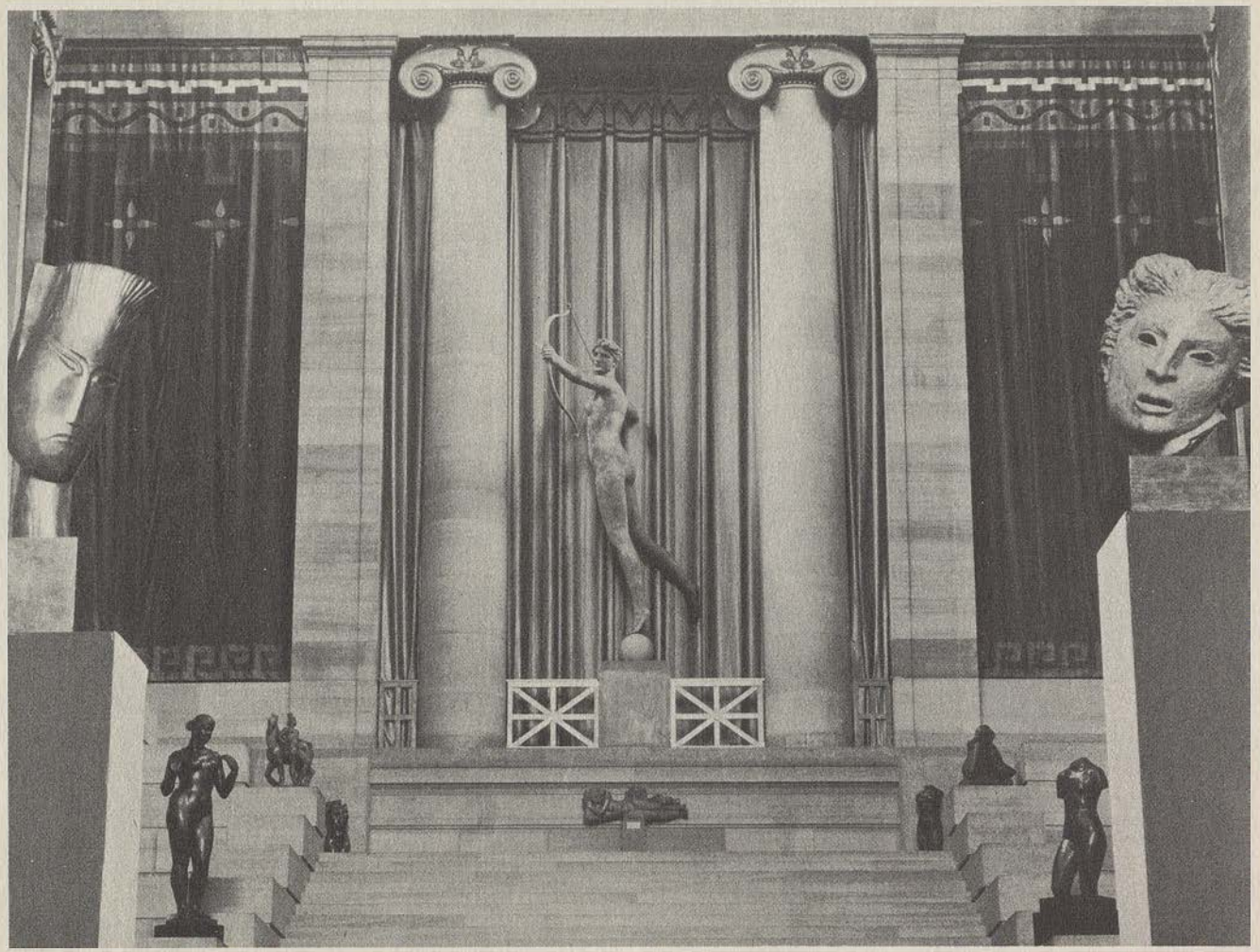
# Fairmount Park Art Association

## *Sixty-First Annual Report*


PROF. HUDNUT'S ADDRESS

Parkway and 25th Street, Philadelphia

1 9 3 3



THE GREAT HALL OF THE ART MUSEUM

*The Saint Gaudens Diana and a portion of the Samuel Memorial Sculpture Exhibition, 1933.*

# FAIRMOUNT PARK ART ASSOCIATION

*Founded June, 1871*

*Publication No. 72*

## SIXTY-FIRST ANNUAL REPORT

Parkway and 25th Street, Philadelphia

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# OFFICERS 1933

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ROLAND L. TAYLOR

*Vice-Presidents*
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Parkway and 25th Street

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ROLAND L. TAYLOR
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JOSEPH WIDENER

TERM EXPIRES IN 1934

JAMES M. BECK
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FRANCIS BIDDLE
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TERM EXPIRES IN 1935

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**For list of sculpture and other art objects presented to the Park by the Association, see annual report of 1932.*

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MRS. THERON I. CRANE
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## On John Harrison Memorial

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GEORGE D. ROSENGARTEN
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# LIST OF EXECUTIVE OFFICERS FROM THE ORGANIZATION OF THE ASSOCIATION

## PRESIDENTS

Anthony J. Drexel . . . . . 1871–1893
John H. Converse . . . . . 1894–1900; 1904–1909
Charles H. Howell . . . . . 1900–1902
James M. Beck . . . . . 1903–1904
Edward T. Stotesbury . . . . . 1909–1916
Charles J. Cohen . . . . . 1916–1927
Emory McMichael . . . . . 1927–1930
Roland L. Taylor . . . . . 1930–

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H. Corbit Ogden . . . . . 1871–1876
Charles H. Rogers . . . . . 1876–1886
Joel J. Baily . . . . . 1886–1903
Alexander Brown . . . . . 1887–1893
George B. Roberts . . . . . 1887–1898
Charles C. Harrison . . . . . 1894–1907
Frank Thomson . . . . . 1898–1899
William W. Justice . . . . . 1899–1900
Ferdinand J. Dreer . . . . . 1900–1902
Charles E. Dana . . . . . 1900–1914
Edgar V. Seeler . . . . . 1904–1909
John T. Morris . . . . . 1909–1915
John H. Converse . . . . . 1909–1910
Charles J. Cohen . . . . . 1912–1916
E. Burgess Warren . . . . . 1916–1917
James M. Beck . . . . . 1916–
Henry K. Fox . . . . . 1916–1925
J. Rodman Paul . . . . . 1924–
Eli Kirk Price . . . . . 1925–1933

## TREASURERS

James L. Claghorn . . . . . 1871–1885
Thomas Hockley . . . . . 1885–1892
Henry K. Fox . . . . . 1892–1899
James W. Paul, Jr. . . . . 1899–1908
William W. Justice . . . . . 1909–1914
John W. Pepper . . . . . 1915–1918
W. Hinckle Smith . . . . . 1919–

## SECRETARIES

John Bellangee Cox . . . . . 1871–1875; 1877–1887
John B. Robinson . . . . . 1875–1877
Charles H. Howell . . . . . 1887–1900
Leslie W. Miller . . . . . 1900–1920
Roland L. Taylor . . . . . 1920–1930

# REMARKS
# BY THE PRESIDENT

*Members of the Fairmount Park Art Association:*

Before going to the usual business of the Annual Meeting we are going to pause a moment to honor the memory of Mr. Price. I do not suppose that we ever have had or ever will have a member of the Board who will be of more service to the Board. We shall miss him sorely. We were tempted at first to postpone the meeting, but those of us who knew him best feel that we are doing what he would have wanted and, if the next world would give him a chance to carry on, I know that he would look down upon us and be pleased.

I shall not attempt a eulogy to Mr. Price for I know that the papers have attempted this and I think that is the best eulogy that can be made. Shakespeare has said that the evil men do lives after them and the good is oft interred with their bones. I think that this will be reversed in the case of Mr. Price. If he had some evil along with the rest of human nature, I am sure that it will be forgotten, but the good he has done will live forever. His monuments and memorials are all around us. There is hardly a monument or object of beauty in the city of which he was not an interested promoter. I venture to say that there will be no one man to fill his place. I venture to say that many men will be required to fill his place.

I am going to read a resolution which I have prepared which I am sure you will all wish to adopt and when I have finished I shall ask you to vote your approval by rising.

The Fairmount Park Art Association, in Annual Meeting assembled, hereby records its profound sorrow at the passing of

## ELI KIRK PRICE

on Tuesday, January 24, 1933—

Mr. Price was elected to membership in the Board of Trustees in 1914 and as a Vice-President in 1925. Through all these years he gave unsparingly of his time and thought to everything connected with the Association. He brought to this service a rich and cultured vision—a remarkable knowledge of architecture and of landscape planning—a fine knowledge of sculpture—a trained legal mind—great executive ability and above all a grasp of detail that amounted to genius. Those who worked with him in the management of the Association and its projects felt it an honor and a privilege to labor by his side. His advice and counsel were always sound and constructive—

To the members of the family of Mr. Price the Association sends its profound sympathy and asks to join with them in admiration of his great qualities, and pride in his career and achievements—

*The above resolution was adopted by a standing vote at the sixty-first annual meeting of the Fairmount Park Art Association, January 25, 1933.*

THE COURT OF THE ART MUSEUM

*Scene of the Samuel Memorial Sculpture Exhibition, 1933.*

# SIXTY-FIRST ANNUAL REPORT OF THE BOARD OF TRUSTEES

January 25, 1933.

*To the Members of the Fairmount Park Art Association:*

Ladies and Gentlemen:

The year just ending has been a most active one for the Board of Trustees of your Association. At its monthly meetings the excellent plan of the Committee on

The Samuel Foundation

has been presented and has been accepted. Many of you will have noticed with interest the construction which has been progressing on the site of the Samuel Memorial which lies between the Boat Houses and the Girard Avenue Bridge on the East River Drive in Fairmount Park. The wishes of Mrs. J. Bunford Samuel, testatrix of the fund which makes this project possible, were that a series of sculptural elements should be erected, on the site mentioned above, to symbolize the history of America. The plan which Dr. Paul P. Cret has prepared, and which has been adopted, subdivides the Memorial into three great plazas treated architecturally with balustrades and terraces embellished with decorative paving. These plazas are so designed as to permit a view of the Schuylkill from the adjacent drive. The central section of the Memorial is the one now under construction. The plan furnishes the opportunity for a dignified and artistic grouping of the sculptured figures which are to symbolize the story of American development. It will also permit a rational classification of this development with respect to the successive frontiers which have largely been our history for the past four and one half centuries.

It is proposed to complete the architectural settings, such as the one now being erected, before the sculpture for each group is commissioned. In this way it is felt that a more harmonious working out of the details can be arrived at and the desired end be achieved. It might be well to remind you that under Mrs. Samuel's will only the income of the fund left by her may be spent for this purpose and that the work will progress only as this income accumulates. As soon as the present construction has been terminated and sufficient income is at hand, your Committee on the Samuel Foundation will proceed to secure sculpture. Thus by successive stages the central portion of the Samuel Memorial will be completed, a programme which will require some seven or eight years to accomplish. During the past year your Committee on

THE ERICSSON MEMORIAL

has studied the possibility of using the fund which has accumulated for this purpose for the erection of a fountain which would commemorate the achievements of John Ericsson, one of our most distinguished inventors and patriots. You will recall that a great portion of Ericsson's life work was associated with shipping and navigation of one form or another. It seems highly appropriate, therefore, that his achievements in his chosen profession should be commemorated in the manner which has been proposed. The Ericsson Committee has presented a plan, which your Board has approved, of erecting the Ericsson Memorial Fountain in the Plaza in front of the Art Museum. The site chosen is the circle to the right of the Washington Monument as one faces the Museum. The Memorial will take the form of a bronze basin of some twenty feet in diameter mounted on a granite base, the whole to be embellished with suitable planting and accessories. The memorial feature will consist of a carefully worded inscription which will be carved on the rim of the receiving basin in letters large enough to be read clearly and at the same time serve as an appropriate decoration for this element of the design. The contract for the fountain has been let and your Board has the pleasure of informing you that the Ericsson Memorial Fund is more than sufficient to meet the cost of the improvement. The shop work is going forward at the present time and within a few months building operations on the site will be commenced. The Committee on

THE JOHN HARRISON MEMORIAL

has been studying the problem of a permanent location for the bronze figure of John Harrison which at present stands in the great courtyard of the University Museum. A suggested location near the Harrison Chemical Laboratory of the University is being considered. The appropriateness of this location will be very evident to you and it is hoped that the cooperation of the officials of the University of Pennsylvania will be secured to this end. During the past year your Board has cooperated in bringing to Philadelphia a noted example of American sculpture. It is the

DIANA OF AUGUSTUS SAINT GAUDENS'S

considered by many to be the sculptor's most successful work. The Diana, of beaten copper, measures some thirteen feet in height and once graced the tower of the Madison Square Garden for which it served as a weathervane. When the opportunity was presented to secure this figure for Philadelphia your Board felt that the Association should do everything in its power to preserve such an important piece of American sculpture. The figure has been temporarily

installed in the great stairhall at the Art Museum, a location which has been most satisfactory. It is again advisable to call to your attention the necessity for securing

### New Members

to carry on the work of the Association. During the past few years we have maintained our roll of members remarkably well but owing to general conditions there have been many resignations and there have been also certain deaths. It is the plan of the Board to form a special membership committee, which will shortly be appointed by the President, to actively work for an increased membership. It is the hope of the Board that every interested member will cooperate in this effort so that it may be fruitful. The Secretary will appreciate receiving from you names of friends to be given to the membership committee.

### Elections

It is now your duty to elect six members to the Board of Trustees for a term of three years and until their successors are chosen.

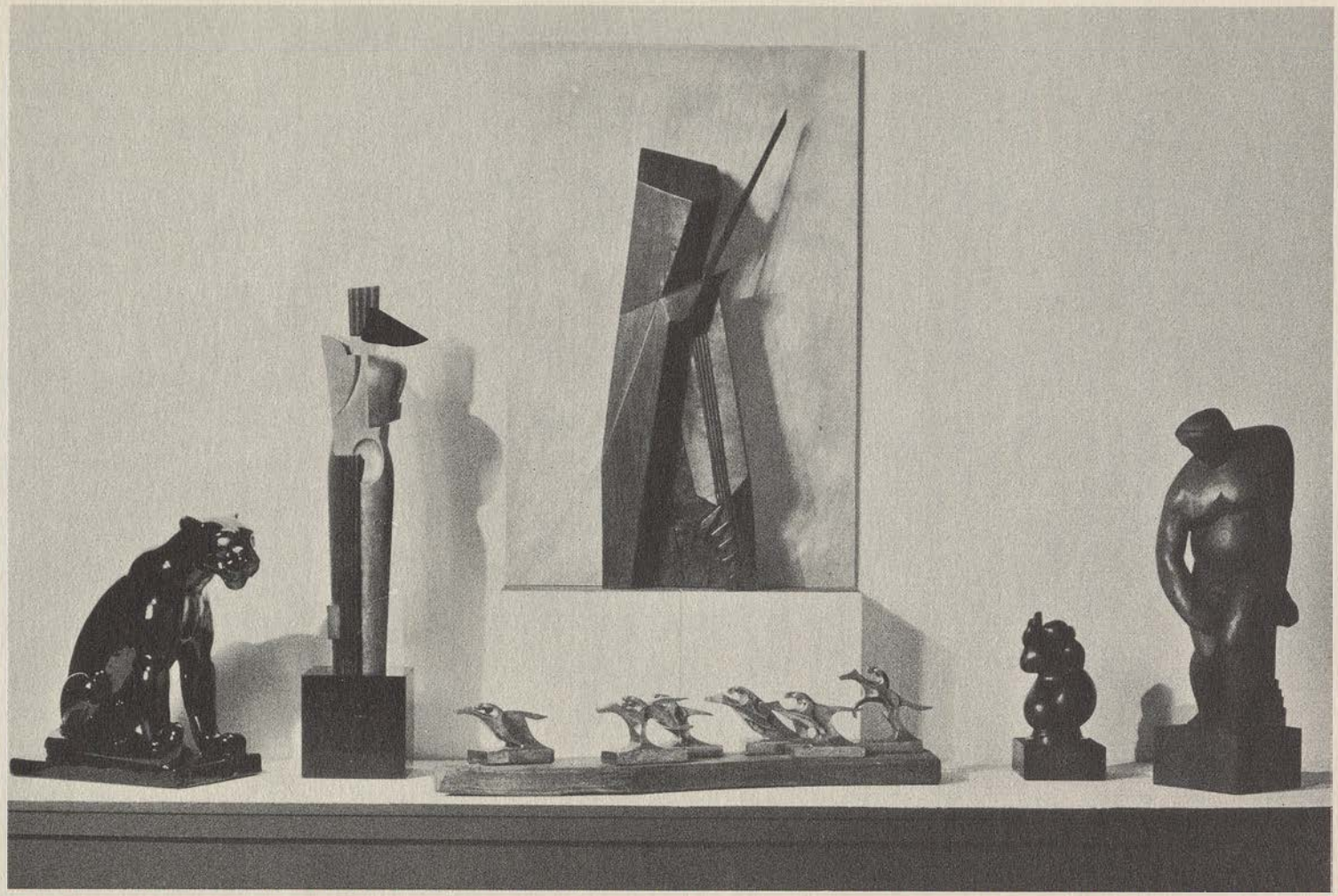
The Trustees whose terms expire at this time are:

John S. Jenks
Benjamin R. Hoffman
J. Franklin McFadden
J. Rodman Paul
W. Hinckle Smith
Horace H. F. Jayne

On behalf of the Board,

Roland L. Taylor, *President.*

Henri Marceau,
*Executive Secretary.*



SAMUEL MEMORIAL SCULPTURE EXHIBITION, 1933

*One section showing works by Lawrence Stevens, Christian Berg, Wharton Esherick and James House, Jr.*

# CONTEMPORARY SCULPTURE*

## AN ADDRESS

*By* JOSEPH HUDNUT

*Professor in Columbia University*

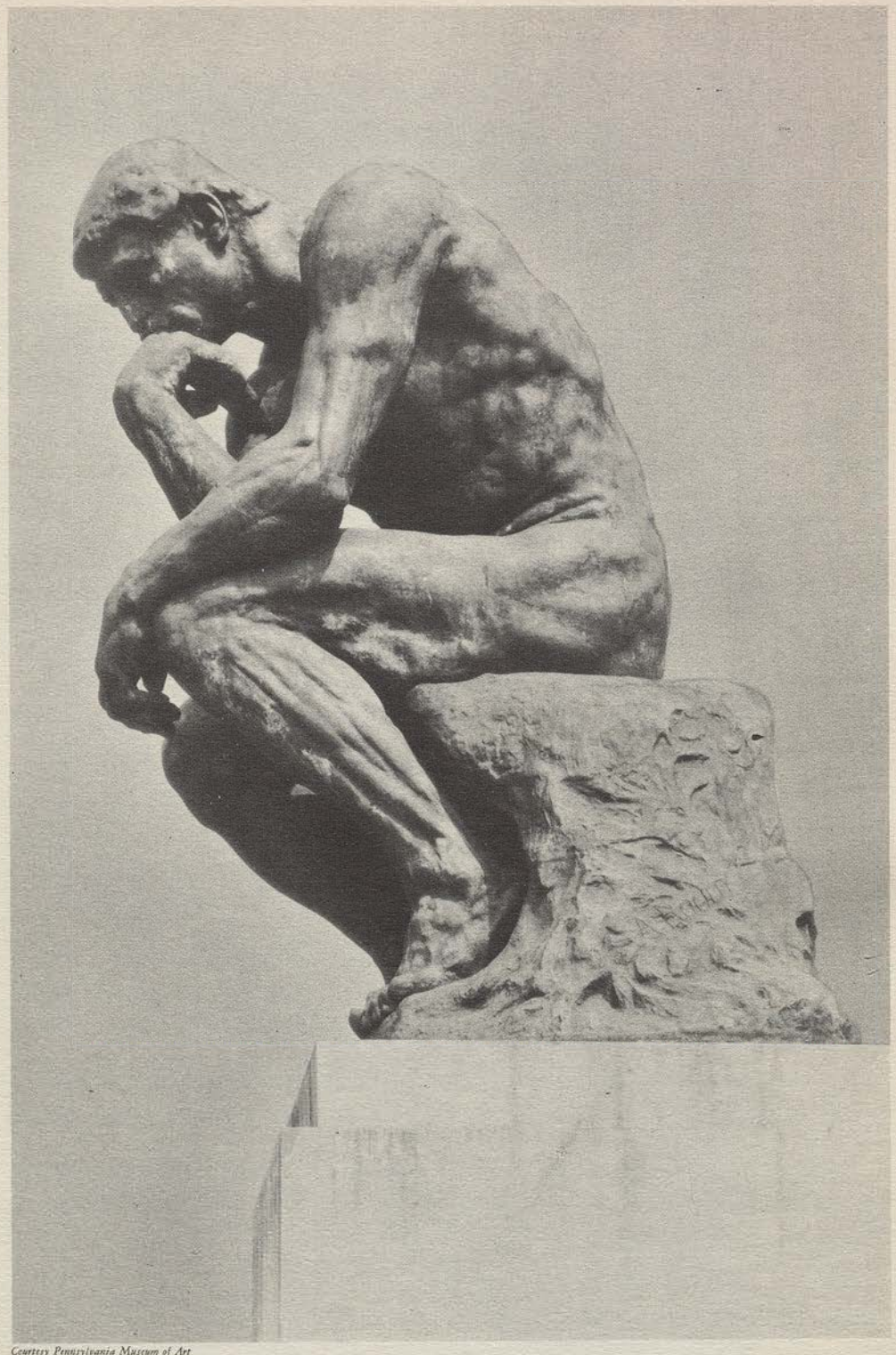
Whatever else art may be it is, assuredly, an interpretation of experience. Whatever other usefulness the fine arts may have, they are media through which the order and character of experience—that is to say of life—may be clarified.

How otherwise can we justify the vast waste of materials and effort occasioned by the practice of the fine arts? Consider the acres of good canvas spoiled with fine paint, the tons of marble and bronze annually broken or cast; consider the immense museums built to house these fragments, the critics and professors engaged to talk about them, and—what is most astonishing—the crowds that listen to the professors. We cannot argue that all this activity increases the prosperity of the world. We cannot pretend that it gives us any sensuous pleasure commensurate with its cost. What purpose then does it serve unless we are able to find in it some satisfaction for a hunger for knowledge unappeased by our experience with nature?

This intention of the arts—to clarify and interpret—is illustrated by the art of the novel. When I read a novel, I experience various adventures, scenes, high language, and emotions not known to my own environment. I meet interesting people who often become as well known to me as those who appear to be made of flesh and blood. I am more intimately acquainted with Mr. Leopold Bloom, for example, than with some of my in-laws (a not unhappy circumstance) and in that strange world inhabited by Mr. Bloom, I often find that my experiences in that other realm which I am pleased to call "nature" are immediately explained, their importance diminished or increased, their causes and consequences made clear. Some aspect of my life has been interpreted.

In this way sculpture also may enrich our lives. The characters represented in sculpture may become as real, and tell us as much, as those in a romance. *Jeanne d'Arc*, who rides her horse—her very devout and Catholic horse—against the gate of the Louvre once opened a window for me through which I breathed the stirring air of the XIV Century. *William Penn*, flaunting his eternal charter over the spire of the City Hall, and *Stone Age*, who is I suppose still defending her somewhat unpromising children from the Chevrolets of Fairmount Park, are old friends who, by making them dramatic, clarified for me some phases of history or science.

*The reproductions shown here are selections from the slides used by Professor Hudnut to illustrate his talk.



*Courtesy Pennsylvania Museum of Art*

*Figure 1* — AUGUSTE RODIN: "THE THINKER"
Bronze

But it is obvious that these passions of mine were inspired, not by these sculptures, but by the ideas from which they derived their reality. They commanded my heart, not by their immediate and plastic qualities, but by the qualities of the printed page that I associated with them. Assuredly, there must be possible in sculpture some more specific interpretation of experience than that afforded by these illustrations built in bronze, these stories held against the sky: some experience unique to this division of fine art, expressible only through determinate qualities which obtain here and nowhere else. Can we not justify, by the discovery of such qualities, the right of sculpture to an independent existence?

Rodin has answered this question. He tells us that the business of the artist is to describe the moving aspects of nature. A lyrical enthusiasm for nature prompts the artist to dissect, assemble and set down the sensations which he experiences in the surfaces of the world and, by a convincing presentation, awaken in us a responsive sensibility. In this business, says Rodin, the sculptor has a definite and prescriptive part, being primarily concerned with the discovery and exhibition of beauty in the human body. In our cribbed lives we have rarely known the delight of observing the forms and postures and melodious surfaces of our bodies: the sculptor will lend us his eyes through which we may enjoy, not only the sensuous beauties of nature but also all those subtle responses which nature awakens in a soul attuned more closely to her harmonies.

Now sculpture is, almost inevitably, a descriptive art and this wider and pleasurable acquaintance with nature is a real and innocent experience; and if we add to it the analogous delight we take in the presentation of emotional states by means of attitudes, of character by means of physiognomy, and of events by means of relationships and costume, it must be evident that plastic forms are as competent and eloquent media for description as are spoken or written words. Through a kind of lithic poetry these forms have power to provoke those currents in the mind which sweep away the immediate trivial aspects of our environment and give us pleasure by such release.

All of this is true; and yet it accounts for only a small part of that which may be experienced in sculpture. It does not indeed account for our most moving experiences with sculpture. Consider how little pleasure we take in literal copies from nature: in casts taken from the human body, in the reproductions of animals displayed in museums of natural history. Is it not evident that that which arrests and holds our attention is not so much nature as something added to nature—something which originates in the mind of the sculptor and is, in the process of creation, compounded with the thing which is represented?

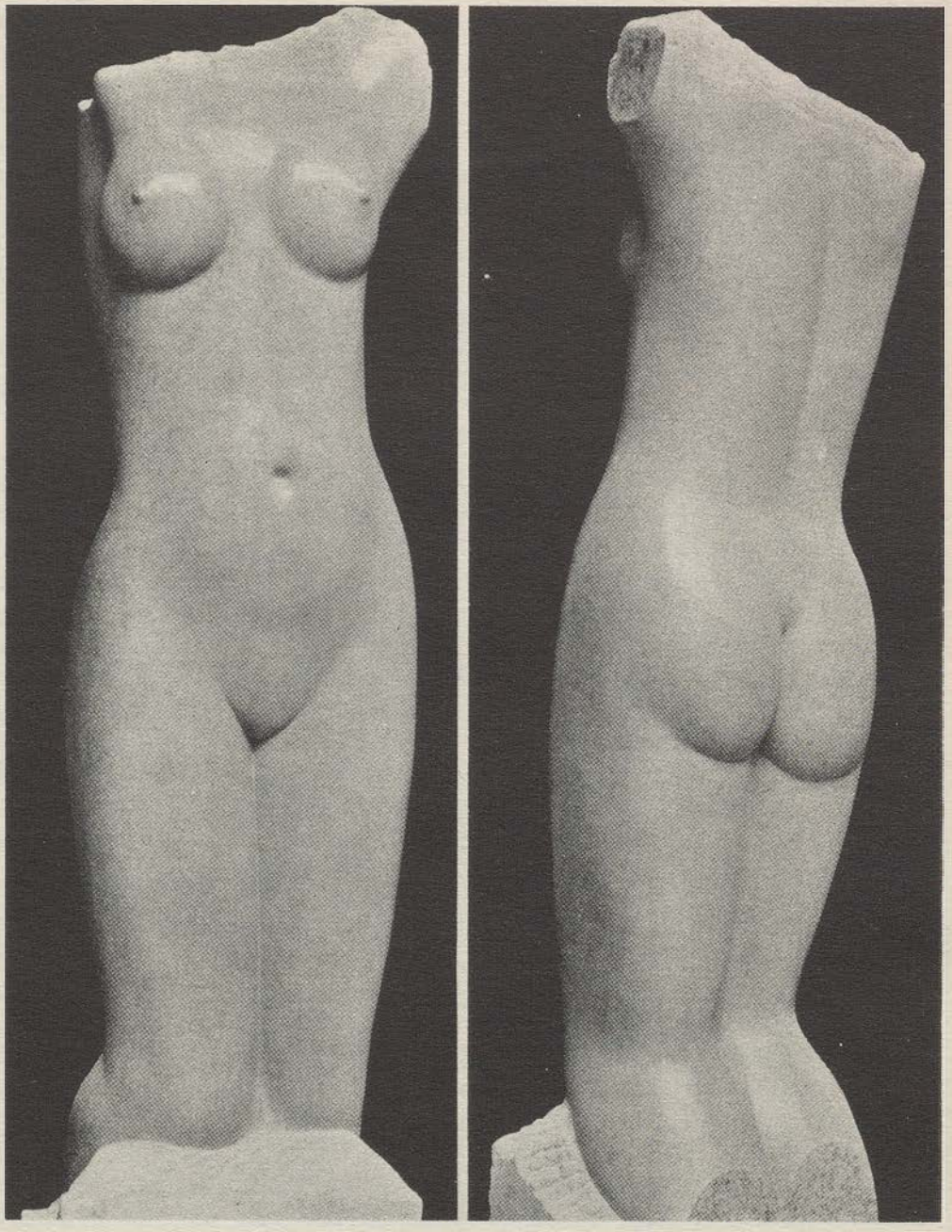


*Figure 2*—ERIC GILL: "MANKIND"
Hoptonwood stone
*From "Some Modern Sculptors" by Casson (Oxford University Press)*

This compounding can take place only in one way: by modifications—that is to say, deformations—of forms experienced in nature. By "nature," I mean of course all phenomena outside of ourselves; and it is evident that we cannot add to something outside of ourselves without deforming it. The sculptor, by processes of elimination, emphasis and arrangement overcomes the pattern of nature with elements of pattern conceived in his own mind; and since it is from this conceived pattern, rather than the imitated pattern, that the expressive form of sculpture arises, is it not evident that the important aspect of sculpture is not nature, but the distortion of nature? It is only because the sculptor can offer us the experience of forms not to be found in nature, and because the experience of these forms interprets and clarifies nature, that sculpture becomes a useful and important art. Sculpture *is* deformation.

This afternoon, I wish to test this explanation of sculptural expressiveness. I wish to show, by means of lantern slides, some examples of contemporary sculpture, each of which seems to me to have attained an expressive power. I wish to point out, in each example, one of the sources of this power—one of the ways in which it enlarges and interprets our experience. By this I do not mean that I shall tell you in words all of that which the sculpture says in form. Sculptures are infinitely more complex than is implied in so naive a procedure. On the contrary, I shall in each picture consider only one quality of the work represented; my intention being to make clear these qualities by thus isolating them; and for the sake of further clarity, I shall limit myself to only three experiences, or enlargements of experience, to be found in sculpture. These are: *reality*, *form* and *movement*.

* * *

By *reality* I mean those aspects of the universe whose existence is absolute. In nature, we never experience reality, being hedged from it forever by time, space, and mortality; and yet this experience is precisely that which we most ardently desire. In the midst of an illusory world, forever hidden behind a veil of sensations—in the midst of this dream filled with intangible, shifting, and inconsistent shadows—we seize eagerly upon whatever affords us an assurance of reality—upon whatever will interpret our sensations into terms that are finite and lucid. Therefore whatever is solid, enduring, and positive will give us a curious satisfaction. That is why mere stones, when they are simple and vast enough and clearly revealed by light, have sometimes the power to lift us from this immaterial and restless world in which we live into a world that, being concrete, appears strangely hospitable to our spirits. In mountains—and in domes and towers and vast pyramids—our hearts recognize symbols of that enduring and positive universe which, since the beginnings of history, we have built out of our imaginings and our aspirations.

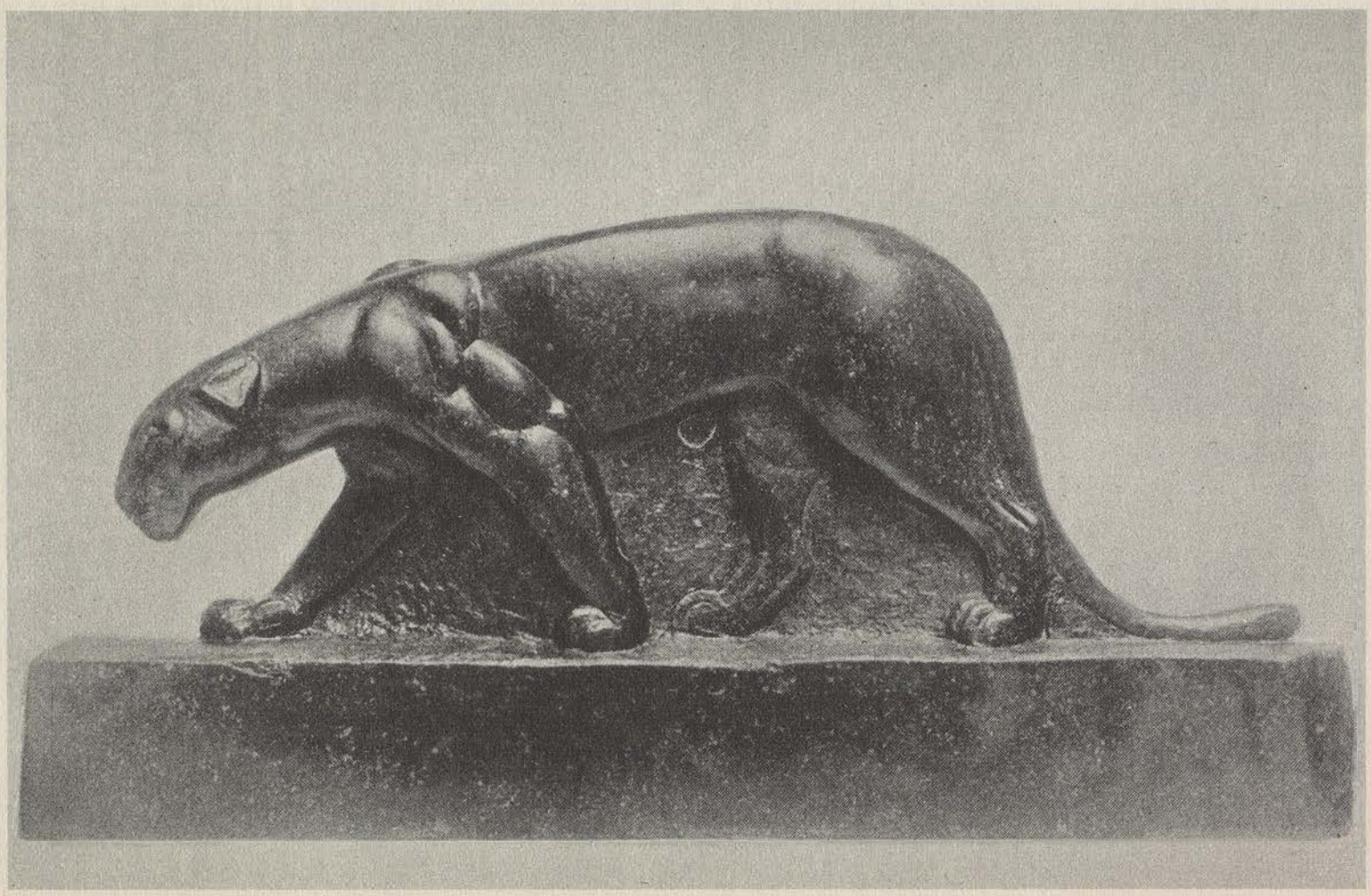


*Figure 3*—MATEO HERNANDEZ: "PANTHER"
Black Granite
*From "International Studio"*

Now sculpture is an art peculiarly suited to this symbolization of reality. Sculpture is an objective art—an art of solids set in space, "with space occupied and space around." Works of sculpture are definite, tactile, ponderable; the mind can seize upon them, play about them, hold them firmly and clearly. No other art, excepting architecture, can offer us so forceful a suggestion of reality.

This fact was well understood in all of the great traditions in sculpture. The great sculptors never hesitated to make whatever deformations were necessary to attain solidity. The seated Pharaohs of the XV Dynasty are among the convincing illustrations of this principle. They owe their grandeur, certainly not to nature, but from the assurance of something abiding, definite, actual which they offer us. From their vastness of scale, which would be monstrous in life; from the compactness and simplicity of the masses to which the figure is reduced; from the organization and definition of planes and silhouette, arises an illusion of reality: not of something alive, something that could arise and speak to us, but of a deeper, permanent, universal reality, which in words can be guessed at but only in art can be thus luminously apprehended.

It would seem that the sculptors of the XIX Century had deliberately striven to defeat this unique and moving possibility of their art. They seem to have been concerned, not with realities, but with little more than the sensations of the visible world. When they composed they composed in two dimensions, like a painter, and to them surfaces were not (as of course they are) only the sensuous media through which, by intuition, we apprehend masses but were themselves the important actualities in the experience of nature. The modeling of surface becomes their chief concern, and light, rather than form, the universal subject of their researches. The effects of light, playing over subtle surfaces, are rendered with an ever-crescent virtuosity until at length the surface is nothing more than a field intended to catch or reflect, with varying luminosity, a glittering pattern of shadow and of light, beneath which form has disappeared.

The *Thinker* of Rodin (Fig. 1) illustrates—somewhat too emphatically, I confess—this impressionistic art. The artist, passionately concerned with the rendering of sensations, and with the illustration through sensations of a philosophic idea, paints a luminous picture, which rises before us, like a mirage, to conceal his sculpture. A cataract of light pours downward over the tormented surfaces and is caught, reflected, intensified, and subdued, breaking the design into an infinite number of luminous fragments, until in the end nothing is left but the light. What is left is a pattern of light: a picture thrown by a lantern upon an invisible screen. Such a picture may be profoundly moving in all that it suggests of poetic truth or philosophic idea, but obviously it ignores that ability to present

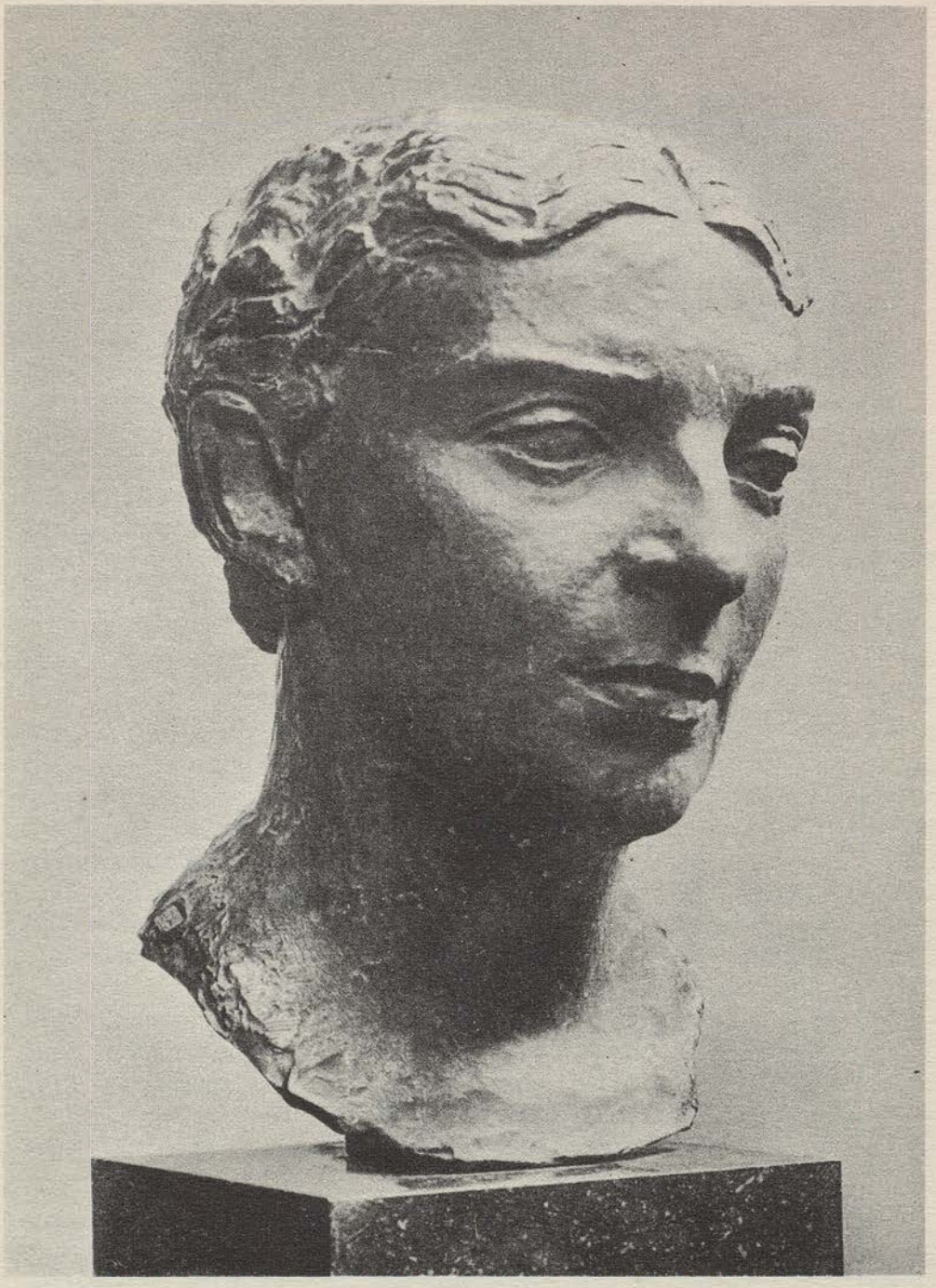


*Figure 4*—CHARLES DESPIAU: "BUSTE OF MME. LA CONTESSE GILBERT DE VOISINS"
Bronze
*From "Charles Despiau," E. Weybe, American Publisher*

reality which is one of the peculiar sources of power in sculpture. The "Thinker" *illustrates* that philosophy which the "Pharoah" embodies.

Contemporary sculpture seeks to recapture this attribute of solidity characteristic of the great traditions. The search for reality is one of its persistent characteristics: to place the represented form in space, to make it understandable as something definite, heavy, three-dimensional. To accomplish this, nature is resolved into those simple solids which are most easily established in the mind; the planes are freed from shadow and broken light; the transitions and profiles made certain and fluid. The nude figures by the English sculptor, Eric Gill (Fig. 2) illustrate this procedure: the lucidity of surface attained by the omission of all that would render them indefinite, the fundamental forms and relationships clearly articulated and held together by melodious profiles. This magnificent torso is called, most significantly, *Mankind.*

Reality of course consists in something more than mere solidity. Solidity is the first step towards reality, being our most elemental construction from perceived sensations; but even in the compact and inert forms of mountains there are stratifications, fissures, and slow transformations which slowly but inevitably determine their visible shape. How much more then is this true of a subtle organism like the human body in which the outward aspect is but the evident consequence of a hidden and complex structure, of a harmonious scheme, a subtle and pervasive rhythm. The artist has not achieved reality until, like Cezanne, he has seized upon and revealed this inward pattern and translated it, by whatever deformations of mass and surface may be necessary, into his completed work, so that from the study of surfaces merely we may apprehend the character and harmony of all that surfaces conceal.

The *animal sculptures* of the Spanish sculptor Mateo Hernandez (Fig. 3) exhibit in an evident manner this concern with the patterns of reality. A concentrated study of animal life reveals to him the essential patterns of his subjects. These patterns are then established, in their principal planes, in the granite block, and this is done with so much precision and power that we feel in the stone a rhythmic pattern of forms more convincing than in the animal itself. This block of stone *exists* and in it exists a design seized upon in nature but so transformed that we feel in it an experience of actuality that transcends the nature in which it originated.

It is natural to compare these sculptures with those of Barye, and the comparison will reveal very clearly the differences between the XIX Century temper and our own. It was thought a great quality in Barye that he apprehended so truthfully the forms and movements of animals and could render them with so consummate and precise a realism. But is it not more important to ask in what way he used

Courtesy Joseph Brummer

*Figure 5* — ARISTIDE MAILLOL: "LA PENSEE'

Terra-cotta

his impeccable science? Was it not to model pictures in which every nuance of surface, every tension of muscle, is revealed by the play of light in order that he might present in these pictures a tense drama of human-like emotions? Are not his true subjects fear and hunger, pain and pleasure, desire and frustration? The subject of Hernandez is the animal itself: its attitude, the rhythm of its movements, its structure. In Hernandez one feels not a panther playing a human part, nor yet our own curiosity, our human emotions, in the presence of the panther; one feels rather the *idea* of the panther—the primitive strength and caution amidst the perpetual dark peril of the forest, the inarticulate and patient drama of animal life. Hernandez is a sculptor and speaks the language of form. Barye is a poet.

The portraits of the French sculptor, Charles Despiau, (Fig. 4) have among their many other qualities, an extraordinary reality which is attained by very much the same procedure as that of Hernandez. By a searching concentration upon the structure of head and face—as if the head were a piece of architecture made up of vault, walls, and openings—and by the forceful summation of this structure in clay—the planes accurately established, the important accents and transitions vigorously marked—the sculptor recaptures the underlying and formative order of his model. Accessories, costume, treatment of hair, may be simplified or omitted: the character remains.

"When I begin to analyze a head," writes Despiau, "my aim above everything else is to discover the essential rhythm of it, to master the relations of the various parts, and to tie the one to the other by true transitions. I force myself not to describe such or such a picturesque detail, or such a state of mind, but to realize the harmony among the sculptural elements." In this way Despiau translates into his work that inner energy from which this extraordinary life is derived, which endows each portrait with a vivid individuality; in a word, with reality.

* * *

The search for reality, then, is an important preoccupation of the contemporary sculptor, but it is of course not his only preoccupation. All of the sculptures I have shown have many other qualities of beauty than the expression of reality, and of these it must be evident that the most important is *form*. The search for form is perhaps the most persistent and universal of human quests. That there must be some order in the universe, some congenial scheme of things unrevealed by our chaotic and hostile experiences in nature is a belief so deeply held as to be almost a guiding principle, directing and controlling all of human history; all the more so, because form, unlike reality, is repeatedly experienced in nature—in plants and

*Courtesy "Downtown Galleries," New York City*

*Figure 6*—WILLIAM ZORACH: "THE EMBRACE"

Plaster

in crystals and in the human body. It is in such experiences, no doubt, that we discover a promise of that complete and final pattern which shall embrace all of life. The artist, imitating nature, desires, in so far as he shares this universal aspiration, to endow all of her varied manifestations with qualities akin to these fragmentary harmonies. To whatever formal harmonies he finds in that which he represents he will transmute other harmonies, compelling nature to assume whatever new aspects of unity or completeness he has envisaged.

If, for example, his theme is a human body the sculptor will not be satisfied merely to insist upon the rhythmic qualities of the pattern which is before him but he will seek by arrangements, eliminations, and emphasis to attain a more complete unity and more perfect harmony than is offered by nature. He will impose upon the body a new architecture, a simplified order comprehensible to our minds, in which we will recognize a symbol of that perfect scheme of things which is the object of our desires. The body then becomes only the materials of design; that which is expressive in the design is the order to which it has submitted.

By *architecture* I mean a pattern of volumes, placed in space and revealed by light. There is not necessarily any felt relation between such patterns and natural objects; they may be wholly abstract in character. They are, in their simplest form, mathematical in shape and relationship. An architect, creating a pattern of shelters adapted for human use, will impose such a geometric harmony upon the varied spaces and structures which are the elements of his design. The sculptor, creating a pattern unconditioned by the requirements of use and structure, will impose a like harmony upon his represented forms. The two arts are in this intention alike: that each strives to realize in patterns of abstract form a symbol of that cosmic order and unity which must exist beneath the disordered appearances of the world.

No more perfect illustration of the expressive power of order could be imagined than the famous *Pensée* of Aristide Maillol (Fig. 5). There is in this work a serene loveliness unrivaled in the art of sculpture, having no other source than the exquisite pattern to which nature has been made conformable. A work which tells us nothing; which is derived neither from history or legend; which submits to no dogma and recalls no historic standard. Directly transcribed from nature—warm, living, sensual—the work nevertheless holds nature within a firm unmistakable formalism: a lucid architecture as easily taken hold of as the portico of a temple. The elements of this architecture are spherical triangles which vary in direction and in scale and are tied together in a studied arrangement of subtle transitions. The quietude and completeness of this work, which has repeatedly been called Hellenic, arise not from its sensual loveliness but from the inner vision of the artist.

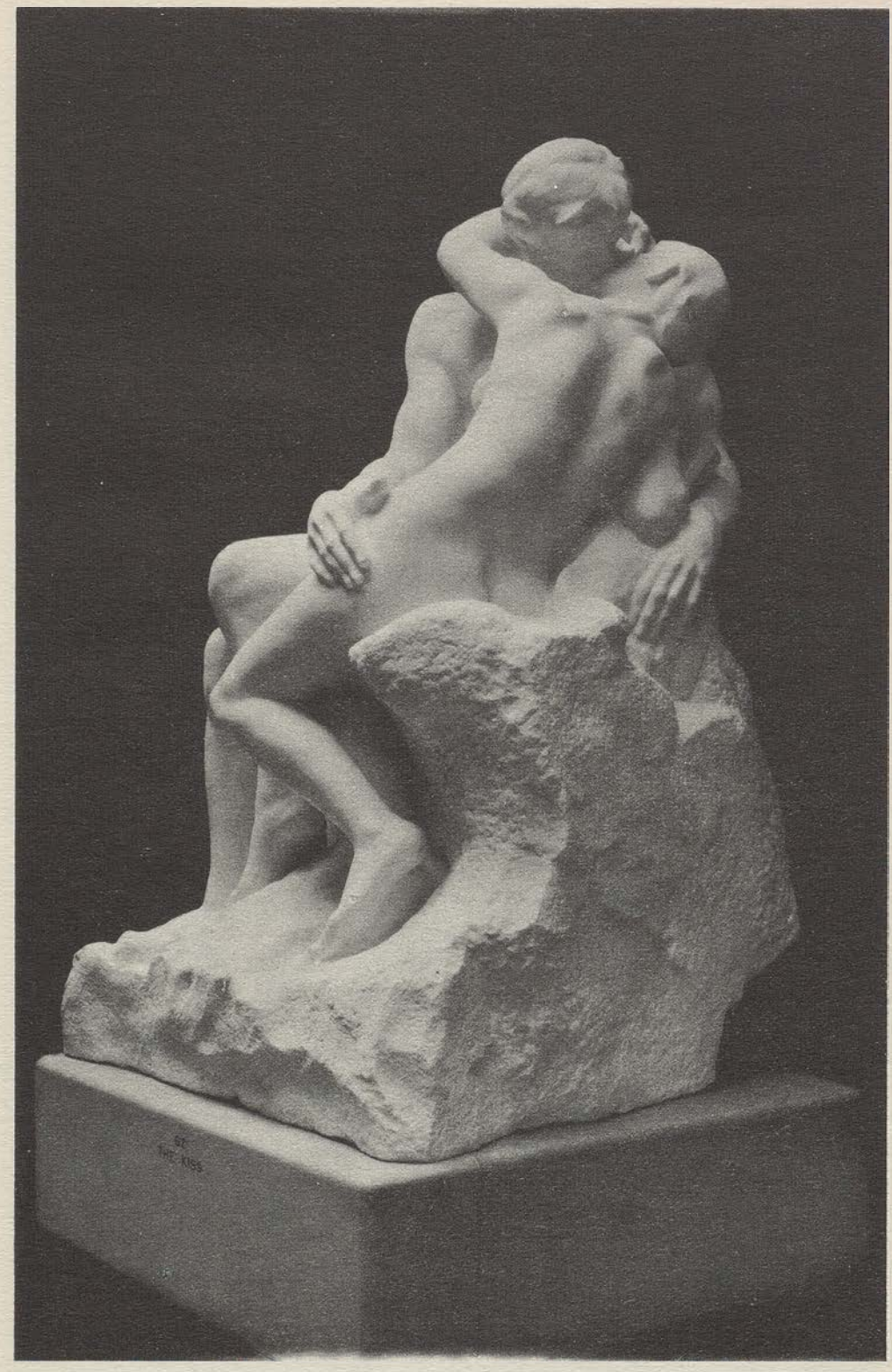


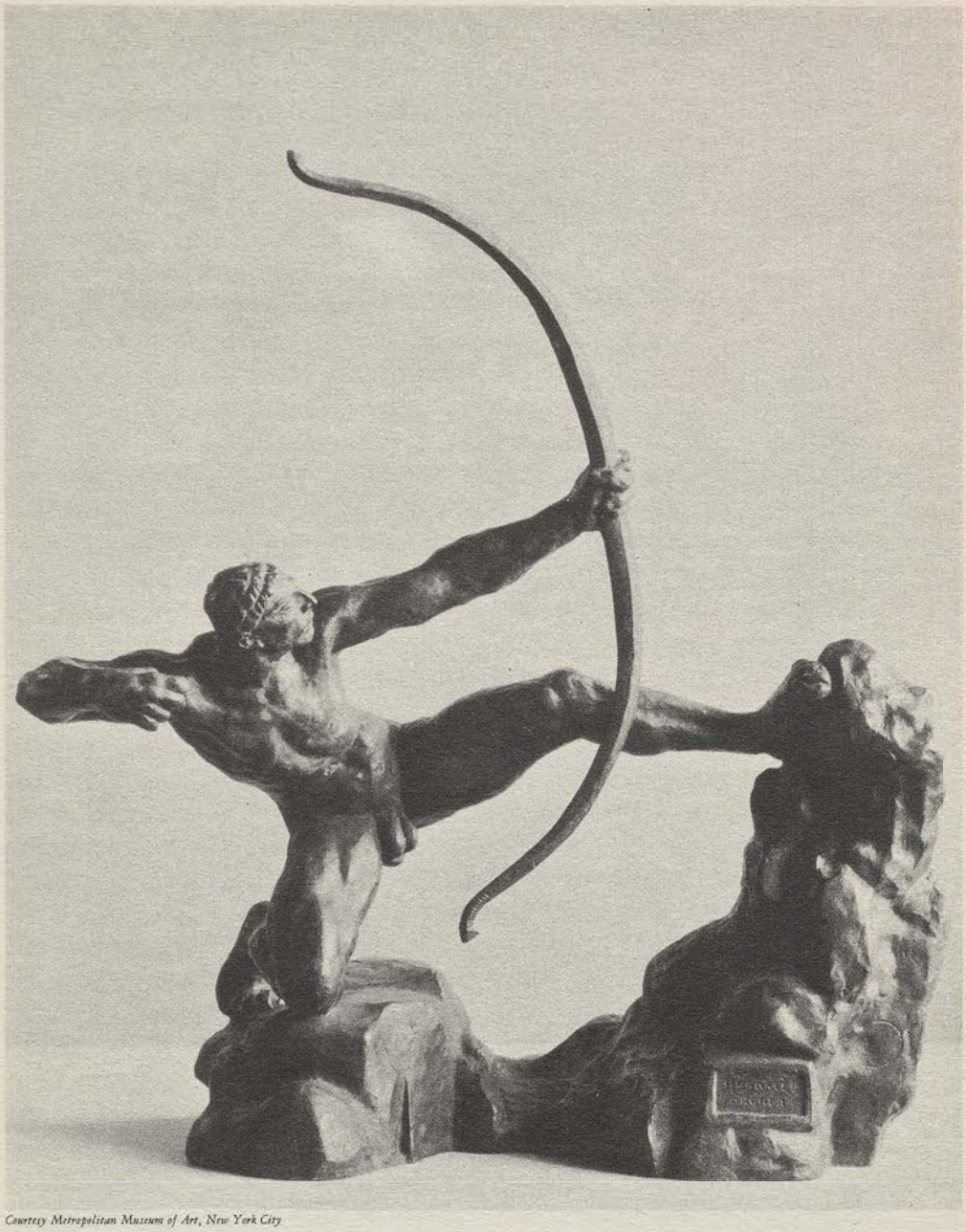
*Figure 7* — AUGUSTE RODIN: "THE KISS"
Marble

I have perhaps made too frequent references to the art of Rodin, but, because it illustrates so clearly what I am trying to say, I shall risk one more illustration of his work. *The Kiss* is perhaps a perfect example of romantic sculpture, in which nature is exhibited both for our delight in her sensual surfaces and for the human sentiment and story it may convey. The warm and soft loveliness of flesh was never more exquisitely rendered in marble than here, nor the tenderness of love more poetically commented upon; and (I need not say) the work is within its own limits altogether satisfying. But it is clear that these limits are much too narrow; that an infinitely more eloquent interpretation of the theme is possible. Love is a theme of universal significance which far transcends the passion of individuals; which demands therefore much more than an enthusiasm for nature or a supreme skill in the rendering of nature; which demands, like all fundamental and enduring themes, not a virtuosity in represented forms but the formal harmonies of architecture.

The American sculptor, William Zorach, (Fig. 6) has exhibited recently a work which translates into terms of architectural form the theme of Rodin's *Kiss* (Fig. 7). A monumental nobility is here substituted for the trivialities of a realistic technique and a superb unity attained by the firm evolution, not of surfaces or of light, but by clearly defined plastic elements. The result is a translation of the theme into infinitely nobler terms: that which is expressed is not the sensuous, romantic embrace of two individuals, but that profound apotheosis of love—its solemnity and wonder, its depth and self-forgetfulness, which has lighted man on his long upward struggle towards the redemption of his spirit from the tyranny of the senses. Only architecture can express a universal idea.

Architecture, however, may imply more than a harmonious formalism in mass and space. Architecture may include structure. A complete and satisfying unity in a work of architecture is seldom attained unless the design includes a harmonious synthesis of inner structure with outward form. Not only must there be balance and unity in mass and plane, but an equally evident balance and unity in the pressures and stresses; and this implies of course a recognition of the qualities of materials since it is these which underlie and condition structure. The sculptor then may design with stresses; he may arrange, direct, and exhibit stresses, making them as much a part of his design as inert masses. The result of such a method will be an architecture that is formal, but also dynamic, like the Gothic, conditioned upon the play of evident opposing forces.

The *Herakles*, (Fig. 8), exhibited in the Salon of 1909 by Antoine Bourdelle, displays the vitality, the violent rhythms, possible in such sculpture. Herakles—half god, half man—who comes out of the forest to shoot an arrow at the sun—is as vibrant with arrested energy as the great bow that he bends, but this power and intensity



*Courtesy Metropolitan Museum of Art, New York City*

*Figure 8* — EMILE-ANTOINE BOURDELLE: "HERAKLES ARCHER"
Bronze

of life are perfectly harmonized with an architectonic pattern. In this pattern structure and action are as important elements as form. There is here something built and sustained, like a bridge; a solid armature in which one feels the pressures and resistances, the tension and strains, the organic quality of great architecture. Nevertheless these mighty forces are held within an equilibrium of forms and spaces, and the work as a whole gains its power, not from the story told or the symbol intended, but from clear relationships and harmonious directions. A lucid and firm architecture.

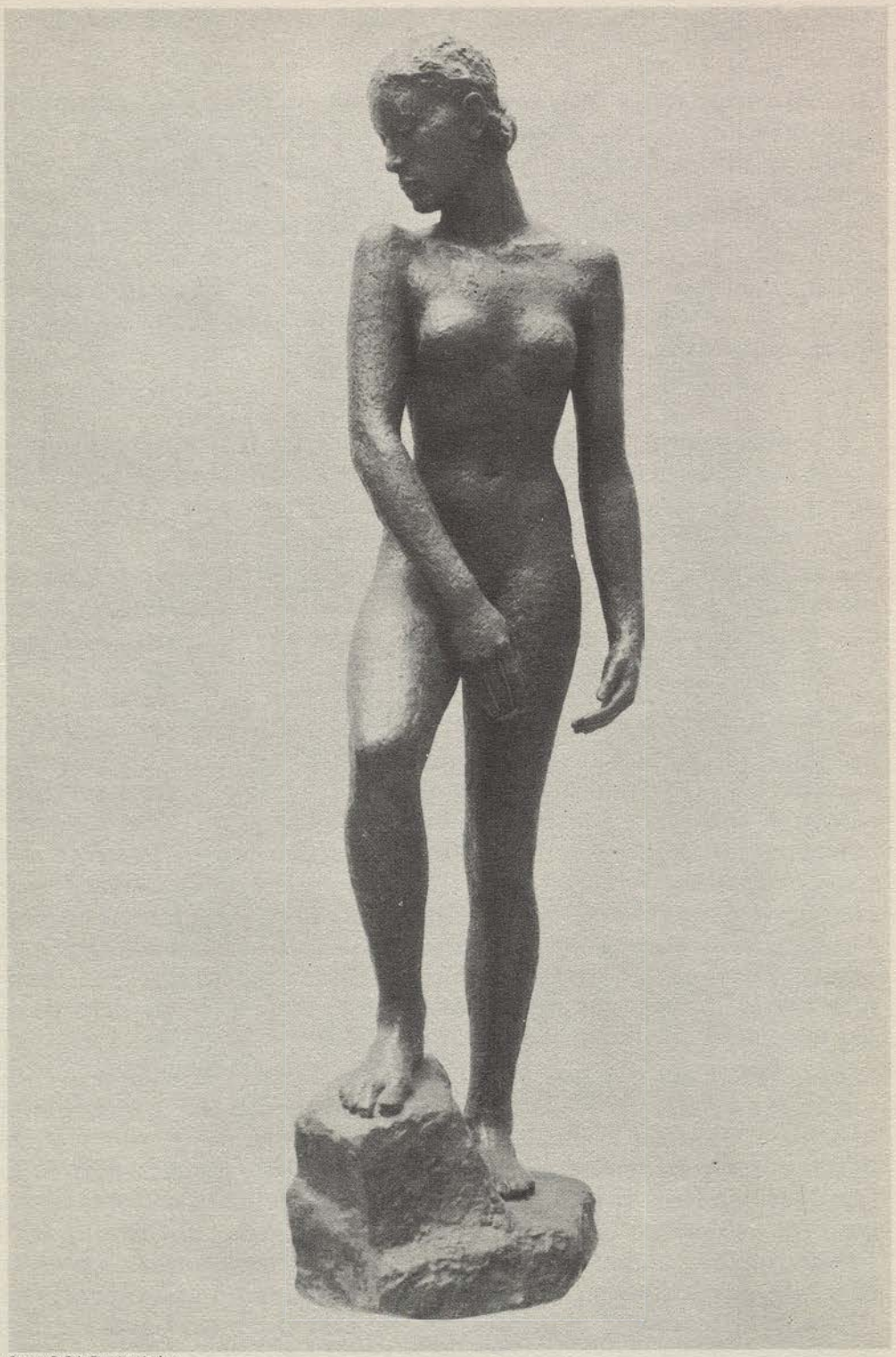
* * *

I spoke near the beginning of this lecture of my intention to illustrate three experiences which may be known through sculpture, and I have described two of these: *reality* and *order*. The third is *movement*.

I shall have some trouble in saying precisely what I mean by movement. I do not mean the *representation* of movement: horses charging, birds flying, warriors thrusting at each other. Nor do I refer to movements in the mind provoked by attitudes or gestures or remembrances associated with form. Nor am I referring to the movement of light, the glitter of indistinct forms and outlines which form the vocabulary of the impressionists. I am thinking rather of movement as an element of pattern. I am thinking of those instances in which a sculptor contrives, by whatever technical device he may command, to bring into his patterns of forms, other patterns that rise out of it or underlie it so that, in viewing it, one is immediately conscious of a sequence or evolution of patterns. The nearest analogy I can think of is that of a symphony or sonata where we feel in each sequence of tone the coming of the new sequence which will instantly follow, and the recollection of a sequence just ended. Such patterns are properly called "movements."

The possibility of a profound emotional response to such sequences which is a commonplace in music and in the dance but is less obvious in sculpture, arises I am sure from some human desire not satisfied by an experience with nature. Perhaps it is this desire which separates our age from that which produced the Hellenic sculptures: the need for evolution, or progression, in the universe; our feeling for a *becoming* reality rather than a static; our eager grasping at a promise of a future redemption. Therefore the completeness and repose, that "pure, real present," expressed by the closed contour and the firm harmonies of the classic masterpieces takes hold of us less insistently than those sculptures in which there we discover some hint of that developing arabesque which has some way become a basic element in the modern world-picture.

The best plastic illustration I can think of is that of a Gothic spire: for example the great south tower of Chartres. Here is an heroic



*Courtesy Buffalo Fine Arts Academy*

*Figure 9*—GEORG KOLBE: "ASCENDING WOMAN"

piece of *sculpture* which conveys an overpowering sense of reality, in which durable, ponderable materials are combined in a superb and coherent symmetry. To that extent it is classic; and yet it also transcends the classic. A pattern of ascending movements is by some mysterious process called into being about it, so that its design, while remaining firm, seems nevertheless to reach upward and include, not the constructed forms merely, but the vast spaces of the sky that encloses it.

It is difficult to say precisely how so subtle a quality may be attained in sculpture (or for that matter, how any quality is attained). I feel this quality for example in "*Ascending Woman*" by Georg Kolbe (Fig. 9) and I observe here a harmony of direction in the planes and an evolution in the forms (which develop diagonally) through subtle tensions towards the expressive face. In the *Femme et Enfant Dansant* by Joseph Bernard, a somewhat dry linear metallic composition is enveloped in diagonal planes which seem to move against each other; there is a silent ethereal movement to the right and left, like figures dancing in a dream. The *Dancer* (Fig. 10) of the English sculptor Gaudier (who was killed, at the age of 25, in the Great War) there is a superbly organized upward spiral which seems to continue into the stars. In all of these the forms are austere, attenuated, and with a certain rigidity of outline.

The great master of movement, in the sense in which I have used this word, was the German sculptor, Wilhelm von Lehmbruck. In his famous *Kneeling Figure*, (Fig. 11) now in the Munich Glyptotek, one recognizes a penetrating study into the medieval soul. The figure has the subtle elongations of those in the Porte Royale of Chartres and yet it is firmly established in space and controlled by as flowing a sense of firm and as definite a mathematical pattern as is evident as in a work by Bourdelle or Maillol. That which distinguishes it from Maillol is a pervading sense of evolution, of "becoming," a reaching outward and upward. It is something that exists not in space merely, but in time, having as a part of its pattern remembered and anticipated attitudes—as if the figure had paused a moment in the dance and will in a moment continue its movement.

* * *

All of this work suggests how closely the art of sculpture may be allied to that of the dance. Certainly there is a secret sympathy between the two and this I think has been gracefully expressed in the magnificent figure *The Spirit of the Dance* (Fig. 12) recently completed by William Zorach.

Naturally I have not attempted in a brief lecture to discuss all of the principles of contemporary sculpture or to exhibit more than a small part of its achievements. I have had to neglect the interesting experiments in abstract sculpture which have been the subject of so much recent criticism. I have not referred to the stylization of

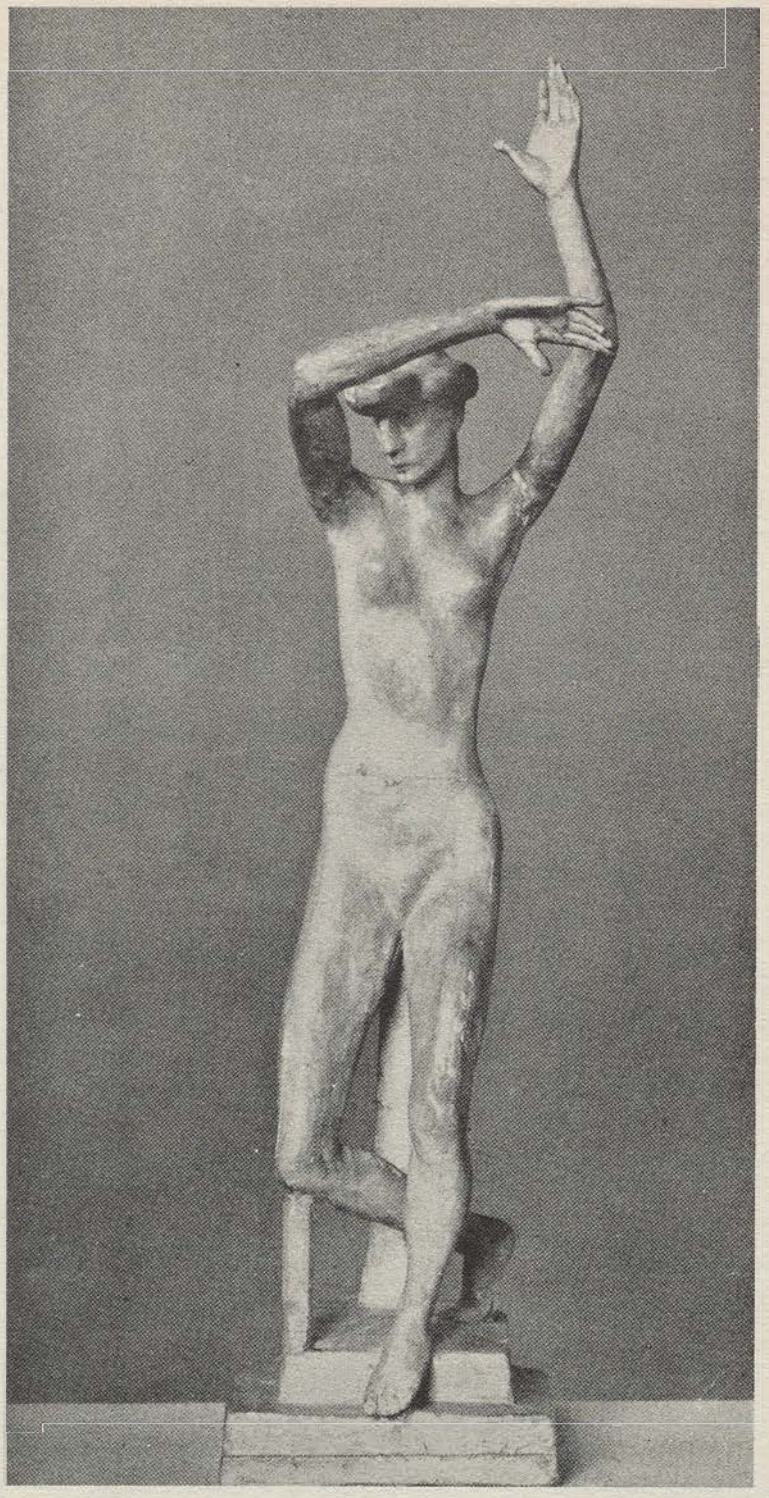


*Figure 10*—GAUDIER-BRZESKA: "DANCER"

Bronze

*From "Some Modern Sculptors," by Casson (Oxford University Press)*

historic sculptures, such as are illustrated in the pediments of the Philadelphia Museum — although this is among the important aspects of modern sculpture. Nor have I mentioned the fine and most promising achievements in athletic sculpture—a field which has received so much encouragement and leadership in this city. What I have tried to do is merely to set forth certain principles which seem to me may be of use in the understanding of the sculpture of our day. If they do not explain anything, they may at best help to clear away that fog of misconceptions that obscures that very expressive art.

I find all of these principles exemplified in this work by William Zorach with which I shall leave you. Here is reality established by firm contours and lucid planes; here is architecture in a compelling loveliness of arabesque; and here too is movement grave and musical. The spirit of modern sculpture is the spirit of the dance.

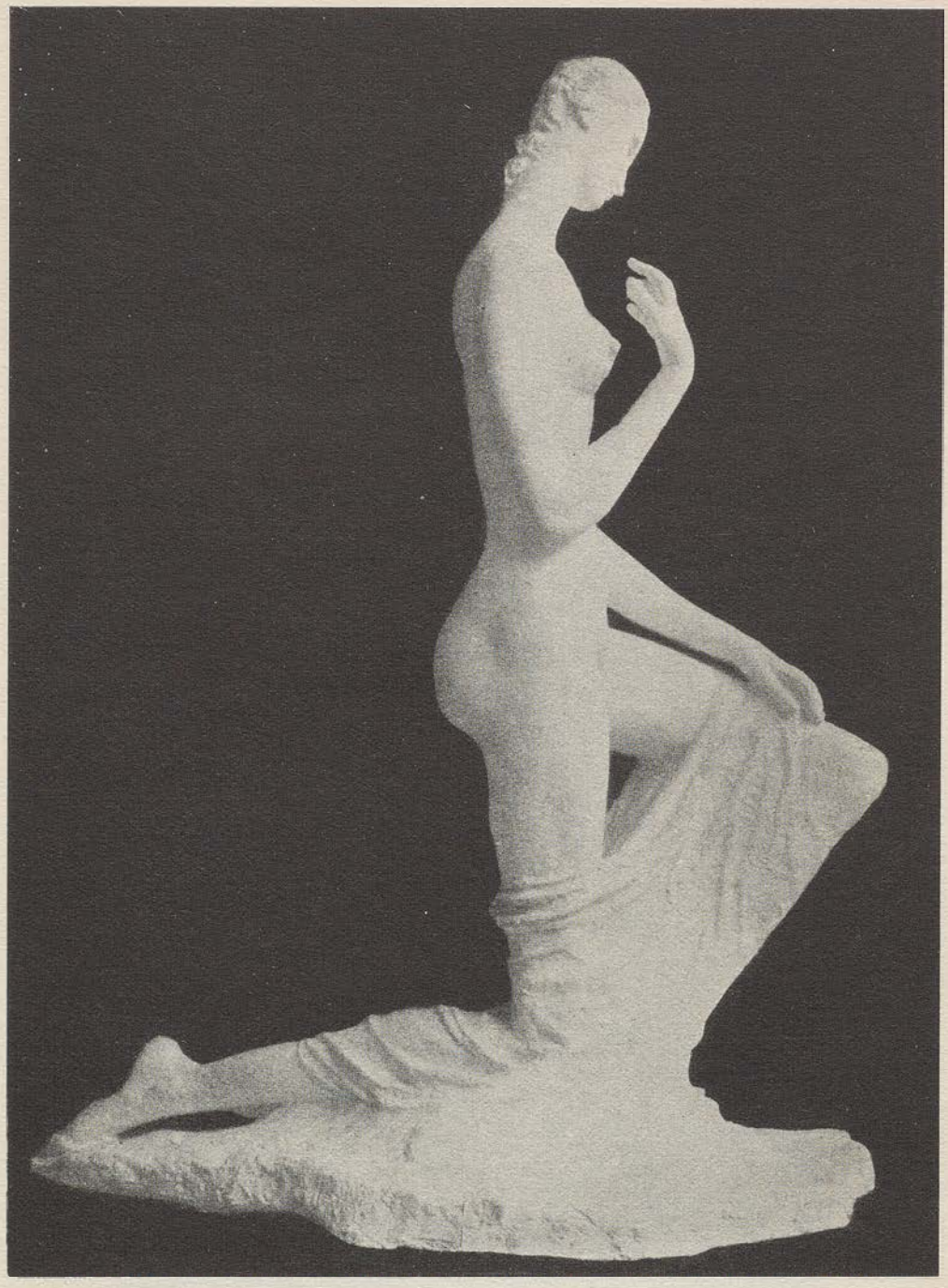
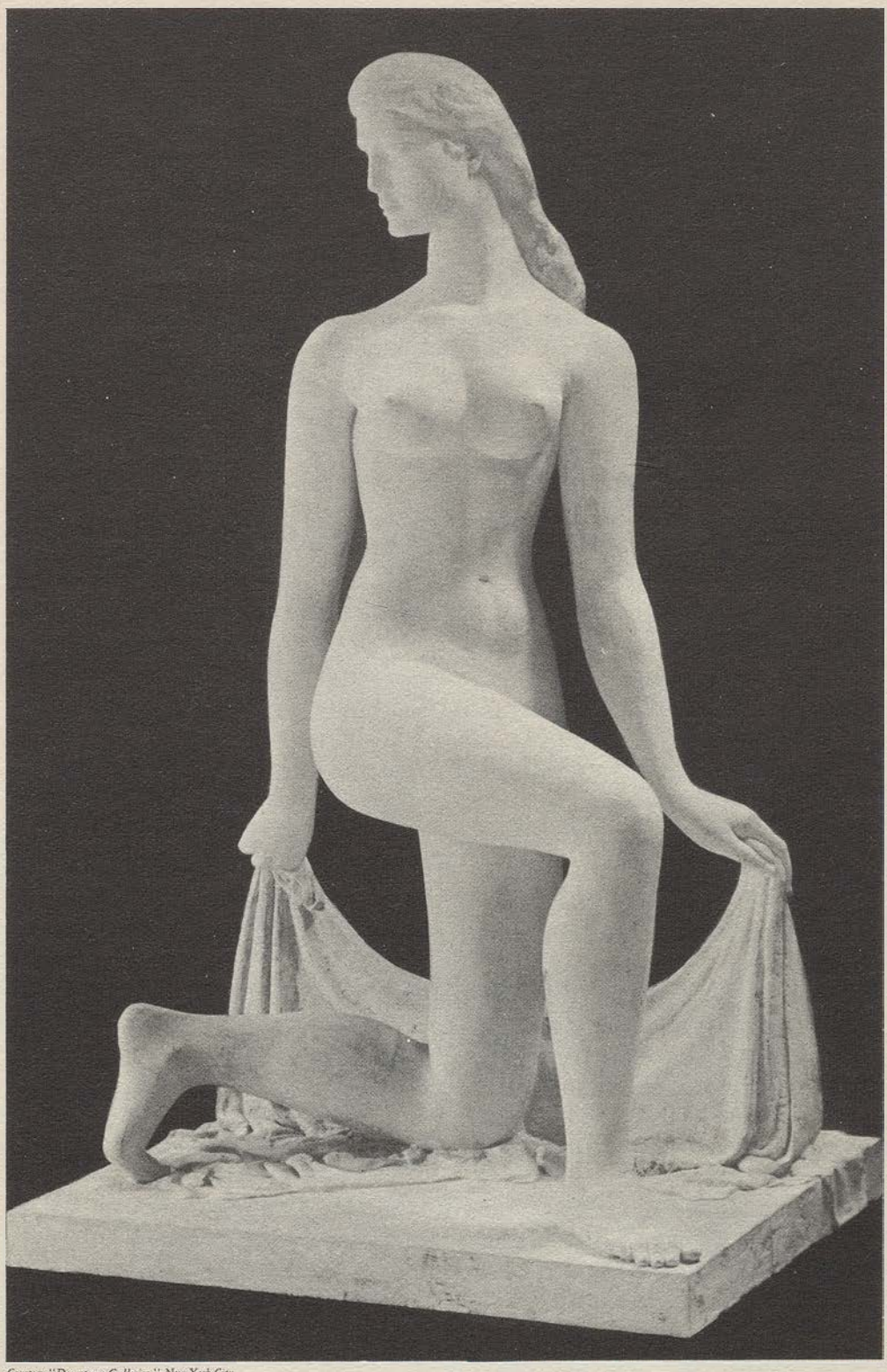


*Figure 11*—WILHELM VON LEHMBRUCK: "KNEELING FIGURE"

Terra-cotta

*From "Wilhelm Lehnbruck," by von Paul Westheim (Gustav Kiepenhauer Verlag, Potsdam)*



*Courtesy "Downtown Galleries," New York City*

*Figure 12* — WILLIAM ZORACH: "THE SPIRIT OF THE DANCE"

Cast aluminum

# MINUTES OF THE SIXTY-FIRST ANNUAL MEETING

OF THE

# FAIRMOUNT PARK ART ASSOCIATION

The Sixty-first Annual Meeting of the Fairmount Park Art Association was held in the Bellevue-Stratford on Wednesday, January 25, 1933, at twelve o'clock noon.

There were about 600 members and guests present. President Taylor occupied the chair.

The minutes of the meeting held January 27, 1932, having been printed in the Annual Report, a copy of which was available at the meeting, the reading of the Minutes was not called for and they were approved.

The Sixty-first Annual Report of the Board of Trustees was presented and read.

Mr. Bartram moved that the Sixty-first Annual Report of the Board of Trustees of the Fairmount Park Art Association be accepted and referred to the incoming Board and that the Secretary be instructed to have the usual number of copies printed and distributed. Seconded and carried.

The Treasurer's Report, duly audited, was presented by headings. Mr. Sinkler moved that the Treasurer's Report be accepted and referred to the incoming Board for publication. Seconded and carried.

The terms of six Trustees having expired, Dr. McKenzie nominated Messrs. John S. Jenks, Benjamin R. Hoffman, J. Franklin McFadden, J. Rodman Paul, W. Hinckle Smith and Horace H. F. Jayne for the term of three years and until their successors are chosen. Mr. Martin moved that the nominations be closed and that the Executive Secretary be instructed to cast one ballot for those nominated. Seconded and carried. The Executive Secretary reported that he had cast the ballot accordingly. The President announced the election of the nominees. The President then asked whether any member present wished to bring any new business before the meeting. There being no response, Mr. Taylor turned the meeting over to the Executive Secretary who proceeded to introduce the speaker, Professor Joseph Hudnut. The subject of Professor Hudnut's address was Contemporary Sculpture.

On motion the meeting adjourned.

HENRI MARCEAU,
*Executive Secretary.*

January 25, 1933.

# TREASURER'S ANNUAL REPORT

The Totals of the Various Funds are as follows:

| | |
|---|---|
| Permanent Fund (Park Branch) | $133,341.23 |
| Permanent Fund (City Branch) | 39,446.82 |
| General Fund (Park Branch) | 8,853.53 |
| General Fund (City Branch) | 5,315.73 |
| Ericsson Memorial | 35,099.91 |
| Hancock Memorial | 3,666.56 |
| George and Meta Conor-Wood Memorial | 1,050.82 |
| Aero Memorial | 10,080.88 |
| James Logan Fund | 14,647.97 |
| Pasteur Fund | 70.81 |
| John Harrison Memorial | 3,187.90 |
| Ellen Phillips Samuel Memorial | 751,499.96 |
| | $1,006,262.12 |

## SECURITIES

(Held for Various Accounts)

| | |
|---|---|
| First Mortgage on Real Estate (Permanent Fund, Park) | $28,500.21 |
| 12,000 Philadelphia 3½'s (cost) (Permanent Fund, Park) | 4,051.00 |
| 2,500 Philadelphia 3½'s (par) (Permanent Fund, Park) | 2,500.00 |
| 4,200 Philadelphia 4's (par) (Permanent Fund, Park) | 4,200.00 |
| 53,800 Philadelphia 4's (cost) (Permanent Fund, Park) | 54,752.65 |
| 3,000 Philadelphia School 5's (cost) (Permanent Fund, Park) | 3,016.10 |
| First Mortgage on Real Estate (Permanent Fund, City) | 5,500.00 |
| 9,000 Philadelphia 3½'s (par) (Permanent Fund, City) | 9,000.00 |
| 3,400 Philadelphia 3½'s (cost) (Permanent Fund, City) | 3,275.48 |
| 2,000 Philadelphia 4's (par) (Permanent Fund, City) | 2,000.00 |
| 11,300 Philadelphia 4's (cost) (Permanent Fund, City) | 11,349.10 |
| 1,000 Philadelphia 4¼'s (cost) (Permanent Fund, City) | 1,008.75 |
| 1,000 Philadelphia 3½'s (cost) (General Fund, City) | 980.00 |
| 2,100 Philadelphia 4's (cost) (General Fund, City) | 1,953.00 |
| 6,000 Philadelphia 3½'s (par) (Ericsson Fund) | 6,000.00 |
| 1,800 Philadelphia 3½'s (cost) (Ericsson Fund) | 1,715.48 |
| 2,000 Philadelphia 4's (par) (Ericsson Fund) | 2,000.00 |
| 14,000 Philadelphia 4's (cost) (Ericsson Fund) | 13,968.92 |
| 1,000 Philadelphia 4¼'s (cost) (Ericsson Fund) | 1,030.00 |
| 1,000 Philadelphia 5's (cost) (Ericsson Fund) | 1,016.33 |
| 2,000 Philadelphia 3½'s (cost) (Hancock Fund) | 1,870.98 |
| 600 Philadelphia 4's (par) (Hancock Fund) | 600.00 |
| 700 Philadelphia 4's (cost) (Hancock Fund) | 675.26 |
| 900 Philadelphia 4's (cost) (G. and M. Conor-Wood Fund) | 896.39 |

| | |
|---|---|
| First Mortgage on Real Estate (James Logan Fund) | $ 1,000.00 |
| 2,300 Philadelphia 4's (cost) (James Logan Fund) | 2,281.71 |
| 7,900 Philadelphia 4's (cost) (Aero Memorial Fund) | 7,780.75 |
| 1,000 Philadelphia 4's (cost) (John Harrison Fund) | 991.90 |
| 74,600 Philadelphia 4's (cost) (Ellen Phillips Samuel Fund) | 75,127.22 |
| 2,000 Philadelphia 4's (par) (Ellen Phillips Samuel Fund) | 2,000.00 |
| 13,000 Philadelphia 4¼'s (cost) (Ellen Phillips Samuel Fund) | 11,529.49 |
| 1,000 Philadelphia 4½'s (cost) (Ellen Phillips Samuel Fund) | 950.00 |
| 1,000 Pennsylvania State 4's (par) (Ellen Phillips Samuel Fund) | 1,000.00 |
| 15,000 Public Utility 5's (cost) (Ellen Phillips Samuel Fund) | 16,050.00 |
| 24,000 Public Utility 4's (cost) (Ellen Phillips Samuel Fund) | 19,685.00 |
| 8,000 Public Utility 6's (cost) (Ellen Phillips Samuel Fund) | 11,200.00 |
| 6,000 Public Utility 4½'s (cost) (Ellen Phillips Samuel Fund) | 6,360.00 |
| 2,000 Public Utility 3$^{3}/_{10}$'s (cost) (Ellen Phillips Samuel Fund) | 1,600.00 |
| 10,300 Municipal 4's (cost) (Ellen Phillips Samuel Fund) | 10,390.00 |
| 5,000 Municipal 4½'s (cost) (Ellen Phillips Samuel Fund) | 4,822.90 |
| 1,000 Municipal 4½'s (par) (Ellen Phillips Samuel Fund) | 1,000.00 |
| 2,500 Municipal 4¼'s (par) (Ellen Phillips Samuel Fund) | 2,500.00 |
| 1,000 Municipal 4⅛'s (par) (Ellen Phillips Samuel Fund) | 1,000.00 |
| 7,000 Mortgage Bonds 5½'s (par) (Ellen Phillips Samuel Fund) | 7,000.00 |
| 12,000 Mortgage Bonds 5¼'s (par) (Ellen Phillips Samuel Fund) | 12,000.00 |
| 5,000 Mortgage Bonds 6's (par) (Ellen Phillips Samuel Fund) | 5,000.00 |
| 12,000 University Club Mortgage Bonds 5's (par) (Ellen Phillips Samuel Fund) | 12,000.00 |
| 6,000 Investment Trust Bonds 4's (cost) (Ellen Phillips Samuel Fund) | 5,280.00 |
| 50 U. S. Liberty 4¼'s (par) (Permanent Fund, Park) | 50.00 |
| 39,500 U. S. Liberty 4¼'s (cost) (Permanent Fund, Park) | 36,150.82 |
| 800 U. S. Liberty 4¼'s (par) (Permanent Fund, City) | 800.00 |
| 4,200 U. S. Liberty 4¼'s (cost) (Permanent Fund, City) | 4,038.45 |
| 7,000 U. S. Liberty 4¼'s (cost) (General Fund, Park) | 7,060.31 |
| 2,000 U. S. Liberty 4¼'s (cost) (General Fund, City) | 1,999.38 |
| 850 U. S. Liberty 4¼'s (par) (Ericsson Fund) | 850.00 |
| 5,950 U. S. Liberty 4¼'s (cost) (Ericsson Fund) | 5,694.34 |
| 200 U. S. Liberty 4¼'s (cost) (Hancock Fund) | 187.04 |
| 9,000 U. S. Liberty 4¼'s (par) (James Logan Fund) | 9,000.00 |
| 1,000 U. S. Liberty 4¼'s (cost) (James Logan Fund) | 999.69 |
| 100 U. S. Liberty 4¼'s (par) (Aero Memorial Fund) | 100.00 |
| 1,800 U. S. Liberty 4¼'s (cost) (Aero Memorial Fund) | 1,816.44 |
| 6,000 U. S. Liberty 4¼'s (cost) (Ellen Phillips Samuel Fund) | 5,755.95 |
| 2,000 U. S. Treasury Notes 4¼'s (cost) (Permanent Fund, City) | 1,997.25 |
| 1,700 U. S. Treasury Notes 4¼'s (cost) (Ericsson Fund) | 1,710.46 |
| 200 U. S. Treasury Notes 4¼'s (cost) (Hancock Fund) | 199.74 |
| 1,000 U. S. Treasury Notes 3¾'s (cost) (James Logan Fund) | 1,007.81 |

| | | |
|---|---|---|
| 2,000 Bethlehem Steel Co. 6's (cost) (John Harrison Fund) | $ 2,100.00 | |
| 3,230 Shares Trust Companies Stock (Ellen Phillips Samuel Fund) | 330,755.90 | |
| 2,156 Shares Railroad Companies Stock (Ellen Phillips Samuel Fund) | 134,026.00 | |
| 314 Shares Street Railway Companies Stock (Ellen Phillips Samuel Fund) | 33,942.00 | |
| 336 Shares Insurance Companies Stock (Ellen Phillips Samuel Fund) | 7,260.50 | |
| 690 Shares Coal Companies Stock (Ellen Phillips Samuel Fund) | 17,970.50 | |
| 78 Shares Industrial Companies Stock (Ellen Phillips Samuel Fund) | 7,145.00 | |
| | | $993,026.20 |

CASH TO THE CREDIT OF VARIOUS ACCOUNTS

| | | |
|---|---|---|
| Permanent Fund (Park) | $120.45 | |
| Permanent Fund (City) | 477.79 | |
| General Fund (Park) | 1,793.22 | |
| General Fund (City) | 383.35 | |
| Ericsson Memorial | 1,114.38 | |
| Hancock Memorial | 133.54 | |
| George and Meta Conor-Wood Memorial | 154.43 | |
| Aero Memorial | 383.69 | |
| James Logan Fund | 358.76 | |
| Pasteur Fund | 70.81 | |
| John Harrison Memorial Fund | 96.00 | |
| Ellen Phillips Samuel Fund | 8,149.50 | $13,235.92 |
| | | $1,006,262.12 |

# NECROLOGY

Albrecht, Emil P.
Berwind, Harry A.
Biddle, Edward
Bishop, James C.
Bodine, Samuel T.
Bromley, Joseph H.
Buckley, Mrs. Edward L.
Colton, Mrs. S. W., Jr.
Combs, John F.
Curtis, Cyrus H. K.
DeCoursey, Miss Emily
Freeman, Mrs. Walter Jackson
Gaskill, Dr. J. Howard
Hartel, Mrs. Walter W.
Hering, W. E.
Ingersoll, Charles W.
Keen, Dr. W. W.
Ketterlinus, John Louis
Leidy, Mrs. Joseph H.
Lewis, John Frederick
McAllister, Miss Eliza Y.
McMurtrie, Miss Ellen
McMurtrie, Miss Mary D.
Mason, Edward F.
Noyes, Stephen H.
Olson, Tinius
Pardee, Mrs. Calvin
Price, Eli Kirk
Schaperkotter, Mrs. B. J.
Tryon, Miss F. Arline
Winsor, Mrs. James D.
Wolf, Albert
Wood, Edward R.
Wright, Minturn T.

# LIFE AND ANNUAL MEMBERS

*The fee for Life Membership in either Branch is fifty dollars, one hundred in both. That for Annual Membership is five dollars in either Branch, ten in both.*

*Corrected to April 1, 1933*

P L indicates PARK branch LIFE member
C L " CITY " " "
P A " PARK " ANNUAL member
C A " CITY " " "

P A Acker, Mrs. Finley
C A Acker, Mrs. Finley
P A Alexander, W. W.
P A Allen, Curtis
P A Allen, Miss Laura
C A Allen, Miss Laura
P A Allman, Herbert D.
C A Allman, Herbert D.
P A Alpern, Maxwell
C A Alpern, Maxwell
P A Anderson, Miss Mary E.
P A Andrews, Mrs. Schofield
P A Apel, Mrs. Elizabeth
P A Art Alliance, The
C A Art Alliance, The
P A Artman, Mrs. Enos Reeser
P L Ashbridge, Miss Emily R.
P A Ashbridge, Miss Lida Helen
P A Ashton, Mrs. Thomas G.
P A Atkinson, Gertrude
P A Austin, Richard L.

P A Bache, Miss Margaret H.
P L Bachman, DeForest, L.
P A Bacon, Ellis W.
P A Badger, Herbert L.
C A Badger, Herbert L.
P A Baily, Henry P.
C A Baily, Henry P.
P A Bains, George B., Jr.
P A Baird, Mrs. Edgar W.
C A Baird, Mrs. Edgar W.
P A Ballard, Ellis Ames
C A Ballard, Ellis Ames
P L Baltz, J. & P. Brewing Co.
P A Barnes, John Hampton
P A Barnes, Mrs. William M.
P A Barney, Charles D.
C A Barney, Charles D.
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P L Barrows, Mrs. Ira
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P A Bates, Mrs. Daniel Moore
P L Battles, H. H.
P A Battles, Mrs. Harry H.
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C A Beck, Hon. James M.
P A Beck, Hon. James M.
P A Bedford, J. Claude
P A Bedford, Mrs. J. Claude
P L Bein, August
P A Bell, Hon. John Cromwell
P L Bell, Miss Laura
P A Belmont, L. A.
P L Bement, William P.
P A Benners, Mrs. G. Bartleson
C L Benson, Alexander
P A Benson, Miss Bertha D.

C A Benson, Miss Bertha D.
P A Benson, E. N., Jr.
C A Benson, E. N., Jr.
P A Berg, Adolph
P L Bergdoll, Louis, Jr.
P L Berges, William
P A Berwind, Mrs. C. G.
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P A Biddle, Miss Emily W.
P A Biddle, Francis
C A Biddle, Francis
P A Biddle, Mrs. J. Wilmer
P A Blackburne, Mrs. John S.
C A Blackburne, Mrs. John S.
P A Blai, Boris
P A Blakiston, Miss Emma
P A Blakiston, Kenneth M.
C L Blakiston, Miss Mary
P A Bland, Mrs. P. B.
C A Bockius, Morris R.
P A Boericke, Mrs. Gideon
C A Boericke, Mrs. Gideon
P A Boericke, Miss Johanna M.
P A Boericke, Mrs. J. J.
P A Bok, Mrs. Edward W.
P A Bond, Charles
C A Bond, Charles
P A Borie, Beauveau, Jr.
C A Borie, Beauveau, Jr.
P A Borie, Charles L., Jr.
C A Borie, Charles L., Jr.
P A Bowen, Samuel B.
P L Boyd, Mrs. Peter
P A Branson, Mrs. Thomas F.
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P L Brazier, H. Bartol
C A Brewer, Franklin N.
P A Briggs, Mrs. Caspar Warren
C A Brinton, Walter
P A Bromley, Henry S.
P L Bromley, John
P L Brooks, William H.
P A Brown, Andrew V.
P A Brown, Francis Shunk
P A Brown, William Findlay
P A Browning, Mrs. Edward
C A Browning, Mrs. Edward
P A Brunker, Robert J.
C A Brunker, Robert J.
P A Budd, Edward G.
P A Bullard, Miss Hope F.
C A Bullard, Miss Hope F.
P A Burr, Dr. Charles W.
P A Burt, Miss Edith Brooke
P A Burt, Miss M. Theodora
P A Busch, Mrs. Henry Paul
C A Busch, Mrs. Henry Paul
P L Busch, Henry Paul
C L Busch, Henry Paul
P L Busch, Miers
C L Busch, Miers
P A Butcher, Henry C.
P A Butler, Miss Mary
P A Button, Conyers, Jr.

P A Cadwalader, Miss Sophia
P A Calder, Alexander Stirling
P A Calwell, Charles S.
P A Calwell, Mrs. Charles S.
P A Cannstatter Volksfest Verein
C A Cannstatter Volksfest Verein
P L Capp, Seth Bunker
C L Capp, Seth Bunker
P A Carr, Mrs. Charles D.
P A Carrigan, Mrs. Gordon S.
P A Carson, Miss Susan
P A Carstairs, Daniel H.
P L Carter, Mrs. William T.
P A Carwithen, Mrs. Van Court
C A Carwithen, Mrs. Van Court
P L Chambers, J. Howard
P A Chance, Mrs. Edwin M.
P L Chandler, Percy M.
P L Chandler, T. P.
P A Channell, Miss May A.
P A Chase, Miss Clara T.
P A Chase, Clement E.
P A Chew, Miss Elizabeth B.
C A Chew, David S. B.
C A Chew, Mrs. David S. B.

P A Christensen, Adolph
P A Church, Mrs. Edgar
P A Clapp, Mrs. B. Frank
C A Clark, Mrs. Charles Davis
P A Clark, Mrs. C. Howard, Jr.
P A Clark, C. M.
C A Clark, C. M.
P A Clark, Mrs. Edward Walter
P A Clark, Herbert L.
P A Clark, Joseph S.
P A Clark, Percy H.
C A Clark, Percy H.
P A Clegg, John William
P L Clothier, Mrs. Conrad F.
C L Clothier, Morris L.
P A Clothier, Mrs. Walter
P A Clyde, Mrs. B. F.
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P A Coates, Mrs. William M.
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P A Cohen, Mrs. Albert M.
P A Coles, Miss Mary Roberts
P A Colket, Mrs. C. Howard
C A Colket, Mrs. C. Howard
P L Collins, Henry H.
C A Collins, Henry H.
P A Collins, Mrs. Philip S.
P A Combs, Mrs. John F.
P A Comegys, Miss Amy
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P A Connell, William H.
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P A Cowperthwait, Charles T.
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P A Coxe, Mrs. Henry Brinton
C A Coxe, Mrs. Henry Brinton
P A Coxe, Mrs. Whitwell W.
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C A Cramp, Mrs. Theodore W.
P A Crane, Mrs. Theron I.
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P A Cross, Mrs. John Hanna

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C A Dana, Miss Millicent W.
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P L Davis, Henry J.
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C A Day, Mrs. Charles
P A Day, Mrs. Frank Miles
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C L Deaver, Mrs. John B.
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C A Dolan, Mrs. Thomas J.
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C A Drexel, Anthony J.
P A Drexel, G. W. C.
P A Drexel, Mrs. G. W. C.
C A Drexel, Mrs. G. W. C.
P A Drexel, John R.
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C A Funk, Charles William
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C A Jordan, F.
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C A Keith, Mrs. Sidney W.
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C A Kelsey, Albert
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P A Kent, Mrs. S. Leonard, Jr.
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P A Ketterer, Mrs. Gustav
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P A Kimball, Miss M. Ella
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P A Klauder, George C.
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C A Knup, Jacob, Jr.
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C A Krusen, Dr. Wilmer
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P A Lavino, Mrs. Edwin M.
P A Lavino, Edwin M.
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C A Lea, Arthur H.
P A Leas, Mabel A.
C A Leeds, Arthur N.
P A Leeds, Morris E.
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C A Lewis, Miss Anna S.

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C A Lewis, Clifford, Jr.
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C L Lewis, Mrs. Howard W.
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C L Lewis, Mrs. John Frederick
P L Lewis, Mrs. Wilfred
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C A Linn, Hon. William B.
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C A Lippincott, J. Bertram
C L Lippincott, Mrs. J. Bertram
P A Lippincott, Mrs. J. Bertram
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C L Lowry, John C.
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C L Lucas, Mrs. H. Spencer
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P A Ludlum, Mrs. Seymour DeW
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C L McKean, Thomas
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P L McMichael, Mrs. Emory
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P L McNeely, Robert K.
P L McOwen, Frederick
C L McOwen, Frederick
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P A Marceau, Henri G.
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C A Maris, Mrs. Henry J.
P A Martin, Sydney E.
P A Martin, Mrs. Sydney E.
C A Martin, Mrs. Sydney E.
P A Martin, Mrs. Thomas S.
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C A Mason, Alfred C.
P L Mason, Miss Jane Graham
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P A Mattison, Dr. Richard V.
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C L Middleton, Allen C.
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C L Moore, Mrs. Amory O.
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C A Moore Institute
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C A Morris, C. C.
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C L Morris, Effingham B.
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C A Myers, George de B.
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C A Newbold, Arthur E., Jr.
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P A Norris, Mrs. William Fisher

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C L Robinson, Anthony W.
C L Robinson, Mrs. Anthony W.
P L Robinson, Miss Elise Biddle
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P A Roma, Mrs. Frank
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P A Ross, Joseph
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P A Runk, Louis Barcroft
P A Rush, Benjamin

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C L Sauter, William F.
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C A Scheffey, Dr. Lewis C.
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C L Scull, Mrs. William Ellis
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C L Shupp, Irvin
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P A Smith, W. Hinckle
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C A Sterner, George
P A Stewardson, E. L.
C A Stewardson, E. L.
P A Stokes, Mrs. Horace
P A Stokes, J. Stogdell
P A Stotesbury, Edward T.
P A Stout, C. Frederick C.
C A Stout, C. Frederick C.
C A Strawbridge, Edward
P L Strawbridge, Francis R.
P L Strawbridge, Frederic H.
P A Strittmatter, Dr. I. P.
C A Strittmatter, Dr. I. P.
P A Stroud, Edw. Adams
P A Stroud, Dr. William D.
P L Strouse, Loeb & Co.
C L Stuart, Hon. Edwin S.
P L Sullivan, Jeremiah J.
P A Sundheim, Harry G.
P A Supplee, C. Henderson
P A Sutherland, Mrs. Dorothy W.
P L Swain, Mrs. William M.
P A Sweeny, Miss Barbara E.
P A Swoboda, Gustave
P A Tatum, Mrs. Richard Parry
P L Taylor, Hollinshead N.
P A Taylor, Roland L.
C A Taylor, Roland L.
P A Taylor, Mrs. Roland L.
P L Teller, Miss Louise S.

P A Temple, Edw. B.
C A Temple, Edw. B.
P L Thomas, Miss Mabel L. H.
P A Thomas, Mrs. Samuel Hinds
P A Thompson, J. Whitaker
P A Thompson, Mrs. Justice M.
P A Thomson, Mrs. Frank Graham
P L Thomson, Walter S.
P A Thorn, Miss Mary
C L Thorn, Miss Mary
P L Thouron, Nicholas
P A Todd, Hon. M. Hampton
P A Townsend, Mrs. John B.
P A Troth, Mrs. Edward Osborne
P L Trumper, Mrs. Max
C A Turner, Mrs. Andrew J.
P A Tyler, Charles A.
C A Tyler, Charles A.
P A Tyler, Sidney F.
P L Tyson, Mrs. C. S., Jr.

P A Van Dusen, Miss Alverta S.
P A Van Pelt, Miss Gertrude
P L Van Rensselaer, Alexander
P L Vauclain, Miss Anne
C L Vauclain, Miss Anne
P A Vauclain, Samuel M.
P A Viti, Miss Marie B.
P A Vodges, Joseph J.
C A Vodges, Joseph J.
P A Vogleson, John
P A Von Moschzisker, Hon. Robert

P A Wainright, Mrs. F. King
P A Walter, Simon
P A Walton, Miss Mary Emily
P A Warden, Clarence A.
C A Warden, Clarence A.
P A Warden, William G.
C A Warden, Mrs. William Gray
P A Warner, Walter
P A Warriner, Samuel D.
P A Watson, Frank R.
P A Wear, Mrs. Joseph W.
P A Weber, E. G.
P L Weber, William E.
P A Weeks, Mrs. Horace F.
P A Welsh, Charles N.
P A Wetherill, Mrs. Francis M.
P A Wetherill, Samuel Price, Jr.
P A Wheeler, Miss Janet
P A Wheeler, Walter S.
C A Wheeler, Walter S.
P L White, J. William, M.D. (In Memoriam)
P A White, Mrs. William
P A Whiting, Dr. A. D.
P A Whitney, Mrs. W. Beaumont
P L Widener, Joseph
C L Widener, Joseph
P L Wiener, Henry, Jr.
P A Wigton, F. H.
P A Willard, Mrs. DeForest P.
P A Willcox, James M.
P A Willet, Henry Lee
P A Williams, Churchill
P L Williams, David E.
C L Williams, David E.
P A Williams, Dr. Horace James
P L Williams, Ira Jewell
P A Williams, Mrs. L. Chandler
P A Williams, Parker S.
C A Williams, Parker S.
P A Williams, Mrs. Thomas S.
P A Williams, Thomas S.
P A Williamson, A. C.
P A Wilson, David
P A Wilson, Irving L.
P A Wilson, James E.
P L Wilson, Capt. J. Lapsley
P A Wilson, Mrs. William Kite
P A Wiltbank, Mrs. George M.
C A Wiltbank, Mrs. George M.
P A Windrim, John T.
C A Windrim, John T.
P A Wintersteen, Mrs. John
P A Wister, Owen
P A Wister, Mrs. W. R.
P A Wolf, Hon. Clarence
P A Wolf, Morris
P A Wood, Mrs. Arthur King
C A Wood, Mrs. Arthur King

P L Wood, Miss Marion B.
P L Wood, Walter
P A Woodall, Mrs. John
P A Woodruff, Clinton Rogers
P A Woodward, Dr. George
C A Woodward, Dr. George
P A Woodward, Mrs. George
C A Woodward, Mrs. George
P L Woolman, Mrs. Henry N.
P A Woolman, Miss Josephine T.
P A Wriggins, Charles C.
P A Wright, Harrison
P L Wright, Mrs. Minturn T.
P L Wright, W. D. Craig
P A Wurts, Mrs. C. S.

P A Yarnall, Miss Agnes
P L Yarnall, Mrs. Charlton
P A Yarnall, D. Robert
P A Yarnall, Ernest R.
P A Yarnall, Mrs. Harold E.
P L Yarnall, Howard E.
P A Yeatman, Mrs. Pope
P A Yellin, Samuel
P A Yerkes, Milton R.
P A Yocom, Mrs. Thomas Corson

C A Zantzinger, C. C.
C A Zantzinger, Mrs. C. C.
P L Ziegler, George J., Jr.
P A Ziegler, Mrs. Carl A.
P L Zimmerman, Miss Anna W.
P A Zimmerman, John E.
P A Zimmerman, Dr. M. W.
C A Zimmerman, Dr. M. W.
P A Zurn, Mrs. John M.

# ASSOCIATE MEMBERS

*Associate members pay one dollar annually in either Branch and two dollars in both.*

P indicates PARK branch
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C Aertsen, Mrs. Guilliaem, Jr.
P Bartram, Frank M.
P Brubaker, Dr. Albert P.
P Dauner, E. J.
C Dauner, E. J.
P Delbert, Simon, Jr.
P Howell, Cooper
C Howell, Cooper
P Kuesel, Dr. Mary H. S.
P Montgomery, Mrs. J. H.
C Montgomery, Mrs. J. H.
P Rowland, Mrs. William O., Jr.
C Rowland, Mrs. William O., Jr.
P Wolf, Louis