

The Metropolitan Museum of Art

Bulletin  
Winter 1975/1976









## Director's Note

It surprised me to realize that the earliest pieces of American art illustrated here are closer in time to Christopher Columbus than to us. The independence celebrated in our nation's Bicentennial was the culmination of generations of effort in a New World as fraught with privation, difficulty, and danger as with promise. Today our houses are so full of comfortable Early Americana—luxurious wing chairs and weighty looking glasses—that it is easy to forget that, for many years of our history, glass and wallpaper and textiles were more luxuries than commonplaces; that rooms were small and ceilings low to contain the fireplace heat through bitter winters; that Colonial clothes are scarce because fabrics were used and reused until they fell apart.

Americans had to contend with the necessities of the wilderness as well as the bounties of eventual prosperity, and a realization of the full range of American history makes even more impressive the artistic achievements shown in this picture book and in *A Bicentennial Treasury: American Masterpieces from the Metropolitan*, an exhibition that will open in January. All these works are drawn from the Metropolitan's collection. Begun in 1910, when American art was looked down upon as a pale reflection of European styles rather than a compelling and innovative tradition in its own right, it has since become the finest collection of American art in existence, spanning almost three centuries and ranging from period rooms through decorative arts and furniture to paintings, prints, photographs, and drawings. Because of limited space, only a fraction of the collection could be shown at one time. But in the next few years this will be remedied, as the Museum embarks on the construction of the American Bicentennial Wing, which will combine beautifully spacious exhibition areas with study-storage rooms, conservation studios, education halls, and a garden court. For this immense undertaking we have received an outpouring of support from corporations, from foundations, from the City of New York, and from many individuals. One person, however, deserves special credit for bringing this dream into reality: Mrs. Charles S. Payson—trustee, benefactor, friend, whose gift of five million dollars forms the heart of the project's funding, and whose recent death deeply saddened everyone who had shared her warmth and spontaneous enthusiasm. Mrs. Vincent Astor, another of the Museum's most generous and imaginative trustees, has made possible this Bicentennial exhibition and picture book, which, like the American Bicentennial Wing, pay tribute to the proud accomplishments of this nation and its people.

Thomas Hoving  
Director

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**Winter 1975/1976**

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## Curators' Note

**On the cover:** This proud American eagle, probably made sometime between 1800 and 1830, is said to have come from the vicinity of Philadelphia. Wood, gilded, h. 62 in. Ella Morris de Peyster Fund, 59.89

**Frontispiece:** Detail of Figure 58, *The Hatch Family* by Eastman Johnson. Alfredrick Hatch, a prominent New York broker, his wife, and nine of their children are shown here. Aside from being a remarkable group portrait, the picture is an excellent document of the domestic interior of the well-to-do class of the 1870s. Gift of Frederic H. Hatch, 26.97

Among the first objects to enter the American Wing were several of the earliest masterpieces illustrated here. The Ipswich chest (Figure 1) came in company with the great banister-back armchair (Figure 5) and the richly veneered slant-top desk (Figure 7). They were part of the collection of over seven hundred works assembled by a heritage-conscious Bostonian, Eugene Bolles. Some of these were lent to the Metropolitan Museum for its Hudson-Fulton Celebration of 1909—an exhibition staged in part to test the question of whether or not American decorative arts deserved a place in an art museum. The resultant reviews and public response were so favorable that the Bolles objects were purchased and presented to the American Wing in 1910 by its first great benefactor, Mrs. Russell Sage.

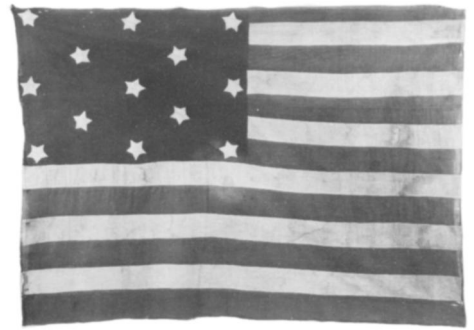
From this auspicious beginning a sixty-five-year process of learning, refining, and acquisition by five successive curators and their colleagues has led to the formation of the most comprehensive collection of American decorative arts in the nation. As a result of its foundation and during the progress of its development, all other such American collections, both public and private, were inspired to be, and the science of the study of American decorative arts was established.

A half-century's accumulation of experience and knowledge affords the refined qualitative and aesthetic judgments that we have made for your pleasure today. Individually, and then as a group, the American Wing staff has painstakingly selected from over ten thousand pieces our most eloquent statements of changing tastes in American craftsmanship. Whether or not these individual works are all to the contemporary viewer's admiration, they stand apart in this collection and among those elsewhere as superlative expressions of their time and as a tribute to their skillful makers.

Berry B. Tracy  
Curator-in-Charge  
American Wing

The artistic accomplishments of our country from the seventeenth through the early twentieth century are the subject of this exhibition, which honors the Bicentennial. Impressive as these objects are, they are only the very tip of the iceberg. From our collection of thousands of examples of American architecture, painting, furniture, photography, prints, sculpture, ceramics, glass, silver, and textiles—the nation's, and the world's, most extensive assemblage of this





material—members of the various departments had to select approximately one hundred objects. It has been an exhilarating and difficult, and more than occasionally frustrating, task to choose from among the many available works. We had to ask the hypothetical questions curators often ask of themselves: What is the absolute best in the collection? If I could retrieve only a few things in a disaster, what would they be?

Every curator has personal preferences, but they, like collectors, tend to agree on what lends a certain work that specialness that sets it apart. Among the attributes to consider is rarity. Just how many masterpieces can an artist create? Are the materials or the subjects rare? In what numbers have the objects survived? Certainly, age is another element. Great age usually implies rarity but age may also contribute historic distance, scholarly recognition, and other physical and mental patination. Condition is another vital concern. Does the object retain its physical integrity? If it had a reasonably happy existence, and maybe a little extra care, it should not be too different now from when it was new. But the greatest must be judged on their intrinsic quality—and if quality is there, any amount of tears, scratches, scrapes, fading, breaks, patches, and even additions can be surmounted or be of less concern.

The objects in the Bicentennial Treasury are rare; they are old; and, amazingly, they are for the most part in superb condition; they are of the highest quality. But in the final analysis, they have been selected because they are beautifully designed, drawn, painted, carved, polished, joined, or sewn. In them, we find a wonderful variety of creativity wherein the artist's mind, eyes, and hands have worked magically together to create that specialness that makes a masterpiece. Here is presented a part of the cultural heritage of the United States of which we can be proud.

John K. Howat  
Curator of American Paintings and Sculpture  
Co-ordinator for the exhibition

The works illustrated in *A Bicentennial Treasury: American Masterpieces from the Metropolitan* have been discussed by the following: American Paintings and Sculpture: Doreen Bolger, John Caldwell, John K. Howat, Lewis I. Sharp (who also served as joint co-ordinator of the exhibition), and Natalie Spassky; American Wing: Marilyn Johnson Bordes, Frances M. Gruber, Morrison H. Heckscher, R. Craig Miller, and Berry B. Tracy; Prints and Photographs: David Kiehl, the late John McKendry, and Weston J. Naef; Twentieth Century Art: Henry Geldzahler.

The Museum owns a thirteen-star American flag, which, according to tradition, was made by Mrs. Alexander Hamilton (Elizabeth Schuyler) after its authorization by Congress in 1777 and then used at Hamilton House, in New York City, and later at The Grange. It is appliquéd on the back of an English flag said to have been sewn in the Colonies by Alida Schuyler for her father, Philip Pieterse Schuyler, who in 1667 was in command of Fort Orange. Anonymous gift, in memory of William Willis Reese, 56.65



A  
Bicentennial Treasury:  
American Masterpieces  
from  
the Metropolitan







1 This profusely carved chest, made in Ipswich, Massachusetts, about 1660-1680, reflects craft practices brought to the Colonies by English joiners. Its rectilinear form is inherent in the traditional joined oak panel and frame construction; the ornament of simple geometric shapes and stylized plants is based on Jacobean vernacular designs of late medieval and Renaissance derivation. Paired leaves, with a naturalistic, three-dimensional quality rare in American furniture of the period, dominate this boldly carved and carefully balanced composition; while variations on divers plant forms and rounded figures provide a rich accompaniment.

2 A uniquely New York form, this lavishly decorated six-lobed bowl attests to the skill of the city's early silversmiths and the luxurious taste of its prosperous burghers. Following Dutch custom, it was most likely filled with brandied raisins and passed to guests who helped themselves with silver spoons. Made by Cornelius Kierstede, probably about 1700-1710, the bowl combines the horizontal shape, caryatid handles, stamped baseband, and naturalistic flowers of the late 17th century with the strong, repetitive baroque rhythms and extravagant ornament of the William and Mary style, which flourished during the first two decades of the 18th century.





3 This remarkable Massachusetts folding table is composed of elements found on contemporary cupboards: splayed frame, shelf, heavy balusters, and applied decoration, which began to supplant carving after about 1670. Departing from the solidly rectilinear character of 17th-century furniture, it shows surprising movement in its form, with vigorous interplay between angular frame and folding circular top. Made of oak and maple, and very likely originally painted, the table now bears a later enrichment of black patterning on red and a marbleized top. Apparently the only table of its kind, it is one of the most appealing expressions of the weighty exuberance of the 17th-century style.

4 Marvelously rotund, this silver tankard, made about 1705-1725 by Simeon Soumain, has unusually strong proportions, even for New York, where tankards traditionally had a broad stance. The fullness of the body, which is wider at the base than it is high, is emphasized by the low, overhanging lid and deep baseband. Typical of New York during the late 17th and early 18th centuries are the stamped leaf border and meander at the base. A more opulent, fully baroque note is sounded by the cast masks and garlands cascading down the handle. The tankard's splendid decoration, robust form, and emphatically curved handle give the impression of great heartiness and overflowing abundance.







5 Tall-back chairs, combining scrolled crest rails, curving Spanish feet, and vase-shaped turnings, set the style for seating in the first quarter of the 18th century. The most indigenously American of these had banister backs and native rush seats rather than the cane or leather backs and seats of English models. The stiffness inherent in the straight back of this New England chair is countered by the wide seat and inviting, relaxed slope of the arms. In a precarious but perfect equilibrium, the forceful swirls of the arms are poised on the delicate tops of the legs, which rise from scrolled feet through successively more elongated vase shapes. This controlled interaction between elements of contrasting scale and movement represents the William and Mary style at its best.

6 Robert Feke's portrait of Tench Francis, a Philadelphia lawyer, is among the most powerful paintings of 18th-century America. Its simple, bold forms, in subtle gradations of brown, contrast dramatically with the face, which is strongly lit from the right. This somewhat stark composition, less sophisticated than contemporary English portraiture, is remarkable for its almost monochromatic treatment. Feke was born in the Colonies, but his style was shaped by English itinerant artists and mezzotints. From these sources, he inherited his decorative baroque manner and aristocratic ideals of elegance, dignity, and formality. This portrait is also important as one of the few signed and dated pictures by Feke, whose life is based largely on conjecture and surviving works; it places him in Philadelphia in 1746, while others show that he painted in New England.





7 The use of large, flat boards in construction and highly patterned veneers for decoration was fashionably new when this slant-top desk was made in Massachusetts about 1700-1720. Exquisitely matched, the shimmering burl veneers are a fascinating maze of ripples culminating in two oval whorls on the top. The desk's trim lines and neat bands and moldings make a beautifully balanced statement in keeping with the subdued radiance of the woods. In the kind of delightful antithesis found in William and Mary pieces, the rather diminutive, straight-sided desk stands on big, bulbous feet painted to look like ebony.

8 A jaunty, personable stance gives this maple New England table a stylishness rare for its type. While the form, basically a large stool, is like that of many portable tables of the early 1700s, it has been enhanced by a scalloped skirt, found on case furniture of the period, and Spanish feet, more common to William and Mary chairs. The feet are carved with an unusually strong outward sweep, which echoes the smart splay of the beautifully proportioned legs. Long years of usefulness have mellowed the top, and have also warped it slightly, adding a pleasing lilt to this table's prancing grace.





9 Graceful curves predominate in the Queen Anne style, which first appeared in American silver about 1715. Made in New York by Peter Van Dyck between 1715 and 1725, this teapot has harmonious lines that flow around the pear-shaped body and over the domed lid. The contours are well rounded, almost languid, setting off the more vivacious curves of the spout and sweeping wooden handle. Aside from a coat of arms in a baroque cartouche, no ornament disrupts the reflective surfaces of the silver. The metal's brilliance is exploited in the facets of the octagonal spout and the cut-card work on the lid.





10 A dazzling world of fantasy is created on this chest by japanning, a technique meant to simulate Oriental lacquer that was in high fashion about 1710-1750. The motifs were raised, gilded, and varnished, and here they stand out vividly distinct in a relaxed, undulating pattern, in which people, animals, oversize flowers, and tiny pavilions happily coexist. In keeping with the fanciful decoration, and typical of William and Mary high chests, is the whimsical understructure of sharply tapered legs and wavy skirt and stretchers. Made in Massachusetts about 1710-1725, the chest is one of the few japanned pieces from this early period.







11 This Rhode Island chair is the most important of all American 18th-century easy chairs. A fine example of the New England Queen Anne type, it retains its original upholstery, and is unique in being signed and dated by the upholsterer, "Gardner, Jr. Newport 1758." Easy chairs were designed for comfort: fully stuffed or padded, roomy, with wings providing headrests or protection from drafts or the heat of open fires. That they were usually reserved for the sick or elderly is suggested by their appearance only in portraits of aged sitters. The chair's cover is finely worked bargello needlepoint in a diamond pattern of once bright, but now subtly muted shades. Backs were often covered with inexpensive fabric, but not so this one (detail at the left). Birds, sheep, and deer inhabit a charming landscape worked in colorful crewel.





**12** By the mid-18th century the richest Massachusetts case furniture was boldly modeled in serpentine curves, in bulging bombé forms, or in rhythmically projecting block fronts. The upper sections of highboys or secretary desks had flat fronts with fluted pilasters and were topped by broken-arched pediments. This block-front desk from Salem has all the best features of the style. Its proportions are perfect, and its execution in the finest mahogany is flawless. The crisply carved scallop shells on the skirt and top capture the full geometric beauty of their natural forms. The carefully chosen grain of the desk top and doors forms its own graceful curving pattern. But what makes this piece stand out from its peers is the deeply luminous dark red-brown patina. Sixty-five years ago, when antique furniture was stripped as a matter of course, the desk's former owner thought highly enough of the rich, old color under the scale of dirt to have had the finish rubbed down by hand rather than scraped. By this good fortune, time's unique contribution to the beauty of the desk remains.

**13** At the peak of its prosperity, during the third quarter of the 18th century, Newport, Rhode Island, developed its own distinctive style of cabinetwork. The trademark of the style was the block front with shell carving. While the block front was borrowed from Boston furniture, the carved shell was the invention of the Townsends and Goddards, the leading cabinetmaking families in Newport. This chest, which was made in 1765 and retains the label of John Townsend, sums up classic Newport design. Vertical blocking, alternately projecting and receding, counters the horizontal pattern of the drawers. The concave middle block draws attention to the center, while the projecting shells (detail above), whose sinuously sculpted ribs fragment reflected light, emphasize the top. The skirt and even the feet continue the baroque movement of the front. The straight, thick cornice uncompromisingly caps the tightly integrated composition of the masterful little chest.









**14** Jeremiah Platt died insolvent in New Haven in 1811, but, according to the inventory, his house fairly bulged with furnishings, including “3 red window curtains, 4 red ditto, red cord and tassels,” and “One large framed picture—\$1.00.” This portrait of Platt, painted by John Mare in New York in 1767, may be the picture so modestly valued. Today we value it highly as the finest of Mare’s surviving portraits. Large, carefully modeled, and somewhat austere in color and arrangement, the picture is a forceful representation of the wealthy merchant surrounded by symbols of his success, opulent red curtains and a nicely carved Chippendale chair.

**15** This remarkable side chair unites English design with Colonial execution. In its ample proportions, saddle seat, and scalloped skirts it is British; in construction and in rich naturalistic carving it is Philadelphian. The chair, or another from the same set, appears in Charles Willson Peale’s 1770 portrait of Philadelphia merchant Lambert Cadwalader; while a matching table is shown in Peale’s 1772 portrait of Lambert’s brother John. Both must have been part of John’s 1770 parlor furnishings, renowned as the richest in pre-Revolutionary Philadelphia. With British goods boycotted, he may have specified that his furniture be made locally in the London fashion—an explanation for their English character.



**16** One of the great documents of Colonial painting, *The American School* was done by Matthew Pratt in 1765, when he was in London studying with his countryman Benjamin West. Subdued in color, hard in finish, painstakingly drawn, and somewhat awkwardly composed, it is a rare attempt by an American at the informal group portrait, or “conversation piece,” a staple of 18th-century English painting. The picture speaks eloquently of the youthful eagerness of Pratt (probably standing at left) and his companions as they ponder lessons propounded by West (seated casually in a Chippendale chair), who taught virtually every major artist of the fledgling United States until his death in 1820.



**17** The cabinetmakers of pre-Revolutionary Philadelphia practiced a sophisticated version of the English Chippendale style, the essence of which was the dynamic juxtaposition of classical, architectural forms with romantic, naturalistic ornament. A perfect illustration of the style is this chest on chest, believed to be the joint work, in about 1772, of Thomas Affleck, cabinetmaker, and James Reynolds, carver. The fluted columns, dentil fret, and graceful broken-scroll pediment preserve the piece's stately architectural character. In dramatic contrast is the phoenix-like bird, which is all movement and asymmetry as it rises from the pediment.

**18** A rare form in American silver, this cake basket, fashioned about 1765 by Myer Myers of New York, is graced with an exquisitely airy elegance. Its undulating body, a fluid arrangement of serpentine curves, is pierced alternately with arabesques and quatrefoils in a diaper pattern. The design is beautifully cohesive, with one area of decoration moving into the next: shells on the rim continue the gadrooning into the pierced panels, while wavy bands of repoussé beads extend beyond the panels into the solid silver bottom, which is monogrammed in a flowery script befitting this delicate rococo creation.





**19** The German Protestants who settled in close-knit communities around Philadelphia in the early 18th century brought with them the folk traditions of the Palatinate. They loved painted furniture and often decorated storage chests with bright peasant ornament. This chest, made about 1780, illustrates the rich style favored in Berks County. Red and white tulips proliferate on a dark ground, while unicorns and doves, historically symbols of purity, inhabit arched white panels. Many such motifs were mere ornament, but here they may have been used as symbols to enrich a dowry chest, traditionally given to a bride by her father.





**20** One of the finest American primitive paintings is *Lady with Her Pets*, done in 1790 by Rufus Hathaway, an itinerant Massachusetts artist. It exhibits the curious dichotomy characteristic of works of the self-taught: a naïve, all-inclusive narrative element combined with an almost abstract use of line, color, and pattern in a sophisticated composition. Elegantly dressed, the lady sits on a Chippendale-style chair, surrounded by birds, butterflies, and a cat, possibly named “Canter.” The reduction of drapery folds to linear, rhythmical designs and the inclusion of the inscription reaffirm the two-dimensional, decorative quality of the work.



**21** City styles had their echoes in America's hinterlands, and some of the results were wonderfully original. This chair, probably made by Major John Dunlap in New Hampshire between 1770 and 1790, is an imaginative, disciplined interpretation of the Chippendale style. Dunlap's characteristic decorative features—fan, cutout S, and scalloped seat rail—are confined in a severely rectilinear pattern of straight supports and stretchers. So, too, is the fanciful medley of flowers on the original crewelwork seat. The tension between curved and straight lines finally explodes into the cheerfully exaggerated ears and bold arched crest rail of this rural masterpiece.





**22** With an appraising gaze, Mrs. John Winthrop confronts the 20th-century viewer in this arresting portrait painted by John S. Copley in 1773. The wife of one of America's first prominent astronomers, Mrs. Winthrop shared "the delights of intellectual companionship" with her husband, a Harvard professor. The compelling realism of the image is enhanced by the facility with which tactile qualities are explored: the intricate texture of lace; the high polish of the reflecting table top (detail below); the dull sheen of silk; and the smoothness of the succulent fruits. Great technical skill and a rare ability to portray character distinguish the work of our foremost native-born Colonial portraitist.



**23** During the 18th century serving tea became an important part of polite hospitality. In Philadelphia the most popular type of tea table had a circular, tilting top. The top of this supreme example, one magnificent piece of mahogany with a scalloped edge, spins freely when used or tilts up for storage. This vast area for kettles and cups is supported by a single shaft—the upper part a fluted column; the lower, a ball, compressed as if by the weight above. In contrast to this architectural treatment, the legs are animal-like, with muscular knees and sinewy ankles and claws. Such bold integration of architectural and natural motifs is a hallmark of the Philadelphia Chippendale style of the 1760s and 70s.









**24** This portrait of a young seaman, the twelve-year-old Augustus Brine, was painted by John S. Copley in England in 1782, when the boy enlisted in the Royal Navy as a midshipman on the *Belliqueux*, commanded by his father, Admiral James Brine. The Museum's only example of Copley's English pictures, it contrasts markedly with his more candid American works (Figure 22). Here theatrical effects prevail: in the dramatic lighting of this self-assured figure and in the romantically obscure backdrop of sky, rocks, boat, and anchor. Copley abandoned the linearity and intricate textures of his earlier pictures and, painting instead in fluent, broadly brushed passages, created an accomplished portrait in the English manner.

**25** The decline of portrait commissions preceding the Revolution sent Gilbert Stuart to London in 1775. Probably painted there between 1780 and 1785, this memorable likeness of a fashionable, confident young man, holding a book and glancing out of a painted frame, shows Stuart's mastery of the rich, facile style favored by the English school. The picture demonstrates Stuart's skillful use of an amorphous background to set off the well-defined face of the subject and his talent for creating vivid, luminous flesh tones, which are enhanced by the soft green of the coat. The vigorous brushwork, informal pose, and sophisticated composition were other hallmarks of the style that made Stuart one of the leading portrait painters in England.









**26** Despite its fragility, this goblet, or pokal, gives an impression of strength—an effect undoubtedly important to this piece, presented in 1788 to stockholders from Bremen, Germany, who invested in the Amelung glassworks at New Bremen, Maryland. Typical of Amelung glass is the superb engraving, the greenish cast, the inverted baluster stem, and a domed foot with plain rim. In style, the pokal looks back to the baroque and rococo rather than to the newly popular neoclassical taste. In craftsmanship, it shows a maturity of which the Maryland glassblowers could be justly proud, and is a fitting vessel for a toast from the New World to the Old.

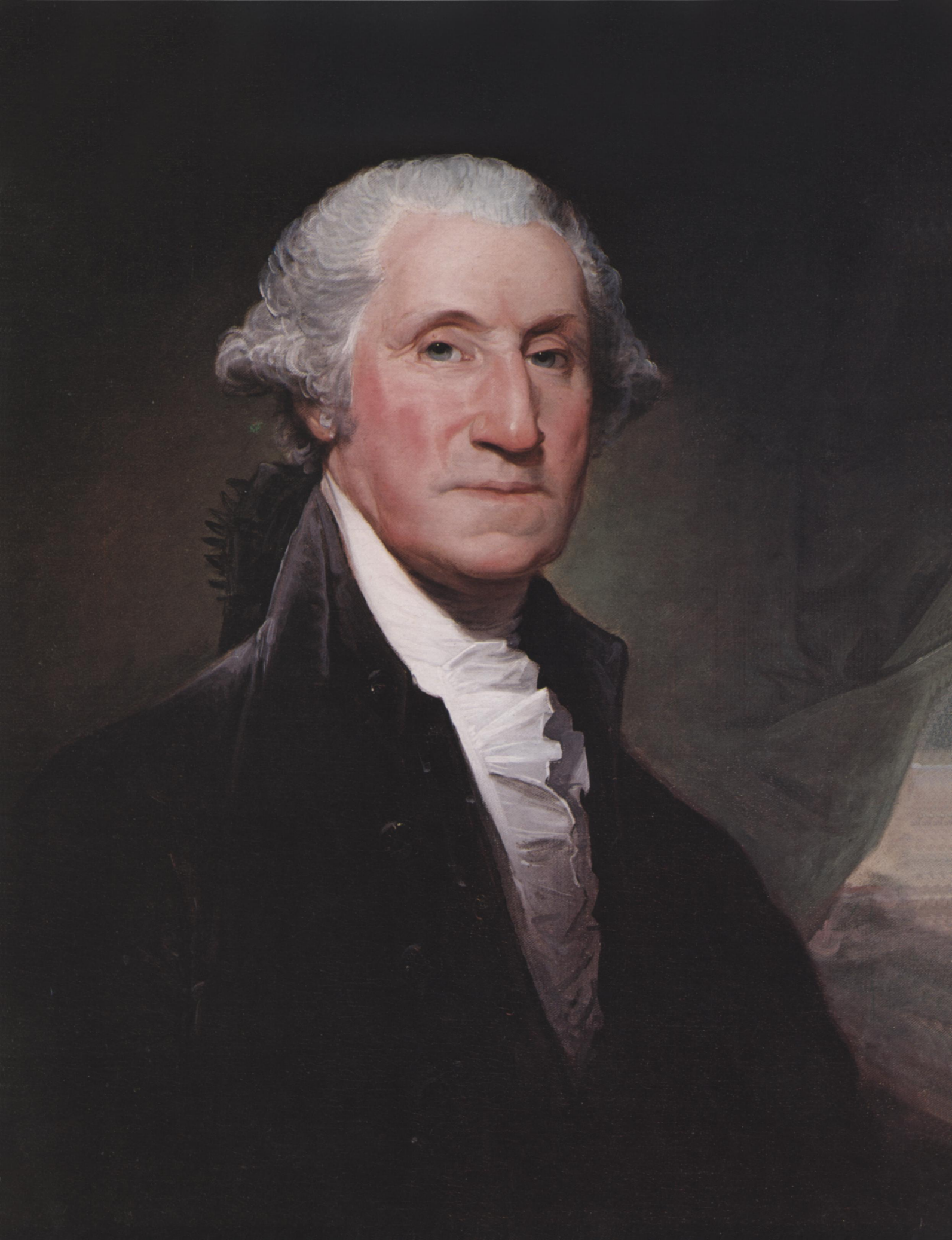


**27** Settees were unusual in Colonial America, possibly because they were less practical than full-sized sofas, which were suitable for reclining. This one, with its mate the only known upholstered Chippendale settees made in Boston, employs English decorative motifs to enrich its graceful lines. Boston makers favored English-style claw-and-ball feet with raked talons, and asymmetrical C-scrolls and acanthus leaves carved on the knees, a motif adapted directly from a set of chairs imported before the Revolution. The flared wings and bow-shaped back of this settee, however, are a supreme manifestation of the curvaceous New England rococo design of the 1770s.



**28** Because costly mirror glass was often imported to the Colonies already encased in elaborate frames to enhance its beauty and protect it from damage, 18th-century American looking glasses are rare. This exquisite example, conceived as a pier glass to be placed above a table between two windows, was probably made in New York about 1780, just as rectangular mirrors were being supplanted by more fashionable oval ones. Its design combines the complex curves and scrolls of the fully developed rococo style with a pure neoclassical geometric form to produce a fleeting moment of perfect visual harmony between opposites.



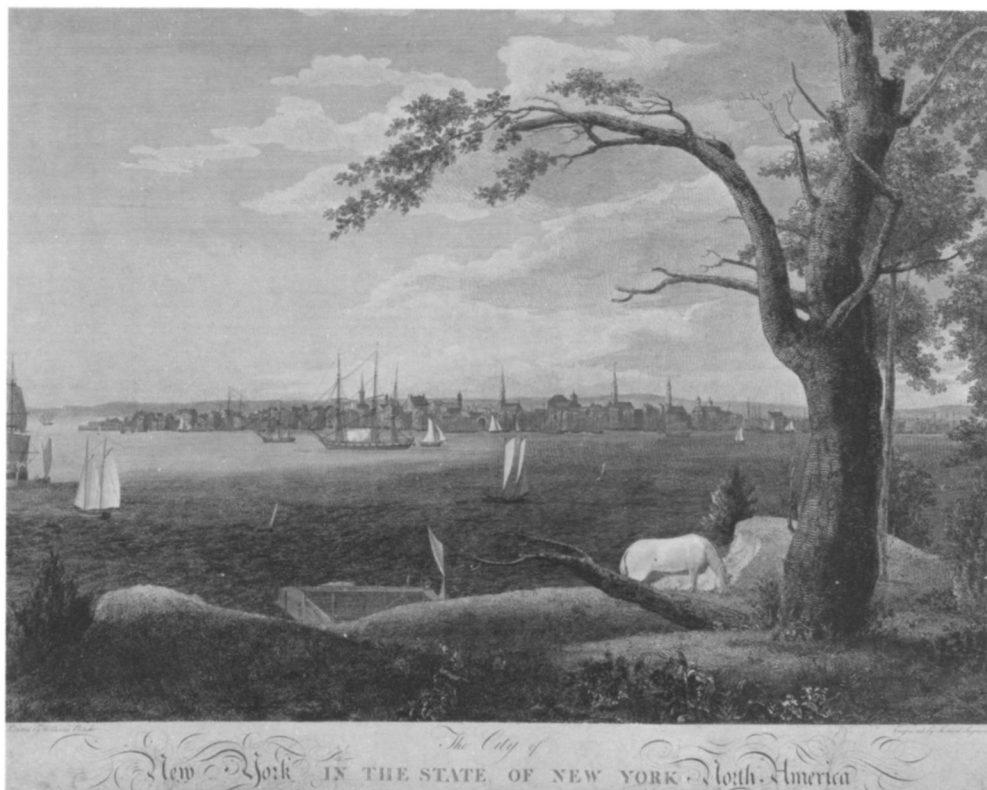




**29** In Philadelphia in 1795, two years after returning to America from abroad, Gilbert Stuart painted his first portrait of George Washington from life. The picture, which was a great success and firmly established Stuart's reputation at home, has become one of the best-known images in American art. Thirty-nine replicas were commissioned but few of them have the vitality and immediate quality of this version, which suggests that it must have been painted at least in part from life. The rich, vibrant flesh tones, set off by the green drapery, and the freely expressive brushwork contrast effectively with the simple composition and austere dignity of the subject.

**30**(above) On April 30, 1789, George Washington took the oath as first president on the balcony of City Hall, New York. No full-scale media coverage flashed across the country; instead, months passed before this "eye-witness" print appeared in 1790. Because most of our knowledge of the early Republic comes from literary documents and from later visual images fraught with artistic license, Amos Doolittle's candid inaugural record is extraordinary. This print, and the Connecticut engraver's four views of the battles of Lexington and Concord of 1775, have a rarity today that obscures their original intent, to give modest, factual accounts of events of the new nation.

**31**(below) The unusual romanticism found in the city views by the Philadelphia artist William Birch rank them among the masterpieces of American graphic arts. In this rare view of New York, engraved about 1803, the imagination is at first totally captured by the surreal, theatrical quality of the strikingly white horse grazing calmly on Brooklyn Heights. The carefully delineated skyline of the then recently rebuilt metropolis becomes apparent only after this initial response has passed. Birch's painterly use of color, which is uncommon in American prints of this period, enhances the compositional effects and transcends the two-dimensional limits of the print.







**32** A superb example of the neoclassical taste that swept the United States after the Revolution, this looking glass is one of a pair made in Massachusetts about 1790-1810. Like contemporary glasses more commonly imported from England, it bears motifs characteristic of the work of the Scottish architect Robert Adam: patera, fans, bellflowers, urns, and beribboned sheaves of wheat, with the addition of a symbol of the new Republic, the eagle. Rare not only in its domestic origin but also in the variety of skills employed in its making—carving, gilding, églomisé, wire and composition work—this glass presents Federal craftsmanship at its best.





**33** Dramatic contrasts in wood—dark/light, burl/flame, inlaid/plain—give this early Federal desk, of about 1805, an extraordinary richness. Extraordinary, too, is that it bears the label of Reuben Swift of New Bedford, Massachusetts, who was unknown until the Museum acquired the desk in 1974. Areas north of New Bedford—Boston, Salem, and Portsmouth, New Hampshire—have long been noted for the finest veneered and inlaid Federal furniture, often featuring, as here, flame-grain birch panels, tambour slides, inlaid pilasters, and patterned stringing. Although related to North-shore work, this desk is an original, intricate interpretation of prevailing styles. Distinctive elaborations are the diapered marquetry on the top drawers and the play of patterned veneers and of geometric-shaped panels. Such masterful manipulation of surface ornament proves Swift a cabinetmaker of imagination and flair.



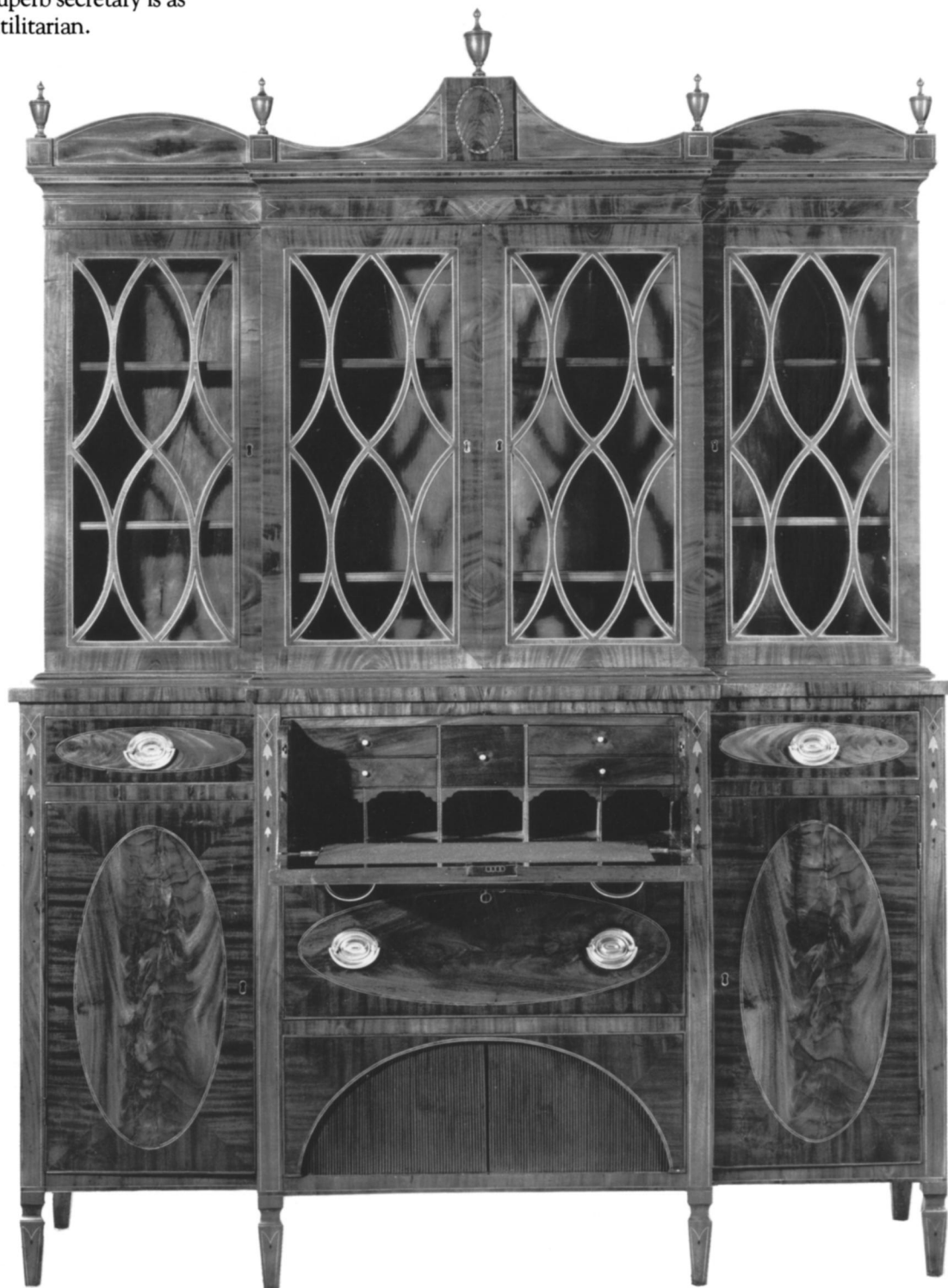


**34** The juicy handling of pigment, casual arrangement, and rich palette in the remarkable *Balsam Apple and Vegetables*, painted during the 1820s, are a departure from James Peale's usual tight drawing, formal composition, and restrained coloring. Here he exploits the variegated textures and contours of vegetables and a rare balsam apple, its warty skin split open to reveal the medicinal contents. Although Peale employed an austere table-top support and a neutral background typical of still-life painting in the early Republic, his bounteous selection of objects looks ahead to the optimistic mood and scientific interest associated with this subject at mid-century.



**35** Carved ornament adds distinction to this shield-backed chair, based upon plate 2 in Hepplewhite's *Cabinetmaker's Guide* (1788). Made in Salem, Massachusetts, about 1795, it is one of a group associated with the merchant Elias Hasket Derby and the architect of his Salem mansion, Samuel McIntire, who occasionally carved furniture made by local cabinetmakers. Some of the classical motifs on the looking glass (Figure 32) appear here: wheat, ribbons, and an urn carved with leaves. Not so common are the grape clusters on the front legs, splats, and base of the back, which may carry out the vintage motif on some of the architectural elements of Derby's house.

**36** Ovals seem to dance across the wood and glass surfaces of this secretary-bookcase made in Salem, Massachusetts, about 1800-1810. A favorite neoclassical shape, they not only unify the cabinet base and bookcase but also break up a form that could appear, without such decoration, to be boxlike and heavy. The bold shaping of the rhythmically repeating mullions on the bookcase doors seems to point upward to the urn-capped pediment. Below the pediment is one final oval, echoing the major design theme. Highly successful in its integration of decoration and form, this superb secretary is as ornamental as it is utilitarian.











**37** A world of pastoral innocence is suggested by this appliquéd coverlet, probably made by or for Phebe Warner, who married Henry Cotheal of New York in 1803. Branches with calico and chintz flowers burst from an urn, a pattern derived from the tree-of-life on Indian cottons. Exotic birds perch nearby and deer gambol among domestic animals. Below the urn (detail below) a boy plays with bow and arrow; two girls admire a bouquet; a shepherd tends his flock; and a man presents a birdcage (a suitor's gift?) to a fashionably dressed woman. Filled with life and movement, yet curiously tranquil, the coverlet has a timeless appeal.

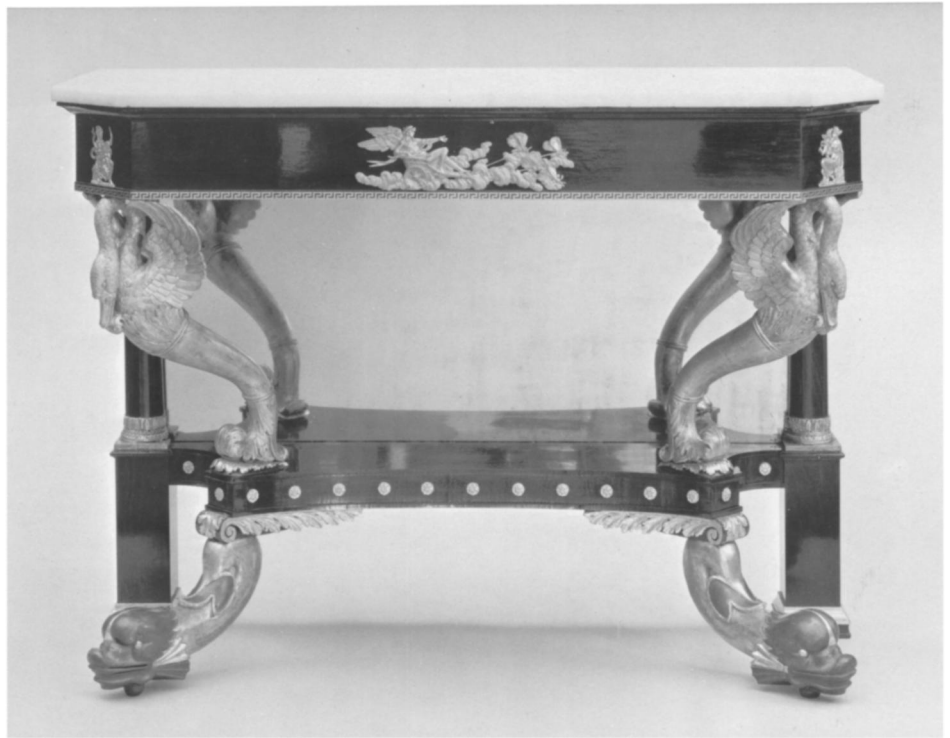
**38**(above) Ignoring the conventions of academic painting, this primitive artist, working in about 1825, created an intriguing design based on flattened shapes with undulating contours. Scale is disregarded as enormous trees, almost engulfing the sides of the picture, dwarf houses and sailing vessel. Distance is suggested by arranging the various elements vertically on the hillside. Buildings are seen in distorted perspective, simultaneously from front and side. The whole powerful, balanced composition is rendered in unusual stitchlike brushstrokes, which add to the fascination of *The Plantation*, a most delightful example of American folk art.





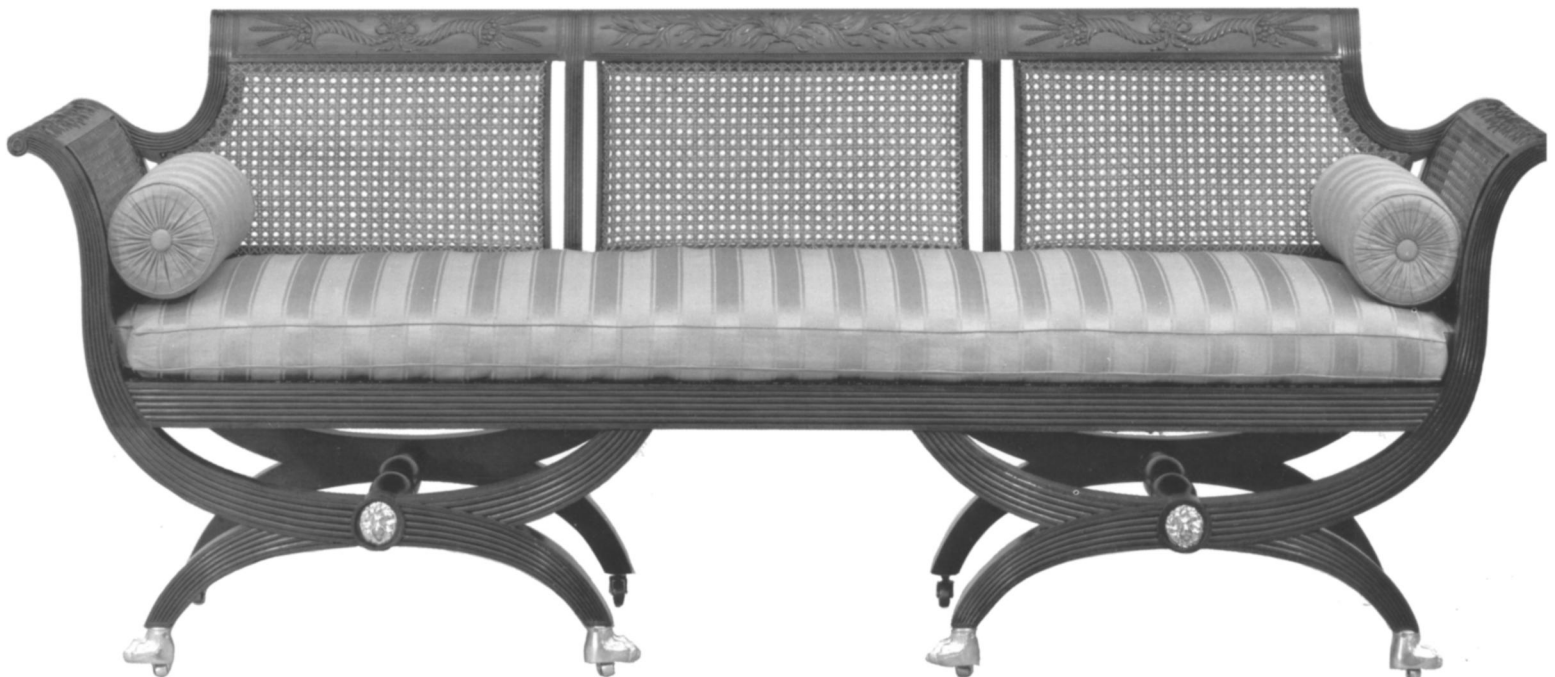
39 *Sauce béarnaise, sauce à l'orange* never fared better in early 19th-century America than in this superb silver classical sauceboat, one of a pair in the French taste made about 1812 in Philadelphia by the French émigré Anthony Rasch. Animal forms drawn from the archaeological neoclassicism of "*le style antique*" are used successfully as handle and spout. The vigorous lines of the serpent, with its intricately chiseled skin, harmonize with the handsome boat shape and eager-looking ram's-head spout, which wears a collar of flourishing anthemias. The whole is given a deserved lift by winged-lion feet typical of the period.





**40** This couch, a powerful example of New York City's Regency style in 1810, was made by Duncan Phyfe for the merchant prince Thomas Cornell Pearsall. The curvilinear lines of the curule legs and gracefully scrolled arms, handled to perfection by Phyfe, were based on Greco-Roman forms he derived from the 1808 London *Chairmakers' and Carvers' Book of Prices*. Curiously, no English master executed these forms so deftly or equaled the impeccable reeding and carving on this choice mahogany frame. The richest couches, as here, were occasionally finished with cane panels, which were cool in summer and fitted with cushions in winter.

**41** Pure white marble, rich gleaming rosewood veneers, judiciously placed verde-antique dolphins and gilt swans make this one of the best composed and most sumptuous of the ten pier tables known to have been made in the shop of Honoré Lannuier in New York. The original ormolu ornaments are perfectly balanced in their placement in the apron center and canted corners; and the theme of gilt decoration is neatly repeated by the rosettes in the paneled recess of the platform. An American interpretation of the French Empire style, this table, made about 1815, has the quality and sophistication of any produced in Paris at the time.







42 Thomas Cole began painting the graciously varied landscape of the northeastern United States in 1825, and during his subsequent career, his work established him as a founder of the Hudson River School. The romantic Cole, who was also a writer and poet, detected the hand of God in the physical landscape and attempted to express that essence in his paintings. In 1835, the year before he completed this picture of the Oxbow (on the Connecticut River, near Northampton, Massachusetts), Cole wrote: "My soul dwells in a mortal tenement, and feels the influence of the elements. Still I would not live where tempests never come, for they bring

beauty in their train." Replete with thunderheads, glistening blue sky, storm-tossed woods, and river meandering gently through farmlands, this richly painted picture is a powerful evocation of Cole's special world. Many consider it his most individual work. Cole advocated drawing out of doors, and, as Louis Legrand Noble wrote in the artist's biography: "He almost daily walked, and sketched the landscape, snatching as he walked its choicest details." Here (detail opposite) Cole has included a picture of himself, sketching on the spot, his folding chair, umbrella, and portfolio perched on a rocky outcrop far above the Oxbow.









43, 44 There have been few kind remarks about the pillar and scroll versions of the American Empire style since its insurgence in the 1830s. And when the heavy neoclassical interpretations of the French Restoration had run their course by 1850, Professor Silliman of Yale, reviewing the history of furniture in connection with the Crystal Palace exhibition of 1853, referred to them as “ponderous and frigid monstrosities of the classical style.” Even Duncan Phyfe is reputed to have called it “butcher furniture,” but, ironically, no one surpassed him in the execution of this new fashion. For this reason we have chosen pieces by Phyfe’s workshop, two of the most satisfying forms of this awkward era. The simple lines and plain surfaces of this rosewood pillar card table, one of a pair made about 1825, are typical of the style, but the perfect balance and careful placement of brass inlay and gilding make it exceptionally graceful.

While most of Phyfe’s designs were drawn line for line from the French fashion periodical *Mélangère’s Meubles et Objets de Goût*, the mahogany side chair here, made about 1830, is not. In its subtly moulded back frame and harmoniously placed stay rail, supporting a carefully drawn Egyptian lotus splat, it is a distinctly Phyfe creation.



45 “The drawing of the figure is masterly: the color harmonious and flowing; the attitude perfect ease; . . . the broad flowing folds of the drapery, and the skillful disposition of the accessories, constitute this picture the most perfect full-length portrait that we remember . . . from an American artist.” Thus warmly was Samuel F. B. Morse’s portrait of his daughter Susan praised in 1837 by a critic. Today Susan seems almost inundated by the paraphernalia of polite romantic classicism—urn, acanthus molding, thick drapery and cushions, glowing sky. This richly conceived composition was Morse’s last major work, as he gave up art in favor of his invention, the telegraph.











**46** *Cider Making*, filled with light, color, and air, beautifully drawn and painted, radiates a sense of heartiness and well-being. One of the best works by William Sidney Mount, who specialized in easy-going, often humorous scenes of rural Long Island, it is actually more than just a jolly recollection of life around a country cider press. Commissioned in 1840 by a New York Whig, it celebrates William Henry Harrison's presidential victory. Mount, opposing the "radical" policies of Martin Van Buren, sympathized with Harrison, who had relied on a folksy "Log Cabin and Hard Cider" campaign. Here Mount points up the joys of the "vintage" of 1840.

**47** George Caleb Bingham's *Fur Traders Descending the Missouri* is permeated by a strong luminosity that obscures the contours of the distant terrain, enveloping it in a misty atmosphere of uniform, glowing tone. At the same time this light clarifies foreground elements such as the dead bird and crisply drawn figures, who are united to their environment of sky and water by mirror-like reflections (detail above). Although being swept along by the current, the travelers appear motionless, frozen in a classically balanced triangle. Painted about 1845, this is an early example of American luminism, a meticulous realism concerned with light and atmosphere.

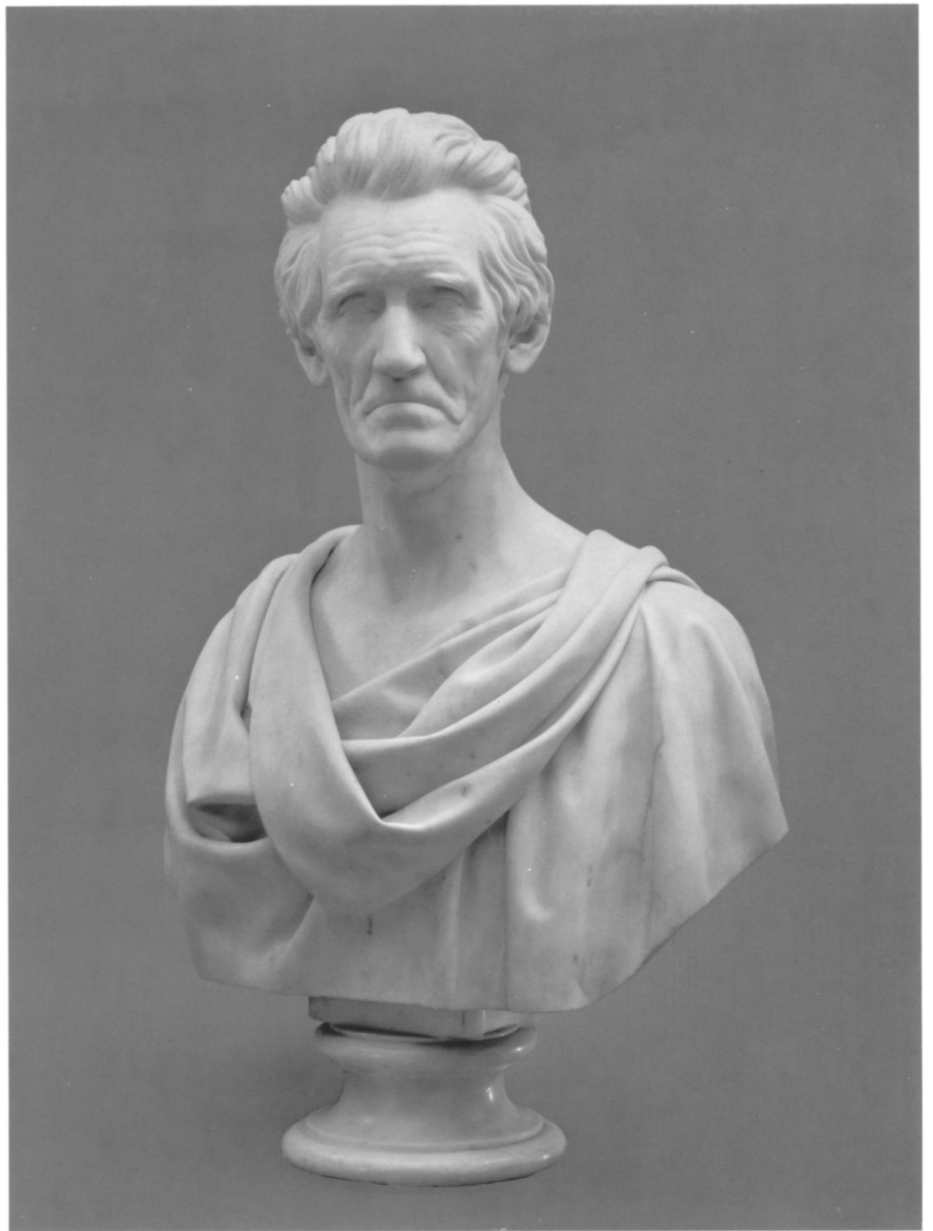




48 Albert Sands Southworth and Josiah Johnson Hawes pioneered daguerreotypes in Boston in 1841, shortly after the French process was introduced. They attracted illustrious sitters—among them Daniel Webster, Zachary Taylor, William Longfellow, even Lola Montez—and the team became famous for stoically classical images of the nation's patricians. Occasionally, they experimented boldly: not only is this Boston beauty posed coquettishly for a lady, but the background is painted russet, a wild romanticism rarely found in daguerreotypes. No other medium could so elegantly represent the relief of the wrinkled textile, its subtle sheen, or the intricate pattern of the mantilla.



**49** This bust of Andrew Jackson was felt by Hiram Powers to be one of his finest works. Following artistic fashion of the day, Powers draped Jackson in classical robes, but it is hardly an idealized portrait. Unflinching realism dominates the work. At first, when modeling it, Powers hesitated to show the aging president's toothless mouth and wrinkled face, but he was admonished by Jackson: "Make me as I am, Mr. Powers, and be true to nature always. . . . I have no desire to look young. . . as I feel old." Powers carved the bust in marble in Italy in 1837, and it is one of the few pieces to be done entirely by his own hand rather than being cut by skilled Italian stonecutters, then the accepted practice.



**50** Rippling curves and naturalistic forms mark this rococo revival *étagère*, made between 1850 and 1857, and bearing the label of Alexander Roux's shop, New York. "Rococo"—the word sounds repetitive and rolling like the qualities it designates—originated in 18th-century France, and as interpreted in New York in the 1850s became a style in its own right. Then a new form, the *étagère* often had a pier-table base topped by shelves in tiers (*étages*). Here a waterfall effect, a cascade of C-scrolls, foliage, and cyma brackets backed by a mirror, evokes 18th-century grottoes, whose water-worn rocks (*rocaille* is "rock-work") were a source for the style's irregular motifs.







**51** Frederic Church's panoramic view of the Ecuadorian Andes was a sensation from the time it was first exhibited in the artist's studio in New York in 1859. This huge canvas, about 5½ by 10 feet, is a dazzling compendium of minutely rendered wildlife, vegetation, and terrain (details left and opposite above). To heighten the sense of reality, Heart of the Andes was originally exhibited in a darkened gallery, placed in a window-like frame that was flanked by tropical foliage and illuminated by gas jets. After the visitor had experienced the total grandeur of the painting, he was given a viewing tube so that he could explore, bit by bit, the unending array of details.





**52** Harmonious, muted tones create a delightfully soft atmosphere that pervades John F. Kensett's *Lake George*, painted in 1869. Kensett concerned himself with the more serene aspects of nature, the changing hues of water and sky, light, the cracks and mosses on rocks. Here the peaceful majesty of the dramatic, mountain-bound lake is interrupted only by an Indian in a canoe. Although Lake George was depicted from almost every aspect by 19th-century artists, few, if any, could rival the power and expressiveness of Kensett's painting. The delicate finish, panoramic view, opalescent sky, and almost surreal perception of shimmering quiet make it a masterpiece.







53(upper left) During the 1860s, Carleton E. Watkins revolutionized the course of American photography. The first American photographer to treat landscape as a serious subject, he took views of Yosemite and northern California that were as dramatic and well-received as the great landscape paintings of Church and Bierstadt. Paralleling their artistic vision, Watkins created images of antediluvian wilderness, a Garden of Eden awaiting the first inhabitants. This 1864 view of Mt. Starr King, in California, pays homage to Thomas Starr King, the Boston transcendentalist author, who, deeply influenced by John Ruskin, felt that nature in itself could be a work of art.



**54** Bow in hand, restraining his dog, the young warrior stealthily tracks his prey. This vigorous realism, praised when John Quincy Adams Ward first exhibited *The Indian Hunter* in 1862, marked the end of neoclassicism and the beginning of an era in which naturalism dominated American sculpture. But classicism continued to influence Ward's art: here his objective portrayal is combined with a classical, triangular composition, giving the 16-inch-high group a sense of monumentality. A large version of *The Indian Hunter* was placed in New York City's Central Park in 1868, the first American sculpture to be so honored, and it is still one of the most popular statues in the park.

**55** Bathed in soft morning light, Albert Bierstadt's peaceful encampment of Shoshone Indians is an Edenic image of the unsettled American West. His vision of soaring snow-capped mountains and broad fertile valleys was inspired by the western photographs of C. E. Watkins and Eadweard Muybridge and reflects the prevailing belief in "Manifest Destiny"—the assumption that divine will paralleled national interest in the country's westward expansion. Bierstadt used sketches and photographs made during a trip west to paint *The Rocky Mountains*. First exhibited in 1864, it soon vied with Church's *Heart of the Andes* (Figure 51) as America's greatest landscape painting.









**56** Max Schmitt in a Single Scull, painted in 1871, is an incredibly successful synthesis of Thomas Eakins's major interests, anatomy and perspective. His incisively drawn figures and setting are organized in a carefully controlled composition, in which the gliding motion characteristic of sculling seems arrested by a pattern of horizontal and vertical lines created by boats and oars, reflections, landscape, and clouds. This scene on the Schuylkill River in Philadelphia is illuminated by a strong light that uniformly clarifies detail: from the striking portrait in the foreground to such vignettes as the swimming ducks and puffing steamboat in the distance.

**57** In Winslow Homer's Prisoners from the Front, a bedraggled but dignified frieze of Confederate soldiers faces their captor, a well-outfitted Union officer. The confrontation is dramatized by the isolation of these figures from the dismounted soldiers in the middle distance and by the desolate setting, presumably the scene of a skirmish or battle. Done in 1866, only four years after Homer began to paint in oils, this picture is perhaps his most sensitive study of America's tragic national conflict. Its highly narrative quality, somber palette, and concern for line are derived from his work as an illustrator and engraver during the Civil War.

**58** Using rich, warm colors, Eastman Johnson brilliantly orchestrated portraits of the Hatch family and the opulent decor of their library into a unified composition. Johnson was the most accomplished practitioner of the informal, domestic "portrait interior," which derived from 18th-century "conversation pieces" and enjoyed great vogue in the affluent period following the Civil War. The highly finished realism of this painting is shaped by his draughtsman-like style, while the casual poses suggest the influence of photography. Commissioned in 1871 by Alfrederick Hatch, a Wall Street broker, it was considered by Johnson to be his masterpiece.





**59** Sunlight breaks through the billowing clouds of George Inness's *Autumn Oaks*, illuminating the rich red, brown, and gold foliage of the cluster of oak trees in the center. These vibrant colors combine with free brushwork and fluid composition to produce a pastoral landscape of poetic beauty. *Autumn Oaks* was painted in about 1875, after Inness's second trip to France, where he was influenced by the Barbizon landscape painters Corot, Rousseau, and Daubigny. Inness's pictures, like theirs, do not mirror nature; all of the elements of his canvases are carefully selected and synthesized to create a mood that permeates the whole.

**60** *Moonlight Marine* is one of Albert Pinkham Ryder's most effective romantic interpretations of the sea, evoking its vastness and its potential for both fearful turbulence and profound peace. Here detail is obscured by a soft evening light, which unifies rather than articulates. Within the confines of his foot-square canvas, Ryder painted in broad masses and fluid, sinuous contours, so that the silhouettes of cloud-shapes, boat, and sails create a vigorous, continuous design. Dating from the 1870s-1880s, the picture has an enamel-like surface and rich coloring unusual for this artist, who frequently reworked his pictures over a period of years.

**61** In *Music and Good Luck*, done in 1888, William Michael Harnett pushes trompe-l'oeil painting to its limits, presenting objects in a daring range of spatial planes: the sheet music and calling card are shown with edges bent, not flat; the partly open door suggests depth behind it; heavy items are suspended on strings or balanced precariously on nails. Harnett delights in the textures and subdued colors of the old violin and its gleaming strings; in the silver, ivory, and grenadilla piccolo; in the metal hinges, horseshoe, hasp, and lock. His technical brilliance and popular subject matter made him the most emulated American still-life painter of his generation.









62 John Henry Twachtman's *Arques-La-Bataille*, done in 1885, is a subtle orchestration of color and design: its cool palette of delicate grays, greens, and blues is thinly painted to remove any trace of the artist's hand; the composition is defined in broad horizontals punctuated only by elegant calligraphic reeds. A view of a river near Dieppe, it is a poetic landscape that rejects specificity for evocation. This picture marks Twachtman's abandonment of the impasto brushwork and dark palette he had learned in Munich. The most important product of his sojourn in Paris, it allies his work with that of the American tonalist James Abbott McNeill Whistler.







**63** Mary Cassatt places the imposing figure of Mrs. Robert Moore Riddle in an ambiguous setting, where foreground and background—virtually the same color—nearly merge. This departure from traditional spatial relationships shows her debt to the French artists Degas and Manet and her growing awareness of Japanese prints in the early 1880s. The picture is enlivened by the blue and gold Canton tea set on the table and the fluid brushwork of the delicate lace near the sensitively portrayed face. In Cassatt's well-constructed design, the sitter is framed in a series of rectangles, which increase in intensity as they diminish in size.

**64** Drawn in silk threads, glittering paillettes and beads, iris appear as they might at dawn: muted tones of yellow, green, lavender, and gray mingle in the waving fronds; sequins glisten like dew. The shimmering quality and tactile richness of a fine textile make this portiere (detail below) the epitome of the sumptuousness reached by high-style decorative arts of the 1880s. Anticipating Art Nouveau in its curving forms, the portiere was created about 1884 by Candace Wheeler, America's first major woman designer, for Associated Artists, a group that included Louis Tiffany.







**65** Mary Cassatt concentrated on themes she knew best, creating images of the kind of comfortable elegance enjoyed by women of her social rank. Fascinated by Japanese woodblock prints of similar subjects, she translated them into the familiar techniques of soft-ground and drypoint etching. The Letter, of 1891, is one of an innovative series that caused the painter Camille Pissarro to marvel that the result was “admirable, as beautiful as Japanese work, and it’s done with printer’s ink.” Its richness of color, flattening overall pattern, unconventional perspective, and the remarkable touch of the stark envelope against warm flesh contribute to the monumentality of this print.

**66** Deceptively simple in its straight lines and sparse ornament, this wardrobe is actually a studied composition. Made about 1880, it bears the mark of Herter Bros., New York. The form follows the precepts of Charles Eastlake, who deplored the excesses of mid-century furniture, but the decoration resembles japonisque designs of the English architect E. W. Godwin. Chrysanthemums, which seem to be fluttering down, delineate top and base and give movement to the static rectangle. The thoughtful relating of ornament to structure, with emphasis on blank space, shows the new vision of reform furniture, of which this is the finest example in the Japanese taste.





67 James Whistler often used portraits to investigate formal problems of design and color. *Arrangement in Flesh Colour and Black: Portrait of Theodore Duret*, of about 1883, reflects his preoccupation with subtle color effects. Into a palette of white, gray, and black, he introduced color only in the flesh, pink domino, and stylized butterfly—his signature. The dark, full-length figure on a neutral ground has precedents in Courbet's works; while the reduction of content to the most essential and expressive forms, subtle asymmetrical placement of figure, strong silhouette, and the monogram itself show Whistler's interest in Japanese art.



**68** Catching the flashing brushstrokes of William Merritt Chase at his best, *Reverie: A Portrait of a Woman* (probably Mrs. Chase) is a stunning example of an uncommon graphic technique, monotype. Interest in monotypes was reawakened in the late 19th century as artists experimented with the carefully inked and wiped plates in imitation of Rembrandt. In the course of this experimentation, etched lines were replaced by ink brushed on the surface of the plate, allowing only a single, unique impression. Among the early exponents of monotype, Chase had a bravura style that was a natural for this medium; this large, masterfully inked print, of about 1890, is one of the finest.



**69** Augustus Saint-Gaudens's reliefs are among the most sensitive portraits of the 19th century. Virtually sketches in bronze and marble, they are remarkable for depth of feeling and freshness of execution. One of his most moving is this spontaneously modeled bronze of Mariana Van Rensselaer. Its surface, delicately but richly worked, gives it a vibrant quality. A critic, Mrs. Van Rensselaer wrote, in 1887, a complimentary review of Saint-Gaudens's standing Lincoln. A close friendship developed, and a year later Saint-Gaudens created this portrait. The frame was designed by the architect Stanford White.

**70** Many of Thomas Eakins's family and friends were the subjects of the penetrating portraits that were his main interest for much of his career. One was of his wife, Susan Macdowell, shown about a year after their marriage in 1884; Eakins's dog, Harry, lies at her feet. Not flattering or aggrandizing his wife, the artist portrays her slouched in a chair, in a strong light that emphasizes the weary look about her eyes. Her left hand, rendered with extreme precision, lies in her lap atop an Oriental book. Eakins delights in the dazzling ice-blue satin of her dress, a foil to the surrounding warm earth colors.











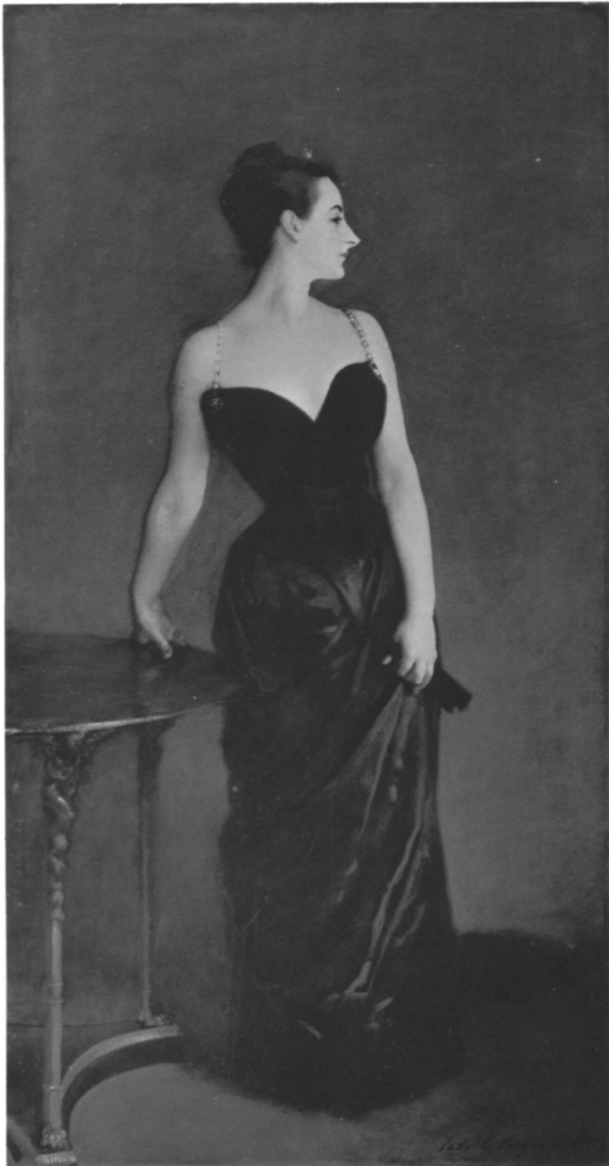
71 The impressionist William Merritt Chase brings his fascination for open-air light indoors in this study, of about 1895, of his wife sewing in their Long Island home. Sunlight through the window caresses the folds of her white dress and pink blouse and enlivens wood surfaces. Ignoring detail, Chase revels in the fluidity of his pigments, in texture and contour. His composition, arranged on a disconcerting diagonal, relegates the figure and furniture to the middle-ground, leaving the foreground bare except for a white scrap. A virtuoso artist, Chase executed many superb oils but few equal *For the Little One* in intimacy, glowing light, and fresh composition.

72 In 1889 Theodore Robinson painted this striking landscape in Giverny, the French village where he had earlier met the impressionist Claude Monet. Like this French artist, he studied sun-drenched architecture in a limited range of pastel tones, but his insistence on solid forms and rectilinear contours mark *Bird's Eye View*—Giverny as his individual statement. Robinson crowds the center of his picture with houses seen from high above their rooftops. The visual interest created by these shapes contrasts with the bare foreground and the muted distance, where tree-bound fields recede to a high horizon line and narrow strip of sky.





73 The most famous of John S. Sargent's early portraits, *Madame X* (Mme. Pierre Gautreau) is a study in linear design. The undulating contours of her unnaturally colored flesh are emphasized by a stark background and plunging décolletage; Mme. X's rather sharp features are rendered with a crisply drawn outline that flows the length of her arm to her hand, which resolutely grasps her gown. Completed in 1884, it was condemned for the sitter's provocative attitude and the artist's preoccupation with form rather than his subject's appearance; but it has since been proclaimed one of his finest portraits.



74 This table of rosewood, lavishly carved and inlaid with gleaming mother-of-pearl and brass, was undoubtedly the focal point of the library decorated for William H. Vanderbilt by Herter Brothers in the years 1880-1882. In its combination of classical volutes and palmettes with such whimsical ornament as the globe encircled by stars of the national banner, it shows the kind of eclecticism often found in the Beaux Arts style, which fostered highly individual, free interpretations of classical motifs. The table's craftsmanship is so superb that experts once thought it could not possibly have been made in America.



**75** An exuberant lift to the handles and a pleasant swell to the body give this loving cup a character that is both whimsical and sturdy. The designers of Tiffany & Co., who made the cup in 1892 or 1893, may have been influenced by shapes of medieval Viking wooden vessels, which were sometimes mounted, as this one is, in silver. The ornate surface, however, featuring a pattern inlaid with silver, mother-of-pearl, and turquoise, is typical of late 19th-century objects made for members of America's affluent society. On a small scale, the cup echoes the opulent mood of the Vanderbilt library table (below).

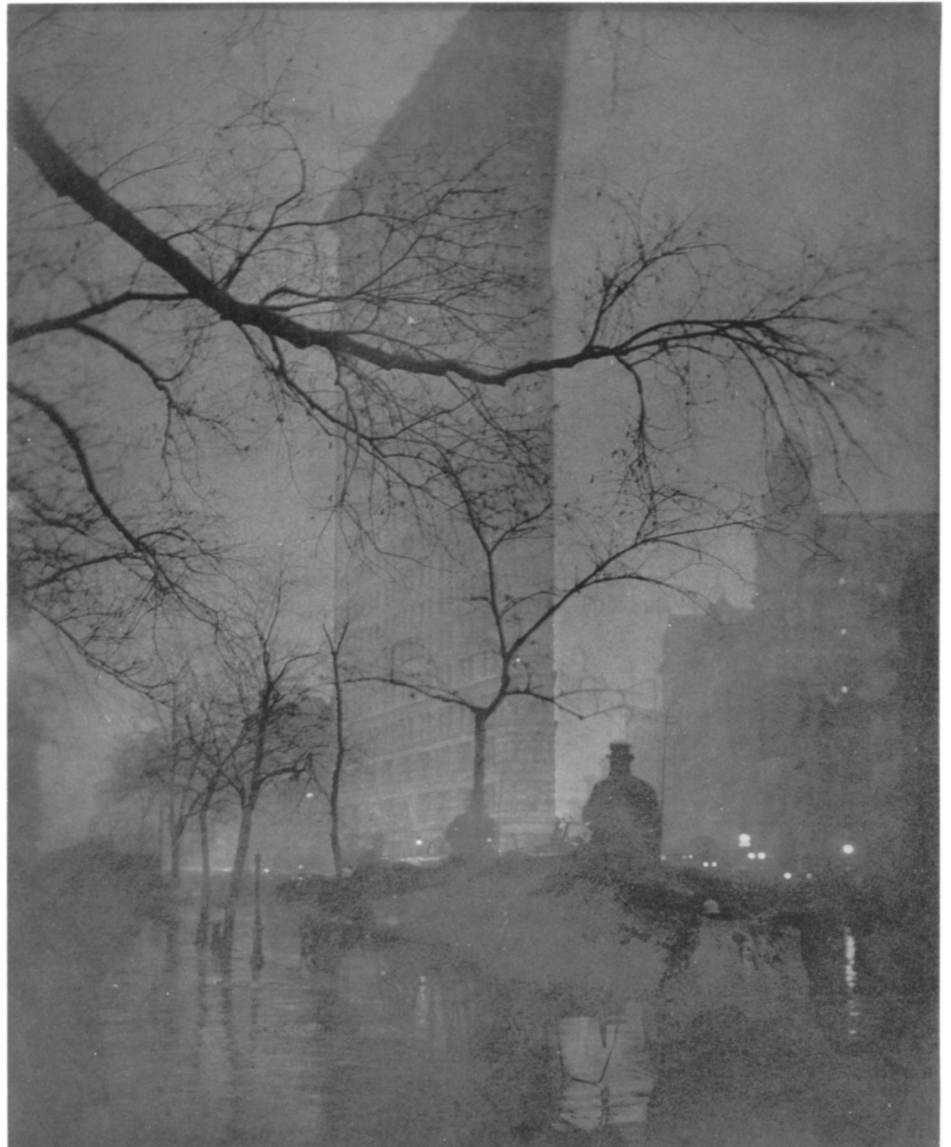








**76** The pageantry of flags and the movement of crowds fill this sweeping view of St. Mark's Square by Maurice Prendergast, one of the first Americans to respond to the influences of French post-impressionism. Working in translucent watercolor, his favorite medium, he has reduced representational detail to a fluid pattern of flattened shapes, focusing on the strong verticals of the flagpoles receding into the distance. Beginning in 1897, Prendergast spent two years abroad, primarily in Venice, where he developed his singular watercolor style, seen here in one of the most ambitious works created during his stay.



**77** The Steerage combines a bold composition, based on geometric mechanical shapes, with a touchingly human subject, immigrants in the hold of a trans-Atlantic ship. Alfred Stieglitz has spoken of how, in 1907, he conceived his picture in terms of design and as an expression of his own concern for human beings: "A round straw hat, the funnel leaning left, the stairway leaning right... round shapes of iron machinery, a mast cutting into the sky... I saw a picture of shapes and underlying that the feeling I had about life." It is said that Picasso saw this photograph about the time he painted his cubist masterpiece *Les Femmes d'Alger* and found relevance in it to his work.



**78** Edward Steichen's charismatic platinum prints of the Flatiron Building reflect the concordance of the arts prevailing at the turn of the century. At this time Steichen was as much a painter as a photographer, and he created in his photographs graphic equivalents of his paintings. The Museum's four versions of this subject, taken in 1905, are each in a different hue, achieved by applying a mixture of watercolor and light-sensitive gum arabic to the finished print. Steichen stretched the limits of photography—making exceedingly facile use of his materials—to create an artistic statement of exquisite beauty and delicacy that paralleled the aesthetics of American tonalist painting.





**79** Working in his isolated studio at Prout's Neck on the rugged Maine coast, Winslow Homer painted some of his most dramatic marines. *Northeaster*, done in 1895, is one of his finest, and displays Homer's superb control of pictorial elements: his palette is limited but effective; his composition, blocked out in broad masses, is enlivened by diagonal rhythms and upward bursts of spray and foam; the complex patterns of rocks and the variegated colors of the sea are complemented by an unmodulated sky. Homer's picture is a powerful statement, rendered in the essentials of massive rock, pounding surf, and leaden sky.

**80** George Bellows's commitment to paint only what he saw is evident in *Up the Hudson*, of 1908. A wide, open landscape, filled with light and air, it is painted broadly yet with the rightness of touch that reads as clarity when viewed at a distance. Bellows stands halfway between his teacher, Robert Henri, and another Henri student, Edward Hopper, who carried simplification and clarification of forms through light still further (Figure 90). Very much home-grown, Bellows never visited Europe, unusual for an artist of his day. The vitality of his pictures makes him one of the most popular American painters.

**81** Within this simple, almost prosaic subject, Winslow Homer shows his mastery of watercolors. Translucent washes have been applied to sky and wall, where fresh white paper shows through to vary the surface. Foliage near the gate is painted in deep, saturated colors, creating cool shadows. This fluid application contrasts with sharper, dryly brushed touches such as blades of grass between the wall and sidewalk or the branches of frangipani rising in a burst of intense warmth against the blue sky. *A Wall, Nassau*, dating from Homer's second trip there in 1898, captures the dazzling light of a cloudless Caribbean day.

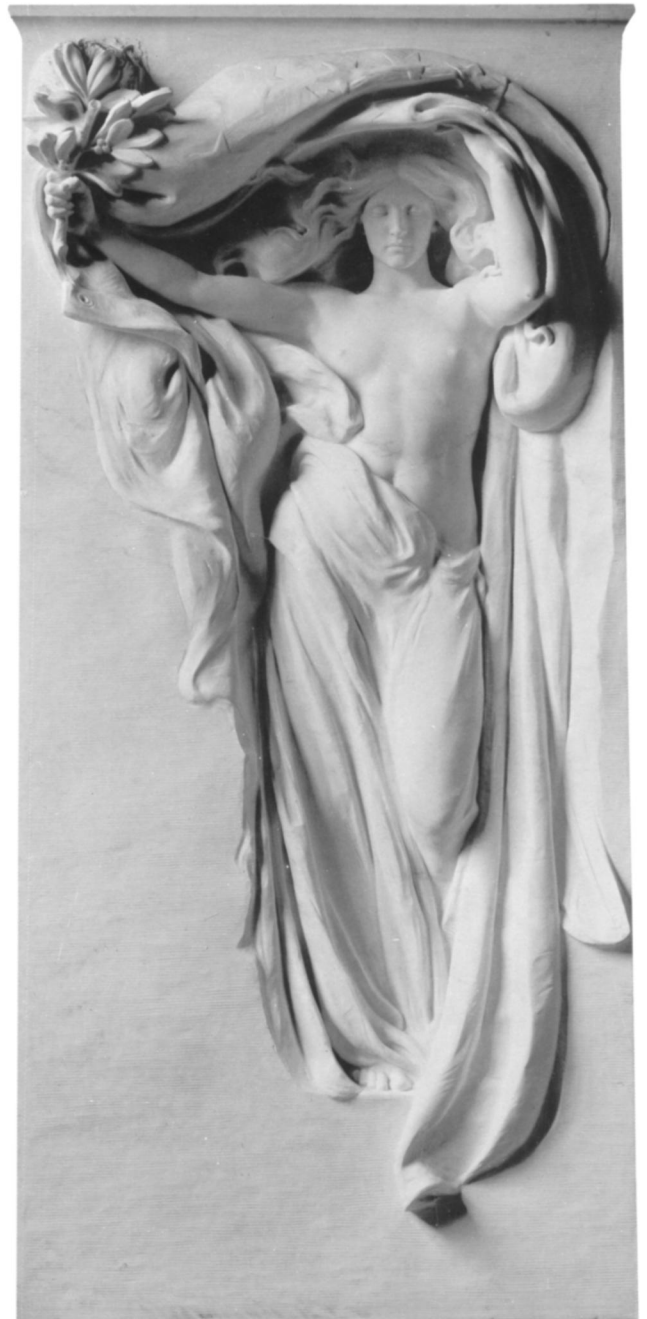








**82** Bacchante and Infant Faun epitomizes the jubilation of the Beaux Arts style that dominated American sculpture at the turn of the century. Her spiraling baroque form, twinkling eyes, joyous mouth, and richly textured surfaces help to create one of the most gleeful images in American art. The sculptor, Frederick MacMonnies, gave the statue to the architect Charles McKim, who placed it in the library designed by his firm in Boston's Copley Square. After the Women's Christian Temperance Union protested against the figure's "drunken indecency," the gift was rejected. McKim then presented Bacchante to the Metropolitan, whose Trustees enthusiastically accepted her.



**83** Thrusting aside an American flag, Mourning Victory emerges dramatically from a block of white marble. Sculpted with a bravura unsurpassed in American art, the figure combines graceful Art-Nouveau-like lines with movingly expressive content. While Victory holds high a triumphant laurel, her downcast eyes and unsmiling mouth project melancholy. It was undoubtedly with this ambivalent sense of pride and lamentation that James C. Melvin commissioned this memorial from Daniel Chester French to honor his three brothers killed during the Civil War. This is a replica by French of the finished monument erected in Concord, Massachusetts, in 1909.

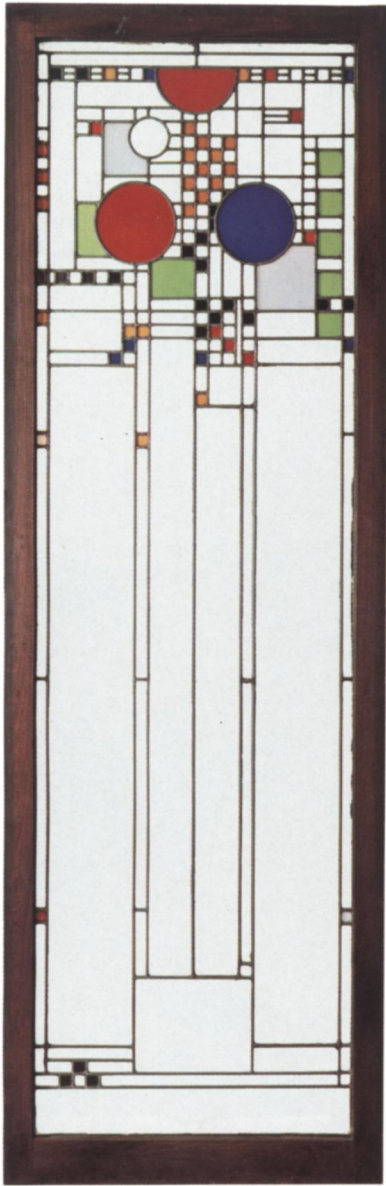


84 Painted about 1912 by John S. Sargent, this watercolor depicts the artist's sister, at the easel, and two companions in the gardens of the *Generalife*, former residence of the sultans near Granada, Spain. Sargent vividly demonstrates the versatility of this medium in a technique ranging from transparent washes, with little articulation of form, to well-worked, heavily saturated areas in which vigorous brushstrokes create deep, rich shadows. He achieves brilliant highlights by exposing the white paper, and enlivens fluid surfaces with chalky calligraphic lines. Sargent placed his figures in an oblique, close-up view, which seems to draw the spectator into the cool mysterious shadows.









**86** The window made by Frank Lloyd Wright for the Coonley playhouse in Riverside, Illinois, is a remarkable innovation: a non-objective design conceived in 1911 before non-objective painting was generally known. Wright called it "*Kinder-symphony*," for it is based on things children love—balloons, flags, confetti. The primary colors and pattern bring to mind the works of the Dutch painter Mondrian and his followers. Wright felt that windows were more than just gaping holes and ideal for ornamenting rooms. Handsome, decorative, the Coonley window (only the central panel is illustrated) has survived its removal to become a successful gallery piece as well.

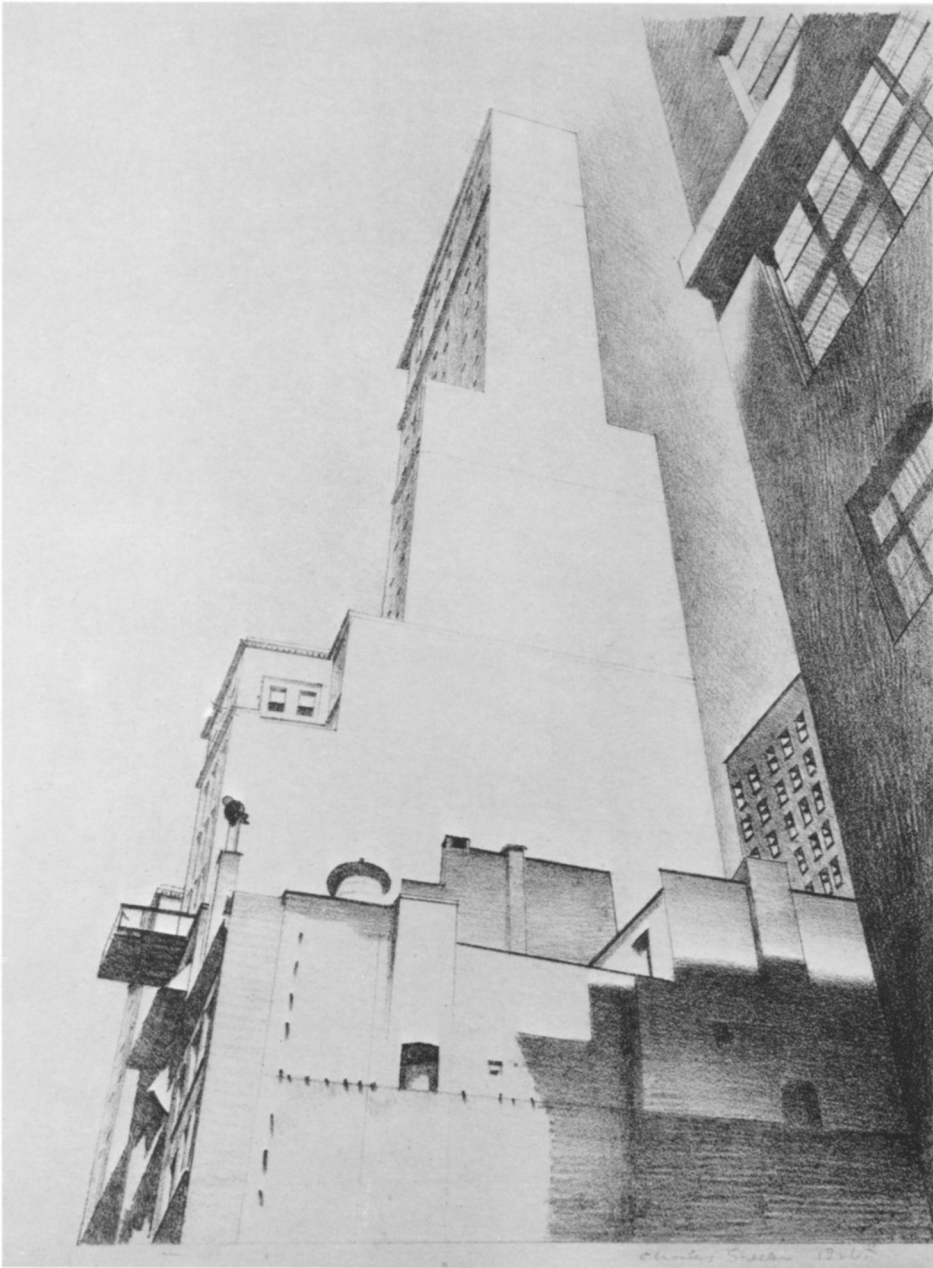
**87** The paintings of Marsden Hartley come close to German expressionism in feeling, with a heavy, brooding view of life often depicted, paradoxically, in bright colors. Portrait of a German Officer was painted in Germany in 1914, when Hartley's art was more finished and controlled than any other time in his career. A forceful abstraction, it is a startlingly advanced and integrated work. The central form, with its disparate elements, swells compellingly on the canvas, flags and insignia underlining the officer's authority. The inclusion of numbers and letters anticipates the works of Stuart Davis and Jasper Johns. Broad brushing adds power to the already strong imagery.



**85** Living plants seem transmuted into metal and glass in this lamp of about 1910 by Tiffany Studios. From bronze lily pads, stems thrust upward to support a canopy of brilliant, translucent bamboo laden with lotuses. Centered in yellow and gold, the blossoms are opalescent at the edge—ivory tinged with blue and lavender—and where the light irradiates them, flushed with pink, rose, and vermilion. Between the bamboo stalks are watery hues of aquamarine, turquoise, and teal. The finest of American Art Nouveau, Louis Tiffany's glass interpretations of plant life won world-wide recognition. Perhaps his flower shades best convey the originality of his vision.







**88** Paul Strand saw in the sensuously curved automobile a Janus-like subject that looked forward and backward in artistic time. After World War I, when artists grappled with the problem of reality versus abstraction, Strand took two directions: one was the search for more relevant objective themes; the other, the study of shapes, forms, and textures in a quest for abstraction. Here, in a 1917 platinum photograph, headlight, spokes, brake drum, and electric cable suggest realities of the automobile's function in modern life; while the sinuous shadows and reflections, creating abstract patterns in the soft, brownish-gray monochrome, are an expression of art for art's sake.

**89** The rather utilitarian Delmonico Building, unlike the Flatiron (Figure 78), was not a noteworthy subject for photographers or printmakers. For Charles Sheeler, however, its geometric form provided a subject compatible with his obsession for clarity, with which he could immortalize the dynamism of the American scene. Minimizing the windows and other necessities for habitation, and using his favorite accents of extreme sunlight and shadow to define the essential shape, Sheeler further abstracted it into a statement of the visual geometry inherent in a 20th-century American city. No attempt is made to relate the Delmonico Building to New York's daily life.

**90** (inside back cover) Edward Hopper continues the American tradition of objective painting—the matter-of-factness of Homer and Eakins—in the broader terms of contemporary art. While the range of his subjects is wide, they depict essentially the mood of American life, from a personal viewpoint, and light and its definition of scene and mood. Here in *The Lighthouse at Two Lights*, painted in 1929, mass is defined by walls of light and shadow. The building's isolation on the promontory reflects the curiously American theme of detachment and loneliness, which runs through all of Hopper's works, striking a responsive note in all of us from the most avant-garde to the most traditional.



The paintings, furniture, and other works illustrated on the following pages—many of which are part of the exhibition—



**Armchair.** Brewster type. Massachusetts, about 1640-1660. Gift of Mrs. J. Insley Blair, 51.12.2

**Court cupboard.** Milford, Connecticut (?), about 1690-1700. Gift of Mrs. J. Woodhull Overton, in memory of Mrs. J. Insley Blair, 53.197.1

**Card table.** Newport, Rhode Island, about 1760-1775. Friends of the American Wing Fund, 67.114.1

**Armchair.** Philadelphia, Pennsylvania, about 1740-1760. Rogers Fund, 25.115.36

**Pewter tankard,** by John Will. New York, about 1752-1774. Gift of Mrs. J. Insley Blair, in memory of her husband, J. Insley Blair, 40.184.1

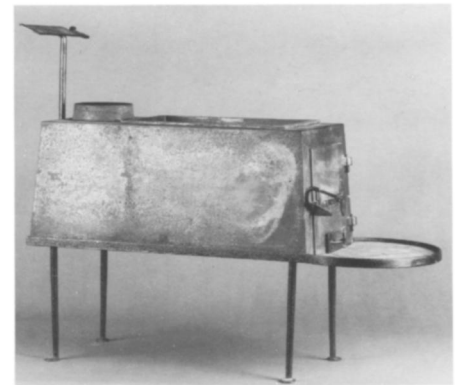
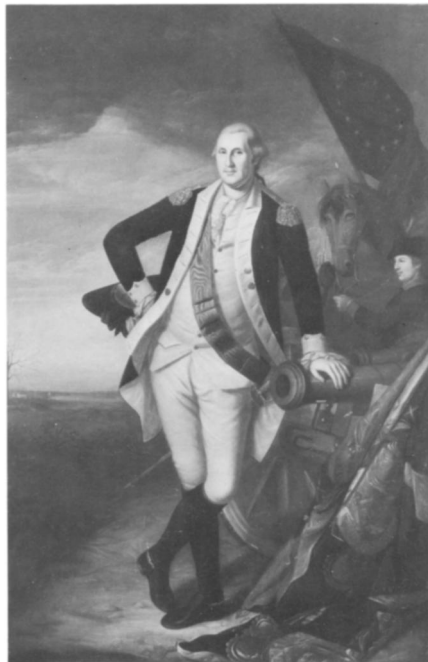
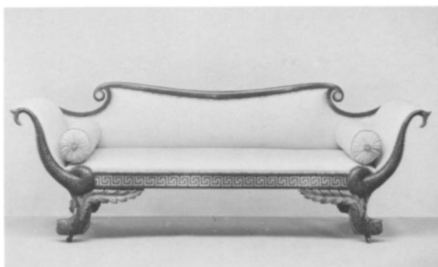
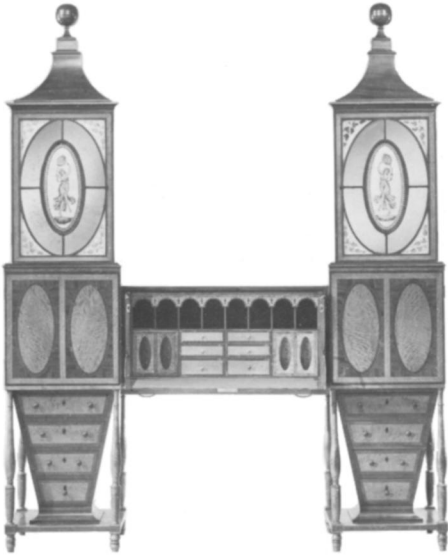
**Edward and Sarah Rutter,** by Joshua Johnston. About 1805. Gift of Edgar William and Bernice Chrysler Garbisch, 65.254.3

**Painted pine archway** from the Van Rensselaer manor house, Albany, New York. 1765-1769. Gift of Mrs. William Van Rensselaer, in memory of her husband, William Bayard Van Rensselaer, 28.143

**Moses Viewing the Promised Land,** by Benjamin West. 1801. Gift of Mr. and Mrs. James W. Fosburgh, by exchange, 69.73

**Daniel Crommelin Verplanck,** by John S. Copley. 1771. Gift of Bayard Verplanck, 49.12

have been included to give some further idea of the great quality and scope of the Museum's collections of American arts.



**Secretary bookcase.** Baltimore, Maryland, about 1810-1811. Gift of Mrs. Russell Sage and various other donors, 69.203

**General Jean-Victor Moreau,** drawing, by Charles-Balthazar-Julien F  vret de Saint-M  min. 1811. Gift of William H. Huntington, 83.2.471

**Sofa.** New York, about 1820. Friends of the American Wing Fund, 65.58

**The Falls of Niagara,** by Edward Hicks. 1825. Gift of Edgar William and Bernice Chrysler Garbisch, 62.256.3

**Kitty,** engraving, by George White. About 1821-1823. Gift of Mrs. E.C. Chadbourne, 52.585.29

**George Washington,** by Charles Willson Peale. 1779. Gift of Collis P. Huntington, 97.33

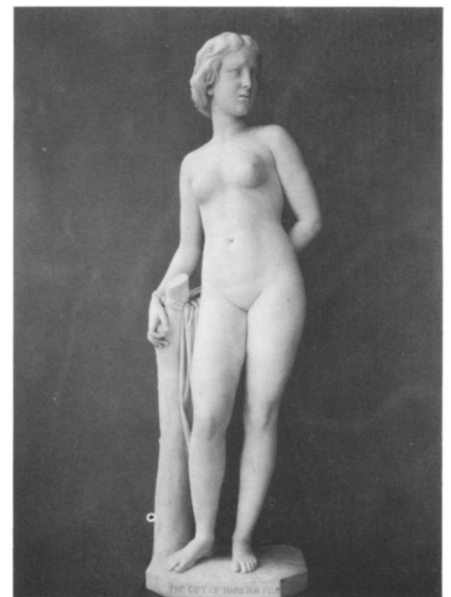
**Painted poplar chest.** Lebanon County, Pennsylvania, 1786. Rogers Fund, 44.109.1

**Plate.** Pennsylvania, about 1790-1800. Gift of Mrs. Robert W. de Forest, 33.100.125

**Silver teapot,** by Paul Revere, Jr. Boston, Massachusetts, about 1796. Bequest of A.T. Clearwater, 33.120.543

**Cast-iron Shaker stove.** New Lebanon, New York, about 1820-1840. Rogers Fund, 67.181.1





**Embroidered wool carpet** (detail), by Zeruah Caswell. Castleton, Vermont, 1835. Gift of Katharine Keyes, in memory of her father, Homer Eaton Keyes, 38.157

**Raffling for the Goose**, by William Sidney Mount. 1837. Gift of John D. Crimmins, 97.36

**Queen Victoria**, by Thomas Sully. 1838. Bequest of Francis T.S. Darley, 14.126.1

**Silver flute**. Signed: A.G. Badger and Co. Gift of Dr. W.P. Northrup, 23.153

**Euphemia White Van Rensselaer**, by George Peter Alexander Healy. 1842. Bequest of Cornelia Cruger, 23.102

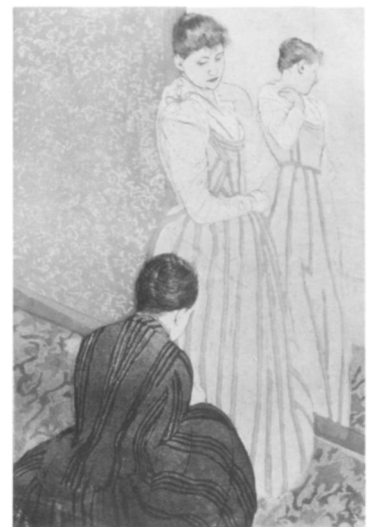
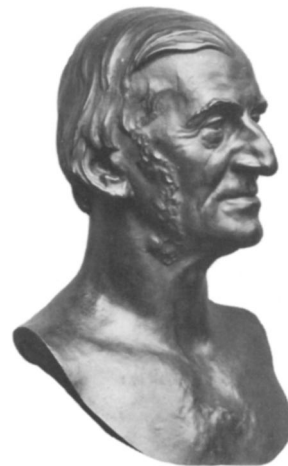
**The Beeches**, by Asher Brown Durand. 1845. Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 15.30.59

**The Coming Storm**, by Martin Johnson Heade. 1859. Gift of the Erving Wolf Foundation (two-thirds undivided interest), 1975.160

**Piano**, by Nunns, New York. About 1850. Gift of George Lowther, 06.1312

**Tête-à-tête** attributed to John Henry Belter. About 1855. Gift of Mrs. Charles Reginald Leonard, in memory of Edgar Welch Leonard, Robert Jarvis Leonard, and Charles Reginald Leonard, 57.130.7

**The White Captive**, marble, by Erastus Dow Palmer. 1859. Gift of Hamilton Fish, 94.9.3



**Banjo.** Gift of H. McCord, 89.4.2677

**Compote** by Christian Dorflinger. Greenpoint Glass Works, Brooklyn, New York, about 1861. Gift of Mrs. Kathryn Hait Dorflinger Manchee, 1972.232.1

**The Boulder and the Flume in Franconia Notch,** New Hampshire, by Ralph Albert Blakelock. 1878. Gift of Mr. and Mrs. Hugh J. Grant, 1974.212

**Portrait of the Artist,** gouache, by Mary Cassatt. 1878. Bequest of Edith H. Proskauer, 1975.319.1

**Ralph Waldo Emerson,** bronze, by Daniel Chester French. 1879. Gift of Daniel Chester French, 07.101

**Side chair.** New York, about 1880. Purchase, The Sylmaris Collection, Gift of George Coe Graves, 1975.277

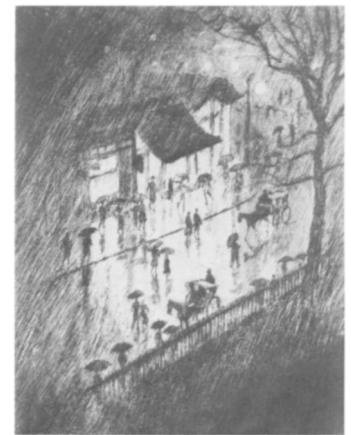
**Whistler,** monotype, by Charles A. Corwin. 1880. The Elisha Whittelsey Fund, 60.611.134

**Clock,** by Tiffany & Co. 1882. Gift of Mrs. William M. Kingsland, 06.1206

**The Fitting,** drypoint and soft-ground etching, by Mary Cassatt. 1891. Gift of Paul J. Sachs, 16.2.2

**A Bachelor's Drawer,** by John Haberle. 1890-1894. Purchase, Henry R. Luce Gift, 1970.193





**Ernesta with Nurse**, by Cecilia Beaux. 1894. Maria DeWitt Jesup Fund, 65.49

**The Red Bridge**, by Julian Alden Weir. 1895. Gift of Mrs. John A. Rutherford, 14.141

**Mandolin**, by Angelo Mannello, New York. About 1900. Gift of the Family of Angelo Mannello, 1972.111.2

**Ewer, plateau.** "Martele" silver by Gorham Mfg. Co., Providence, Rhode Island. About 1901. Gift of Hugh J. Grant, 1974.214.26

**Amor Caritas**, gilded bronze, by Augustus Saint-Gaudens. 1898 (this version cast in 1918). Rogers Fund, 19.124

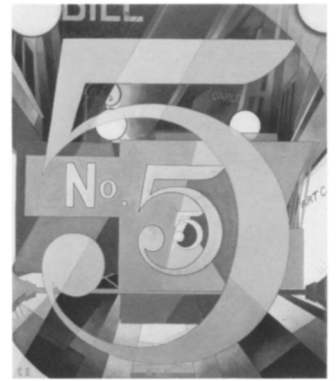
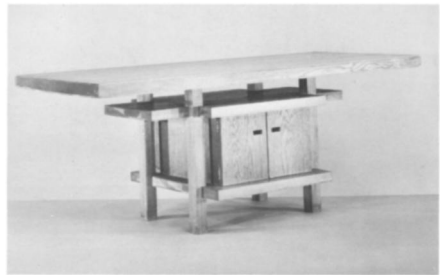
**The Wyndham Sisters**, by John S. Sargent. 1900. Purchase, Catharine Lorillard Wolfe Collection, 27.67

**The Gulf Stream**, by Winslow Homer. 1899. Purchase, Catharine Lorillard Wolfe Collection, 06.1234

**The Thinker**: Portrait of Louis N. Kenton, by Thomas Eakins. 1900. John Stewart Kennedy Fund, 17.172

**Rainy Night**, Charing Cross Shops, etching, by Joseph Pennell. 1903. Harris Brisbane Dick Fund, 17.3.505

**Mr. and Mrs. Isaac Newton Phelps Stokes**, by John S. Sargent. 1897. Bequest of Edith Min-turn Phelps Stokes, 38.104



**Across the Room**, by Edmund C. Tarbell. About 1905. Bequest of Adelaide Milton de Groot, 67.187.141

**Table**, designed by Frank Lloyd Wright. About 1912. Purchase, income from the Emily C. Chadbourne Bequest, 1972.60.3

**Coney Island**, by Joseph Stella. About 1915. George A. Hearn Fund, 63.69

**Athletic Contest**, by Max Weber. 1915. George A. Hearn Fund, 67.112

**Dancer and Gazelles**, bronze, by Paul Man-ship. 1916. Francis Lathrop Bequest Fund, 59.54

**Copper lamp**, probably by Dirk Van Erp. San Francisco, California, about 1915-1925. Rogers Fund, 1974.326

**The Church at Gloucester**, by Childe Has-sam. 1918. Arthur H. Hearn Fund, 25.206

**Woman Walking**, chrome with black onyx base, by Gaston Lachaise. Alfred Stieglitz Collection, 49.70.223

**Portrait of Ralph Dusenberry**, by Arthur G. Dove. 1924. Alfred Stieglitz Collection, 49.70.36

**I Saw the Figure 5 in Gold**, by Charles Henry Demuth. 1928. Alfred Stieglitz Collection, 49.59.1



## Credits for Figures 1-90

1 Oak, 1. 49½ in. Gift of Mrs. Russell Sage, 10.125.685 2 Silver, diam. 10 in. Inscribed TQV for Theunis and VROUTJE Quick. Samuel D. Lee Fund, 38.63 3 Oak and maple, w. 36¼ in. Gift of Mrs. J. Insley Blair, 51.12.1 4 Silver, h. 7½ in. Gift of Miss Annie Clarkson, 27.85.1 5 Oak and maple, h. 48 in. Gift of Mrs. Russell Sage, 10.125.228 6 Oil on canvas, 49 x 39 in. Maria DeWitt Jesup Fund, 34.153 7 Olivewood and walnut veneers; walnut, poplar, pine, and oak; h. 40 in. Gift of Mrs. Russell Sage, 10.125.75 8 Maple and oak, w. 31½ in. Gift of Mrs. Screven Lorillard, 52.195.4 9 Silver, h. 7¼ in. Engraved with the arms of Myndert Schuyler of Albany. Rogers Fund, 47.7 10 Maple and pine, h. 62½ in. Purchase, Joseph Pulitzer Bequest, 40.37.3 11 Walnut, maple, and wool, h. 46¾ in. Gift of Mrs. J. Insley Blair, 50.228.3 12 Mahogany and pine, h. 101 in. Gift of Mrs. Russell Sage, 10.125.81 13 Mahogany and poplar, h. 34½ in. Rogers Fund, 27.57.1 14 Oil on canvas, 48½ x 38½ in. Victor Willbour Memorial Fund, 55.55 15 Mahogany, h. 37 in. Purchase, Sansbury-Mills and Rogers Funds; Emily C. Chadbourne Gift; Virginia Groomes, Gift in memory of Mary W. Groomes; Mr. and Mrs. Marshall P. Blankarn Gift; John Bierwirth and Robert G. Goellet Gifts; Gifts of George Coe Graves, The Sylmaris Collection, and Mrs. Russell Sage, by exchange; and Funds from Various Donors, 1974.325 16 Oil on canvas, 36 x 50¼ in. Gift of Samuel P. Avery, 97.29.3 17 Mahogany and pine, h. 96¾ in. Purchase, Friends of the American Wing and Rogers Funds; J. Aron & Co., Inc. Gift; Virginia Groomes, Gift in memory of Mary W. Groomes; Mr. and Mrs. Frederick M. Danziger and Hermann Merkin Gifts, 1975.91 18 Silver, 1. 14½ in. Inscribed SSC for Samuel and Susan Cornell. Morris K. Jesup Fund, 54.167 19 Pine and poplar, 1. 52½ in. Rogers Fund, 23.16 20 Oil on canvas, 34¼ x 32 in. Gift of Edgar William and Bernice Chrysler Garbisch, 63.201.1 21 Cherry, h. 44⅞ in. Gift of Mrs. J. Insley Blair, 43.149.1 22 Oil on canvas, 35½ x 28¾ in. Morris K. Jesup Fund, 31.109 23 Mahogany, h. 31¾ in. Rogers Fund, 25.115.31 24 Oil on canvas, 50 x 40 in. Bequest of Richard DeWolfe Brixey, 43.86.4 25 Oil on canvas, 28½ x 23½ in. Bequest of Mary Stillman Harkness, 50.145.37 26 Glass, h. with cover 11¼ in. Engraved with the arms of Bremen, Germany, and inscription. Rogers Fund, 28.52 27 Mahogany and maple, 1. 58½ in. The Sylmaris Collection, Gift of George Coe Graves, 30.120.59 28 Mahogany and glass, h. 45 in. Sansbury-Mills Fund, 52.86 29 Oil on canvas, 30¼ x 25¼ in. Rogers Fund, 07.160 30 Engraving, after a drawing by Peter Lacour, 16½ x 12¾ in. The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, 54.90.743 31 Engraving by Samuel Seymour, after a painting by William Birch, 18 11/16 x 23⅞ in. The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures, 54.90.612 32 Pine, glass, and brass, h. 50½ in. Sansbury-Mills Fund, 56.46.1 33 Mahogany and birch, w. 46 in. Bequest of Cecile L. Mayer (subject to two intervening life estates), 62.171.6 34 Oil on canvas, 20¼ x 26½ in. Maria DeWitt Jesup Fund, 39.52 35 Mahogany, maple, ash, pine, and ebony, h. 37⅞ in. Friends of the American Wing Fund, 62.16 36 Mahogany and satinwood, h. 96 in. Purchase, Gift of Mrs. Russell Sage, Bequest of Ethel Yocum, Bequest of Charlotte E. Hoadley, Rogers Fund, by exchange, 1971.9 37 Cotton, 104 x 90 in. Gift of Catharine E. Cotheal, 38.59 38 Oil on wood, 19⅞ x 29½ in. Gift of Edgar William and Bernice Chrysler Garbisch, 63.201.3 39 Silver, 1. 11 3/16 in. Fletcher Fund, 59.152.1 40 Mahogany, 1. 84¾ in. Gift of C. Ruxton Love, 60.4.1 41 Mahogany, rosewood, other woods, marble, ormolu, and glass, h. 35 in. Friends of the American Wing Fund, 68.43 42 Oil on canvas, 51½ x 76 in. Gift of Mrs. Russell Sage, 08.228 43 Rosewood and ormolu, h. 31½ in. Edgar J. Kaufmann Charitable Foundation Fund, 68.94.2 44 Mahogany, h. 34 in. Edgar J. Kaufmann Charitable Foundation Fund, 68.202.1 45 Oil on canvas, 73¾ x 57⅞ in. Bequest of Herbert L. Pratt, 45.62.1 46 Oil on canvas, 27 x 34½ in. Purchase, Charles Allen Munn Bequest, 66.126 47 Oil on canvas, 29 x 36½ in. Morris K. Jesup Fund, 33.61 48 Daguerreotype with hand-tinted background, 7⅞ x 5⅞ in. Gift of I. N. Phelps Stokes and Others, 37.14.4 49 Marble, h. 34½ in. Gift of Mrs. Frances V. Nash, 94.14 50 Mahogany, h. 84 in. Sansbury-Mills Fund, 1971.219,220 51 Oil on canvas, 66⅞ x 119¼ in. Bequest of Mrs. David Dows, 09.95 52 Oil on canvas, 44⅞ x 66⅞ in. Bequest of Maria DeWitt Jesup, 15.30.61 53 Albumen photograph, 20⅞ x 15⅞ in. David Hunter McAlpin Fund, 1970.540.1 54 Bronze, h. 16 in. Morris K. Jesup Fund, 1973.257 55 Oil on canvas, 73¼ x 120¾ in. Rogers Fund, 07.123 56 Oil on canvas, 32¼ x 46¼ in. Purchase, Alfred N. Punnett Fund and Gift of George D. Pratt, 34.92 57 Oil on canvas, 24 x 38 in. Gift of Mrs. Frank B. Porter, 22.207 58 Oil on canvas, 48 x 73⅞ in. Gift of Frederic H. Hatch, 26.97 59 Oil on canvas, 21⅞ x 30¼ in. Gift of George I. Seney, 87.8.8 60 Oil on wood, 11⅞ x 12 in. Samuel D. Lee Fund, 34.55 61 Oil on canvas, 40 x 30 in. Purchase, Catharine Lorillard Wolfe Collection, 63.85 62 Oil on canvas, 60 x 78⅞ in. Morris K. Jesup Fund, 68.52 63 Oil on canvas, 29 x 24 in. Gift of Mary Cassatt, 23.101 64 Silk, 1. 97 in. Gift of the Family of Mrs. Candace Wheeler (through Mrs. Boudinot Keith), 28.34.1 65 Drypoint, soft-ground etching, and aquatint, 13⅞ x 8 15/16 in. Gift of Paul J. Sachs, 16.2.9 66 Ebonized and inlaid cherry, h. 78½ in. Gift of Kenneth O. Smith, 69.140 67 Oil on canvas, 76⅞ x 35¾ in. Purchase, Catharine Lorillard Wolfe Collection, 13.20 68 Monotype, 19½ x 15¼ in. Purchase, Louis V. Bell, William E. Dodge, and Fletcher Funds; Murray Rafsky Gift; and Funds from Various Donors, 1974.544 69 Bronze, h. 20¼ in. Gift of Mrs. Schuyler Van Rensselaer, 17.104 70 Oil on canvas, 30 x 23 in. Fletcher Fund, 23.139 71 Oil on canvas, 40⅞ x 35 in. Amelia B. Lazarus Fund, 13.90 72 Oil on canvas, 26 x 32¼ in. Gift of George A. Hearn, 10.64.9 73 Oil on canvas, 82⅞ x 43¼ in. Arthur Hoppock Hearn Fund, 16.53 74 Rosewood inlaid with brass and mother-of-pearl, 1. 52 in. The Russell Sage Fund, 1972.47 75 Wood inlaid with mother-of-pearl, h. 9 in. Gift of Jack Steinberg, in memory of Mrs. Regina Perlmutter Steinberg, 1973.170 76 Watercolor on paper, 16⅞ x 15 in. Gift of the Estate of Mrs. Edward Robinson, 52.126.6 77 Chloride photograph, 4 7/16 x 3⅞ in. Alfred Stieglitz Collection, 49.55.5 78 Photograph, gum print over platinum; 18⅞ x 15 in. Alfred Stieglitz Collection, 33.43.39 79 Oil on canvas, 34⅞ x 50¼ in. Gift of George A. Hearn, 10.64.5 80 Oil on canvas, 35⅞ x 48⅞ in. Gift of Hugh Reisinger, 11.17 81 Watercolor on paper, 14¾ x 21½ in. Amelia B. Lazarus Fund, 10.228.9 82 Bronze, h. 83 in. Gift of Charles Follen McKim, 97.19 83 Marble, h. 146 in. Gift of James C. Melvin, 15.75 84 Pencil and watercolor on paper, 14¾ x 17⅞ in. Purchase, Joseph Pulitzer Bequest, 15.142.8 85 Bronze and leaded glass, h. 14⅞ in. Gift of Hugh J. Grant, 1974.214.15 86 Leaded glass, approx. 84 x 26 in. Purchase, Edward C. Moore, Jr., Gift and Edgar J. Kaufmann Charitable Foundation Fund, 67.231.2 87 Oil on canvas, 68¼ x 41⅞ in. Alfred Stieglitz Collection, 49.70.42 88 Platinum photograph, 12 15/16 x 10 5/16 in. Alfred Stieglitz Collection, 49.55.318 89 Lithograph, 9¾ x 6¾ in. John B. Turner Fund, 68.728 90 Oil on canvas, 29½ x 43¼ in. Hugo Kastor Fund, 62.95

Figure 90, The Lighthouse at Two Lights by  
Edward Hopper. Hugo Kastor Fund, 62.95

