

# Fairmount Park Art Association

*Sixty-Second Annual Report*



THE SAMUEL FOUNDATION

ADDRESS BY  
FRANCIS HENRY TAYLOR

Parkway and 25th Street, Philadelphia

1 9 3 4











*Photo by E. Quigley*

SAMUEL MEMORIAL SCULPTURE EXHIBITION, 1933



# FAIRMOUNT PARK ART ASSOCIATION

*Founded June, 1871*

*Publication No. 73*

## SIXTY-SECOND ANNUAL REPORT



Parkway and 25th Street, Philadelphia

1 9 3 4



## OFFICERS 1934

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### *President*

ROLAND L. TAYLOR

### *Vice-Presidents*

JAMES M. BECK                      J. RODMAN PAUL

### *Treasurer*

W. HINCKLE SMITH

### *Executive Secretary*

HENRI MARCEAU  
Parkway and 25th Street

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### TERM EXPIRES IN 1934

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R. STURGIS INGERSOLL  
FRANCIS BIDDLE

H. NORRIS HARRISON  
SYDNEY E. MARTIN  
ALFRED G. B. STEEL

### TERM EXPIRES IN 1935

JOHN S. JENKS  
BENJAMIN R. HOFFMAN  
J. FRANKLIN McFADDEN

J. RODMAN PAUL  
W. HINCKLE SMITH  
HORACE H. F. JAYNE

### TERM EXPIRES IN 1936

CHARLES L. BORIE, JR.  
ALBERT KELSEY  
EMORY McMICHAEL

ROLAND L. TAYLOR  
SAMUEL PRICE WETHERILL, JR.  
JOSEPH WIDENER

### *Counsel*

JAMES M. BECK



## STANDING COMMITTEES

(The President is *ex officio* a member of all Committees)

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### On Works of Art\*

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H. H. BATTLES

WILLIAM B. LINN

PAUL P. CRET

HOWARD LONGSTRETH

JOHN S. JENKS

EMORY McMICHAEL

ALBERT KELSEY

MRS. JOHN D. McILHENNY

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ALBERT KELSEY

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### On Finance, Legacies and Trusts

W. HINCKLE SMITH, *Chairman*

BENJAMIN R. HOFFMAN

J. FRANKLIN McFADDEN

R. STURGIS INGERSOLL

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



## SPECIAL COMMITTEES

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### On Ericsson Memorial

SAMUEL PRICE WETHERILL, JR., *Chairman*

SAMUEL S. FELS

ALBERT KELSEY

HORACE H. F. JAYNE

J. BERTRAM LIPPINCOTT

JOHN S. JENKS

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JOHN T. WINDRIM

### On Samuel Foundation

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FRANCIS BIDDLE

BENJAMIN R. HOFFMAN

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HORACE H. F. JAYNE

### On Aero Memorial

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MRS. ARTHUR BIDDLE

MRS. THERON I. CRANE

MRS. GEORGE WOODWARD

### On James Logan Memorial

CHARLES L. BORIE, JR., *Chairman*

### On John Harrison Memorial

H. NORRIS HARRISON, *Chairman*

JOHN C. BELL

GEORGE D. ROSENGARTEN

JOHN HARRISON, JR.

SAMUEL PRICE WETHERILL, JR.



# 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-

## VICE-PRESIDENTS

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





*Photo by E. Quigley*

THE GREAT HALL OF THE MUSEUM  
*Samuel Memorial Sculpture Exhibition, 1933*



## MR. TAYLOR'S REMARKS

*Members of the Fairmount Park Art Association and Guests:*

The Board of Trustees has the pleasure and privilege of extending welcome to another Annual Meeting—our Sixty-second. The ordinary individual at the age of sixty-two, is beginning to decline if he has not already declined. This association of individuals is growing in strength and vigor every year. During the last few years we have received a very great addition to our strength and sinew by the bequest of Ellen Phillips Samuel for the erection of statuary on the east bank of the Schuylkill River between the Boat Houses and the Girard Avenue Bridge. I should have said that the income only is to be used for this purpose and when it has been accomplished, the income is to be used for the beautification of the Park. It is a very substantial bequest and has added greatly to the prestige and influence of our Association. We have been very active in getting this project under way during the past year and, therefore, it seems only natural that this meeting should be devoted to a report of our activity in carrying out the will of the donor. Mrs. Samuel gave a great deal of earnest thought and study to the project during the last years of her life. Wherever she is, I am sure that she will be greatly pleased that this meeting is devoted to a report on the beginnings of her project which, I hope, will last as a memorial to her for many years to come.





*Photo by E. Quigley*

SAMUEL MEMORIAL SCULPTURE EXHIBITION, 1933  
*Folger Library reliefs by John Gregory, Woman by Gaston Lachaise*



# SIXTY-SECOND ANNUAL REPORT OF THE BOARD OF TRUSTEES

January 31, 1934.

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

LADIES AND GENTLEMEN:

Your Board has the honor of presenting its report covering the activities of the Fairmount Park Art Association during the past year. As you doubtless know, the committee on the

## SAMUEL FOUNDATION

has been very active and has advanced that large project several steps closer to realization. The central Terrace of the Memorial with its two terminal exedrae and other architectural features has been completed and a very acceptable planting scheme has been provided to complete the embellishment of the site. The committee, with the cooperation of the Pennsylvania Museum of Art and the Philadelphia Art Alliance, organized an important exhibition of sculpture which was shown in the courtyard and inside galleries of the Philadelphia Museum of Art. The exhibition was international in scope and was planned as an aid to the committee in the selection of sculptors to execute the work for the Memorial according to the desire of the testatrix. Of itself, the exhibition was enthusiastically received and was viewed by close to 150,000 visitors—to the committee the exhibition served as a valuable vantage point from which to study the various trends in contemporary sculpture. Later, today, Mr. Borie will tell you more about the exhibition and will show pictures of some of the sculpture in place. Your Board wishes here to publicly express its thanks to the Museum for its hospitality in housing the exhibition and for attending to the multitude of details incident to assembling and installing such a large exhibition. To the Art Alliance much credit is due for its very generous cooperation, without which, the exhibition could not have been a success. To the individuals who served on the Sculpture Exhibition Committee, to the artists who submitted their works and to the numerous museums, private collectors and dealers who lent freely to the exhibition, we are all much indebted. Your committee on the Samuel Memorial has studied the subject matter which is to be symbolized by sculpture under the terms of the bequest. As part of today's program, Mr. Borie, chairman of the committee will report directly and more fully to you. The committee's very able report on subject matter will also be presented by Mr. Ingersoll.



### THE ERICSSON MEMORIAL FOUNTAIN

has been almost completed since the submission of the last annual report. The Ericsson Committee, under the chairmanship of Colonel Wetherill, is still considering plans for a simple planting of the environs of the fountain and a possible scheme for flood-lighting the monument at night. These questions will shortly be disposed of and the Memorial will probably be turned over to the Park Commission during the coming spring.

### THE HARRISON MEMORIAL COMMITTEE

has been successful in finding a permanent location for the life size bronze figure of John Harrison completed some two years ago by Lawrence Tenney Stevens. The University of Pennsylvania has expressed its willingness to accept the Memorial and to have it placed in front of the south elevation of the Harrison Chemical Laboratory on the university campus. The desirability of this location will be apparent to you all. The committee has engaged the services of Dr. Paul P. Cret to design a pedestal in keeping with the character of the sculptural work. Preliminary estimates indicate that the balance in the Harrison Memorial Fund will be sufficient to build the pedestal and place the figure upon it.

### MEMBERSHIP

Your Board is pleased to report that the membership of the Association is remaining at a satisfactory level although, of course, a great many former members have been forced to temporarily withdraw. We again appeal to you to assist us by interesting your friends in the works of the Association with a view to adding new members to the rolls.

The Board reports with pleasure the election of Alfred G. B. Steel and of Sydney E. Martin to fill vacancies on the Board. Mr. Steel, as you know, is the President of the Pennsylvania Academy of the Fine Arts. Mr. Martin, of the firm of Thomas and Martin, architects of the very notable chapel of Girard College, is president of the Architectural Alumni of the University of Pennsylvania and vice-president of the Philadelphia Chapter of the American Institute of Architects. Your Board feels that the addition of these two new members will not only add distinction to the Association but that the meetings of your Board will be greatly benefited by their presence and counsel.



FAIRMOUNT PARK ART ASSOCIATION

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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:

CHARLES L. BORIE, JR.

ROLAND L. TAYLOR

ALBERT KELSEY

SAMUEL PRICE WETHERILL, JR.

EMORY McMICHAEL

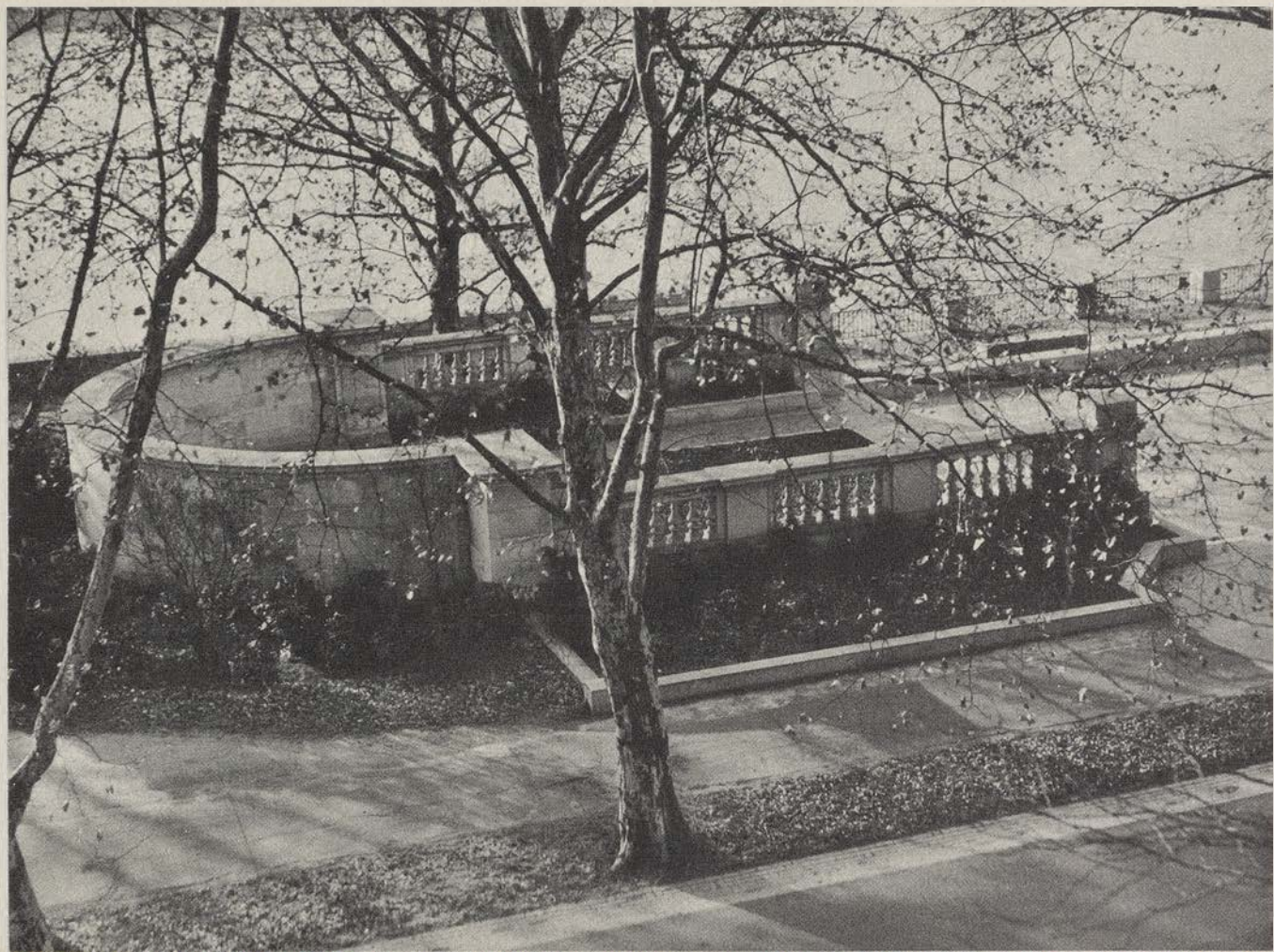
JOSEPH WIDENER

On behalf of the Board,

ROLAND L. TAYLOR, *President.*

HENRI MARCEAU,  
*Executive Secretary.*





*Photo by E. Quigley*

ELLEN PHILLIPS SAMUEL MEMORIAL  
*South Exedra, Middle Terrace (No. 2)*



REPORT TO THE ANNUAL MEETING  
FAIRMOUNT PARK ART ASSOCIATION

By

C. L. BORIE, JR., *Chairman*

COMMITTEE ON ELLEN PHILLIPS SAMUEL MEMORIAL

In the center of the courtyard on the south side of the Philadelphia Museum, at the top of the great flight of steps leading from the Parkway and the Washington Monument, there is a simple circular fountain with a jet of water perhaps forty feet high. On the parapet of this fountain is the following inscription: "*Phillips Fountain—Erected with funds bequeathed for its construction and maintenance by Henry W. Phillips, who was appointed a member of the Fairmount Park Commission upon its creation in 1867, and served as its President from 1881 until his death in 1884.*" Mr. Phillips was a conspicuous member of our community, serving his City with distinction on the Board of Education, and the Board of City Trusts, and in many other capacities.

It is the niece of Mr. Phillips who is the donor of the splendid endowment to this organization, an endowment of far-reaching influence and effectiveness in creating in our midst a series of statues symbolizing our history and civilization. It has, as far as I know, never been duplicated elsewhere.

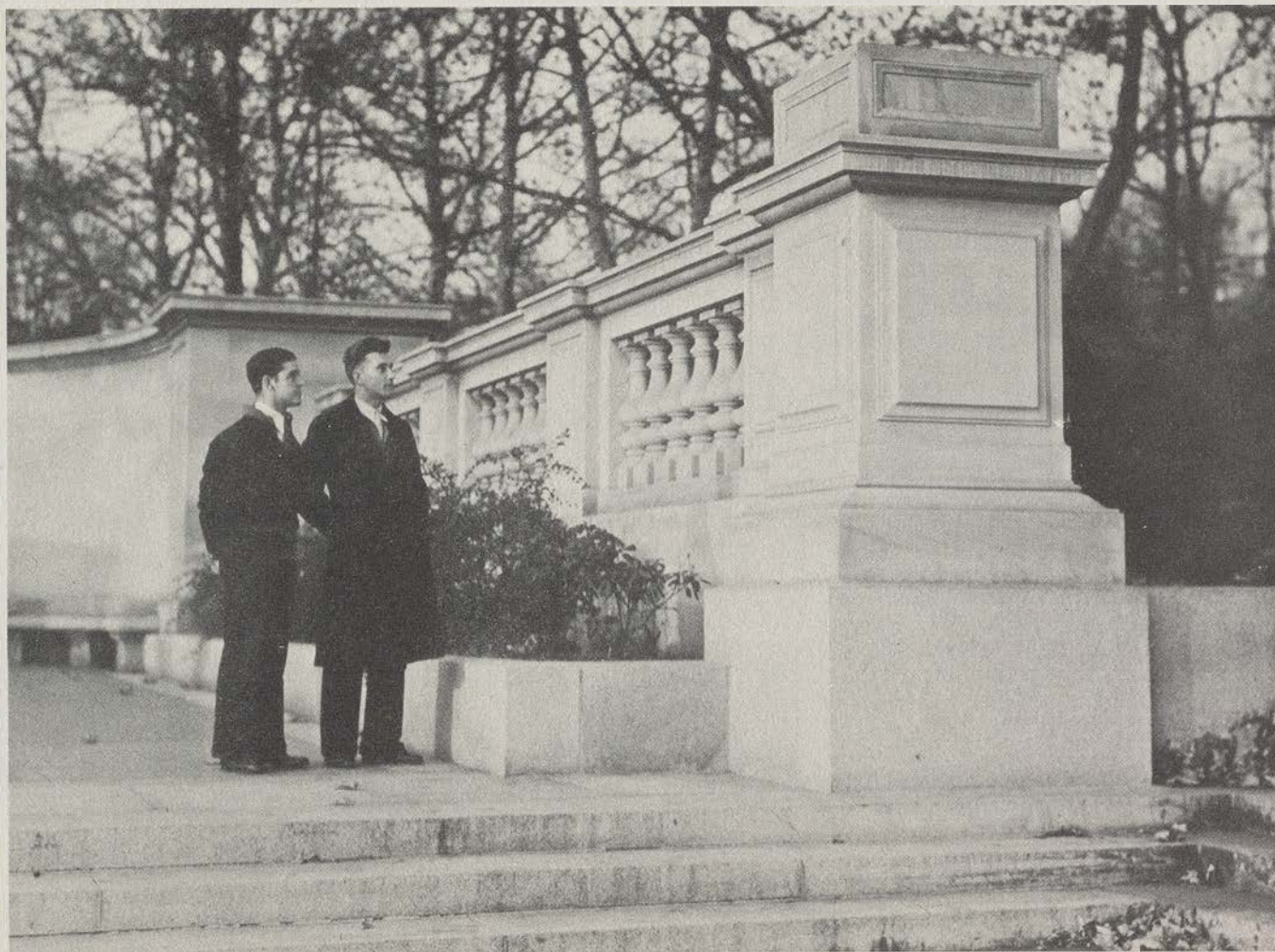
For many years, Ellen Phillips Samuel and her husband, J. Bunford Samuel, were liberal contributors to this Association and took the keenest interest in its affairs. On Mrs. Samuel's death, October first, 1913, her entire estate, amounting to something more than half a million dollars, was left to her husband for his use during his lifetime, and after his death to be spent in creating a series of sculptural monuments "*emblematic of the history of America, and ranging in time from the earliest settlers to the present era.*"

Mr. Samuel, until his death, January first, 1929, took the greatest interest in conserving the principal of the estate, consulting continually with the Officers of this Association concerning its investment, and further declined to accept the prescribed fee as executor.

In 1920, Mr. Samuel, in order to start the Memorial, had Einar Jonsson, an Icelandic sculptor, come to this country and model for him a statue of Thorfinn Karlsefni, one of the earliest Icelandic adventurers reaching our eastern seaboard. This cast, in bronze, is now standing on the banks of the Schuylkill River.

In 1918, the committee of this Association on the Memorial had made the effort, although there were no funds available at that time to carry out the work permanently, to forward the project by having the late Edgar V. Seeler, architect, collaborating with Charles





*Photo by E. Quigley*

ELLEN PHILLIPS SAMUEL MEMORIAL  
*Detail, North Exedra, Middle Terrace (No. 2)*



Graffy, sculptor, prepare plans and make full size models which were eventually erected on the banks of the River. These represented continuous lanes of two terraces with balustrades in cut stone and metal. The result was not entirely satisfactory and Mr. Samuel liked it so little that the Association made no further effort for some years. When the funds came into our possession a few years ago, consideration of the project was again taken up.

Part of Mrs. Samuel's will expressed her wish that the sculpture should not be confined to American sculptors, but that notice of the undertaking be sent to sculptors of other countries in order that the Association might have the widest possible latitude of choice.

Last spring, with the coöperation of the Pennsylvania Museum of Art, the Philadelphia Art Alliance, and the Fairmount Park Commission, an international exhibition of sculpture was held on the approaches and terraces and in the courtyard of the Museum on the Parkway. The committee on the Memorial spent a great deal of time during the summer in a careful study of the submissions made at that time.

There were two classes of participants in the exhibition:

CLASS A—Open to sculptors invited to send completed works.

CLASS B—Open to all. Exhibits in this class were restricted to drawings and photographs.

In Class A, three hundred and sixty-four pieces of sculpture were assembled. These were the work of one hundred and five sculptors, representing America and seven foreign countries. Class B had two hundred photographs and drawings of sculpture, and of this group some fifty were shown on screens in the Museum building, as part of the exhibition.

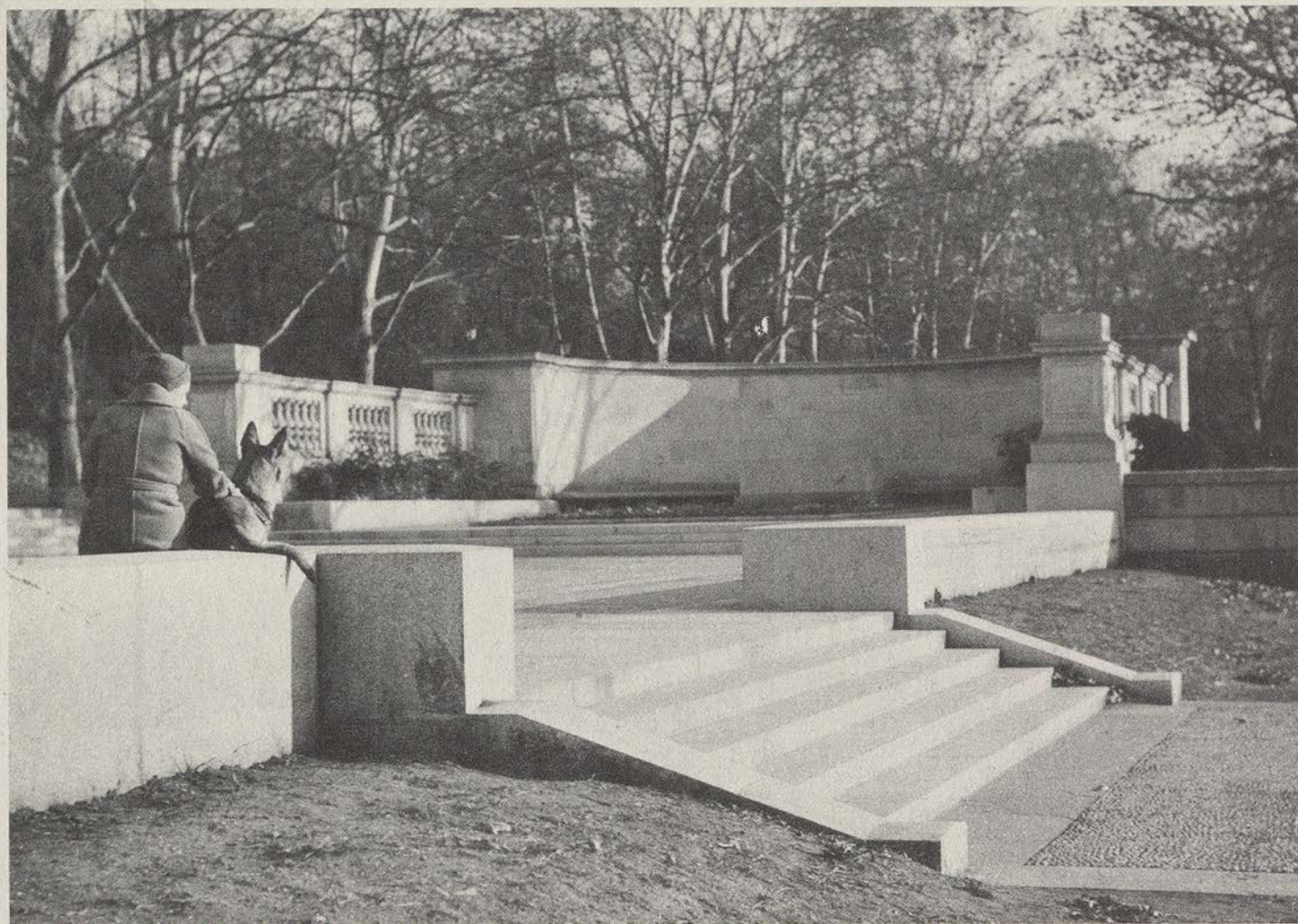
The counted attendance in the Museum during the exhibition amounted to 120,000 visitors, and it is estimated that 30,000 more saw the out-of-doors section during the evenings and on "closed" days. On the opening Sunday, the exhibition was seen by over 8,000 people.

What was thought of this effort is indicated by the following extracts:

Mr. Francis Taylor, writing in the October *Parnassus*, says of the exhibition:

"That the Fairmount Park Art Association should have won for sculpture the laurels that were missing at the Chicago Olympiad (World's Fair) was due, in part to a gesture of atonement that has long been felt necessary by Philadelphians for the Sesqui-Centennial, and in part to the extraordinary conditions of the Samuel bequest which provided a fund of some seven hundred thousand dollars, the income to be devoted to the erection of a





*Photo by E. Quigley*

ELLEN PHILLIPS SAMUEL MEMORIAL  
*South Exedra, Middle Terrace (No. 2)*



series of statues '*emblematical of the history of America.*' The program which will extend over a period of from fifteen to eighteen years and who knows for as many miles along the Schuylkill, will be executed as quickly as the accumulation of the income permits and will give assured employment to a wide range of sculptors.

"With so much live bait for the living it is small wonder that the sculptor's profession quickly put its best foot forward. Nearly all the important names of the present day were represented, more or less adequately, together with remarkable examples of younger and less familiar men and women such as Harry Rosin and Louise Cross. Four or five important works were the general rule. In the case of Maurice Sterne and John Gregory and certain others whose studies for large monuments were shown, the number of items was increased.

"Piece for piece, so far as considered, the sculpture in Philadelphia was no better than the examples shown in Chicago. It was in the placing of the statues in Philadelphia and in the ability which their position offered the public for understanding the architectural principles implied in plastic art that the latter exhibition triumphed.

"Of the catholicity of selection much has already been written. The many fine expressions run the gamut from Lipschitz and Zadkin to Edward McCartan, whose Diana is one of the greatest treatments of the subject since Jean Goujon's. The need for detailed statement is dissipated now since it has been done so completely in the journals and the daily press. Lachaise, Maillol, Barlach, the most prominent Europeans together with the leading Americans have all come in for such a share of glory and criticism that further comment is unnecessary.

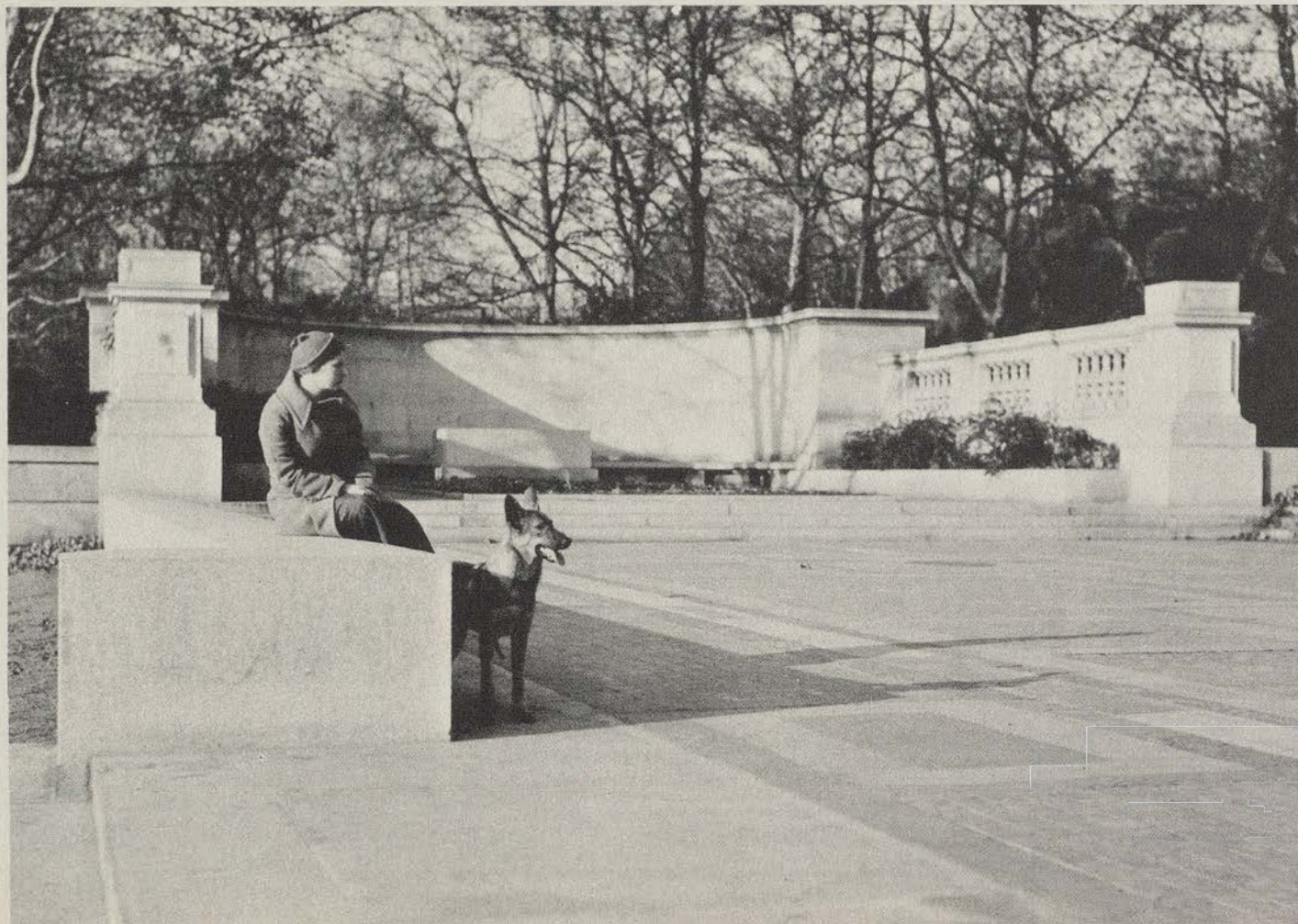
"The true significance of the Philadelphia exhibition will become known to us only as the yearly accomplishments of the next two decades continue to unfold. The committee is on the right track."

Miss Dorothy Grafly, in the *American Magazine of Art* for September, writes:

"An international sculpture exhibition which presents a new attitude toward solving the old problem of the competitive commission has been assembled jointly by the Fairmount Park Art Association, the Philadelphia Museum of Art, and the Philadelphia Art Alliance, to meet the requirements of an international competition contained in the terms of the Samuel bequest.

"Years of experiment with the old-style sculpture competition that required artists to prepare small models for specific monuments have yielded in America a crop of tin soldiers, soldier





*Photo by E. Quigley*

ELLEN PHILLIPS SAMUEL MEMORIAL  
*North Exedra, Middle Terrace (No. 2)*



equestrians, and portrait statues which time, in its ruthless passage, tends to render ridiculous. The choice of a sculptor on the basis of general ability offers a new and hopeful turn of the lay mind, for the choice, as in the Samuel Memorial bequest, is vested in a lay jury.

"That opportunity or such choice should include the work of Europeans was specified in the terms of the bequest, and an international exhibition of sculpture is the answer.

"Considering this exhibition in the light of its purpose is a very different matter from enjoying it as a sculpture show. From the latter standpoint it has attracted deserved and widespread attention. The outdoor placing of the various works has been accomplished with taste and appreciation for the character of each composition. Installation on the great staircase within the Museum is noteworthy and impressive.

"The catholicity of the exhibition is pronounced. Care has been taken to include all phases of contemporary sculpture from the most abstract to the most realistic; compositions of Brancussi, J. Wallace Kelly, and Jacques Lipschitz representing the former, and such carefully naturalistic compositions as Laessle's "Turkey," and the many athletes by R. Tait McKenzie upholding the latter trend.

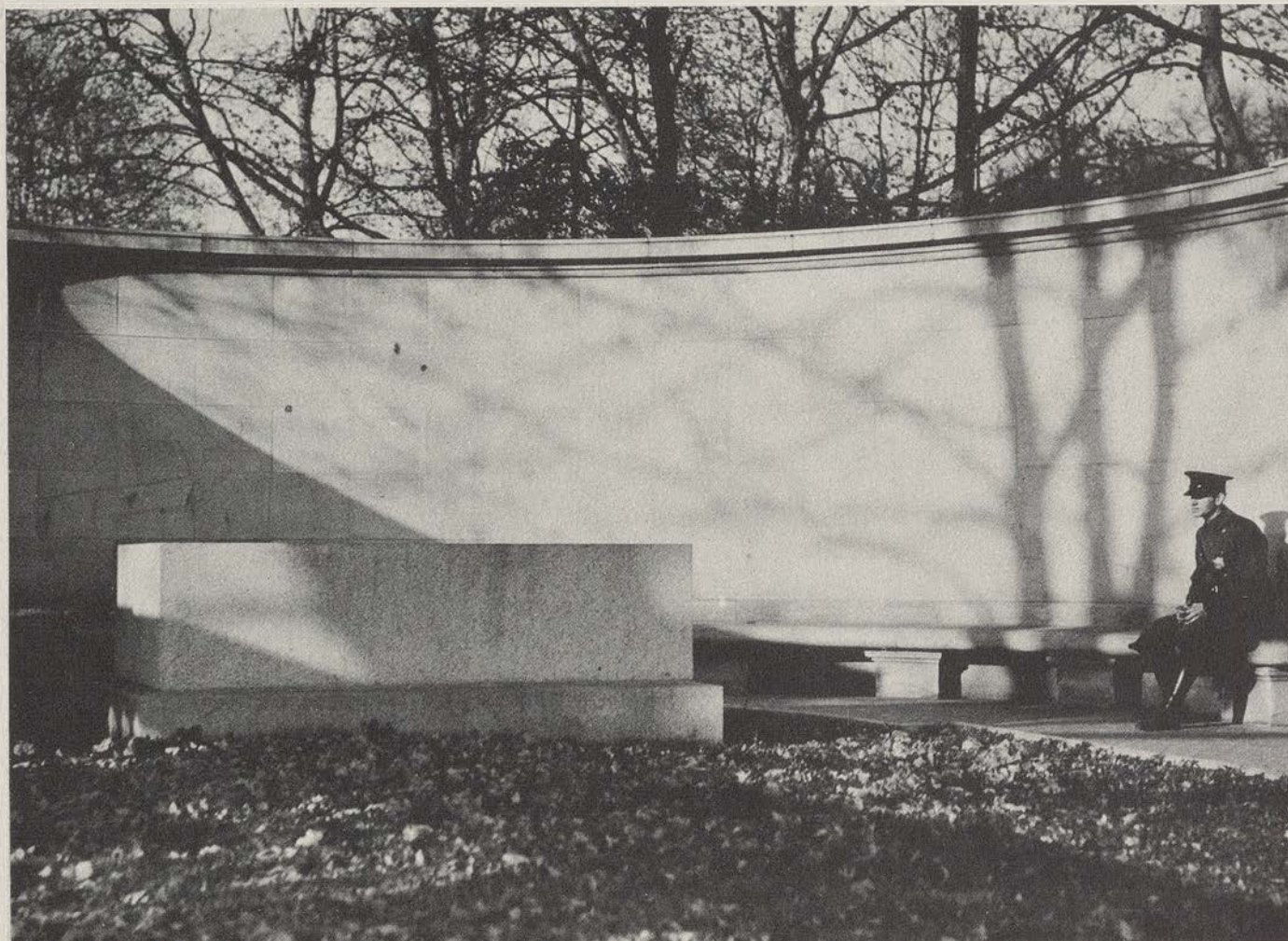
"Quite apart from the ultimate decision of the committee in its choice of sculptors, the international exhibition has accomplished one important objective—not, however, its primary one. It has taught the public to think of sculpture not in terms of isolated pretty pieces to be liked or not according to individual choice, but as an art with a purpose and an art that must serve that purpose. Should nothing more be accomplished, should no sculptor be chosen from the present aggregate, the exhibition will still have justified itself."

In addition to the above, seventy-two papers throughout the country, extending from Pennsylvania to California, carried detailed reports.

The committee having the very serious responsibility of selecting the sculptor or sculptors to begin this work has had many meetings and conferences, and with some of the best known sculptors in this country. It is now in process of visiting various studios and hopes to be able to make a report perhaps in the spring.

The form which the setting has developed was first suggested in 1914 by Professor John Bache MacMaster, who pointed out that the record of our civilization and history might appropriately be divided into three parts. The Association appointed Dr. Paul Cret as its architect and he has erected the central unit of these three divisions.





*Photo by E. Quigley*

ELLEN PHILLIPS SAMUEL MEMORIAL

*Detail of one of the main pedestals*



This treatment is based on the thought that greater view of the River should be secured through and past these three divisions. A certain number of trees have, therefore, been removed; simple stone terraces and steps have lowered the elevation of the river-bank, and at either end of the principal terrace has been erected a semi-circular exedra, with a bench in front of it and planting behind it. It is these exedrae and their planting which will act as a background to the sculptural figures, while the terraces and steps will tie the groups together. The spaces between these groups contain circular fountains and will receive additional planting in order to interrupt the view of the River at these two points.

The work has been greatly praised by architects and those interested in the undertaking, as well as by those interested in the Park, and our committee believes that, as it goes on and the emblems of the history of America find their places and the significance of the subject matter developed by our sub-committee emerges, it will be a place of pilgrimage for many—to paraphrase John Ruskin, like a vast open page whereon are written in imagery, which the most illiterate can read, the emblems and traditions of our common history.



REPORT OF THE COMMITTEE, AS ADOPTED BY THE  
TRUSTEES, ON THE SUBJECT MATTER OF THE  
SCULPTURE AND INSCRIPTIONS FOR THE  
ELLEN PHILLIPS SAMUEL MEMORIAL

*By R. STURGIS INGERSOLL*

Last spring, following the receipt of Dr. Alexander's synopsis, Messrs. Jayne, Biddle and Ingersoll prepared a tentative report.

In early summer they were asked to expand their views and put them in more definite form.

Throughout the summer and fall they had frequent meetings, and have now reached the conclusions herein expressed.

The decedent's will states that the statuary should be:

"Emblematical of the history of America—ranging in time from the earliest settlers of America to the present era, arranged in chronological order, the earliest period at the south end and going on to the present time at the north end."

A beginning was made with the statue of Karlsefni.

It is agreed that to the north of this statue, and at such a point midway between it and the south end of the south terrace provided under the architectural plans, there should be a group statue symbolizing the Age of Discovery.

There remains for consideration the treatment to be given the three terraces comprised in the architectural plan identified as follows:

NORTH TERRACE  
MIDDLE TERRACE  
SOUTH TERRACE

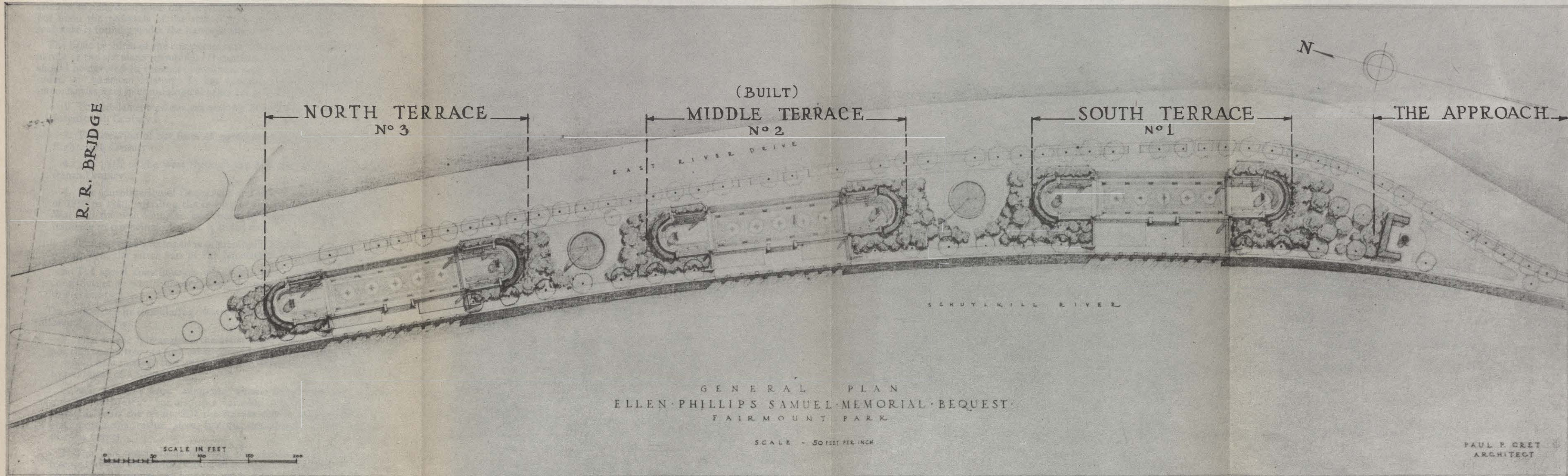
Within each exedra of each terrace, the architectural plan proposes the erection of one group monument flanked by two individual figures. The plan further provides for a decorative scheme of incised decoration in the center part of the inner side of each exedra wall. This decorative space to be flanked on each side by an inscription.

Running around the upper inner side of each exedra wall, there is to be a short inscription suggestive of the subject matter of the pertinent group and its flanking statues.

It has been suggested that the space for incised decorations be reserved for the seals or coats of arms of the states of the United States. This meets with the committee's approval.

The problem of the committee develops, therefore, into determining upon a recommendation for the subject matter for the sculptures and the phraseology of the inscriptions on the inner side of the exedrae.





Plan showing Dr. Gret's scheme for the

#### ELLEN PHILLIPS SAMUEL MEMORIAL

The MIDDLE TERRACE, with planting and the two flanking fountains are now in place. As sufficient income accumulates, this Terrace will be completed with sculpture symbolizing—"Spanning the Continent" and "Welcoming the Peoples of all Lands"







The committee has concluded that it would be a mistake to attempt to determine upon the phraseology of the inscriptions to be put upon the pedestals of the statues themselves until the actual sculpture is forming under the hands of the artist.

The basic problem of the committee was the determination of the nature of the six major groupings. It concluded that each grouping should be devoted to the most important aspects, in chronological order, of American History. It has concluded that those most important aspects in chronological order are as follows:

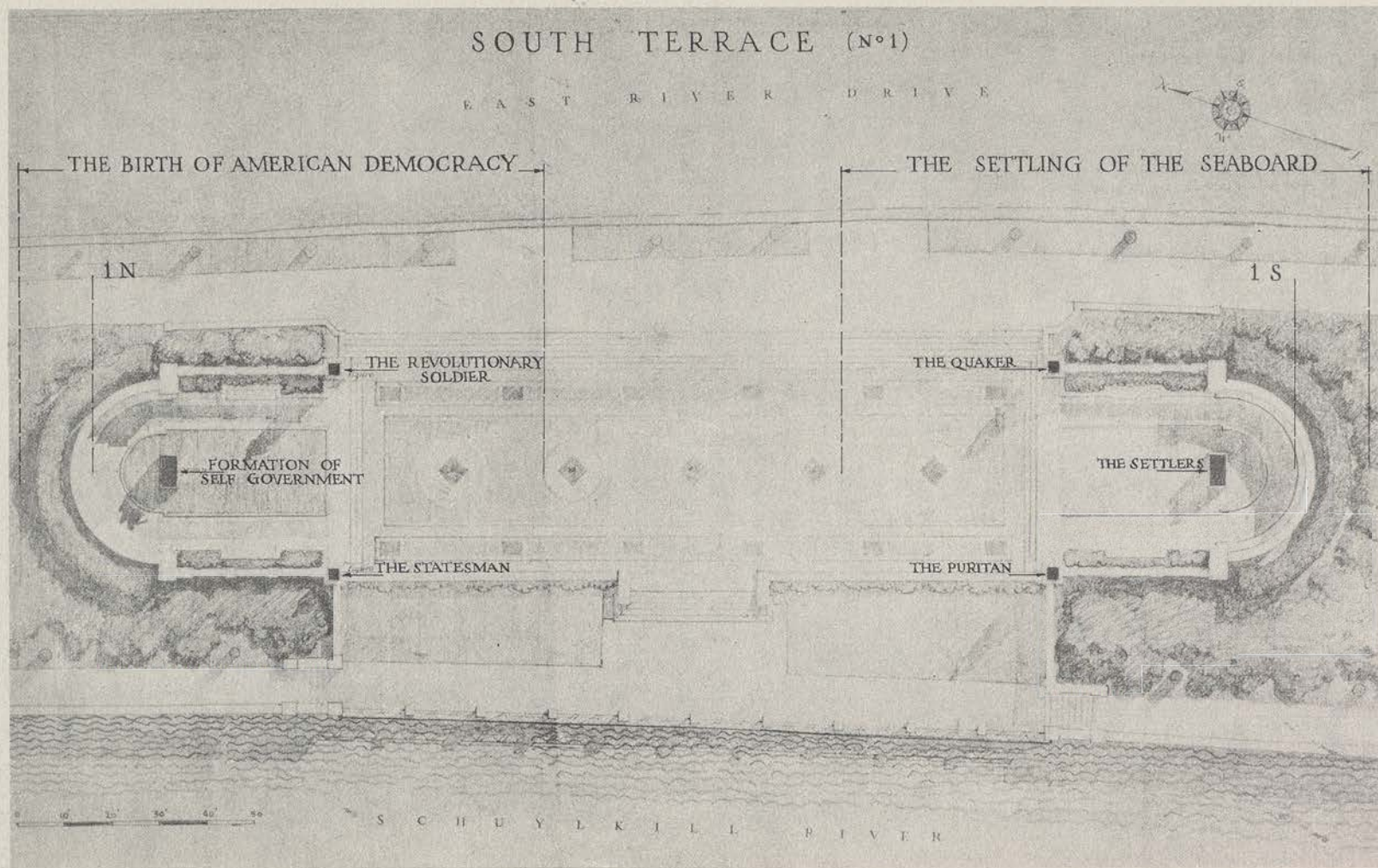
1. The settlement of our country by Europeans through the Seventeenth Century.
2. The creation of our form of government at the end of the Eighteenth Century.
3. The push to the west through the first half of the Nineteenth Century.
4. The consolidation of Democracy and Liberty in the decades of 1850 to 1880, entailing the freeing of the slaves in the Civil War and the welcoming to our shores of countless Europeans; resulting in our being, in effect, a mixed race.
5. The physical development of man-built America during the period from the latter part of the Nineteenth Century to date.
6. The social consciousness which has been such a marked contribution to world history, developing more particularly in this generation.

The committee in formulating its views has been guided by the following principles:

1. That in the last analysis the artist must create the statue, not this committee nor any other committee, and that therefore it would be a mistake to come to any too definite conclusion as to treatment of a theme.
2. Mrs. Samuel's word "symbolic" should be accepted as not only her real intent, but also as a valuable contribution to the thought, with the result that the statues should express ideas and movements rather than historic personages or specific historic events.
3. The long inscriptions flanking the incised center spaces reserved for the decoration, should be from American imaginative or political literature, as being a method of passing down in permanent form the culture of the race.

With the above preamble we will now present our recommendations for the several terraces:





ELLEN PHILLIPS SAMUEL MEMORIAL  
*Detail South Terrace (No. 1)*



SOUTH TERRACE (No. 1)

South Exedra

*The Settlers*

The settling of the Atlantic seaboard is the first basic mass movement of our history and this exedra should be devoted to it.

The urges behind the various early colonists were of two sorts, either to escape religious persecution, or to settle a portion of the new continent where the individual could achieve, if not fortune in gold, at least a fresh start.

For the main group it would seem possible to symbolize these two impulses, not necessarily through the medium of a costume group illustrating the various phases of the colonists, but through figures symbolic of the two essential impulses, with perhaps a subsidiary figure of the American Indian.

To describe in any detail the concept of the actual composition at this stage would hamper the artist.

It is suggested that the two flanking statues would most appropriately be a Quaker on one hand, and a Puritan on the other.

As descriptive of this exedra group, we suggest running about the upper inside face of the exedra wall this inscription:

"SETTLING OF THE SEABOARD" (1s)

Flanking the incised decoration, we suggest the two following quotations, one on each side of the decoration:

"If we consider the almost miraculous beginning and continuance of this plantation, we must needs confess that God hath opened this passage unto us and led us by the hand into this work."—ALEXANDER WHITAKER.

"I have great love and regard towards you, and I desire to win and give you love and friendship by a kind, just, peaceable life, and the people I send are of the same mind, and shall in all things behave themselves accordingly."—WILLIAM PENN.

NORTH EXEDRA (No. 1)

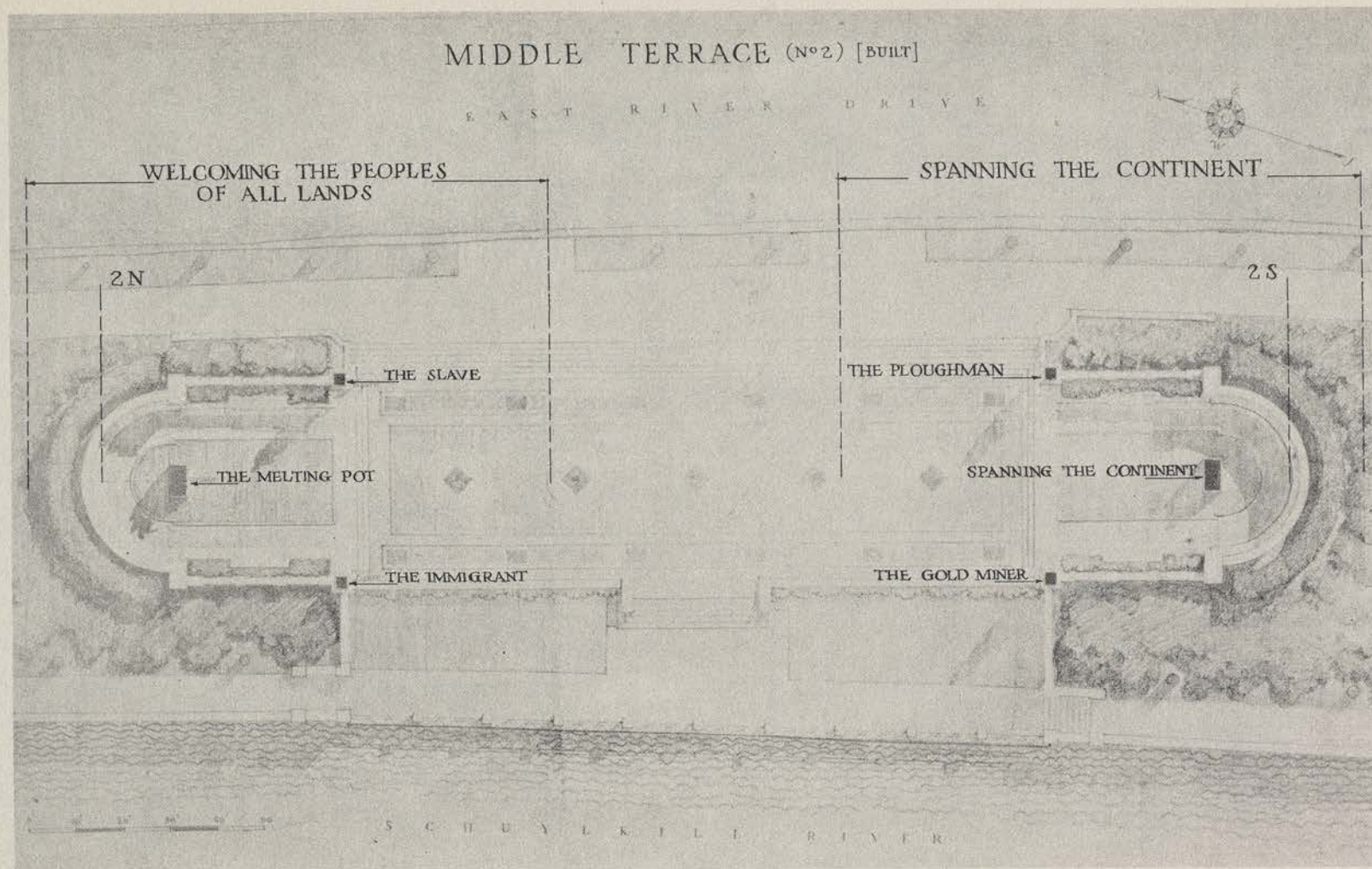
South Terrace

*Birth of Democracy*

Surely the most fundamental contribution of the American experiment has been the application on a large scale of the principle of the right and ability of people to govern themselves. From the chronological view, this historic and spiritual fact should certainly follow the Settler Group.

The principal statue in this exedra should therefore be an expression of the agreement among the American people to make and abide by their own laws, free of outside control. It will undoubtedly be difficult to avoid obvious clichés in treating the subject of the





ELLEN PHILLIPS SAMUEL MEMORIAL  
*Detail MIDDLE TERRACE (No. 2)*



main group: A study of many figures symbolizing the signing of the Declaration, the writing of the Constitution, or the ringing of the Liberty Bell, etc. have all been mentioned in the committee's meetings, and have been discarded. Something far simpler can and must be devised along the symbolic lines of agreement on the part of all to create a form of government of, for and by the people.

We must not define the subject too closely to the sculptor—with imagination he can capture a spirit to be submitted to the controlling committee.

We recommend that the flanking statues should be a Revolutionary Soldier, and a Statesman—expressive of the necessary arbitration by the sword to effect the result achieved—and the necessary social intelligence to formulate and control the result. We trust that the Revolutionary Soldier will not be the usual well-dressed Continental—but rather the tattered veteran of a Valley Forge winter.

As descriptive of this exedra, we suggest, running about the upper side face of the exedra wall, this inscription:

"BIRTH OF AMERICAN DEMOCRACY" (1N)

Flanking the incised decoration, we suggest the following two quotations, one on each side of the decoration:

"The sun never shined on a cause of greater worth. It is not an affair of a city, a county, a province, or a kingdom, but of a continent—of at least one-eighth of the habitable globe."

—THOMAS PAINE.

"We hold these truths to be self-evident, that all men are created equal; they all are endowed by the Creator with certain inalienable rights, that among these are life, liberty, and the pursuit of happiness."

—DECLARATION OF INDEPENDENCE.

MIDDLE TERRACE (No. 2)

South Exedra

*Spanning the Continent*

The Colonial period is over and we push west. Surely the trek from our seaboard first to the states beyond the Alleghenies, then across the great river, the plains, and the Rockies, into California, resulting within a period of but two generations of the settlement of an empire three thousand miles in breadth, is one of the most phenomenal stories in the world's history.

Land hungry, gold hungry, Indian hating, money mad, and yet still in search of the economic and religious freedom sought by their seventeenth and eighteenth century ancestors, individuals, families and villages moved from frontier to frontier, ever westward.



It is recommended that the central statue be an expression of this vast movement. The material which might be used is almost limitless, and to every man there would probably come a different thought of expression.

The committee recommends that the final thought must be mulled over by the artist. It must be his dream of what those moving hordes were after and expressed.

We recommend that the flanking statues should be two individual figures, representative of the period. Land and gold were probably the most basic urges drawing the multitude. We would therefore suggest that the flanking statues be those of a Gold Miner and a Ploughman.

As descriptive of this exedra group, we suggest running about the upper inside face of the exedra wall this inscription:

"SPANNING OF THE CONTINENT" (2s)

Flanking the incised decoration we suggest the following two quotations, one on each side of the decoration:

"The valleys and gorges are white with the covered wagons,  
Moving out toward the west and the new, free land."

—BENET.

"America is west, and the wind blowing,  
America is a great word, and the snow,  
A way, a white bird, the rain falling,  
A shining thing in the mind, and the gulls' call."

—ARCHIBALD MACLEISH.

NORTH EXEDRA (No. 2)

Middle Terrace

*Welcoming the Peoples*

The America of the Eighteenth Century has been radically and biologically transformed into the America of today by the immense influx of European peoples during the middle and latter years of the Nineteenth Century. There is hardly anything more significant of America than the conception of it suggested by the phrase, "Melting Pot." This condition and prospect more particularly develops and is associated in history in cause and effect with the Civil War. Spiritually there is an association between the freeing of the slaves and the welcoming to our shores of the immigrant hordes. We recommend that the Central Group in this exedra should be symbolic of the brotherhood of peoples by emphasizing more particularly the welcoming of the oppressed from all lands. It may be that the slave might play a part in this Central Group, but we urge that the



emphasis should be primarily on the spiritual aspect of the mingling of all European peoples with our blood. Here again it would be an error to specify the exact treatment, as this must be left, under the control of the committee, to the imagination of the artist.

The obvious individual flanking statues would be one of a Slave and the other of an individual Immigrant. We would not feel that these flanking statues or any of the flanking statues should be necessarily realistic in costume.

As descriptive of this exedra group, we suggest, running about the upper inside face of the exedra wall this inscription, as follows:

"WELCOMING THE PEOPLES OF ALL LANDS" (2N)

Flanking the incised decoration, we recommend the following two quotations, one on each side of the decoration:

"With malice toward none, with charity for all, with firmness in the right as God gives us to see the right, let us strive to finish the work we are in \* \* \* to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations."

—ABRAHAM LINCOLN.

"Centre of equal daughters, equal sons,  
All, all alike endear'd, grown, ingrown young or old,  
Strong, ample, fair, enduring, capable, rich,  
A grand, sane, towering, seated mother,  
Chair'd in the adamant of time."

—WALT WHITMAN.

### NORTH TERRACE (No. 3)

#### South Exedra

#### *Constructive Enterprise*

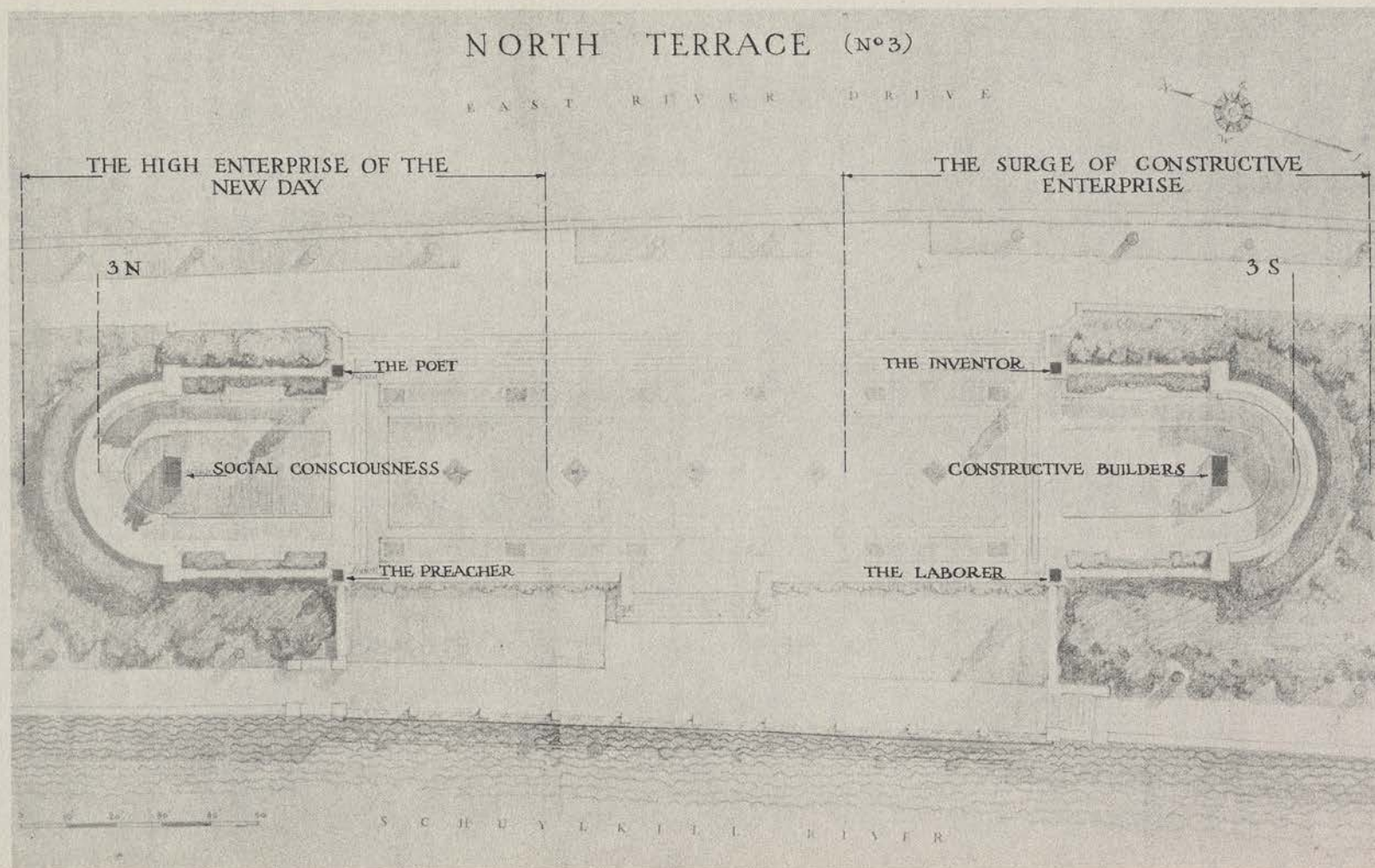
Since the time of the Roman Empire there has never been such a nation of builders as has been ours—witness our cities, railways, roads, bridges, tunnels, factories, mines—with the resulting far-flung distribution of material things—automobiles, electric power, houses, machinery.

Whether we regard this factor from the approach of the good or the bad of mass production, or the good or the bad of accumulation of material things, the contribution of America has been significant and individual.

Historically the statues would symbolize the material, creative endeavor of the period from after the Civil War to the present.

We recommend the expression, "Constructive Enterprise" as being that best to suggest to the sculptor the purport and motive of the central group. Its treatment might be from many different angles. It might express the vigor, the power of harnessed nature, or the strength of men harnessing nature and making it conform to their





ELLEN PHILLIPS SAMUEL MEMORIAL  
*Detail North Terrace (No. 3)*



uses and desires. The physical power of men, their imaginative dreams, the surge of their material expansion, the skill of craftsmanship, the power of labor, are all suggestive.

The flanking statues to express the mind and the brawn on which the work has depended should be those of an Inventor and a Laborer.

As descriptive of this exedra group, we suggest running about the upper inside face of the exedra wall this inscription:

"THE SURGE OF CONSTRUCTIVE ENTERPRISE" (3s)

Flanking the incised decorations, we recommend the following two quotations, one on each side of the decoration:

"Now a strange mother with nipples of iron  
gives suck to a nation.

At her side the young towns take strength  
on their lips." —MACKNIGHT BLACK.

"The young giant of the west stands on the continent, and clasps the crest of an ocean in either hand. Our Nation, glorious in youth and strength, looks into the future with fearless and eager eyes, as vigorous as a young man to run a race."

—THEODORE ROOSEVELT.

NORTH EXEDRA (No. 3)

North Terrace

*Social Consciousness*

Whether it be because we could afford it, or for some other reason, the fact remains that a great part of America's dream has been based upon communal welfare—expressed in our hospitals, our missionary work, our university education, our Red Cross, and our very real sense of practical Christianity. It perhaps reached its apotheosis in the dream of the League of Nations. Our individual and material generosity, even if at times misguided, is a national characteristic.

The major statue should be an idealization from the multitude of possibilities available. It might suggest brotherhood, the lack of class consciousness, the friendliness, humor, and kindness that are basically American.

This of all the statues should be most concentrated upon the spiritual, inner life of America, and it might well be applied as a projection into the future. It should in the broadest sense suggest America's dream of equality, and for all a chance and opportunity for life, liberty and happiness.

It is recommended that the flanking statues be those of a Poet, symbolizing our national inner life, and a Preacher or Exhorter symbolizing our spiritual purpose.



As descriptive of this exedra group, we suggest running about the inner side of the face of the exedra wall a line from Woodrow Wilson's First Inaugural Address, as follows:

"THIS IS THE HIGH ENTERPRISE OF THE NEW DAY" (3N)

Flanking the incised decoration, we recommend that there be the following two quotations, one on each side of the decoration:

"I do not know that there will ever be a declaration of independence and of grievances for mankind, but I believe that if any such document is ever drawn it will be drawn in the spirit of the American Declaration of Independence, and that America has lifted high the light which will shine unto all generations."

—WOODROW WILSON.

"If we take unto ourselves the wings of the morning, and dwell in the utmost parts of the sea, duty performed or duty violated is still with us, for our happiness or our misery. If we say the darkness shall cover us, in the darkness as in the light, our obligations are yet with us."

—DANIEL WEBSTER.

It will be noted that in substance the recommendations herein contained differ from those of Dr. Alexander in the following particulars:

1. Herein a chronological development has been emphasized in substitution of Dr. Alexander's emphasis upon institutions—witness the inclusion herein of "Spanning the Continent," "Welcoming the Peoples," "The Constructive Enterprise of our Modern Times," and in substitution of Dr. Alexander's emphasis upon such abstract institutions as "The American Family," "Columbia," and "America's Destiny."

2. Substitution herein of inscriptions from political and imaginative literature for Dr. Alexander's descriptive original phrases.

In other respects the two plans are almost parallel.

We further recommend that the committee on the Samuel Memorial forthwith determine upon two sculptors, the one to consider the creation of the major group in the "Spanning of the Continent" exedra, and the other to consider the major group in "Welcoming the People" exedra, and that until their plans are well formulated and meet the approval of the committee and the Board, no choice, even tentative, be made with respect to the sculptors to do the flanking statues.

Respectfully submitted by the committee,

FRANCIS BIDDLE  
R. STURGIS INGERSOLL

BENJAMIN R. HOFFMAN  
HORACE H. F. JAYNE

CHARLES L. BORIE, JR., *Chairman*.



## THE PERVERSITY OF SYMBOLISM IN SCULPTURE

By FRANCIS HENRY TAYLOR

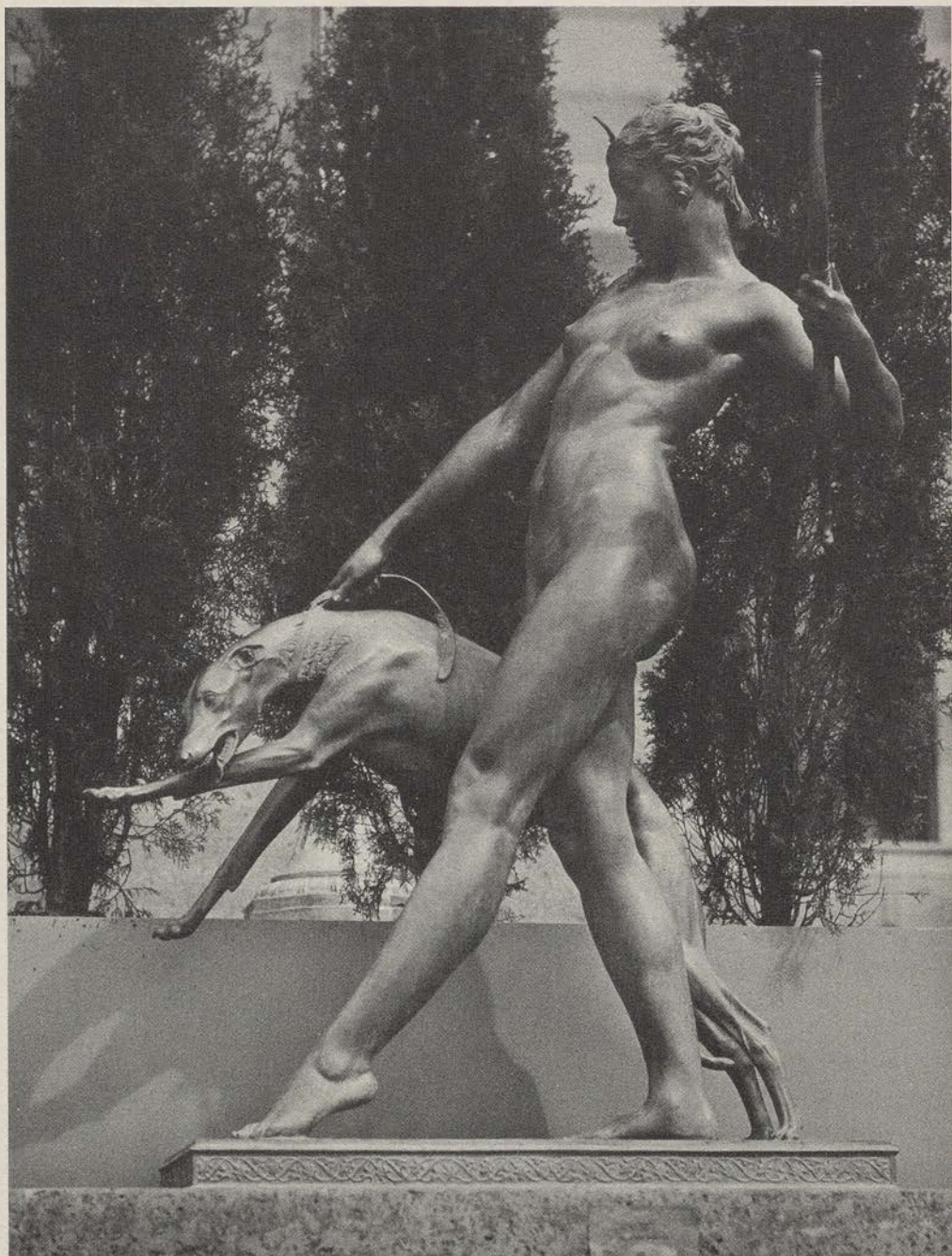
MR. PRESIDENT, *Members of the Fairmount Park Art Association:*

It gives me a very profound happiness to return to Philadelphia with the privilege of addressing my old friends and colleagues. I have perhaps the feeling that anything I may have to say has already been heard before. Yet in the Fine Arts one is forced to repeat oneself and to reiterate over and over again those convictions that naturally propose themselves in any aesthetic discussion. There are few things that can after all be said about sculpture and fewer still on that appalling subject of symbolism. The reason for this sad state of affairs is a comparatively simple one. Symbolism is at best a statement of an emotion which both the artist and spectator share concerning a given theme. To be more than a platitude this statement must be capable of arousing other sensibilities. It must suggest without describing it the motive which it symbolizes. Within this very limitation lies the power of symbolism, for only ideas that are inspired by major influences such as religion or group hatreds, such as war or the universal truths of love or charity may be so treated. For the symbol is not only the talisman of superstition, but it is at the same time the communicable record of inner experience.

The distinguished English critic, Wilenski, has pointed out in his *Modern Movement in Art* that a work of art must be called forth "either by religion or by some consciously held idea of art. It must," he says, "be an enlargement of an artist's experience." By this token we may argue that all works of art are symbolical—the symbols of creative thought, of the artist's hopes and desires. This is in a sense true, but we must find a more restricted interpretation of symbolism, and for this restriction I should like to propose the qualifications of bigness of thought.

So seldom today do we as individuals come up against ideas of great stature that instinctively we find a factual or material explanation for them when we do. Religion has lost much of its importance in common life. The supernatural is taken care of by metaphysics and psychology. Since 1850 science has steadily won away from the practise of the arts the best minds of succeeding generations. The painter or the sculptor has had to find refuge in the curse of modern times—that dreadful alibi which we like to call rugged individualism. The classical conception of the artist as a servant of the Muse has been replaced by the less noble but more practical picture of the individual who is part physicist, part mathematician and seventy per cent psychoanalyst.





*Photo by Wardlaw Hammond*

DIANA

*By Edward McCartan, Bronze*



That this sad state of affairs did not exist in ancient times we have ample evidence. Primitive man had something very vital to express about his religious life, but at the same time disciplined his feelings with a fine sense of decorative values. Combining these two instincts, he was capable of producing a great art, and enlargement of his own experience. He was subjected to the discipline of architecture. The sculptor was a craftsman, a stone-mason who carved his destiny out of stone and was unhampered by the restrictions of Murger's *Vie de Bohème*. As the Renaissance progressed and the apotheosis of the individual became more fully realized the artist lost something of the strength that comes from anonymity—from communal enterprise. Instead of votive sculpture such as we see it in archaic art, the work became more elaborated and empty. Banal forms of ritualistic significance took the place of universal themes and judgements. Instead of being symbolical of a single truth the Baroque sculpture of the Jesuits became a tangle of ridiculous emblems of sainthood. Nationalism, which reached its maturity in the seventeenth century, killed any trace of medieval thought that had remained in the intervening centuries. Emotionally, the artist was sterile. He long ago had ceased to have any personal belief to translate into stone or canvas. If his subject were a religious one he did not try to express his own relations with his God, but described his priest's instead. He had lost the sense of awe and wonder which gave such vigor to the primitive sculptor, and yet he was developing in his craft a technical facility far beyond his discernment as a scientific thinker. He consequently ceased to enlarge his reading of life and produced an art devoid of conviction, which was faked up with the romantic and photographic observations of a cavilling society upon which he became more and more dependent.

Conviction is without any doubt the foundation of all art. Without conviction it is impossible to have true symbolism. The artist must believe either in a divine author or else he must have some ideal of beauty, some fanatical revelation that may take him beyond his own limited experience and make him wrestle with the things of the spirit.

Unfortunately the artist today does not believe any more than does his public. We have analyzed human emotions to the point that nothing is sacred to us. The words "love" and "cherish" have passed from our vocabularies. We are so afraid of a genuine emotion that we have classified our feelings into psychological and physiological reactions. We have claimed every political, economic alibi we can think of to account for our inability to produce great art—abstractionism, *surréalism*—and yet we cannot get away from the realization that we have failed just as we have failed in our human relations. The contributions of our generation, such as they are, have been surface remedies because we have lacked the courage to attack the real problems.



Therein lies the perversity of symbolism. True symbolism must be prompted by a universal conviction wherein the sentiment ennoble the artist's vision rather than letting the monument, as it so often does today, ennoble the idea.

This association has, I believe, the opportunity through the Samuel bequest of making the most ringing challenge to American art that has yet been made—a program of monumental sculpture that cannot be achieved in a single generation. We have the talent and the technical skill. That was evident in the magnificent sculpture exhibition of last summer—undoubtedly the greatest sculpture show we have ever had in this country. But I wonder as I listen to the report of your committee on subject matter whether there is the conviction to carry such a program through, to make it truly symbolical of an American life. Such a program requires more than zealousness or vision—it requires a great deal of fanaticism.

I cannot close these introductory remarks and turn to the slides without paying tribute to the memory of one who had this fanaticism—a person to whom this Association owes much and to whom this City owes a great deal more. I don't believe that Mr. Price ever painted a picture or carved a statue. Those of us in this room who had the privilege of being associated with him rarely agreed with him in the matter of aesthetics, but the Museum and the Park will remain for all time a perfect symbol of his public service and his love for the City of Philadelphia. If the sculptors whom this Association will employ can inherit something of this spirit the Park, I think, will be insured against the sculptural banalities that people the earth.



# MINUTES OF THE SIXTY-SECOND ANNUAL MEETING OF THE FAIRMOUNT PARK ART ASSOCIATION

The Sixty-second Annual Meeting of the Fairmount Park Art Association was held in the Bellevue-Stratford on Wednesday, January 31, 1934, at twelve o'clock noon.

There were about 650 members and guests present. President Taylor occupied the chair.

The minutes of the meeting held January 25, 1933, 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-second Annual Report of the Board of Trustees was presented and read.

Mr. Kimball moved that the Sixty-second 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. It was 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, Mr. Busch nominated Messrs. Charles L. Borie, Jr., Albert Kelsey, Emory McMichael, Roland L. Taylor, Samuel Price Wetherill, Jr., and Joseph Widener for the term of three years and until their successors are chosen. It was 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.

After the reading of the reports on the Samuel Memorial by Mr. Borie and Mr. Ingersoll, Francis Henry Taylor delivered the principal address. His subject was "The Perversity of Symbolism in Sculpture."

On motion the meeting adjourned.

HENRI MARCEAU,  
*Executive Secretary.*

January 31, 1934.



# TREASURER'S ANNUAL REPORT

YEAR ENDING OCTOBER 31, 1933

The Investments and Cash Balances in the various Funds are as follows:

ACCOUNTS	U. S. LIBERTY LOANS AND TREASURY	STATE AND MUNICIPAL BONDS	INDUSTRIAL BONDS AND STOCKS	MORTGAGES	CASH	TOTALS
Permanent Fund						
(Park Branch).....	\$34,858.55	\$70,274.96		\$28,500	\$ 164.96	\$133,798.47
Permanent Fund						
(City Branch).....	1997.25	32,893.33		5500	578.46	40,969.04
General Fund						
(Park Branch).....	7060.31	2430.00			2909.27	12,399.58
General Fund						
(City Branch).....	1999.38	2933.00			1112.35	6044.73
Ericsson Memorial						
Fund.....	1606.51	25,730.73			2675.74	30,012.98



Hancock Memorial Fund.....	386.78	3146.24			270.70	3803.72
G. & M. Conor-Wood Memorial Fund.....		896.39			190.70	1087.09
Aero Memorial.....	1216.66	8658.25			597.62	10,472.53
James Logan Fund.....	1007.81	12,811.71		1000	398.59	15,218.11
Pasteur Fund.....					70.81	70.81
<sup>14</sup> John Harrison Fund.....		991.90	\$ 2100.00		135.91	3227.81
Ellen Phillips Samuel Fund.....	878.60	69,331.26	595,322.14		132.76	665,664.76
Ellen Phillips Samuel Accu- mulated Income Fund.....		12,957.00 (less advances of \$6072.53)				6884.47
TOTALS	<u>\$51,011.85</u>	<u>\$243,054.77</u>	<u>\$597,422.14</u>	<u>\$35,000.</u>	<u>\$9237.87</u>	<u>\$929,654.10</u>

\* Less the \$6072.53 advances to the Ellen Phillips Samuel Accumulated Fund.



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NECROLOGY

Biddle, Miss Emily W.

Meigs, Mrs. Arthur V.

Chase, Clement E.

Oakley, Mrs. Imogen B.

Clyde, Mrs. B. F.

Pearsall, Miss Henrietta W.

Harbison, Thomas B.

Van Rensselaer, Alexander

Hellwig, Mrs. Katharine

Whitney, Mrs. W. Beaumont

Ludwig, Miss Florence

Yarnall, Howard E.

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# CHECK LIST OF WORKS

## INCLUDED IN THE

# INTERNATIONAL EXHIBITION

## OF SCULPTURE

MAY 15, 1933 - SEPTEMBER 15, 1933

ARTIST	TITLE
1. HERBERT ADAMS	Girl with Water Lilies
2. EDMOND AMATEIS	Garden Figure
3. VADIMÉ ANDROUSOFF	Circus Rider
4. ALEXANDER ARCHIPENKO	Gray Torso
5. ERNST BARLACH	Crippled Beggar
6.	Peasant Woman
7.	The Avenger
8. CHESTER BEACH	Glint of the Sea
9. FRITZ BEHN	Europa
10.	Dwarf Gazelle
11. RUDOLF BELLING	Max Schmeling
12. CHRISTIAN BERG	Abstract Figure
13. GEORGE BIDDLE	Head of Girl
14. BORIS BLAI	Mary Wigman Dance
15. GUSTAV BOHLAND	Torso in Space
16.	Spirit of Modern Progress
17. CONSTANTIN BRANCUSSI	The Bird
18. A. STERLING CALDER	Nature Inscrutable
19.	A Girl
20. GAETANO CECERE	Nude
21. LOUISE CROSS	Accordion
22.	And the Great Double Doors were Closed
23.	Girl with Bird
24.	Play
25. JOSEPH COLETTI	St. George
26. JOSÉ DE CREEFT	Maternity
27. ERNESTO DE FIORI	The English Girl
28. CHARLES DESPIAU	Torso
29.	Petite Eve
30.	Monsieur Lievre
31.	Maria Lani
32.	Head Study
33. DOMINIC D'IMPERIO	Fantasy
34. GIUSEPPE DONATO	Hands of Humanity
35.	Memories
36.	Sans Fin





*Photo by E. Quigley*  
**THE AWAKENING**  
*By Maurice Sterne, Bronze*

**WOMAN**  
*By Robert Laurent, Bronze*



FAIRMOUNT PARK ART ASSOCIATION

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- |                         |  |
|-------------------------|--|
| 37. GIUSEPPE DONATO     | Sketch model for Columbus Monument           |
| 38.                     | Model of Bronze Portrait Adam Tindell        |
| 39.                     | Winged Thoughts, in Memory of Charles Grafly |
| 40.                     | America Triumphant                           |
| 41. ULRIC H. ELLERHUSEN | Mary   |
| 42.                     | John   |
| 43. JACOB EPSTEIN       | Portrait of Jacob Epstein of Baltimore       |
| 44. WHARTON ESHERICK    | Andante                                      |
| 45.                     | The Piper                                    |
| 46.                     | Nocturne                                     |
| 47.                     | The Race                                     |
| 48.                     | Pizzicato                                    |
| 49. ALFEO FAGGI         | Pietà  |
| 50. BEATRICE FENTON     | Nereid Fountain                              |
| 51.                     | Portrait of Professor Felix E. Schelling     |
| 52. DUNCAN FERGUSON     | Seated Woman                                 |
| 53.                     | Garden Figure                                |
| 54.                     | Male Nude                                    |
| 55.                     | Squirrel                                     |
| 56. PAUL FIENE          | Rising Figure                                |
| 57.                     | Portrait of Robert Winthrop Chanler          |
| 58.                     | Hunting Cat                                  |
| 59. JOHN FLANAGAN       | Head with Hand on Neck                       |
| 60.                     | The Blues                                    |
| 61.                     | The Goat                                     |
| 62.                     | Cat and Kitten                               |
| 63.                     | Artemisia                                    |
| 64.                     | The Sisters                                  |
| 65. LEO FRIEDLANDER     | Reception                                    |
| 66.                     | Production                                   |
| 67. SHERRY FRY          | Maidenhood                                   |
| 68. PABLO GARGALLO      | Arlequin Mask                                |
| 69.                     | Bather                                       |
| 70. JOHN GREGORY        | Macbeth                                      |
| 71.                     | King Lear                                    |
| 72.                     | Romeo and Juliet                             |
| 73.                     | Julius Cæsar                                 |
| 74.                     | Leopard                                      |
| 75.                     | Toy Venus                                    |
| 76.                     | Dancing Leopard                              |
| 77. CHAIM GROSS         | Mother and Child                             |



FAIRMOUNT PARK ART ASSOCIATION

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78.	CHAIM GROSS	Acrobats
79.		Girl with Mirror
80.		Ballet Dancer
81.	WALKER HANCOCK	Bishop White
82.		Torso
83.		Bird Charmer
84.		Garden Figure
85.	JAMES HOUSE, JR.	Clown
86.		Self-confidence
87.	C. PAUL JENNEWEIN	Indian and Eagle, Tours Memorial
88.		Armillary Sphere
89.		Sugar
90.		Cotton
91.		Tobacco
92.		Fish
93.		Wheat
94.		Coal
95.	CHARLES KECK	Portrait Statue of Abraham Lincoln
96.	J. WALLACE KELLY	Weight Lifter
97.		Cube
98.		H. G. M.
99.		Sculptor's Geometry
100.		Ton of Stone
101.		Relief Figure of Girl
102.		Monument to Aviation
103.		Monument to Radio
104.		Man
105.		Relief Head of Girl
106.		Small Figure of Woman
107.	GEORG KOLBE	Ascending Woman
108.		Kneeling Figure
109.		Allegro
110.		Young Woman, 1929
111.	MANYA KONOLEI	Abundance
112.	GASTON LACHAISE	Woman, bronze
113.		Woman, plaster
114.		Conquest of Space
115.		Gifts of Earth to Mankind
116.		Dolphin Fountain
117.		Dolphin Fountain, small
118.		Head, bronze
119.		Peacocks
120.		Head, marble
121.		Seated Figure
122.		Relief Figure



FAIRMOUNT PARK ART ASSOCIATION

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123. ANNA COLEMAN LADD	Eros
124. ALBERT LAESSLE	Turkey
125. HILDA KRISTINA LASCARI	Dawn
126.	Mother and Child
127. HENRI LAURENS	Reclining Figure
128. ROBERT LAURENT	Goose Fountain
129.	Young Girl
130.	Pearl
131.	Sophia Delze
132.	Torso
133.	Woman
134.	Seal
135. LEE LAWRIE	Model for the Sower
136. ARTHUR LEE	Volupté
137.	To the Glory that was Greece
138. JACQUES LIPSCHITZ	Man with Guitar
139.	Girl with Braid
140. GEORG LOBER	Sundial
141. GWEN LUX	Icarus
142.	Dawn
143.	Amazon
144. LEO LENTELLI	Cardinal Gibbons Memorial
145. EDWARD McCARTAN	Diana
146. R. TAIT MCKENZIE	Mercy
147.	The Eight
148.	Alma Mater
149.	Triumph of Flight
150.	The Home Coming
151.	Shield of the Athletes
152.	Youthful Franklin
153.	Group of small bronzes
154. ARISTIDE MAILLOL	Torso
155.	Seated Figure
156.	Torso
157. PABLO MANES	Bass Player
158. PAUL MANSHIP	Diana
159.	Actaeon
160. LUIGI MARAFFI	Russian Dancer
161. HENRI-MATISSE	Serpentine Woman
162. CARL MILLES	Sunglitter
163.	Europa and the Bull
164.	St. Paul on the Road to Damascus
165.	Emanuel Swedenborg with the Zodiac
166.	Orpheus
167. LOUIS MILLIONE	Portrait of my Mother





*Photo by E. Quigley*

ARMILLARY SPHERE

*By C. Paul Jennewein*

*Bronze*



# FAIRMOUNT PARK ART ASSOCIATION

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168.	LOUIS MILLIONE	Dolce il far Niente
169.		Portrait Bust
170.		Narcissus
171.	SAMUEL MURRAY	The Young Franklin
172.		Study for the Deshong Memorial
173.	REUBEN NAKIAN	Pouter Pigeon
174.		Eva
175.		Seal Fountain
176.	ISAMU NOGUCHI	Portrait of my Uncle
177.		Miss Expanding Universe
178.		Draped Torso
179.		Susan Ziegler
180.		Kneeling Figure
181.		Angna Enters
182.		Head of a Japanese Girl
183.		Lady for a Garden
184.		Large Drawings
185.	YOSHIMATSU ONAGA	Independence
186.		One
187.	CHANA ORLOFF	Sailor and Sweetheart
188.	ALBIN POLÁSEK	Forest Idyl
189.		Primeval Struggle
190.	ALEXANDER PORTNOFF	Dr. Dewey
191.		Joseph H. Brinton, Esq.
192.		Professor Alonzo Brown
193.		Night
194.		The Wave
195.		Twilight
196.		Torso
197.		Plastic Drawings and Lithographs
198.	BRENDA PUTNAM	Puck
199.	RAPHAEL SABATINI	The Bather
200.	HARRY ROSIN	Silver Torso
201.		Male Figure
202.		Negro Woman, torso
203.		Female Head
204.		Nude
205.		Bronze Torso
206.		Female Head
207.		Nude
208.		Torso
209.	JOSEPH RENIER	The Flower
300.	HÉLÈNE SARDEAU	Kneeling Figure
301.		Negro Spiritual
302.		Negro Spiritual
303.		Negro Spiritual



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304.	HÉLÈNE SARDEAU	Portrait of Hélène Rubenstein
305.		Wood panel
306.		Wood panel
307.		Portrait of George Biddle
308.		Candida
309.		Mother and Child
310.		Dancing Figures
311.		Seated Figure
312.		Girl Dressing Hair
313.		Drawings
314.	CONCETTA SCARAVAGLIONE	Standing Nude
315.	J. OTTO SCHWEIZER	National Defense
316.		Molly Pitcher
317.		Baron Steuben
318.	RENÉE SINTENIS	Fawn
319.	GEORGE SNOWDEN	Madonna
320.	MAURICE STERNE	The Awakening
321.		The Boat Builder
322.		The Prayer
323.		Rest
324.	LAWRENCE TENNEY STEVENS	Aspiration
325.		Python and Tiger
326.		Carved Plaque
327.		Mare and Foal
328.		Foal
329.		Sloper
330.		Panther
331.		Youth
332.		Gamboling Lamb
333.		Fawn
334.	ALBERT STEWART	Eagle
335.	JOHN STORRS	Ceres
336.		Knowledge combating Ignorance
337.	MARION WALTON	Baby
338.	HEINZ WARNEKE	Water Carrier
339.		Seated Figure
340.		Mother Cat and Kittens
341.	SIDNEY BIEHLER WAUGH	Lion
342.	ALEXANDER WEINMAN	Waterurchin
343.		Descending Night
344.	GERTRUDE V. WHITNEY	Standing Nude
345.	MAHONRI YOUNG	There Lies the Trail
346.		On the Button
347.		Rolling His Own
348.		Bob Fitz Simmons
349.		Portrait of Leo Stein
350.		Peasant Woman



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351. MAHONRI YOUNG	The Knock Down
352. AGNES YARNALL	Standing Figure
353. OSSIP ZADKIN	Head, plaster
354.	Head, stone
355.	Female Figure
356.	Discoble
357.	Niobe
358. WILLIAM ZORACH	Embrace
359.	Mother and Child
360.	Football Player
361.	Spirit of the Dance
362.	Guinea Pig
363. BORIS BLAI	Triangle Girl
364.	The Survivors





*Photo by Wardlaw Hammond*

THE SOWER

*By Lee Lawrie*

*Plaster Model for the figure on the Nebraska State Capitol, Lincoln, Neb.*



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*Corrected to April 1, 1934*

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*Associate members pay one dollar annually in either Branch  
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P indicates PARK branch

C " CITY "

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## PERMANENT ENDOWMENT FUND

### PARK BRANCH

This fund was created in the year 1874 by a resolution of the Board of Trustees, which appropriated the sum of \$3,000 as a nucleus.

All amounts received from Life Memberships, ten per centum of the annual dues of members, together with all special donations, are added to this fund.

In 1895 the special form of membership known as "Perpetual Members" was adopted, all sums received in connection therewith to become a part of the Permanent Fund. Perpetual Membership may either be in one's own name or "In Memoriam."

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1895	Phillips, Miss Emily*	1900	Warren, E. Burgess*
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1897	Converse, Mrs. John H.*	1901	Frazier, William W.*
1898	Elkins, William L.*	1906	Lippincott, J. Dundas*
1898	Elkins, Mrs. William L.*	1907	Barklie, Mrs. Archibald
1899	Dolan, Thomas*	1919	Cohen, Charles J.*
1899	Harrison, Charles Custis*	1924	Clemens, Mrs. Frank G.
1900	Morris, Miss Lydia T.*		

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1895	Smith, Richard	1901	Drexel, Anthony J.
1895	Phillips, Miss Ellen	1901	Scott, Thomas A.
1895	Phillips, Henry M.	1904	Henry, Charles W.
1898	Fitler, Edwin H.	1904	Howell, Charles H.
1898	Howell, Henry C.	1906	Dundas, James
1900	Morris, Isaac W., Jr.	1925	Moulton, Mrs. Byron R.
1900	Dreer, Mrs. Ferdinand J.	1926	Smith, C. Morton
1901	Justice, Miss Cecilia		

### CITY BRANCH

1904	Howell, Charles H.	1927	Smith, J. Frailey
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