brooke, and Mr. Philip C. Garrett was unanimously chosen Chairman, and Charles H. Howell, Secretary.

The minutes of the last meeting of the Association, held March 2,

1893, were read and approved.

The next business in order was the reading of the report of the Board of Trustees and the report of the Treasurer, Henry K. Fox, Esq.

On motion of Robert K. McNeely, Esq., it was moved and seconded that the report of the Board of Trustees and the report of the Treasurer be referred to the incoming Board, with power to print three thousand copies for distribution. Carried.

The Chairman announced that nominations for a new Board of six Trustees would be in order, five of whom were to be chosen for the term of three years, ending October, 1896, and one for the unexpired term of Anthony J. Drexel, deceased, ending October 1895; whereupon the following persons were nominated by Daniel Baugh, Esq.

For the term of three years: Messrs. Thomas Dolan, Ferdinand J. Dreer, John T. Morris, A. G. Hetherington and E. Burgess Warren; and for the unexpired term of Anthony J. Drexel, deceased, Mr. John

Sartain.

On motion, the Secretary was instructed by the meeting to cast one ballot for all the names proposed as members of the Board of Trustees, which was accordingly done, resulting in the election of Messrs. Thomas Dolan, Ferdinand J. Dreer, John T. Morris, A. G. Hetherington and E. Burgess Warren, for the term ending October, 1896, and Mr. John Sartain for the unexpired term of Anthony J. Drexel, deceased, ending October, 1895.

Mr. Leslie W. Miller was then introduced to the audience, and delivered an address on the subject, "A Lesson from Florence," illustrating his remarks by stereopticon views.

Mr. Miller spoke as follows:

A LESSON FROM FLORENCE.

Mr. Chairman, Ladies and Gentlemen:

The lesson which this Association and this Club, within whose hospitable walls we meet to-night, were organized to enforce, is one which the age in which we live is all too slow in learning, but one which must nevertheless be learned, and learned by heart, in the fullest and strictest sense, by any people or community which is really to succeed in such efforts as it makes either to promote among its members the things that are best worth living for, in the present, or to win the approval, the gratitude, or the respect of those who are to follow.

The lesson is this: that the true measure of a community is the measure of the things for which it cares and that the record of such greatness of spirit, and such nobleness of purpose as it possesses are embodied in the work it leaves behind: that the memory and influence of such worthiness, as it ever develops, if it lives at all, is perpetuated by its art alone. So that no better service can be rendered to the community in which we happen to live, than the promotion in every possible way of those forms of culture, and the cherishing of those ideals, which find expression in art.

I know well enough how familiar and how time-worn such talk as this has come to be, and no one of my hearers can regret so much as I do the threadbare character of such appeals. But, threadbare or not, the worst thing about them is the fact that they still have to be made; that their truth is still but dimly perceived and half accepted; that not only the great mass of the people, but the vast majority of those whose influence determines the character of our institutions either recognize their importance very imperfectly or ignore them altogether; and the lesson that is written on all the stones that ever were raised as landmarks of human achievement is still unlearned, and needs the teacher's tireless efforts to enforce it everywhere.

The problem of securing to the inhabitants of our great cities that kind of development and that degree of contentment that shall make them proud members and zealous servants of free and enlightened communities, instead of the opposite of all this, is the burning question that animates the most thoughtful discussion of public affairs and public duties in America to-day. Nothing, therefore, that helps us understand the nature of this real welfare; nothing that helps us to feel and to know what genuine civic greatness is; and how the highest and best

interests of the municipality are to be served, can be quite untimely or out of place.

I am putting my case on very broad grounds, as you see, but I believe it deserves it. I should be sorry, however, to be misunderstood regarding the significance of the terms which I am continually forced to employ, and especially this word art, which we use so often.

It is not that the picture or the statue, considered in itself, is of so much importance that nothing else seems worth living, or working for, but it is true that that principle or impulse, which we call artistic, is the one on whose recognition the cultivation and the exercise of our finest powers is mainly dependent, and although the forms in which it seeks expression are many, the purest and most directly effective are those of pictorial or plastic art, so that in cultivating these we are nourishing the central fire which animates the whole body, of which these arts are only members.

And so it is that it has been said so often and so truly that to know a city was to know its art; that if it had no art it deserved to be forgotten as it certainly would be, and that speedily; while, on the other hand, the charm that has endured, the example and the influence that time and change have touched only to hallow, these have been the qualities of which art alone has held the mastery. The teachers whose words have sunk deepest into our memories have made this a part of their best lessons in writing the story of the race and almost any city, which people care enough about to visit from any higher motive than that of trade, would furnish proof enough of the truth of these assertions, but on the whole, we feel it strongest at Florence, and whoever has felt the charm of this wonderful city that graces the banks of the Arno, and has been for any length of time a part of the life that circulates through its delightful streets, can never forget or outgrow it. Other cities may charm us more by the beauty of their situation or by the historic associations that cluster around them, and perhaps a few surpass her in the impressiveness of their architecture, but none is dominated more completely by the artistic spirit or owes its distinctive character more unreservedly to its pervading influence.

No one has better described the secret of this influence or traced it to its source in our deepest and broadest sympathies with a surer hand than Pascarel.

"Other, though not many cities," he says, "have histories as noble, treasures as vast; but no other city has them living, and ever present in her midst, familiar as household words, and touched by every baby's hand and peasant's step as Florence has.

"Every line, every road, every gable, every tower has some story of the past present in it; every tocsin that sounds is a chronicle; every bridge that unites the two banks of the river unites also the crowds of the living with the heroism of the dead.

"In the winding, dusky, irregular streets, with the outlines of their loggie and arcades, and the glow of color that fills their niches and galleries, the 'men who have gone before' walk with you; not as elsewhere mere gliding shades clad in the pallor of a misty memory, but present as in their daily lives, shading their dreamful eyes against the noonday sun, or setting their brave brows against the mountain wind, and speaking of great gifts to give to the world:

"And as you go through the streets you will surely see at every step some color of a fresco on a wall, some quaint curve of a bas-relief on a lintel, some vista of Romanesque arches in a palace court, some dusky interior of a smith's forge or a woodseller's shop, some Renaissance seal-ring glimmering on a trader's stall, some lovely hues of fruits and herbs tossed down together in a Tre Cento window, some gigantic heap of blossoms being borne aloft on men's shoulders for a church festivity of roses, something at every step that has some beauty or some charm in it, some graciousness of the ancient time, or some poetry of the present hour."

And so it is safe to say that the student of human institutions, who is also a patriot seeking wherever he goes, the secret of national success or failure, receives no deeper impression anywhere regarding the things that constitute the essentials of a city's greatness and the forms in which it should be expressed, than he feels in the presence of the old seignoria in Florence, the high resolves of whose old-time occupants regarding the City's buildings have set the standards by which the utterances of building committees will be judged forevermore. We of to-day, here in America are very familiar with squabbles over the sites for Public Buildings and the terms for which proposals for public works are announced, the contract, in any case, to go to the lowest bidder whatever other interest it may be necessary to sacrifice. We are fresh, too, from the humiliation of seeing judgment on works of art delivered in the highest places by boors and bunglers whose heavy hands are felt with as disastrous results in matters relating to art as they are in the different but hardly less delicate affairs of public credit and finance.

We know how deeply it is possible for a people to be shamed by the spectacle of official deliverances, at the very head of the government, which add insult to discouragement of all intelligent and respectful efforts to improve the quality of public and official expressions of the national taste; of the things, that is, that presumably reflect the ideals by which the nation is willing to be judged.

We are fresh from all this and are still smarting with the sting of it, and we know if any people can, what harm building commissioners have it in their power to do, and I respectfully submit that there is no better reading for us or for those who represent us in the councils of the City or the State, than the resolutions of the stern old councilors who built and occupied the City Hall of Florence six hundred years ago.

The decree from which I am going to quote does not refer to the building of the Seignoria, but to the Cathedral which more than the official home of the councilors themselves was regarded as the central object of the city's pride. Hear this sentence from the municipal decree

regarding this building;

"Since the highest mark of human prudence in a people of noble origin, is to proceed in the management of their affairs so that their magnanimity and wisdom may be evinced in their outward acts, we order Arnolfo, head master of our commune, to make a design for the renovation of Sta. Reparata in a style of magnificence which neither the industry nor power of man can surpass, that it may harmonize with the opinion of many wise persons in this city and state, who think that this commune should not engage in any enterprise, unless its intention be to make the result correspond with that noblest sort of heart which is composed of the united will of many citizens."

Compare this with the resolutions and decisions regarding the erection of public buildings in America as they are published to the world at the close of this nineteenth century of Christian civilization.

Now, what I want to insist upon more than anything else is the intensely republican spirit of this decree. Many friends of art are discouraged at the prospects of art under a Republic. A great many thoughtful people believe that the only conditions under which art can flourish are those determined by a small and powerful governing class, and, indeed, it is easy to be led astray by this theory if one thinks of all effort toward the higher things as something that has got to be imposed upon the world instead of developed from within by the cultivation of natural impulses and powers.

It is so much harder, they say, to convince the many than the few, and the few that you can hope to convince are so powerless among so many. This is true and conclusive enough if that is the proper point of view from which to regard the matter as fortunately for our prospects it is not. This then is what constitutes the true splendor of the Florentine example as it undoubtedly constituted that of ancient Athens or modern Paris, either one of which might be cited with perhaps still greater force, —that such work as that we are considering is at its best when it is done in obedience to a popular demand in the freest and most democratic communities.

Donatello's Marzocco typifies no reigning house or individual leadership but a sovereign people, and although he has looked out upon

some scenes, there in that old square, that were disgraceful enough, they were popular in the fullest sense and the whole city was responsible for them, as it is for the beauty in which it revels. From the corner where he stands the grave and reverend seignors who represented the majesty of the municipality saw Savonarola burn, but the fire that consumed him was kindled by the very multitude which he had served with such devotion. And even when a monument recalls a too conspicuous individuality, as that of Lorenzo de Medici undoubtedly does, it is yet profitable to notice with how unerring an instinct art has perpetuated what Florence not tolerated but admired. The sins are forgotten: the selfishness and brutality, and, indeed, all personal and individual character, whether admirable or the opposite, are ignored, and only a noble ideal remains of what a leader, and a father of his people ought to be. So that the one great man among the Medici undoubtedly presents himself to us now in this magnificent work of Michael Angelo in very much the way in which he was regarded by thousands of followers then, and as the master himself, before whose tomb in Santa Croce all the world does homage, has long since come to be regarded.

We make no greater mistake than in attributing to such men as Lorenzo de Medici a forming influence in the State with which their names are associated. They are the products of their age, not their creators, and we, in remembering them, and art in helping us to do so, perpetuate not the story of human frailty which has probably failed to deserve its trust, but ideals which their age has cherished and has tried to realize in them.

Of the real leaders something else is undoubtedly to be said although even in their case neither the character of their genius nor the quality of their achievement is to be understood except as both are identified with the experience and the temper of the city itself. It has been well said that "every Florentine work of art carries the whole of Florence with it. Dante's poems are the result of the wars, the negotiations, the religion, the philosophy, the gossip, the faults, the vice, the hatred, the love and the revenge of the Florentines. All unconsciously assisted."

Now what is conspicuously true of Florence is really just as true of every city and my whole plea to-night has this alone for its object, to bring this lesson home to such hearers as I can reach that it is our history that is being written in the stones that are carved and piled in our streets and parks and squares; that for the pictures that are painted, as for the laws that are enacted, for the good work and the bad work which goes on in our midst; for the character of the record which the men of genius who walk among us will leave behind them, as for the neglect from which they suffer while here, we are responsible, and the result

will be our own work, whether we like or not; whether we know it or not.

They know it in Florence; and that is one of the things which makes the Florence of to-day so delightful and makes it so useful in helping the poor teacher to point his moral with the same illustrations that adorn his tale.

A recent visitor tells this story of the driver of a Florentine cab:

"'That is our Donatello's', said a Florentine beside me, a man of the people, who drove his horse for hire in the public ways, and who paused, cracking his whip, to tell this tale to me. 'Donatello did that and it killed him. Do you know? When he had done that St. George he showed it to his master, and the master said, 'It wants one thing only.' Now this saying our Donatello took gravely to heart, chiefly of all because his master would never explain where the fault lay; and so much did it hurt him that he fell ill of it and came nigh to death. Then he called his master to him. 'Dear and great one, do tell me before I die,' he said, 'what is the one thing my statue lacks.' The master smiled and said: 'Only speech.' 'Then I die happy,' said our Donatello. And he died, indeed, that hour."

Now I cannot say that the pretty story is true; it is not in the least true; Donatello died when he was eighty-three, in the street of the Melon; and it was he himself who cried, "Speak then, speak," to his statue as it was carried through the city. But whether true or false, this fact is surely true, that it is well, nobly and purely well with a people, when the men amongst it who ply for hire on its public ways think caressingly of a sculptor dead five hundred years ago, and tell such a tale standing idly in the noonday sun, feeling the beauty and the pathos of it all.

"Our Donatello" still for the people of Florence. "Our own little Donatello, still, as though he were living and working in their midst to-day; here in the shadow of the Stocking Makers' street, where his St. George kept watch and ward."

So much for what I presume no one will object to our calling the higher life of the city. I am almost ashamed to speak of grosser interests, but they are things that have to be reckoned with, and I am not at all sure that the appeal to them would not constitute the strongest part of my case, if I could present it as it deserves to be presented.

Florence knows what we in America have yet to learn, that when money is put into buildings of public importance and that are expected to last a long time, it pays to spend it on work that has permanent value.

Even as an investment such work, for example, as that on the organ gallery for the Duomo, that would have made Luca Della Robbia

immortal if he had never done anything else; of the doors of the Baptistery, or any other of the numberless examples of a similar character with which the highways and byways, too, abound—even as an investment, not to put it on any higher grounds than that, think of the wisdom and foresight of men who were shrewd enough to put the public money where it was to prove so unfailing a source of revenue for the ages that were to come.

For with all the changes of taste that have to be reckoned with, and of fashions that come and go, it is for things like these that people permanently care, and it is to see such work as this that they make pilgrimages from one end of the world to another and in the long run it pays, as hardly anything else does even from the hard headed business man's point of view, to make the places whose destiny we have a hand in shaping so fair and attractive that all the world is glad to come and dwell with us.

This is surely not such low ground, either, on which to discuss the true policy of the conduct of a municipality. I know an American city which is proud of nothing so much as of the fact that it is a city of homes, a city in which people are glad to live and rear families the members of which will always be proud and happy to call it home and I think it is a very noble kind of ambition that this city cherishes. Next to this I suppose it is proudest of its industrial character. It is happy in the thought that its houses are, for the most part the homes of industrious producers who minister by the work of their hands to the comfort and happiness of their fellow creatures, and so of all American cities, the one that I know so well and so favorably is surely one of those that ought to take most readily to heart the lessons that her elder sisters have to teach regarding the secret first of their children's attachment, and next of the industrial prosperity, if, indeed, these are separate questions at all which I am afraid is at most only partly the case.

I am afraid that the Florentines think quite as much of the material benefits derived from the possession of these treasures as from the spiritual gain that may seem of more importance to us, and doubtless the laws forbidding not only the exportation but the removal of any one of the treasures of which the public places of the city are the repositories have had their origin mainly in this regard for prosperity of the kind that does not need a preacher for an interpreter.

There is nothing exceptional in the experience of an acquaintance of mine who would gladly have bought an old house in Florence for the sake of a slab of Della Robbia's that is built into the outer wall of it, but who was warned that although he might buy the house he must not disturb that slab which would still belong to Florence, not to him.

The slab was worth, if it could have been sold, many times the valu-

ation of the house, but it could not be sold any more than the Arno or the blue sky, or the breezes from the Apennines could be bought and sold. It was one of the things that made Florence what it was and it belonged to everybody who was Florentine.

How far such incidents as this go toward helping us understand the attachment of the old exiles of whom there used to be so many, and of whom Dante is, of course, the type and spokesman, for the city whose life was simply life itself,—nothing less than that,—to them!

Fancy an exiled Philadelphian or New Yorker, or even a Bostonian, grieving over his hard sentence, wearing his life out in bitter repinings for the place he had lost, and spending all his energy in schemes, sometimes very questionable and desperate, indeed, that offered any hopes of helping him to get back again.

Why, we exile ourselves, are eager to do it, and rather make a merit of it than a calamity. Very decidedly Florence has something to teach us here if we can only learn it. Last, and if you please, least, let us think of the influence on the industrial life of a city that lives by manufacture, of an atmosphere so laden with beauty and the charm that never changes or fades as that which characterizes Florence.

It is not too much to say that we in America have not really begun to seriously consider this aspect of the question. In a general and superficial way we have considered it, it is true, but we have not taken it seriously enough. It is on everbody's lips that art is the life of industry; that its cultivation is the only sure way of giving permanent value to the great body of industrial production and that without this central source of inspiration and life it is not to be expected that either skill or taste will play any important part in the work of our hands. We hear a good deal about this, but outside of the art schools and the periodical exhibitions, I am afraid we don't see a great deal to make us feel that the words carry with them any very deep meaning for most of those among whom our lot is cast, and especially for those whose influence counts for most in the conduct of affairs. On the whole, however, and slowly I think we are learning this lesson and are beginning to apply it.

We are learning that there are other things to think of besides the tariff, if industrial interests are to be really promoted instead of being continually disturbed; that in estimating the greatness of cities it is the quality of their achievement and influence that counts, not numbers or extent; that no community is ever better employed than in celebrating the memory of events that have perpetual significance and in setting high standards of life and therefore of work, for its members; in honoring, by employing, the men of genius whose lives are identified with, are part of, its own. It is a lesson in learning which we may be helped and encouraged by the example of the beautiful city by the Arno, which

whatever its shortcomings, certainly deserves Shelley's praise as the "Foster nurse of man's abandoned glory, Since Athens its great mother sunk in splendor."

THE CHAIRMAN: I am sure you will all join me in thanking Mr. Miller for the very instructive and interesting address we have just heard.

I now have pleasure in introducing to you Mr. Frank Miles Day, who will address us.

MR. DAY spoke as follows:

Mr. Chairman, Ladies and Gentlemen:

I have been very much struck with some of the things that Mr. Miller has said, and some of them have brought home to me thoughts that have been revolving in my mind for some time. One of the things to which Mr. Miller referred was peculiarly interesting to me from having passed through a somewhat similar experience a few months ago in Florence.

Mr. Miller told us of the man who wished to buy an old house in Florence for the sake of Della Robbia relief that was built into the wall, but was warned that, although he might buy the house, he must not disturb the relief, which would still belong to Florence and not to him.

It happened that when I was in Florence, I several times visited Signor Gagliardi, an antiquarian. His place is just opposite Santa Maria Novello. You go in through a long arcade, and over the door of his shop there is a most beautiful relief of Della Robbia's, and I remarked to him one day how proud he must be to be the owner of a house with such a treasure in its walls; and he said: "Yes, I own the house, and I own a great many very beautiful things inside of the house, and any of those I can sell you, but that relief I could not sell you. It belongs to Florence."

It confirms exactly what Mr. Miller has said; I do not suppose the house is the same one he spoke of, but the incidents are very similar.

Is not this strongly in contrast with the way we use our old things in Philadelphia? During my short absence there was committed an act of destruction which would not have been permitted in Italy. I mean the destruction of that old wall around the Pennsylvania Hospital. It was an act of vandalism, and when I saw it torn down my blood boiled, and I think you will all agree with me that it should not have been done. Certainly, if that wall had existed in Florence, no Building Committee or Board of Managers could have torn it down. There would have been an outcry immediately that would have put a stop to it, and even had there been no outcry, they would have had to have sought permission of higher authorities, which permission they could not have obtained.

I fear I have very little to add to Mr. Miller's remarks, for they were

very full and covered very amply the lesson that that lovely old city by the Arno teaches us.

Mr. Miller spoke of a still stronger lesson that we might learn from Athens, and having lately been there, I would like to tell you how some of the things there impressed me. In Florence one feels the force of a new birth of art; but he feels at the same time that it is an art derived from an older art. In Athens it is different. There you feel that you stand face to face with a new creation. Art there reached its highest, not looking backward but by looking forward. If Florence has many memorials, Athens had many more, and the mere fragments that we can see on every hand show what must originally have stood there.

As one approaches the Acropolis from the western side, where the remarkable excavations of Dr. Dörpfeld are now going on, as he ascends the slope and sees the beautifully proportioned columns of Pentelic marble, and views the majesty of the ruins on every hand, he feels the beauty of it all, and knows what those old men must have felt, what intense pride they must have taken in their city; and as he goes in between those magnificent columns, and stands before the Parthenon he feels again how deeply proud of that whole city, of that whole artistic creation the Athenians must have been.

In this country we can, perhaps, never hope to realize a state of affairs even approaching that of Athens or Florence. The whole surroundings are so different. The animating causes, the things which make us do what we do, are so totally different from the things which made the Athenians do what they did, that we can, of course, even in our wildest dreams scarcely hope to realize such an artistic perfection.

But we have done something. We have done some things that speak intimately of the time and of the people, and the things that do speak intimately of our time and of our people are unquestionably the best that we have done.

We have made more than beginnings in painting. We have made satisfactory beginnings in sculpture. We have made a good many gropings in architecture, and surely in all these, the greatest arts, we have shown evidences of a promise that must some day result in performance.

In the words of that Florentine who was her "servant and singer from of old,"

"La via è lunga e il cammino è malvaggio."

For us, indeed, the way is long and difficult the road, but we have commenced to traverse the long way, and we have, in fact, overcome some of the difficulties that beset our path.

THE CHAIRMAN: I find myself in rather an embarrassing position at this stage of the proceedings, because having come here not at all

expecting to be placed in the chair, my name was put on the list of those who were to say something at this point, and I had only expected to say a few simple words in response to the request that I should refer to an article I had published in the *Public Ledger* a few years ago.

I have listened with deep interest with the rest of you to the very scholarly address of Mr. Miller, and the few words that I have to say

are somewhat a carrying out of his suggestions in one respect.

The point that I had referred to some years since was that in decorating Philadelphia, not Fairmount Park only, but also the city, commemorative art should receive a more important place than it has; and in that communication in the *Public Ledger*, which attracted a little attention at the time, I suggested the idea of decorating with statues the court of the City Hall, and this was suggested to me by that remarkably beautiful avenue of statues in the Portico degli Uffizi of Florence.

Now, I am very well aware that the first thought of a Philadelphia audience would be that we have no such list of great men to commemorate; and yet when you come to look over the names of men who have, if not a world celebrity, at least a national fame, it will be found that the list of Philadelphia's great is no mean list.

The City of Washington, which is destined to be perhaps the most beautiful city of the world, owes a very large part of its beauty to the statues of great men of the nation which adorn the various circles and

squares of that city.

It is quite possible to have commemorative statues to ornament a city, which are works of art worthy of the name. Such statues as that of Washington, which stands in front of Independence Hall, were better removed. It is a singular circumstance that leaving out of consideration the monuments which the Park Art Association has erected, hitherto whatever of that kind has been attempted in Philadelphia has had something wrong about it. We have a statue of William Penn which stands in the court of the City Hall. Well, it is to be placed 500 feet above the ground. If that statue were on a pedestal fifty feet high, properly proportioned, it might be a very noble work of art.

Up to the time when this colossal statue of Penn was designed there was a rude statue of Penn in the garden of the Pennsylvania Hospital;

and that was all.

Of one of the greatest men who has distinguished Philadelphia, Benjamin Franklin, we have no statue, excepting the one in front of the

Ledger Building.

Two of the greatest events in the world's history have occurred within the City of Philadelphia—the Declaration of Independence, and the Famous Treaty of William Penn with the Indians, and yet neither of them has been commemorated by any worthy art up to this time.

When you consider that besides Penn and Franklin we have had such men as Rittenhouse, to whom no commemorative statue whatever has been erected, I think you will agree with me that one thing we suffer from through a neglect of art commemorating the events and the great men of our city and State, is that the citizens of our own city really forget her own history and the heroic age that has passed away.

I do not think there are many men who know how distinguished Rittenhouse was, in his day really one of the great men of the world, whose funeral was attended by the President, both houses of Congress and all the diplomatic corps, as an evidence of their appreciation and respect for a man who stood among the greatest astronomers and mathematicians of the day. David Rittenhouse was a man of whom the world might be proud, and the only thing that Philadelphians have ever done to his memory was to name a square after him.

Then we have Robert Fulton, who was born within a few miles of Philadelphia, in Eastern Pennsylvania. Both claimants of the inventors of the steam-boat, Robert Fulton and John Fitch, were properly Philadelphians. Their lives and work constituted one of the events in the world's history, and yet in Philadelphia we have no statue of either Robert Fulton or John Fitch.

There is Benjamin West, born within a few miles of Philadelphia. He removed to England and became President of the Royal Academy, and was one of the great heroic painters of his day. He was a man of world-wide celebrity. We ought by all means to have a statue of Benjamin West.

We may fairly claim Audubon, of whom Cuvier said Audubon's "Birds of America" is one of the most magnificent works ever produced. Where is our testimonial to this great ornithologist?

John Bartram is another—we have a garden called "Bartram's garden," but Linnæus said John Bartram was the greatest natural botanist in the world, and yet we in Philadelphia scarcely know him.

Of course, the great military and naval heroes—Meade, Hancock, M'Clellan and others—Philadelphia is more quick to honor, and I have no doubt there will be statues erected to them; but look at the long list of men, Alexander Wilson, Godfrey, the inventor of the quadrant, James Logan and David Wilmot, of the Wilmot Proviso, Stanton, Blaine, born in Pennsylvania, better known the world over almost than they are in Philadelphia. There is Dr. Leidy, who recently died; and the poets, Bayard Taylor, George H. Boker and T. Buchanan Read; if they had lived in Boston they would have had statues erected to their memories. In Philadelphia we neglect them.

And what of our distinguished business men, Stephen Girard, Anthony J. Drexel, Thomas P. Cope, Mr. Childs, Mr. Welsh, and many

more? When I came to look over the list I was astonished to see how many there were, such as would certainly have been honored with statues in many of the cities of the world.

I would like very much, either by resolution or in some way, if the Managers or Directors of the Park Art Association would take this subject seriously into consideration, and consider in their future work the decoration of the streets of Philadelphia, its public squares and the court yard of the City Hall with commemorative works of art of the eminent men of Philadelphia and Pennsylvania.

Out in the Park we have statues, but they are mostly of persons who are not Pennsylvanians. We have Humboldt; Abraham Lincoln; Columbus; Father Matthew; Dr. Witherspoon, a Princeton man; Charles Carroll, of Baltimore; and of our own citizens Morton McMichael alone.

It is astonishing to me to think how neglectful our people are of their own heroes.

I find that Mr. Beck is on the programme to speak, and he will now address you.

REMARKS OF JAMES M. BECK, ESQ.

A few weeks ago I was asked to say a few words at this meeting of the Fairmount Park Art Association, and to address myself particularly to a suggestion with which my name had been recently in a very modest way connected in the public prints, viz.: the artistic decoration of the interior of our new City Hall by mural paintings. I rise to fulfil that promise with a great deal of diffidence, owing to the fact that Mr. Miller's eloquent and scholarly address must make my poor remarks seem very tame, so "harsh is the pipe of Pan after the lute of Apollo;" and because I had also charged myself with the duty of preparing myself in a suitable way for the cultivated audience, which I had every reason to believe would be here to-night; but unfortunately the time intervening has slipped by very rapidly, and has been so pre-occupied with other engagements, that I find myself here without adequate preparation, and therefore am obliged to throw myself upon your generous forbearance. However, what I desired to say both Mr. Miller and Mr. Garrett have already anticipated in far better language than I could possibly command.

Philadelphia, let it be premised, is the eighth city in population, the third in area, and among the ten wealthiest cities of the world. It, therefore, certainly ought to be a patron of art, and being the American city whose local achievements are most inseparably woven in the history of our nation, should be in the van of any movement, which seeks to encourage such art as fittingly honors the memory of those deeds that laid the foundation of this great Republic. But pre-occupied as our

people are in industrial development, a marked characteristic of this as of all American cities is the singular neglect of that which Mr. Miller so happily said "celebrates the memory of events that have perpetual significance." Throughout this country there are signs of an awakening public spirit in this respect. Boston, for example, has employed Abbey, Sargent and Chavannes, at great expense, to decorate its new Public Library in a way which will be a lasting credit to her enlightened public sentiment, and New York and Chicago are likewise making ambitious steps forward in this important movement.

This city has at the present moment a most valuable opportunity to advance art and thereby perpetuate the great deeds that "do renown this city," and if this opportunity be wasted or misspent, our community will merit and receive the lasting condemnation of thinking men.

Two great public works have during the last generation been in process of construction, works which, in my judgment, are worthy of any great city of the world; I refer to Fairmount Park, that incomparable pleasure garden, whose equal is not to be seen even in Florence, and the other, our City Hall. About the latter criticism differs very widely, but whether the site were wisely chosen, or its architecture æsthetically correct or not, this stupendous building is yet the most costly, elaborate and ambitious structure for municipal purposes that this or any country has commenced during the present century; and although it may be, as some would suggest, that its architecture does not meet the most refined criticism, yet for my part I feel an immense pride in the thought that Philadelphia, of all American cities was willing to spend, with prodigal hand, fifteen million dollars to erect a building which will speak to the ages that are to come of the greatness of Philadelphia and of what manner of men we were. Even if the aim at lasting greatness were not wholly true, it was high, and the conception of this magnificent building was worthy of a city of metropolitan rank.

Its exterior is approaching completion. The interior, however, remains in great part to be planned and finished. Herein lies an opportunity whose value cannot be overestimated, and which, once lost, will never recur again in the life of this generation. Public sentiment is not wanting, but only needs expression. The people of Philadelphia, so far as I can estimate their feelings, agree that the interior of this work should be worthily completed, and that the entire structure should be finished without any departure from the ambitious design with which it was commenced. While the people undoubtedly differ very widely whether it should have been built by a commission vested with autocratic powers, yet all agree that the building should now be adequately finished, and they will be content to con-

tinue for some years to come their present munificent appropriations, provided they can have a reasonable assurance that the money will be well spent. I do not believe there is any lack of public spirit or any niggardly disposition with regard to the appropriations for this building. In this spirit lies the opportunity to do something for art such as no other city at the present time possesses.

Two rooms alone have been completed by the Commission with any attempt at artistic decoration—the Court of Oyer and Terminer, which has only been in use about twelve months, and the Supreme Court. I have had the pleasure of seeing the court rooms of Paris, London, New York and Albany, and in my judgment the Supreme Court Room in our City Hall and the Court of Oyer and Terminer compares favorably with them, and yet I do not think that any one can view them without a feeling of keen regret that the great sums of money were there expended without any attempt at the higher art, for all that we find in the two rooms, beautiful as they are, are silken curtains, elaborate hangings, polished railings, beautiful shining brass, onyx pillars, wainscoting of granite, etc., but nothing approaching decorative art of real artistic significance, such as would have graced similar buildings in the Old World. As an exhibition of the upholsterers' and stonecutters' art they are highly creditable. Of what else? On the other hand, due acknowledgment should be made of the beautifully frescoed frieze in the Judges' consultation room. There are sixteen court rooms yet to be completed, two rooms in which the Municipal Legislature will meet, and other rooms of a public character, as, for example, the room where the Mayor will receive distinguished visitors who shall visit him in his official capacity as Chief Magistrate of this city. If this representative Art Association, whose city branch has as its peculiar province of usefulness the suitable artistic adornment of the city, would bring pressure to bear before the work was begun, upon those in authority, it is altogether probable that these walls would be decorated with mural paintings by distinguished American artists, which would not only be exceedingly valuable from an æsthetic standpoint, but would make the City Hall in its interior as well as its exterior worthy of the enlightened community which has raised its massive walls. Above all, it would carry out Mr. Garrett's fine idea—an idea of which this city is entirely too neglectful—of perpetuating by the sculptor's chisel and artist's brush the great events connected with the city's history.

It has been said that Philadelphians worship their ancestors, and some have even gone so far as to add that in our excess of idolatry we even drink them; but it seems to me there never was a city that has so signally neglected its mighty dead as Philadelphia. Where in the city which he founded is the statue of Penn, the noblest figure

in the colonial history of our country? Where of Franklin, the most useful citizen with the exception of Washington, and, perhaps, not even excepting Washington, that this country has ever had, and who in a hundred ways identified himself with the growing life of Philadelphia? Franklin himself sleeps in the neglected corner of a shabby and gruesome cemetery. Where will we find worthy memorials of the great astronomer, Rittenhouse; of Robert Morris, the financier, and others whose names are legion? Nay more, where is the suitable painting of the Declaration of Independence—an event which the future ages may rank as the greatest historic fact since the birth of Christ? Where is a worthy historical painting of the Constitutional Convention, whose wisdom gave to the world a model frame of government which has influenced all nation-building ever since?

Mr. Miller aptly said that "the measure of a city's greatness is the measure of the things for which it cares;" but we are loath to apply that standard to our city, whose public press gives a page to baseball, a half column to a symphony concert and an inch to a meeting for the advancement of art.

If we have so signally neglected to perpetuate in art the great events of our history, is it not because we are lacking not only in civic pride, but—worse remains behind—in real artistic appreciation?

A reference has been made by a preceding speaker to Athens, Demosthenes said to its citizens: "Such, O men of Athens, were your ancestors, so glorious in the eyes of the world," and, turning, he pointed to the noble statues and stately temples which celebrated the deeds of those ancestors whose greatness he so eloquently invoked; but if a Philadelphia orator should say: "Such, O men of Philadelphia, were your ancestors, so glorious in the eyes of the world," although speaking in a republic grander than Greece ever was and in a city more powerful and wealthy than Athens, the least of whose wards has more people than Athens in the zenith of its glory, the speaker would turn for illustration to the objects about him, and instead of beholding the visible memorials of our civic greatness, would see nothing but brick walls and marble steps, and at one time cobble-stone pavements.

We are, indeed, as I said before, making a beautiful pleasure garden which will ever be the pride of Philadelphia; but is it not possible,—am I too visionary? am I asking too much? am I challenging the artistic sense of this community too far?—to employ men like Abbey and Sargent, both of Philadelphia descent, to suitably adorn the walls of our courts of justice in the City Hall and the other rooms intended for public purposes with paintings, whose value will grow with time and be "a joy forever" to generations unborn. It can be done if our people will but stretch out their hands and grasp the opportunity which lies within easy reach.

This Fairmount Park Art Association, with a record of public usefulness conspicuously honorable in the cause of art, the Pennsylvania Academy of Fine Arts, the Historical Society, and other similar organizations, must unite and bring their collective influence to bear upon those officially charged with the important trust of constructing this great building. Their voice will not be unheeded. Let them request that at the present time there shall be at least provision made for such a purpose in the scheme of internal decoration of this great building, that even if the idea cannot now be carried to a successful consummation, yet there shall not be, as at present in the Supreme Court room and the Court of Over and Terminer, a scheme of decoration that is simply fatal to the idea that I have suggested. They will accomplish much, if obedient to enlightened public sentiment voiced by them, the broadminded architect of the City Hall leaves nothing more as a provision for the future than suitable panels upon the walls of the Court, leaves them blank as a standing protest against the indifference of this city to art, for sooner or later, with the greater growth of this city, and with the increasing appreciation for art, there will come a time when those panels will be suitably filled. If the work must be done slowly and gradually, there need be no regret, as it will be better done if each year there be added but one additional painting of value. The all important necessity is opportunity for, and a beginning of, such work.

I sincerely trust that this Association will take up the matter as a

part of the work of its City Branch.

THE CHAIRMAN: We will be glad to hear from any other member

of the Association present before closing.

It was then moved and seconded that the Board of Trustees of the Fairmount Park Art Association be requested to take into consideration the erection of Works of Art commemorative of the eminent men and events of our own City and State, and the resolution was adopted.

THE CHAIRMAN: We have a few minutes more before closing and would be pleased to hear from any member who will address us.

MR. CHARLES W. SPARHAWK:

Mr. Chairman, Ladies and Gentlemen:

I wish to speak on a phase of the question in which I think our city of Philadelphia is really derelict. Philadelphians are peculiar in one respect. When they decide to do a thing, they do not spend a great deal of time talking about it, but they do it. But there is one thing which I have noticed of our city, in which it is very different from nearly every other city, as well as from the many little towns and villages about the country, and that is, there is no monument in Philadelphia to commemorate the men who went out from here in 1861 to 1865, and who laid down their lives for their country.

I have gone through New England, and at nearly every little cross road and every little village where you see a store, a post office, four or five houses and perhaps a hotel, right in the center of the cross-roads of the village you will find a statue or a monument, with the names engraven upon it of the men from that vicinity who died in the war.

At the gateway of one of the parks in Hartford, Connecticut, is a memorial arch, which is one of the most beautiful in the country. In Brooklyn there is another, commemorative of the men who went from that city. But when we come to Philadelphia there is absolutely nothing. And yet it was a Philadelphia regiment, who, by the records of the War Department, left more men on the field than any other in the whole army. It was Philadelphia which was the first to bring its men into the field, and which furnished a larger quota than any other city. And yet there is nothing at all here to show for it.

Now, it may not be our part to take up this question, excepting in one way. I do not think the attention of the people has been called to it. I do not think the attention of the Grand Army men, or of our public-spirited citizens has been directed sufficiently to this subject. And I would like to suggest to-night, while we are talking about the men of whom our city has a right to be proud, that we also have a right to be proud of those thousands of men who gave of their time and means without stint for their country. None forgot them in the days of the war. Go where we will throughout the land, I find old soldiers who talk to me of the Cooper Shop Refreshment Saloon, and of the kindness of the people of Philadelphia in those days. No soldier came into Philadelphia in those days and went away hungry. I could speak of the fairs that were held by men and women of our city to raise money and clothing for the relief of the sick and wounded, for the Sanitary Commission, and of the hundreds of other things that were done in this city. Yet no monument has been erected to commemorate those heroes; to keep alive in the minds of the generations yet to come, the sympathy which was felt and expressed in word and deed for those brave men who went to the front in the hour of the Nation's need, and for the cause of home and freedom. And I think now is the time, when we are talking about the City Hall and the statues of our distinguished men of the past, for us as a Society to say that the Fairmount Park Art Association will be glad to act as the treasurer and the starter of this movement.

Now, we have before us here a great public improvement. The surface railroad which has blocked the entrance to the Park is to be a thing of the past in a very short time. What is to hinder a memorial arch there, which shall be a credit to the city? Or, of one somewhere else in another part of the Park. The attention of the people has been recently directed to the Green Street entrance to the Park. A great deal

has been said about this new gateway. We could have an arch there that would cost, perhaps, a quarter of a million of dollars, and this should be raised without difficulty. There are multitudes with whom the war is a living memory, and who will never forget what was done here; and I think if the suggestion comes from this Society, and we take the initiative in it, we will have very little trouble in bringing it to a practical result.

THE CHAIRMAN: I have no doubt the Board of Trustees will take into consideration all these things and prepare for the erection of suitable monuments to our patriotic heroes in the future; at the same time I do not believe there are any fewer tears shed or any less sympathy in the hearts of our citizens because no monuments have so far been

erected.

On motion the Association adjourned to a collation prepared for the members in an adjoining room.

CHARLES H. HOWELL, Secretary.

ALBERT WILLIAM WOLFF.

ALBERT WILLIAM WOLFF, the German sculptor, represented in German sculpture the ebb of classical impulse which Christian Rauch received from Canova and Thorwaldsen, and imparted to all the products of the German school in the first half of the present century. Born November II, 1814, at Neustrelitz, Mecklenburg, three years after his greater master had ended his long struggle for recognition, and assured his position by his recumbent statue of Queen Louise, he was more fortunate in his early career, and was only seventeen when he entered Rauch's studio. His apprenticeship was long; but he early showed the facility in execution which distinguished him through a long and fruitful career. In 1844 he went to Carrara to superintend the production in marble of his own works and those of his master, designing at this time the marble figures on the Orangery of Potsdam, whose production he shared with E. Mayer. On his return he was elected, in 1849, a member of the Berlin Academy, and in 1866 he reached the additional honor of a professorship, which he held until his death, June 20, 1892. His last work, "A Dionysos and Eros," being modelled four

years before his death.

Long-lived, like most German artists, his productive period extended over nearly half a century, and it spanned the appearance of the modern school of sculpture, destined to make this century memorable. By it he was unaffected. He continued to his death to follow the traditions and method of the school in which he learned his calling. His work ran in these channels: multifarious portraits, for the most part of royalty, classical subjects in the style originated by Canova and Thorwaldsen, and animal groups. To the public eye his most conspicuous work was the "Lion Tamer," which stands on the left of the great staircase of the Old Museum in Berlin, having on the opposite side Kiss' statue of an amazon on horseback attacked by a leopard. A replica of Wolff's work has been cast in bronze, in Philadelphia, from the original plaster cast which was purchased in Berlin by the Fairmount Park Art Association. The work is familiar from endless reproduction. One of his earliest works was a bust of the "Countess Raizyusha," and he modelled her also as "Hygeia," in a statue now in Posen. Equestrian statues of Ernest August, King of Hanover, and Frederick William III, came from his hand, the former standing in Hanover, and the latter in the Lust Garten in Berlin. A bronze statue of Frederick II, the great, modelled in 1877, stands in the Cadet School at Lichterfelde, and one of Frederick William IV, is on the terrace at Königsberg. A great figure of " Peace,' showing his teacher's influence, stands in the Belle-Alliance-Platz, at the foot of Rauch's column, topped by his familiar "Victory," and flanks the marble steps leading up from the south side of the Platz. He has bas-reliefs on the war monument at Berlin, erected in 1854, and a classical panel on the Schloss Bridge, designed in 1853. Besides these works he modelled "Jesus Crucified," and "Jean and Marie," groups in marble for the church of Kamens; "Night," "The Four Evangelists," statues for the church of the Chateau of Neustrelitz; a statue of Duke Albert, founder of the University of Königsberg; allegorical statues of the Faculties at the same University; "Galileo," for the University of the Faculties at the same University; "Galileo," Pesth; many statues of members of the Royal Family of Mecklenburg. Moltke, was one of the last portraits he modelled. He closed the career of his master by completing the "Moses," which the old man left unfinished, and one of his own closing works was a "Lion and Boa."

TWENTY-SECOND ANNUAL REPORT

OF THE

FAIRMOUNT PARK ART ASSOCIATION.

May 10th, 1894.

To the Members of the Fairmount Park Art Association:

Your Board of Trustees presents the Twenty-Second Annual Report, as follows:

The Roll contains

Honoran Life Men	nhers	Park Br	anch	•		1702	7.40				284
"		City									36
Annual											722
			11					13.61			230

There was an unusual number of deaths of members, many of whom had been original subscribers since 1871, prominent representative Philadelphians. The list is appended.

The Funds of the Association, as named in the Treasurer's Report, show the following totals:

	1,583	
Permanent Fund, Park Branch 4	8,857	
	2,464	
Garfield Fund	9,229	
Grant Fund	0,908	91
McClellan Fund	794	73
Lafayette Fund	106	12
Less due other funds by the General Fund, \$9	3,944	58
Park Branch	1,631	14
\$9	2 313	44

The Permanent Funds consist of ten per centum of the Annual dues, all contributions from Life Members, and all special gifts, legacies and bequests not otherwise provided for; they are to be kept intact, the interest only to be applied for general purposes when the principal sum shall reach the amount above noted. As the Permanent Fund of the Park Branch is now nearly \$50,000, it is most desirable that it be raised to the sum of \$100,000, in order that its interest may also be available for general purposes. The members are urged to consider the importance of this suggestion and to aid in every practicable manner to accomplish this very much to be desired result.

The Garfield Memorial, in the studio of Augustus St. Gaudens, is assuming form, and will be ready for the ceremony of unveiling in less than two years. The commission includes the execution of the work complete in place in Fairmount Park, with foundation and pedestal. The design of the bronze portion makes it essential that the erection of the pedestal should be under the supervision of the sculptor, and that he should be responsible for the entire work.

At the suggestion of Daniel Chester French, who, with Edward C. Potter, is modeling the Equestrian Statue of General Grant for Fairmount Park, the proportions will be larger than 1 ½ life-size as originally intended. The increase in size will involve a larger outlay, and will insure a much more imposing result.

This important model is receiving the earnest study of the artists who are charged with its completion, and it is gratifying to be able to announce, that they are very enthusiastic over their work, and hope to produce a memorial of General Grant that will make Philadelphia famous in the possession of another Art Treasure, of national importance, which every patriot will desire to see. The site selected by the artist is on the East River Drive in front of the Fountain Green Archways. The Commissioners of Fairmount Park have granted permission to use this site.

In the effort to have the work of the Association well done your Board may congratulate their fellow-members upon the fact that the commissions now in progress are in the competent hands of St. Gaudens, French and Potter.

Since the last Annual Meeting the plaster cast of Kiss's colossal equestrian group, "The Amazon," has been received in Philadelphia, and has been paid for. It will cost \$7000.00 to have it cast in bronze.

Early in 1893 "The Municipal Art Society" and the "National Sculpture Society" were organized in New York city, and are destined to become useful to their own city and to the country at large.

They are especially welcome in a field a portion of which

your society has occupied for over twenty years.

The object of the "Municipal Art Society" is to provide adequate sculptural and pictorial decorations for the public buildings and parks in the city of New York. The recent exhibition of designs obtained through the influence of the Society for the Mural Decorations of Court-rooms in New York city is a worthy beginning of a laudable enterprise. is hoped that we may secure the designs for exhibition in this city. The objects of the "National Sculpture Society" are to spread the knowledge of good sculpture, foster the taste for, and encourage the production of, ideal sculpture for the household and museums, promote the decoration of public and other buildings, squares and parks with sculpture of a high class; improve the quality of the sculptor's art as applied to industries, and provide from time to time for exhibitions of sculpture and objects of industrial art in which sculpture enters, and for other social, artistic, patriotic and historical purposes.

The extraordinary display of sculpture at the Columbian Exposition has demonstrated to our country, and to the surprise of many, that we have a number of eminent sculptors whose talent will develop to famous results when sufficient co-operation and encouragement are offered. The opportunity

exists, and it is earnestly hoped that our own citizens will come forward to the support of this Association, and that other cities will organize societies with similar objects in view.

It is a sad duty to record, in this report, the death of Anthony J. Drexel and Alexander Brown. Mr. Drexel was President from the organization of the society until his death, and Alexander Brown a Vice-President for years. Resolutions embodying the sentiments of the Board will be found herewith.

The constitution of the Association provides that your Trustees shall hold office for three years, and that one-third

of the Board shall retire at the close of each year.

It is, therefore, your duty to elect five Trustees for a period of three years, and one Trustee, vice Anthony J. Drexel, deceased, for the unexpired term ending October, 1893.

On behalf of the Board of Trustees.

CHARLES H. HOWELL.

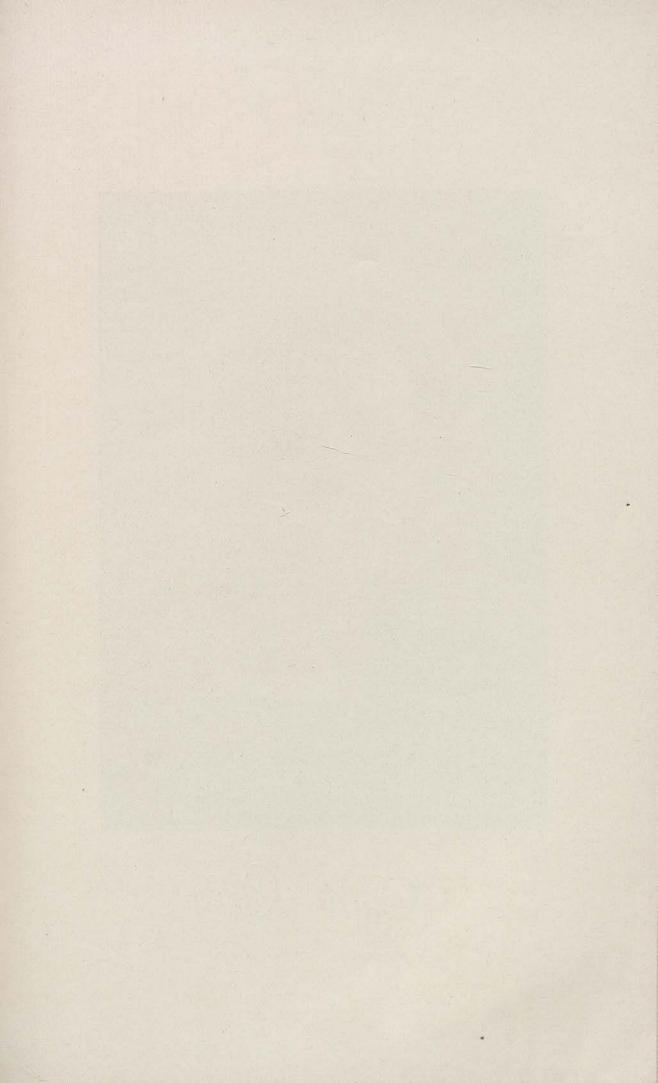
Secretary.

AUGUSTE NICOLAS CAIN.

AUGUSTE NICOLAS CAIN closed this year, August 7th, 1894, in his seventy-second year, a long artistic career extending over fifty years, every one of which saw the production of some animal sculpture, which attracted the public taste and lent itself to reproduction. The pupil of Rude and Guionnet, he caught from the former the gleams of dramatic intensity he often threw into the combats of the forest and the tragedies of the field, and he gained from the latter his predilection for animal models; but his real master and true teacher was Barye, and, while Cain's clever modelling never rose to Barye's heroic level, his animal genre was accurate, artistic and interesting. Born in Paris, November 16, 1822, one of the few French artists to see the light in the capital, he was twenty-four when he modelled his "Warblers Defending Their Nest Against a Dormouse." He succeeded this by a comic, "Frogs Selecting a King," and in 1851, he won his first medal in the third class. This was repeated in 1863 and 1864; at the Exposition, in 1867, he had another third-class medal, a second class in 1878, and he was made Chevalier of the Legion of Honor in 1869, and fourteen years later officer.

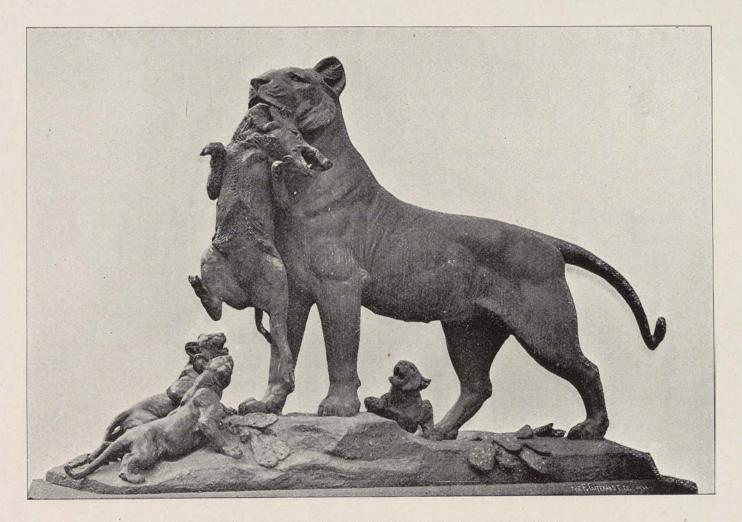
These are but modest artistic honors, but they are far from measuring either Cain's sound work or his position in the world of art. For ten years after his career opened he modelled small works, nearly all of which were reproduced and proved profitable commercially, an honor which did not early attend Barye. As his work became better known, he received commissions for works in connection with the improvements in progress under the Empire about the Louvre and the Tuileries. His "Falcon and Pheasant," 1859, bas-reliefs, ornamented the Louvre; his "Lioness," 1868, the Tuileries, and his "Eagle Defending His Prey" had previously been placed in the Garden of Plants, being an enlargement of earlier work. From this time he began producing works on a larger scale. In 1870, a "Tiger and Crocodile;" in 1876, the "Tiger's Family," both bronzes, in the Garden of the Tuileries, opposite the Rue de Castiglione; in 1882, a "Lion and Lioness;" in 1884, a "Rhinoceros Attacked by a Tiger," and in 1886, a "Lioness Feeding Her Young," in plaster. The following year he modelled a group of wild dogs for the Elysee. He exhibited a "Lione and Crocodile" in plaster and he modelled two liones at the "Lion and Crocodile" in plaster, and he modelled two lions on the gate of the Hotel de Ville, on the side towards the Place Lobau. Besides the work by him bought by the Fairmount Park Art Association, and represented in this report, a "Tigress" is in Central Park; and copies of his "Vulture and Bear," "Lion and Crocodile," and "Tiger Attacking a Rhinoceros," were exhibited at Chicago,

The largest parks in the cities of the United States are as follows: Fairmount Park, Philadelphia, 2791 acres; Forest, St. Louis, 1372 acres; Golden Gate, San Francisco, 1040 acres; Central, New York, 864 acres; Druid Hill, Baltimore, 700 acres; Jackson, Chicago, 586 acres; Franklin, Boston, 561 acres, and Prospect, Brooklyn, 515 acres.



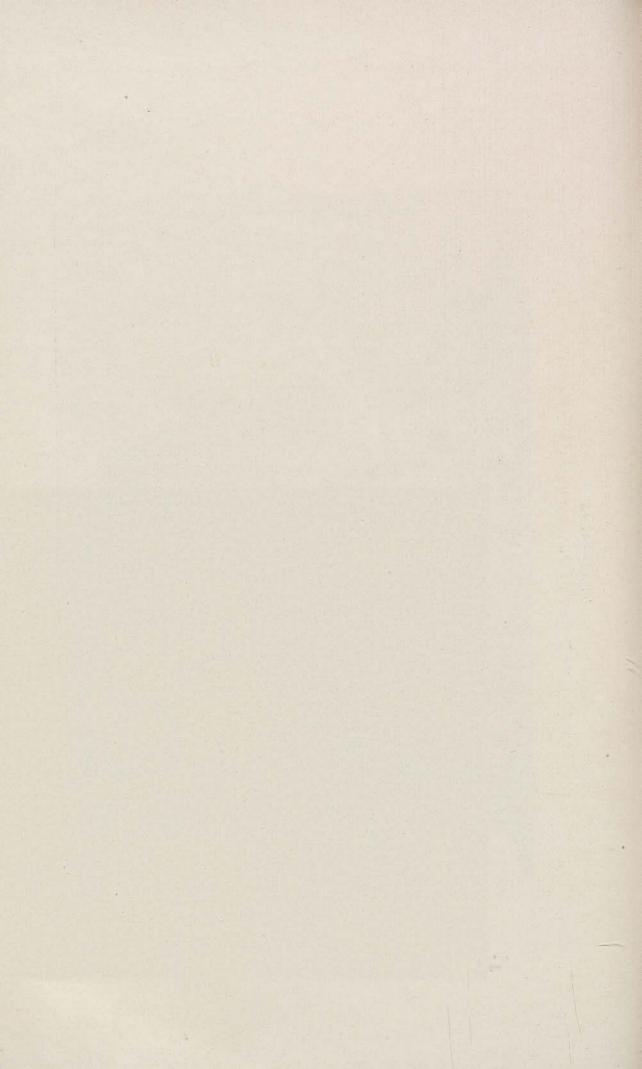


Auguste Cains



Lioness Carrying To Her Young A Wild Boar. (bronze.)

By August Cain.



TREASURER'S REPORT.

OCTOBER 31ST, 1893.

GENERAL FUND (Park).

Dr.

	\$6,699	с9
Warrants paid	\$6,699	09
GENERAL FUND (City).		
Balance uninvested October 31st, 1892 \$302 70 Dues from Members (exclusive of 10 per cent. to Permanent Fund)	\$1,583	28
Warrants paid	\$1,583	28
PERMANENT FUND (Park).		
Dr.		
Balance uninvested October 31st, 1892 \$6,598 99 Loans paid off		28

Cr.	
Loans made	\$16.600 00
Cash in Bank	1.057 28
Cash in Dank	\$17,657 28
Townsensung	
Investments.	
First Mortgages of Real Estate	\$47,200 00
Loan to General (Park) Fund	000 00
Cash uninvested	1,057 28
Cash dam vested	\$48,857 28
PERMANENT FUND (City).	
Dr.	
Balance uninvested October 31st, 1892	\$512 68
Balance uninvested October 31st, 1092	# 500 00
Loans paid off	346 50
Interest	105 77
Interest	\$1,464 95
Cr.	# 7 1 22
	\$1,464 95
Cash in Bank	# 71 1 23

Investments.	
First Mortgages in Real Estate	\$1,000 00
Cash in Bank	1,464 95
Cush in Burne	
CARRIELD MEMORIAL RUN	D.
GARFIELD MEMORIAL FUN	D.
GARFIELD MEMORIAL FUN	D.
Dr.	
Dr. Balance uninvested October 31, 1892	\$8,490 76
Dr. Balance uninvested October 31, 1892	\$8,490 76 550 00
Dr. Balance uninvested October 31, 1892	\$8,490 76 550 00
Dr. Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31
Dr. Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31
Dr. Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31
Dr. Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31 \$8,950 00 804 31
Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31
Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 7 ¹ 3 55 \$9,754 31 \$8,950 00 804 31 \$9,754 31
Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31 \$8,950 00 804 31 \$9,754 31 \$15,925 00
Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31 \$8,950 00 804 31 \$9,754 31 \$15,925 00 2,500 00
Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31 \$8,950 00 804 31 \$15,925 00 2,500 00 804 31
Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31 \$8,950 00 804 31 \$9,754 31 \$15,925 00 2,500 00
Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31 \$8,950 00 804 31 \$15,925 00 2,500 00 804 31
Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31 \$8,950 00 804 31 \$9,754 31 \$15,925 00 2,500 00 804 31 \$19,229 31
Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31 \$8,950 00 804 31 \$9,754 31 \$15,925 00 2,500 00 804 31 \$19,229 31
Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31 \$8,950 00 804 31 \$9,754 31 \$15,925 00 2,500 00 804 31 \$19,229 31
Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31 \$8,950 00 804 31 \$9,754 31 \$15,925 00 2,500 00 804 31 \$19,229 31
Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31 \$8,950 00 804 31 \$9,754 31 \$15,925 00 2,500 00 804 31 \$19,229 31
Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31 \$8,950 00 804 31 \$9,754 31 \$15,925 00 2,500 00 804 31 \$19,229 31 \$7,020 28 6,000 00 688 63
Balance uninvested October 31, 1892 Loans paid off	\$8,490 76 550 00 713 55 \$9,754 31 \$8,950 00 804 31 \$9,754 31 \$15,925 00 2,500 00 804 31 \$19,229 31

Cr.	
Loans made	
Loans made	
Investments.	13,708 91
First Mortgages of Real Estate	
Cash uninvested 1,708 91	
 \$	20,908 91
McCLELLAN MEMORIAL FUND.	
Dr.	
Balance uninvested October 31st, 1892 \$259 26	
Interest	
Cr.	\$294 73
Cash in Bank	\$294 73
	#29+ 13
Investments.	
First Mortgages of Real Estates	
Cash uninvested	\$794 73
	Ψ194 13 ====================================
LAFAYETTE MEMORIAL FUND.	
Dr.	
Balance uninvested October 31st, 1892 \$104 04	
Interest	****
Cr.	\$106 12
Cash in Bank	\$106 12
	-
SPECIAL CASTINGS FUND.	
Dr.	
Balance uninvested October 31st, 1892	\$938 73
Datance unitivested October 31st, 1092	#930 /3
Cr.	
Transfer to General (City) Fund \$312 91 Transfer to General (Park) Fund 625 82	
Transfer to General (rark) Fund	\$938 73
(Signed) HENRY K. FOX,	
Trea	surer.
Examined, audited and found correct,	
(Signed) CHARLES J. COHEN, Auditing Comm	nittee
(Signed) JOHN T. MORRIS,	

MINUTE.

In coming together at this time for the purpose of giving expression to the sentiment of regret experienced in the death on June 30, 1893, of Anthony J. Drexel, President of Fairmount Park Art Association, the Board of Trustees desires to make known to the citizens of Philadelphia how greatly and truly were his services to this Association, understood and valued.

From the date of organization, covering a period of more than twenty years, though engrossed with manifold duties to commerce and to the state, Mr. Drexel accepted the presidency of this Association, and throughout his incumbency evinced the keenest interest toward the fulfillment of its proper objects.

Possessed of a strong personality and occupying the highest social rank he was invariably courteous and tolerant in debate, and it is not too much to say that his name and repute gave lustre to the Association in which this Board is so profoundly interested.

It is, therefore, apparent that in the demise of Mr. Drexel, we suffer the loss of a man in every way fitted by education and rank to lead this organization, and in deploring this fatality it is earnestly desired to accentuate his life, his character, his example.

With premonition, perhaps, he frequently expressed a desire to witness the erection of the memorial to General Grant, undertaken by the Association, and it was mainly due to his effort in this direction that such was about to be accomplished; it has been willed otherwise, but the incentive remains, and in the completion of the work the name of

Anthony J. Drexel, our late honored President, will stand prominently forward.

It is desired that a copy of this minute should be sent to the family of Mr. Drexel, with an expression of official and personal sympathy in their bereavement, and that publication be made in the daily journals of Philadelphia and New York.

In the death of Mr. Alexander Brown, which occurred on the 31st December, 1893, the Fairmount Park Art Association, in common with many other institutions of our city, has met with no ordinary loss.

Mr. Brown was a man who exemplified in his life the highest type, at once, of a Christian gentleman and a publicspirited citizen. To a nature richly endowed with a quick and responsive sympathy for any cause which involved human need and welfare, were added, in his case, a deep consciousness of the duties and responsibilities which belonged to the position and advantages with which he had been intrusted, and which it was his care and happiness to administer to the best of his ability. It was not strange that such a man, although the most modest and retiring, shunning all praise or applause, and desirous only of discharging his duty in that state of life into which he had been called, should have been one whose name and influence as well as generous aid, were sought by every beneficent enterprise, and, among them, this Association, of which he early became a life member and honorary Vice-President.

His fellow-members, here as elsewhere, cannot but feel it to have been a privilege to have been associated with him in their work, and gladly record this minute of their esteem for his memory.

LIST OF MEMBERS

FAIRMOUNT PARK ART ASSOCIATION.

Members will please notify the Secretary of any change of address, or error in the list of members.

HONORARY MEMBERS, "PARK BRANCH."

Benson, Edwin N., Horstmann, G. Henry, Willits, A. A., D. D. Stille, Charles J., LL. D. Cox, Mrs. John Bellangee,

LIFE MEMBERS, "PARK BRANCH."

Abbot, Charles F., Allen, Norwood Penrose, Biddle, Col. Alexander, Alter, John Joseph, Ashhurst, Richard,

Bailey, E. Headley, Baird, Charles
Baird, John,
Baily, Joel J.,
Baker, W. S.,
Baltz, J. & P. Brewing Co., Bremer, George W.,
Banks, George W.,
Brown, Alexander,
Brown, Mrs. Alexan Baird, Charles O., Baugh, Daniel, Baugh, Samuel, 2 Bell, Frank F., Bement, William B., Benson, Miss Harriet S., Bergdoll, Louis,3 Bergdoll, Mrs. Louis, Bergner, C. William, Berlinger, Charles G., Berlinger, Frederick, Betts, Col. Charles M., Betz, John F.,

Biddle, Mrs. Henry J., Biddle, Edward C., Bingham, Gen. Henry H. Blakeley, John, Bodine, Frank L., Bolger, Andrew, Boraef, L. Shuster, Borden, Edward P., Brown, Mrs. Alexander, Brown, T. Wistar, Burges, Henry, Burges, William, Burnham, George, Burns, Charles M., Jr., Busch, Paul,

Carver, A. B., Cassin, Isaac S., Castner, Samuel, Jr., Claghorn, J. Raymond, Clark, Clarence H.,

Clark, Edward W., Clark, Mrs. E. W., Clothier, Mrs. Conrad F., Coates, William M., Colket, C. Howard, Cope, Walter, Cragin, Charles I., Craig, Andrew C., Jr., Craig, Hugh, Jr., Crease, Orlando, Cresson, George V.,

Dallett, Michael, Darlington, Joseph G., Davis, Henry J., Delaney, Theodore M, 5 Dickey, Samuel J., M. D., 6 Dilley, Franklin P., Disston, Hamilton, Disston, Horace C., Disston, Samuel, Donohugh, William J., Downing, Richard H., Dreer, Ferdinand J., Dreer, William F., Drexel, Anthony J., 7

Died, February 13, 1894.
 Died, August 27, 1893.
 Died, August 10, 1894.

⁴ Died, December 31, 1893.

⁵ Died, April 8, 1894.

⁶ Died, January 4, 1894. ⁷ Died, June 30, 1893.

Ebbs, Walter, Edwards, E. B., Elkins, William L., Ellison, Rodman B., Ellison, William P., Elverson, James, Engel, Charles, Engel, Theodore C., 1 England, James B.,

Fell, John R., Fernald, Josiah P., Field, John, Fitler, Edwin H., Fox, Alexander M., Fox, Mrs. Samuel M., Fraley, John U., N. Y., Frazier, William W., French, Samuel H., Fullerton, John,

Gallagher, Christopher A., Garrett, Philip C., Garrett, Walter, Garrett, Mrs. Walter, Garrett, William H., Garrison, David R., Gazzam, Joseph M., Ghriskey, Charles M., Gibbs, William W., Gibson, Miss Rebecca, Gilbert, Samuel H., Gillett, Alfred G., Gillingham, Joseph E., Godey, Harry, Godfrey, Lincoln, Govett, Annesley R., Gregg, William H., Griffiths, George, Grubb, Gen. E. Burd,

Hale, Willis G., Hand, Mrs. James C.,4 Harrah, Miss Georgie, Harrison, Charles C., Hartshorne, Charles, Hay, Miss Mary, Haydon, James C., Jeanesville, Luzerne Co., Pa. McAllister, J. W., Hazlehurst, Edward, McCreary, George Henszey, William P.,

Hentz, J. Henry, Herzog, George, Hinkle, Dr. A. G. B., Hockley, Mrs. Thomas, Hockley, Miss Mary, Hockley, Wm. Stevenson, Hollis, P. C.,⁵ Hookey, Anthony C., Hopkins, James, Horstmann, Willian H., Houston, Henry H., Howell, Charles H., Howell, Mrs. Charles H., Howell, Mrs. Henry C., Hutchinson, Charles H.,

Irvine, William B., Iungerich, Henry,

Jenks, John S., Jenks, William H., Jones, William F., Jordan, Mrs. John, Jr., Justice, William W.,

Keen, Joseph S., Keese, Francis S., Keith, Sidney W., Kendrick, George W., Kenworthey, Charles D., Kirkbride, Jos. J., M. D.,

Ladner, Louis J., Carlisle, Pa. Norris, Charles, Lankenau, John D., Lea, Henry C., Lee, George, Lee, Edmund J., M. D., Leonhardt, Arno, Lewis, Richard A., Lewis, Samuel G., Hacker, Charles,² Lippincott, Craige, Hale & Kilburn Mfg. Co.,³ Lippincott, Walter, Hale, Willis G., Lippincott, Mrs. Walter, Little, Amos R., Lockwood, John W., Lonergan, J. E., Long, James, Longstreth, Edward,

> McCreary, George D., McFadden, Charles, Sr.,

McFadden, George H., McLaughlin, John, McNeely, Richard P., McNeely, Robert K., Maris, Thomas R., Martin, Samuel, Medara, Edward K., Mencke, William N., Mercer, George Gluyas, Michener, John H., Mickle, Charles C., New York.

Miller, Leslie W., Milne, Caleb J., Milne, Caleb J., fr., Milne, David, Mitchell, James T., Moore, Clarence B., Moore, James, Moore, Mrs. Joseph, Moore, Joseph, Jr., Morrell, Mrs. Edward de

V., Morris, Israel,
Morris, John T.,
Morris, Miss Lydia T.,
Morris, Theodore H.,
Morris, William H., Morris, Wistar, Muhr, Simon, Mundell, John,7

Newman, John S,

Ogden, Edward H.,

Pardee, Calvin, Patterson, Abraham S., Pepper, Wm., M.D., LL.D., Peterson, C. Lehman, Phillips, Miss Emily, Porter & Dickey, Price, Eli Kirk, Price, J. Sergeant, Price, William S.,

Register, I. Layton, Rhoads, Joseph R., Richards, Benjamin W., Ridgway, Jacob E., Roberts, Charles, Roberts, George B.,

¹ Died, May 28, 1894. Died, August 29, 1893.

³ Warren Hale died, December 28, 1893. Cheney Kilburn died, April 3, 1894.

⁴ Died, April 17, 1887. ⁵ Died, May 13, 1894. ⁶ Died, May 21, 1892. ⁷ Died, September 1, 1894.

Robinett, J. Percy, Rogers, Fairman, Rogers, Roland C., Rolin, Harry M., Rommel, John, Jr., 1 Rorke, Allen B.,

Santee, Charles,
Santee, Eugene Irving, M.D.
Schemm, Peter,
Schemm, Peter A.,
Schmidt, Henry,
Schutte, Louis,
Scott, James P.,
Scott, Mrs. Thomas A.,
Scott, William B.,
Sharpless, Nathan H.,
Sharpless, Samuel J.,
Shortridge, N. Parker,
Singerly, William M.,
Smedley, Samuel L.,
Smiley, John M.,
Smith, Charles,
Smith, D. C. Wharton,
Smith, George W.,
Smith, James C.,
Smyth, Lindley,

Spencer, Howard, Staake, William H., Stambach, John A., Stelwagon, Henry G., Steel, Edward T.,⁴ Stetson, John B., Stewardson, John, Stewardson, Edmund A.,⁵ Stinson, Thomas D., Strawbridge, Justus C. Strouse, Loeb & Co., Sullivan, Jeremiah J., Swain, Charles M., Swain, Mrs. William M. Sweatman, V. C.,

Taylor, William Y.,
Teller, Benjamin F.& Bro.,
Thomas, Rufus R.,
Thomas, S. Harvey,
Thompson, Mrs. J. Edgar,
Thomson, Frank,
Townsend, Edward Y.,
Wittman, Joseph F.,
Wolf, Mrs. Abraham S.,
Wood, Alan, Jr.,
Wood, Mrs. George,
Wood, Thomas,
Wood, Walter,
Wood, William,

Wainwright, Clement R., Wallace, J. M. Power, Walters, William T., Baltimore, Md. Warner, Redwood F., Warren, E. Burgess, Waterall, William, Wernwag, Theodore, West, Harry F., Wetherill, Wm. Henry, Wharton, Charles W., Whitaker, William M.,6 White, Rev. William R., Whitney, W. Beaumont, Wiedersheim, John A., Widener, Peter A. B., Willard, DeForest, M. D., Wilson, Joseph Lapsley, Wilt, Alpheus, Wiltberger, David S. Wittman, Joseph F., Wood, Alan, Jr., Wood, Mrs. George, Wood, Walter, Wood, William,

Ziegler, Henry Z.,

ANNUAL MEMBERS, "PARK BRANCH."

Abbott, Francis R.,
Abbott, James,
Adams, Francis P.,
Adams & Keen,
Adler, John M., M. D.
Aertsen, James M.,
Alburger, Jacob F. & Co.,
Alburger, Stoer & Co.,
Allen, George W.,
Allen, Lane & Scott,
Allen, William H.,
Altemus, Joseph B.,
Andrews, B. W.,
Antelo, A. J.,
Archer, Pierce,
Armstrong, Theodore,
Ashmead, Henry B.,
Atkinson & Myhlertz,
Atmore, Robert E.,
Austin, Richard L.,
Austin, Samuel H., Jr.

Bailey, E. W.,
Bailey, John T. & Co.,
Bailey, Joseph T.,
Bailey, Mrs. Joseph T.,
Bailey, Westcott,
Baily, Joshua L.,
Bains, George B.,
Baird, John E.,
Baird, Mrs. Matthew,
Baird, Thomas E.,
Baker, Miss Emily W.,
Baker, Joseph W.,
Bamberger, Leopold,
Barlow, Thomas W.,
Barry, Rev. Thomas,
Barry, Rev. Thomas,
Bartol, Mrs. B. H.,
Bartol, George E.,
Beath, Gen. Robert B.,
Beattie & Hay,
Beaver, Gen. James A.,
Beitler, Abraham M,

Beitler, Lewis E.,
Bell, Samuel W.,
Bement, Clarence S.,
Bement, William P.,
Benson, Col. R. Dale,
Betts, B. Frank, M. D.,
Biddle, Mrs. Chapman,⁷
Biddle, Samuel,
Biddle, William F.
Black, Rudolph J.
Blum, Ralph,
Blumenthal Bros. & Co.,
Blynn, Harry,
Bodine, Samuel T.,
Bodine, George T.,
Boldt, George C.,
Bolan, Thomas W.,
Borie, Beauveau,
Bournonville, A. C., M. D.,
Boyd, George W.,
Boyer, Henry K.,

Died, August 2, 1894.
 Died, July 4, 1891
 Died, July 21, 1894.

⁴ Died, August 14, 1892. ⁵ Died, July 3, 1892.

⁶ Died, July 5, 1894. 7 Died, April 4, 1894.

Boyle, John J., Brant, Josiah, Brazier, Joseph H., Breuker & Kessler, Breuil, James F., Brice, William, Brinton, R. B., Sr.,1 Brodie, Robert C., Bromley, Edward, Bromley, Jas. & George D., Colket, William W., Bromley, John H., Bromley, Joseph H., Brooks, Prof. Edward, Brown, John A., Jr., Brown, Samuel B., Brown, Mrs. Samuel B., Bugh, James L., Bullock, Mrs. G. A., Bullock & Crenshaw, Bureau Brothers, Burnham, William, Burk, Addison B., Burk & McFetridge, Burr, David T., Burroughs, H. Nelson, Burton, Edward,2 Busch, Henry E., Cope, Mrs. John E., Dun, R. G. & Co. Busch, Mrs. Henry E., Cornelius, Robert, Durang, Edwin F. Bushnell, Charles E., Cox, Mrs. Mary K., Butcher, Mrs. Washington, Cox, Miss Sarah Stevens'n, Earle, Edgar W., Button, Convers,

Cabada, E. F., Caldwell, J. Albert, Caldwell, Seth, Jr., Calvert, P. B., Carlile, J. A., Carre, D'Angeli H., Carré, John L., Carrick, William C., Carson, Henry, Carstairs, Charles S., Cassatt, Alexander J., Catherwood, H. W. Catherwood, John H., Childs, George W.,3 Church, William A., Claghorn, Charles E., Claghorn, Mrs. J. Raym'd, Davis, Miss Mary, Clark, Miss Frances, Clarkson, Samuel,4 Clothier, Isaac H.,

Cloud, Edward H., Clyde, B. Frank, Coates, Edward H., Cochran, Henry C., Coffin, Lemuel, Cohen, Charles J., Cohen, Mrs. Charles J., Cohen, Harry, Coles, Edward, Colladay, C. T., Collins, A. M., Colton, Sabin W., Jr., Comegys, B. B., Comfort, Howard, Comly, Robert, Conarroe, George M., Conaway, James & Co., Conover, David F., Courad, Jacob, Conrad, J. Hicks, Converse, John H., Converse, Mrs. John H., Conway, Adam S., Cook & Bro., Cooke, Jay, Craig, John F., Cramp, Charles H., Cramp, Theodore, Cramp, William M., Crawford, Alexander L., Cresson, Charles M., M.D.,7 Croft & Allen Co., Crump, H. J. & G. R., Cullinan, Col. Ralph F. Curtin, Roland G., M. D., Curtis, Cyrus H. K., Cuyler, T. DeWitt, Daggett, Joseph N., Dagit, Charles, Dana, Charles E., Daniels, Samuel, Darley, Francis T. Sully, Davis, Robert S.,

Devine, Mrs. Mark, Devine, Miss Mary K., Dickson, Samuel, Dietz, Jacob Y., Dissel, Charles, Disston, Jacob S., Disston, Mrs. Henry, Disston, William, Dixon, Henry P., Doak, James, Jr., Dobbins, Edward T., Dobson, James, Dolan, N. Brooke, Dolan, Thomas, Dolan, Mrs. Thomas, Doll, George, Donovan, Daniel, Dornan Bros. & Co., Dougherty, Charles A., Dougherty, John A., Drexel, Col. A. J., Jr., Drexel, G. W. C., Drexel, John R., Drexel, Mrs. John R. Dulles, J. Heatley,⁸ Dunn, Joseph H., Dun, R. G. & Co., Durang, Edwin F.,

Earley, E. S., Edelheim, Carl, Elliott, A. Graham, Elliott, William D., Ellis, Frank H., Elsasser, Paul M., Engart, John S., Erben, Henry, Erringer, J. L., Essig, Charles J., M. D., Evening Telegraph, Eyre, Wilson, Jr., Farrelly, Stephen, Field, Charles J., Filbert, Ludwig S., M. D., Firth, Frank J., Fitler, Mrs. Edwin H., FitzGerald, Harrington, FitzGerald, Hildebrand FitzGerald, Riter, Flanagan, Charles L., Flanigan, William A.,

Day, Frank Miles,

Delano, Eugene,

De Morat, O. B.,

¹ Died, October 25, 1893. ² Died, March 17, 1894. Died, February 3, 1894.

⁴ Died, August 18, 1894. ⁵ Died, August 10, 1893. Died, December 25, 1893.

Died, December 27, 1893.
 Died, March 7, 1894.

Fleisher Brothers, Fleisher, S. B. & B. W., Fletcher, George A., Fletcher, Mrs. George A., Flickwir, Joseph W., Ford, Albert E., Fotterall, Stephen B., Foulke, William G., Foulkrod, W. W., Fox, George S., Fox, Miss Hannah, Fox, Henry K., Fox, Mrs. Samuel M., Fox, W. M. & A. M., Jr., Frechie, Abraham M., Fricke, Albert, M. D., Fries, Phineas, Furness, Wm. H., D.D.,

Gade, F. W., Gallagher, Charles J., Galloway, William, Gans, Sigmund M., Garden, William Morton, Garrett, William E., Jr., Garvey, Rev. P. J., D. D., Gaw, William H., Gerhardt, Isaac, Gest, John B., Getz, Rev. Henry S., Gillilan, J. M., Gillilan, Mrs. J. M., Gillinder & Sons, Gilroy, John Jay, Githens, Benjamin, Godfrey, Mrs. Lincoln, Goodin, M. Harry, Gopsili's, James, Sons, Gorham, Walter M., Graham, Edwin P., Graham, John S., Graves, Nelson Z., Green, Thomas H., Greene, Stephen, Grieb, J. G. & Sons, Griffin, Nicholas J., Griggs, W. O., M. D., Grim, Jacob, Grübnau, Carl, Guillou, Victor, Gutekunst, F.,

Hacker, Wm., Hahs, Charles S., Hall, Augustus R.,1 Hall, Zachary T., Hance, Edward H., Hance, Miss Emma A., Hance, Joseph C, Hance, Mrs. Joseph C., Hanifen, John E., Hannis, William C., Harding, George, Hardy & Mahony, Harkness, William, Jr., Harper, Thomas B., Harris, Franklin M., Harris, George S. & Sons, Harris, William T., Harrison, Geo. C., Harrison, John, Harrison, Joseph G., Harrison, Mrs. Joseph, Harrison, Thomas S., Hart, B. F., Hart, Byerly, Hart, Mrs. Byerly, Hart, Henry B., Hart, Samuel, Hart, Thomas, Jr., Hastings, John V., Hastings, R. E., Hay, Thomas, M. D., Heaton, Augustus, Henry, Charles W. Henszey, William P., Heppe, Christopher J., Heston, Henry B., Hetherington, A. G., Heyl, George A., Hill, William, Hillman, John F.,2 Hipple, Frank K., Hirsh. Alfred Curtin, Historical Publishing Co. Holloway, William, M. D., Hood, Thomas G., Hoopes, Barton, Hopper, Wm. G. & Co., Horn, Mrs. Philip H., Horner, Samuel, Jr., Horstmann, Walter, Houston, William C.,

Howell, William R., Howell, Zophar C., Hoyt, Ferdinand V., Huber, John Y., Huckel, Samuel, Jr., Huey & Christ, Huey, Samuel B., Huey, Mrs. William G., Huggard, John,3 Huneker & Son, Hunter, R. M., Hunt, Augustus,4 Hutchinson, Pemberton S.,

Irving, Henry, London.

Jack, Louis, D. D. S., Jacobs, Mrs. Edward B., Jagode, Philip, James, Walter M., M. D., Janney, Benjamin S., Jr., Jayne, Eben C., Jayne, Henry LaBarre, Jayne, Horace F., Jenks, Mrs. John S., Johnson, Ellwood, Jordan, G. Frederick, Jordan, Mrs. G. Frederick, Joyce, William H., Junkin, George,

Karcher & Rehn Co., Kates, John L., Kay, J. Alfred, Keen's, Eli, Sons, Keen, William W., M. D., Keene, George Frederick, Keim, George de B.,5 Keim, Joseph R., Keinath, William, Kelly, Owen, Kershow, E. P., Kimball, William S., Kingsley, J. E. & Co., Kingston, Henry H., Kitchen, Theodore, Knerr, Calvin B., M. D., Knowles, George L., Kohn, Adler & Co., Koradi, Rudolph, Houston, William C., Jr., Kuhn, C. Hartman, Hackenburg, Wm. B.& Co., Howell, Mrs. G. Ramsey, Kurtz, William W., Kuhn, C. Hartman,

Died, October 7, 1893. Died, May 12, 1894.

Died, January 24, 1894.
 Died, September 14, 1894.

⁵ Died, December 18, 1893.

Landreth, Oliver, Landreth, Mrs. Oliver, Larned, William H.,1 Lasher, George F., Lawrence, Charles, Lea, Arthur H., Lea, Charles M., Lee, Edward C., Lehman & Bolton, Leisenring, E. B.,² Letchworth, Albert S., Levis, Henry, Lewis, Edward, Lewis, Enoch, Merrick, J. Vaughan, Lewis, Francis W., M. D., Merrick, William H., Lewis, Theodore J., Meyer, Charles H., Lippincott, J. Bertram, Middleton, H. W. Lippincott, J. Dundas, Miles, Frederick Lippincott, Mrs. J. Dundas, Miller, Edgar G., Lippincott, Mrs. Joshua, Lippincott, William,4 Lippincott, William A., Liveright, Greenewald & Moore, Albert H., Lloyd, William J., [Co., Moore, Alfred F., Lucas, John. Moore, Andrew M., Lucas, John, Lucas, William H., Lunkenheimer, John, Jr., Lutz, Hiram E.,

MacAlister, Dr. James, MacKellar, Thomas, MacKellar, William B., McAdam, A. H., M. D., McAleer, William, McCahan, W. J., McClees, J. E., Jr., McClure, Alexander K., McCullough, Edmund H., McElroy, James, McFadden, Charles, Jr., McFadden, Mrs. Geo. H., McKean, Henry Pratt,6 McKean, Thomas, McLean, William, McManes, James, McMichael, Morton, McMichael, Walter, McOwen, F., Macpherson, Wm., M. D., Macpherson, Mrs. William, Page, S. Davis, Magee, James F.,

Malone, Watson & Son, Mann, William B., Marks Brothers, Martin, Joseph J., Marvill, William H., Mason, Prof. William A., Mathews, Charles Henry, Mathews, Edward J., May, George, May, Jonathan, Megargee, Irwin N., Melloy's, John M., Sons, Merchant, Clarke, Middleton, H. W.,7 Miles, Frederick B.,

Milligan, William, Monroe, John T., Morgan, Randal, Morris, Frederick W., Morton, Dr. Thomas S. K., Morwitz, Dr. Edward,8 Mucklé, M. Richards, Mullen, Rev. Thomas F.,9 Murphy, Francis W., 10 Myers, Nathan,

Naylor, Jacob, Neafie & Levy, Neall, Mrs. Daniel, Neall, Daniel, D. D.S.,11 Newbold, W. H., Son & Co., Newburger, Morris, Newhall, George M., Newhall, Mrs. George M., Newhall, William E., Nixon, William H.,

O'Brien, A. H., O'Callaghan, M. J., Ogden, Robert C., Ostheimer Brothers,

Pancoast, Wm. H., M. D., Rhawn, William H.,

Parrish, Joseph, 12 Partridge, Artemas, Patterson, D. Ramsay, Patterson, Frank T., Patterson, Henry C., Pattison, Robert E., Paul, Henry N., Paul, James W., Jr., Paxson, Moses, Peirce, George, Peirce, Thomas May, Perot, Effingham, Perot, Joseph S., Perot, T. Morris, Peters, James, Pfaelzer Brothers & Co., Philadelphia Granite and Blue Stone Co.,

Philler, George Baltimore. Pitcairn, John, Platt, Charles, Porter, Harry T., Porter, Robert, 13 Postel, Albert H, Potter, Charles A., Potter, Thomas, Jr., Potter, William, Potts, Joseph D., ¹⁴ Potts, Mrs. Joseph D., Pratt, Dundas T., Prendergast, Rev. E. F., Priestman, Miss Amelia, Pugh, Charles E., Pulaski, M. H.,

Queen, Mrs. James W.,

Randall, B. Alex'r, M. D., Raser, J. Heyl, Raser, Mrs. J. Heyl, Read, William F., Rech, Jacob, Redner, Lewis H., Reed, Henry, Reger, George F., Reiff, Benjamin, Reilly, Thomas A., Reisser, C. H., Rexsamer, George Wm., Reyburn, William S.,

Died, August 30, 1894.
 Died, September 20, 1894.
 Died, July 21, 1894.
 Died, January 18, 1894.
 Died, December 29, 1893.

Died, January 5, 1894.
 Died, August 7, 1893.
 Died, December 13, 1893.
 Died, December 21, 1893.
 Died, September 27, 1894.

Died, January 6, 1894.
 Died, November 11, 1893.
 Died, March 7, 1894.
 Died, December 3, 1893.

Richardson, Thomas DeQ. Sinnott, Joseph F., Ridgway, B., Riebenack, Max, Riley, James, Riley, William B. & Co., Ritchie, Craig D., Ritchie, Mrs. Craig D., Robb, Thomas, Roberts, Algernon S., Roberts, Edward, Jr., Roberts, G. Theodore, Roberts, Thomas & Co., Roberts, Mrs. Thomas, Robinson, Anthony W., Robinson, Thomas A., Roelops, Henry H., Rogers, Charles, Rogers, Charles R., Rohner, Henry, Rosengarten, Joseph G., Ryan, Most Rev. Patrick J., Stevenson, George,

Saller, Lewin & Co., Salmon, Charles H., Samuel, J. Bunford, Sartain, John, Schaefer, Henry, Scherer, Frank C. Schober, George P., Schwarz, G. A., Sciple, H. M. & Co., Scott, Charles, Scott, John, Search, Theodore C., Sellers, David W., Sellers, John Jr. Sellers, William, Shaffer, Philip C. Sharpless, Henry W., Sharpless & Watts, Shelton, Frederick R., Shelton, Mrs. Fred'k R., Sheppard, Furman,1 Sheppard, Isaac A. & Co, Tagg, Robert, Sheppard, J. B. & Sons, Shipley, Samuel R., Shippen, Edward, Shoch, Henry R., Shortridge, John H., Shunk, Daniel P., Sibley, Edward A., Simpson, William, Jr., Sims, John C., Jr.,

Smith, Edmund, Smith, Edward Brinton, Smith, Mrs. Edw. Brinton, Smith, Mrs. Edw. Brinton, Thompson, Charles T., Smith, F. Percy,² Thompson, James B., Smith, Kline & French Co. Thompson, Samuel S., Smith, Richard,³ Thompson, S. Gustine, Thompson, Carrier of Contract Cont Smythe, Rev. J. Henry, Snare, Jacob, Snellenberg, N. & Co., Snowden, Col. A. Loudon, Thouron, N., Snyder, Frederick Wm., Souder, Charles, Sparhawk, Charles W., Spear, James, Starkey, Geo. R., M. D., Steel, Henry M. Stephens, Horatio S., Stern, David, Sternberger. Samuel, Rossmassler, Richard, D.D. Stevenson, Miss Anna P., Stewart, Robert, Stillé, Alfred, M. D., Stillé, Charles J., LL.D., Stilz, John & Son, Stokes, James M., Stokes & Parrish Machine Trymby, Hunt & Co., Stokley, William S., [Co., Tyler, George F., Stotesbury, Edward T., Stover, Lewis, Strawbridge, E. R., Strawbridge, Frederic H., Strawbridge, George S., Stroud, Edwin Adams, Stryker, Samuel S., M. D., Stuart, Edwin S., Sulzberger, Mayer, Supplee, J. Wesley, Supplee, W. W., Sutter, Daniel, Swain, William J., Swartz, James S.,

Taggart's Sunday Times, Taitt, Mrs. Caroline G., Tasker, Stephen P. M., Taws, Louis, Taylor, John, Taylor, William S., Terry, Miss Ellen, London Weber, Frederick. Terry, Henry C., Thomas, Augustus,

Thomas, George C., Thomas, James B., Thompson, James D., Thomson, George, Thomson, William, Thouron, Henry, Tiers, William T., Tilge, Jesse A., Tobey, Frank R., Tobin, P., Todd, M. Hampton, Tompkinson, Andrew S., Tower, Charlemagne, Jr. Townsend, Henry C., Townsend, H. T., Townsend, Joseph B., Trotter, Charles W. Trotter, William Henry, Troutman, George M., Trueman, Dr. W. H., Truitt, Joseph P., Trumbull, Rev. H. Clay, Tyler, Sidney F.,

Ulrick, George, Valleau, William R., Van Dusen, J. B., Vaux, J. Waln, Vollmer, Charles F., Von Utassy, Anton W., Vrooman, Samuel B.,

Walker, Abram, Walton, Charles J.,4 Walton, Collins W., Walton, Jesse S., Wanamaker, John, Wanamaker, Samuel M., Wanamaker, William H., Warden, William G., Warner, George W., Wass, Robert H., Watson, James V., Watt, John H., Webster, George S., Weger Brothers,

¹ Died, November 3, 1803. Died, September 21, 1894.

³ Died, September 8, 1894.

⁴ Died, February 16, 1894.

Weigley, William W., Welsh, John Lowber, Weygandt, C. N., Wheeler, Andrew, Wheeler, Mrs. Charles, Whitaker, Rt. Rev. O. W., Windrim, James H., White, J. Clarence, [D. D., Wing, Asa S., White, Richard P., Whitman, Horace F Wiedersheim, Col. T. E., Wood, Rev. Charles, Wiedersheim, William A., Wood, George,

Wilbur, H. O., Williams, Dr. Edward H., Williams, Ellis D., Williams, Rynear, Jr., Wilson, William, Wister, Mrs. John, Wister, L. & R. & Co.,

Wood, Richard, Woodward, George M., Wyeth, Frank H.,

Yeatts & Troth. Yeomans, Dr. George,

Zeisse, Frederick, Zeigler, George J., Jr., Zillinger, A. C., Zimmerman, Charles F.,

LIFE MEMBERS, "CITY BRANCH."

Ashhurst, Richard, Baird, John,¹ Biddle, Col. Alexander, Brooke, Francis M., Brown, 'Alexander,2 Brown, Mrs. Alexander, Clark, E. W., Cope, Walter, Disston, Samuel, Dreer, Ferdinand J., Edwards, E. B., Engle, Theodore C.,3 Fernald, Josiah P. Frazier, William W.,

Hale & Kilburn Mfg. Co.,4 Roberts, George B., Harrison, Alfred C., Harrison, Charles C., Howell, Charles H., Jones, William F.,5 Justice, William W., Lea, Henry C., Longstreth, Edward, McAllister, Miss Eliza Y., Mundell, John,⁶ Ogden, Edward H., Phillips, Miss Emily, Pulaski, M. H.,

Robinett, J. Percy, Santee, Charles, Schutte, Louis, Scott, Lewis A., Smyth, Lindley, Stuart, Edwin S., Walters, William T. Baltimore Wharton, Charles W., Widener, Peter A. B., Williams, Dr. Edward H., Wolf, Mrs. Abraham S.,

ANNUAL MEMBERS, "CITY BRANCH."

Abbot, Charles F., Allen, George W., Allen, Lane & Scott, Altemus, Joseph B., Atmore, Robert E.,

Bailey, Joseph T., Baird, John E., Baird, Mrs. Matthew, Baird, Thomas E., Barnes, William Henry Barry, Rev. Thomas, Beattie & Hay, Beck, James M., Beitler, Abraham M.,

Beitler, Lewis E., Bell, Samuel W., Bement, William B., Bergdoll, Louis.,7 Biddle, Samuel Blumenthal Bros. & Co., Boldt, George C., Borden, Edward P., Borie, Beauveau, Bromley, Edward, Bromley, John H., Bromley, Joseph H., Brown, Samuel B., Brown, Mrs. Samuel B., Buchanan, George H.&Co., Church, W. A.,

Burnham, George, Jr., Burnham, William, Burton, Edward,⁸ Busch, Henry E., Busch, Mrs. Henry E., Bushnell, Charles E.,

Caldwell, Albert, Jr., Carrick, William C., Cassatt, Alexander J., Castner, Samuel, Jr., Chandler, Alfred N., Chandler, Theophilus P., Jr., Childs, George W.,9

Died, February 13, 1894.
 Died, December 31, 1893.
 Died, May 28, 1894.

<sup>Warren Hale died, December 28, 1893 Cheney Kilburn died, April 3, 1894.
Died, May 21, 1892.</sup>

⁶ Died, September 1, 1894.

⁷ Died, August 10, 1894. ⁸ Died, March 17, 1894. ⁹ Died, February 3, 1894.

Claghorn, Mrs. J. Raym'd Fox, Henry K., Clark, Mrs. E. W., Clark, Miss Frances Clothier, Isaac H., Cloud, Edward H., Coates, Edward H., Cochran, Henry C., Coffin, Lemuel, Colket, William W., Colton, Sabin W., Jr. Collins, A. M., Converse, John H., Converse, Mrs. John H., Cooke, Jay, Cramp, William M., Cresson, Charles M., M.D., 1 Croft & Allen Co., Crump, H. J. & G. R.,

Dana, Charles E., Davis, Robert S., Dawson, D. L.,2 Devine, Mrs. Mark, Devine, Miss Mary K., Dilley, Franklin P., Dissel, Charles, Disston, Hamilton, Disston, Jacob S., Disston, William Dixon, Henry F., Dobbins, Edward T., Dolan, Thomas, Dolan, Mrs. Thomas, Dolan, N. Brooke, Dornan Bros., Dougherty, Charles A., Dreka, Louis, Drexel, Col. A. J., Dulles, J. Heatley,3

Earle, Edgar W., Edelheim, Carl, Elliott, A. G., Ellison, W. P., Eyre, Wilson, Jr.,

Farrelly, Stephen, Filbert, Ludwig S., M. D, Kuhn, C. Hartman, FitzGerald, Riter, Fleisher, S. B. & B. W., Fotterall, Stephen B., Fox, George S.

Fox, Mrs. Samuel M., Frechie, Abraham M.,

Gallagher, Charles J., Garvey, Rev. P. J., Gibbs, W. W., Gilbert, Frederick B., Gillinder & Sons, Githens, Benjamin, Godfrey, Mrs. Lincoln, Goodwin, W. H., Gorman, William Graves, Nelson Z., Grieb, J. G. & Sons, Griffiths, George Grubnau, Carl

Hackenburg, W. B. & Co., Hall, Augustus R.,4 Harris, George S. & Sons, Myers, Nathan, Harrison, John, Harrison, Mrs. Joseph Harrison, Thomas S., Hart, Thomas, Jr., Hastings, William H., Henry, Charles W., Henszey, William P., Hipple, Frank K., Historical Publishing Co., Peirce, Thomas May, Hollis, P. C., Howell, Zophar C.,

Jacobs, Mrs. Edward B., Jagode, Philip, Jayne, Eben C., Jayne, H. La Barre, Jayne, Horace F., Joyce, William H.,

Keen's, Eli, Sons, Keene, William W.,M. D., Keese, Francis S., Keyser, Mrs. James D., Kingsley, J. E. & Co., Knowles, George L., Knowles, Levi,

Lea, Charles M., Lea, Arthur H., Levis, Henry,

Lewis, Enoch. Lewis, Francis W., M. D., Lippincott, J. Bertram, Lucas, John, Lucas, William H.,

McCahan, W. J., McCullough, E. H., McFadden, George H., McKean, Henry Platt,5 McKean, Thomas, McMichael, Clayton, MacKellar, Thomas, Mather, Charles E., May, Jonathan, Merrick, J. Vaughan, Moore, Alfred F., Morris, F. W., Morton, Dr. T. S. K., Murphy, Francis W.,6

Newbold, W. H., Sons & Neafie & Levy,

O'Callaghan, M. J.,

Patterson, Gen. Robert E., Paul, Henry N., Paul, James W., Jr., Pitcairn, John, Platt, Charles, Postel, Albert H., Potts, Joseph D.,7 Pugh, Charles E.,

Raser, J. Heyl, Raser, Mrs. J. Heyl, Read, William F., Reed, Henry, Reiff, Benjamin, Reilly, Thomas A., Richards, Benjamin W., Ridgway, Jacob E., Ritchie, Craig D., Ritchie, Mrs. Craig D., Roberts, Algernon S., Roberts, G. Theodore Robinson, Anthony W., Rogers, Charles R., Roelofs, Henry H., Rosengarten, J. G.,

Died, December 27, 1893.
 Died, November 1, 1893.
 Died, March 7, 1894.

⁴ Died, October 7, 1893. ⁵ Died, January 5, 1894.

<sup>Died, September 27, 1894.
Died, December 3, 1893.</sup>

Saller, Lewin & Co., Samuel, J. Bunford, Sartain, John, Schaefer, Henry, Scott, John, Search, Theodore C., Sellers, John, Jr., Sellers, William, Sheppard, Isaac A. & Co., Shortridge, N. Parker, Sinnott, Joseph F., Smith, F. Percy,¹ Smith, George W., Smith, Kline & French Co., Tyler, George F., Spear, James, Starr, Louis, M. D., Sternberger, Samuel,

Stokes & Parrish Mch. Co., Warden, William G., Strawbridge, E. R., Strawbridge, Justus C., Taylor, John, Thomas, Augustus, Thomas, George C., Thompson, Charles T., Thomson, William, Thouron, N., Tobin, P., Townsend, Henry C., Trotter, Charles W., Trotter, William Henry,

Walton, Jesse S., Wanamaker, John, Waterall, William, Welsh, John Lowber, Weygandt, C. N., Wheeler, Mrs. Charles, Whitaker, Rt. Rev. O. W., Windrim, James H., Wister & Co., L. & R., Wood, Alan, Jr., Wood, Rev. Charles, Wood, Thomas, Wyeth, Frank H.,

Yeatts & Troth,

Zillinger, A. C., Zimmerman, Charles F.

Died, September 21, 1894.

FAIRMOUNT PARK ART ASSOCIATION

OFFICE OF SECRETARY,

212 RACE STREET, PHILADELPHIA.

The Fairmount Park Art Association is a society of ladies and gentlemen who contribute to a fund with which they purchase works of art for the adornment of Fairmount Park. Almost every citizen of note in the past twenty years has been a contributor or member of the Association, and has thus assisted in the laudable desire of adding to the permanent attractions in the Park—attractions which are not only for to-day but for generations to come. It is proposed to secure a good example of the best work of every eminent sculptor. In a few years our Park may beast of more treasures in art than any other public park in the world. The presonce of objects of beauty is a great educator, and tends to refine the people and to cultivate their taste for the beautiful. In a manufacturing city this is especially desirable; and the surroundings and influences that ennoble and refine are potent in attracting the cultivated from other places. Whatever can be done to make our city attractive to wealthy and refined travelers is certain to assist in its material prosperity. "The public spirited men and women who are engaged in this ennobling work are exerting influences which will be felt for centuries."

Recently the charter has been amended authorizing the formation of a "City"

Branch for the adornment of City streets and Parks.

Those who are willing to participate are cordially invited to do so, and are requested to inform the Secretary, who will send for their contributions, or, if pre-

ferred, a check sent to the above address will be promptly acknowledged.

Annual Members pay Six Dollars the first year, and Five Dollars after, for either the Park or City Branch. Those who desire to contribute to both funds pay Eleven Dollars the first year and Ten Dollars after. The funds are kept entirely separate, Park funds being expended for works of Art for the Park, and City funds for works of Art for the City.

All contributions for Life Membership, and ten per centum of the Annual, are placed in the Permanent Funds, which are to be kept inviolate until they each

aggregate \$100,000, when the interest will be used.

ENTRANCE (OR INITIATION) FEE, - - - ONE DOLLAR.
INCLUDES BOTH BRANCHES.

PARK BRANCH.

ANNUAL CONTRIBUTION, - - - - FIVE DOLLARS. LIFE MEMBERSHIP (AND CERTIFICATE), - FIFTY DOLLARS.

CITY BRANCH.

ANNUAL CONTRIBUTION, - - - - - FIVE DOLLARS.
LIFE MEMBERSHIP (AND CERTIFICATE), - FIFTY DOLLARS.

Annual Members of two or more years may change to Life Membership upon payment of Forty Dollars.

As the Association welcomes either a bequest of money or a devise of real estate, it is hoped that all who desire to perpetuate the work of the Association will, in disposing of their property, include the Fairmount Park Art Association among the beneficiaries.

	Philadelphia,	189	
To the Secretar	ry Fairmount Park Ar	rt Association.	
	I	Dear Sir:	
		I am authorized to propos	ie
Mr.			
Mrs			.50
Address			**
	CEEY	unches of the Association.	
Your Assistion, and for th	stant Secretary may ca se contribution at the u	all for the signature to the constitu usual time for collecting.	!-
	- P	Yours truly,	
	THE PERSON NAMED IN THE PE	The Dollars ofter for	194

Annual Members pay Six Dollars the first year, and Five Dollars after, for either the Park or City Branch. Those who are willing to contribute to both funds pay Eleven Dollars the first year, and Ten Dollars after. The funds are kept entirely separate. Park Funds being expended for Works of Art for the Park, and City Funds for Works of Art for the City.

Life Membership, Fifty Dollars in each Branch.

FORM OF BEQUEST.

FORM OF DEVISE OF REAL ESTATE.

I give and devise unto FAIRMOUNT PARK ART ASSOCIATION, its successors and assigns, all that certain (here insert a description of the property) for the use of the said Association.

PREAMBLE.

Since it is desirable to increase the appreciation and love of art in our midst; to add to the number of its votaries, promote the refinements of life consequent thereon, and encourage artists in the practice of their profession; and,

Since it is commendable to erect statues, busts, fountains and other works of art, to the honor and memory of eminent persons and their deeds, in order that their good example and influence may be more permanently exerted in fostering a spirit of emulation and ambition in our people; and,

Whereas, these results may be better secured and the good effects thereof more generally obtained by the accumulation of objects of art in one enclosure, visited by the greatest number of people; and

Whereas, it is desirable to enhance the beauties and attractions of the Park, by means in which all may gladly participate;

Therefore, we, whose names are affixed to the following Constitution, have formed ourselves into a society to be styled the "Fairmount Park Art Association," which society shall have for its object the accumulation of a fund, by means of annual contributions of small fixed sums of money by the members thereof, and by legacies, donations, etc., which fund shall be devoted to and employed in adorning Fairmount Park with works of art, either of a memorial nature or otherwise.

In consideration of the objects above set forth, we, whose names are subscribed to the following Constitution, agree to fulfil with honor and good faith the duties imposed in the said Constitution and the By-Laws, which have been adopted for the rule and government of the said Fairmount Park Art Association.