



American Art

The Edith and Milton Lowenthal Collection

Lisa Mintz Messinger

The Metropolitan Museum of Art

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Madison Art Center, Wisconsin, photographs by Angela Webster.

Cover: Stuart Davis, *Report from Rockport*, detail. See page 8.

Director's Note

Edith and Milton Lowenthal were pioneering collectors of contemporary American art, who, in a span of approximately twenty years, amassed holdings that exemplify the range of American art of the 1930s and 1940s. Their passion and commitment as collectors were instrumental in increasing awareness and appreciation of the works of those decades among other collectors and institutions. They became champions of American art, and their contributions to a heightened awareness of the merits of that art are celebrated in this *Bulletin* and in the accompanying exhibition at the Metropolitan Museum (October 10, 1996–January 12, 1997). The publication and the exhibition highlight the 8 works presented posthumously from the Edith and Milton Lowenthal Collection to the Museum, as well as a selection of forty other paintings, sculptures, and drawings from their holdings now in public and private collections. The 48 works are illustrated in color and discussed in separate entries. A complete checklist of the 155 works that at one time or another constituted the Lowenthals' holdings of twentieth-century American art concludes the text.

The Museum received seven paintings and a drawing from the Lowenthals' collection in 1992, including two paintings by Stuart Davis (*Report from Rockport* and *Arboretum by Flashbulb*); one by Arthur Dove (*The Inn*); two by Marsden Hartley (*Albert Pinkham Ryder* and *Mt. Katahdin, Maine, No. 2*); one by Max Weber (*Hasidic Dance*); and one painting and one drawing by Charles Sheeler (*Americana* and *The Open Door*, respectively). Each either fills a lacuna in the Museum's collection or adds strength to already distinguished holdings.

These works, and the forty others accompanying them in the exhibition, stand as testimony to the strengths of the Lowenthals' collection. We are happy to give our visitors the opportunity to examine these works in one forum, and to express our appreciation to the Lowenthals and their heirs, Mr. and Mrs. Louis M. Bernstein and Mr. and Mrs. Alfred E. Bernstein. We also extend our sincere thanks to Lisa Mintz Messinger for her role in mounting the exhibition and her authorship of this publication.

Philippe de Montebello
Director

Introduction

Notes to the texts can be found beginning on page 54.

In January 1943, when Edith and Milton Lowenthal acquired their first contemporary American works, they also kindled a life-long passion for the art of their own time. Their enthusiasm led them to become staunch and early defenders of modern art as it developed in America. Over the years the Lowenthals were hailed as pioneers for boldly collecting pieces from the 1930s and 1940s even before they were widely reflected in other American collections and museums. Through numerous gifts made during their lifetimes, the Lowenthals played a significant role in increasing the presence of American art in American museums and in raising national awareness of that art's considerable merits.

The Lowenthals' commitment to contemporary American art was engendered in part by their many visits to the large juried exhibition "Artists for Victory," held at the Metropolitan Museum during the winter of 1942–43. During its installation from December 7, 1942 (the one-year anniversary of the bombing of Pearl Harbor), through February 22, 1943, the Lowenthals visited about twenty-six times to study the 1,418 works on view, all by contemporary American artists. In fact, their first four purchases were made directly from the exhibition. Reflecting on this experience in 1952, Milton Lowenthal wrote:

Our experience in collecting contemporary American art commenced with an exciting and wondrous discovery—that in this magnificent country of ours there existed an art in which we could justifiably take great pride. In one tremendously thrilling moment there fell from our shoulders the weight of an apologetic attitude the American people have too long felt towards the art of their own country. No longer were we a nation of ingenious machines but also a nation possessed of a soul and a spirit urgently and magnificently expressing itself in canvas and stone; a nation possessed of poets, musicians and artists equal to those of any other nation....Each artist spoke in his own tongue, yet all merged in one glorious resounding voice crying, "This too is you America." Can there be any wonder then that with this joy that filled our hearts we turned to the American artist for the most thrilling experience of our lifetime together, the collecting of contemporary American art?...Our task is clear. The American artist deserves our support and encouragement. We must not fail him.

The feelings of national pride aroused in the Lowenthals echoed the intent of the exhibition's organizers, a nonprofit group called Artists for Victory Inc. Its members shared a desire to involve artists in America's war effort, "so that we shall remain a free nation, dedicated to a creative useful life, practicing the arts and sciences of peace." One of the first projects



Edith Lowenthal, ca. 1935–40 Milton Lowenthal, ca. 1935

of this group was the competition at the Metropolitan, and by all accounts the patriotic message of the exhibition was well received by the public and the press. As one reporter proclaimed, the show "reaffirms our belief that it is worth fighting a war so that the individual may continue to express himself without fear, and that we value his freedom so preciously we will exhibit, in the midst of war, the product of his expression."

Greatly inspired by what they had seen at the Metropolitan, the Lowenthals began to frequent other New York museums and galleries, and within a year they had acquired an astounding forty-seven works from sixteen different vendors. They added eighty-three more pieces between 1944 and 1949. After that, the rate of their acquisitions declined, but by 1965, when the Lowenthals made their last purchase, the total number of works that had been part of their collection had grown to an impressive 155 items (eighty-eight paintings, eight sculptures, and fifty-nine drawings). What is perhaps most astonishing, considering the quality of their selections, is that the entire collection was acquired for something under \$100,000.

At first they patterned their choices after those made by the museums and galleries they most respected. It is very telling that thirty of the sixty-six artists in the final incarnation of the Lowenthal Collection were represented in the "Artists for Victory" exhibition. Even later, when they had developed considerable expertise, they frequently acquired specific works after seeing them in museum shows. Unlike some collectors who had curators recommend purchases, the Lowenthals preferred to consult installations on their own to determine the artists they should consider.

Their association with dealers, on the other hand, was much more personal and direct. For example, the Lowenthals

found a sympathetic and guiding spirit in Edith Gregor Halpert, owner-director of the Downtown Gallery, whom they met during their first weeks of purchasing. Halpert's impressive roster of artists included such notables as Stuart Davis, Arthur Dove, Marsden Hartley, Yasuo Kuniyoshi, Jacob Lawrence, Georgia O'Keeffe, Abraham Rattner, Ben Shahn, Charles Sheeler, and Max Weber. Not surprisingly, these were the same artists who were the foundation of the Lowenthal Collection. In total the Lowenthals acquired forty-six pictures from Halpert between 1943 and 1958. Although they patronized many different galleries—Paul Rosenberg, for example, sold the Lowenthals twenty-one works—their relationship with Halpert was the most essential in shaping their aesthetic judgments and in defining the emphasis of their holdings.

Yet, in spite of the obvious influences exerted by museum standards and gallery advice, the Lowenthals remained open to the merits of many different kinds of art. Their selections, which were sometimes eclectic or adventurous, showed an unusual willingness to take chances on the unproven. In addition to pieces by the well-known artists of the period, scattered throughout the collection are those by lesser-known figures on whom they took a chance, saying that it required “no special courage to buy names.” Believing that the process of collecting was a constant learning experience, they shaped and reshaped their holdings many times as their interests changed and developed.

Understandably, as their knowledge of twentieth-century art expanded, so too did the scope of their holdings. Among their purchases were a few paintings from the 1910s and 1920s, which indicated some of the early forces that shaped modern art in this country, as well as a limited number of pieces from the 1950s and 1960s, primarily by younger artists. At the core of the collection, however, was always the remarkable concentration of art from the 1930s and 1940s, which, notably, they acquired at a time when few museums or private patrons specialized in this field.

American art created during these decades was characterized by an extraordinary diversity in terms of style and subject matter. No one ideology or methodology was followed by the majority of artists, and many different schools of thought coexisted, making it difficult to identify a primary style for the period. While some artists were willing to incorporate the lessons of European Modernism into their work, others assumed a more isolationist attitude, looking only to America for inspiration. Realism, Expressionism, biomorphic and geometric abstraction, Precisionism, Regionalism, Social Realism, and



Installation view of the “Artists for Victory” exhibition at The Metropolitan Museum of Art, 1942–43. At far left is John Heliker’s painting, Boat Yards, Long Island Sound (Newark Museum), which was purchased by the Lowenthals after the close of the exhibition.

Surrealism all flourished during these decades, when the spirit of aesthetic freedom and experimentation was especially strong in the United States.

This broad range of often opposing ideas was as much a product of the democratic system of free expression as it was a symptom of the turmoil and uncertainty felt by Americans facing the social, political, and economic upheavals caused by the Great Depression and World War II. Feelings of nationalism, fueled in part by government programs—such as the Works Progress Administration Federal Art Project (1935–43), which paid artists to produce paintings and murals—led artists of vastly different schools to search for the one subject or style that could be considered uniquely “American.” A similar sense of nationalism provided the organizing principle behind the Lowenthals’ diverse acquisitions.

The pieces the Lowenthals acquired reflected the zeitgeist of the 1930s and 1940s through their use of color, expressionistic techniques, and fractured imagery. Landscapes and especially human figures interpreted more abstractly than realistically dominate the Lowenthals’ selections. Even though their aesthetic tastes favored the more Expressionistic stylings of Paul Burlin, Hartley, Rattner, and Weber, the Lowenthals did acquire a distinguished sampling of works that belonged to other contemporary art movements. Notably absent from their holdings are the radical paintings by the Abstract Expressionists, which began to gain recognition in the late 1940s and early



Edith and Milton Lowenthal (seated) with Lloyd Goodrich, associate director of the Whitney Museum of American Art, in the installation of the Lowenthal Collection at the Whitney Museum, 1952.

1950s, just as the Lowenthals were beginning to curtail their collecting activities.

The Lowenthals focused particularly on the older generation of American artists (those born between 1875 and 1895)—such as Hartley, Davis, Weber, and Rattner—most of whom had established reputations as avant-garde Modernists in the 1910s and 1920s and continued in this vein for decades. Recognizing the hardships faced by artists in our society, the Lowenthals made a point of buying the work of those still living (one notable exception being Hartley, whose paintings they began to collect a year after his death). Their purchases led to lifelong friendships with a number of prominent artists. The Lowenthals came to represent a new breed of American collector, drawn not from the wealthiest sector but from the professional class, collectors whom Hermon More, director of the Whitney Museum, identified in 1952 as being “unlike their predecessors, [because they] do not wait until they have accumulated great fortunes to seek redemption on their deathbeds, by turning to art.”

The Lowenthals were generous donors to museums and lenders to exhibitions. Over the years the Lowenthals gave twenty-nine of their American works to three New York-area museums—the Brooklyn Museum; the Newark Museum, New Jersey; and the Whitney Museum of American Art, New York—in addition to sixty-seven donations made to institutions elsewhere around the country. Between 1943 and 1948 they lent a total of fifteen pieces to seven different exhibitions at the Museum of Modern Art, New York. Larger groups of works from their holdings were also displayed at the Modern and at the Whitney in installations drawn from New York private collections.

Twice, in 1952 and 1981, New York museums exhibited the Lowenthals’ complete collection as it then existed. The first occasion inaugurated for the Whitney Museum a series of installations featuring private collections of contemporary art.

The 101 works by thirty-two artists revealed the breadth—and unevenness—of the Lowenthals’ early purchases. Besides being the public debut of the collection, it was also the first time that the Lowenthals had had a chance to evaluate their acquisitions as a whole. While they were “thrilled” with the presentation, the exhibition precipitated their making further refinements to their holdings. Almost thirty years after its debut, when the entire collection was again on view, this time at the Brooklyn Museum, it was considerably reduced in size and much more specialized in its focus on early American Modernism. The sixty-seven pieces by twenty-three artists in that exhibition represented the final incarnation of the Lowenthal Collection. The Lowenthals were willing participants in these events and others because they firmly believed that it was every collector’s duty to share his or her holdings with the public so that the artists could gain wider recognition.

The Lowenthals’ beneficence continued even after their deaths, with a final gift of forty paintings, sculptures, and drawings from the estate of Edith Lowenthal to the Brooklyn and Metropolitan Museums in 1992–93. The decision by her heirs to make a bequest to the Metropolitan of seven paintings and one drawing—by Davis, Dove, Hartley, Sheeler, and Weber—seems particularly fitting, since it was here that the Lowenthals first discovered the art that would engage them for the rest of their lives.

It was the Metropolitan’s good fortune to receive the eight pictures from the Lowenthal Collection that best enhanced its permanent holdings. Each acquisition fills a crucial place either by representing a defining moment from the artist’s career not previously reflected in the Metropolitan or by being an outstanding example of the painter’s artistry, supplementing already existing strengths within the collection. Often both criteria can be applied to the pieces received from this bequest, which constitutes a group of works of exceptionally fine quality.

In the case of Davis, who is considered one of America’s most inventive artists, the paintings acquired—*Report from Rockport* and *Arboretum by Flashbulb*—exemplify the key breakthrough period in his art, which occurred during the early 1940s, when color and shape exploded across the canvases according to his newly developed “color-space” theories. Until the acquisition of these pictures by the Museum in 1992, this all-important period of Davis’s work had been unrepresented in the collection. With their addition, the Museum can now show the full progression of Davis’s artistic development.

The career of Dove, one of America’s first abstractionists, is extensively chronicled in the seventy-seven paintings and drawings of the Metropolitan’s collection. Adding to this strength, the Museum obtained his painting *The Inn*. It is a boldly abstract composition with forms that are based on images found in the real world. Its unusual use of wax emulsion and aluminum paint as media for painting on canvas epitomizes Dove’s lifelong experimentation with technical means to achieve rich visual effects. Although this last, highly abstract, experimental period



*The Lowenthals' apartment on Fifth Avenue, 1991. Displayed are Stanton Macdonald-Wright's painting *Synchromy No. 3* and John B. Flannagan's sculpture *Jonah and the Whale: Rebirth Motif*.*



*The Lowenthals' living room, 1991, showing (from left to right) Charles Sheeler's *Americana*, Marsden Hartley's *Gull and Evening Storm*, Schoodic, Maine, No. 2, and Max Weber's *Russian Ballet*.*

of the artist's oeuvre is already documented in the permanent collection by a series of forty postcard-size studies on cardboard, this is the Museum's only large-scale example on canvas.

Like Dove, Hartley was already extremely well represented in the Metropolitan's collection, with twenty-one paintings and drawings that span the artist's entire career from 1909 to 1941. These pictures touch on most of the major themes that he explored—abstract Cubist portraits, group figure studies, still lifes, and landscapes of Maine, Provincetown, and New Mexico. Adding to this extraordinary strength, the two oil paintings received from the Lowenthal Collection—*Albert Pinkham Ryder and Mt. Katahdin, Maine, No. 2*—contribute two characteristic subjects not previously seen in the Museum's holdings, an “archaic” portrait and a late, expressionistic Maine landscape. Each painting is a masterwork of its own genre.

Among the very best pieces in the Lowenthal Collection are the two interior scenes by Sheeler—a large oil painting, *Americana*, which is an icon of the period, and a small, exquisitely beautiful black-and-white crayon drawing, *The Open Door*. Dating from the early 1930s, both pictures epitomize the sharp clarity of the artist's Precisionist style at the height of his mastery. Their inclusion in the Metropolitan's collection is warranted not only because of their superior aesthetic qualities, but also because the Museum was sorely missing a major example of Precisionism, a lacuna filled by Sheeler's impressive canvas.

Weber's large figurative painting *Hasidic Dance* completes the gift made to the Museum. Executed in 1940, during the lyrically expressionistic phase of the artist's late career, the composition conveys the fervent motions of a group of Orthodox Jews. Although other aspects of Weber's varied output are recorded in the Metropolitan's holdings, there has never been an opportunity to show his interpretations of religious subject matter before now.

The Lowenthals considered collecting “the most thrilling experience of our lifetime together” and “an integral part of our existence.” When, in the late 1950s and 1960s, ill health began to deter Milton from participating fully in the process of looking and learning, the couple significantly decreased their acquisitions, finally deciding to stop altogether in 1965. From then on the Lowenthals derived enjoyment from their collection by living with it and sharing it with others, primarily through loans. Despite the large number of gifts they had made prior to that date, the Lowenthals now preserved the integrity of their holdings by keeping them together in their possession. They proudly displayed a large portion of their collection in their home, understanding fully that, as Milton said, “an object of art is much like a human being. It must be wanted and loved by someone. Hidden deep in a vault, unknown or unremembered, it loses its reason for being.”

The Lowenthals were motivated by a deep-seated patriotism in their passionate and persistent defense of the arts in America. Elevating the public's perception and appreciation of the essential contributions made by contemporary artists to society gave purpose to their collection and their many arts-related activities. Because of their focus on contemporary works the Lowenthals may be considered pioneers. Yet, beyond the social or political implications of these facts, what distinguished the Lowenthals most as collectors was their genuine love for the art in their care and the respect they felt for the people who created it. These feelings led to a desire to share the works they owned with as broad an audience as possible, even beyond their own lifetimes. The recent gift to the Metropolitan, in addition to their gifts to other museums around the country, ensures that the legacy of Edith and Milton Lowenthal will continue to remind museum goers of the important contributions made by Americans to the history of modern art.

Paintings in The Metropolitan Museum of Art from the Edith and Milton Lowenthal Collection



STUART DAVIS

American, 1892–1964. **Report from Rockport**, 1940. Oil on canvas, 24 x 30 in. (61 x 76.2 cm). Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991 (1992.24.1)

Bought in February 1944, *Report from Rockport* was the first work by Davis to be purchased by the Lowenthals. Three months after acquiring it, the Lowenthals lent the painting to the Museum of Modern Art's fifteenth-anniversary exhibition, "Art in Progress," and the following year (1945–46) it was again on view there in Davis's retrospective.

Along with *Arboretum by Flashbulb* and *The Mellow Pad* (see page 22), also in the Lowenthal Collection, *Report from Rockport* is considered to be among Davis's most important canvases from the 1940s. It is one of the key works in his career because it was the first to utilize his newly articulated "color-space" theory. In this theory color could be used to indicate spatial relationships through its positioning next to other colors. As Davis observed,

"It is impossible to put two colors together, even at random, without setting up a number of other events. Both colors have a relative size: either they are the same size or they are not. And they are either the same shape or they are not the same shape." Some colors advanced, while others receded, which suggests the illusion of a three-dimensional space on a two-dimensional surface. In this painting a profusion of colors, lines, shapes, and decorative patterns almost obscures identification of the outdoor scene that inspired the artist. The setting is the town square at Rockport, Massachusetts, which is filled with gas pumps, trees, and storefronts. A garage is centered in the distance. The disjunction of so many elements and colors successfully conveys the vitality of modern American life.



STUART DAVIS

Arboretum by Flashbulb, 1942. Oil on canvas, 18 x 36 in. (45.7 x 91.4 cm). Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991 (1992.24.2)

Arboretum by Flashbulb was the second painting by Davis to be purchased by the Lowenthals. Following its acquisition in January 1945, they agreed to lend it and *Report from Rockport* to Davis's 1945–46 retrospective at the Museum of Modern Art, New York. Although not yet part of the Lowenthals' collection, *Landscape* (1932 and 1935; see page 21) was also in this show and was used to illustrate the front cover of the exhibition catalogue.

Painted in the spring and summer of 1942, *Arboretum by Flashbulb* is a lively example of the expanded role played by color in Davis's work of the 1940s. Here, the entire composition is fractured into many small, irregular shapes and patterns, painted in multiple bright colors. The effect is vibrant and kaleidoscopic, reverberating with the rhythms of American jazz and the dynamism

of modern travel. Although the particulars of the scene are almost unrecognizable, the imagery was inspired by nature—the canvas is one of three related landscapes painted by Davis in 1942–43 (the other two are *Ursine Park* [collection unknown] and *Ultra-Marine* [Pennsylvania Academy of Fine Arts, Philadelphia]). Davis wrote that this painting was based on “a garden which I loved. The picture is an objective record of many of the forms and perspectives which were present there....But that is not all, because I have integrated...many other observations, remote in time and place.” References to trees (left and right), an aloe plant (lower right), a red-and-black bird (center left), and blue water and sky have been discerned among the abstract shapes, and the single yellow band with red star has been identified as the illuminated flashbulb of a camera.

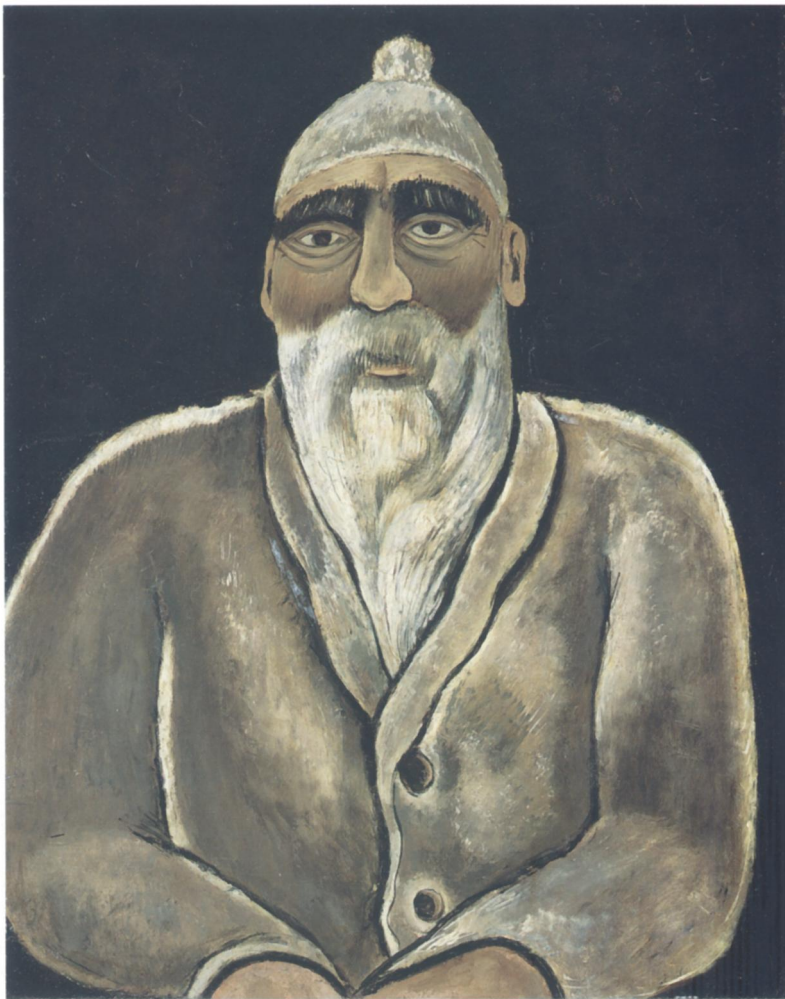
MARSDEN HARTLEY

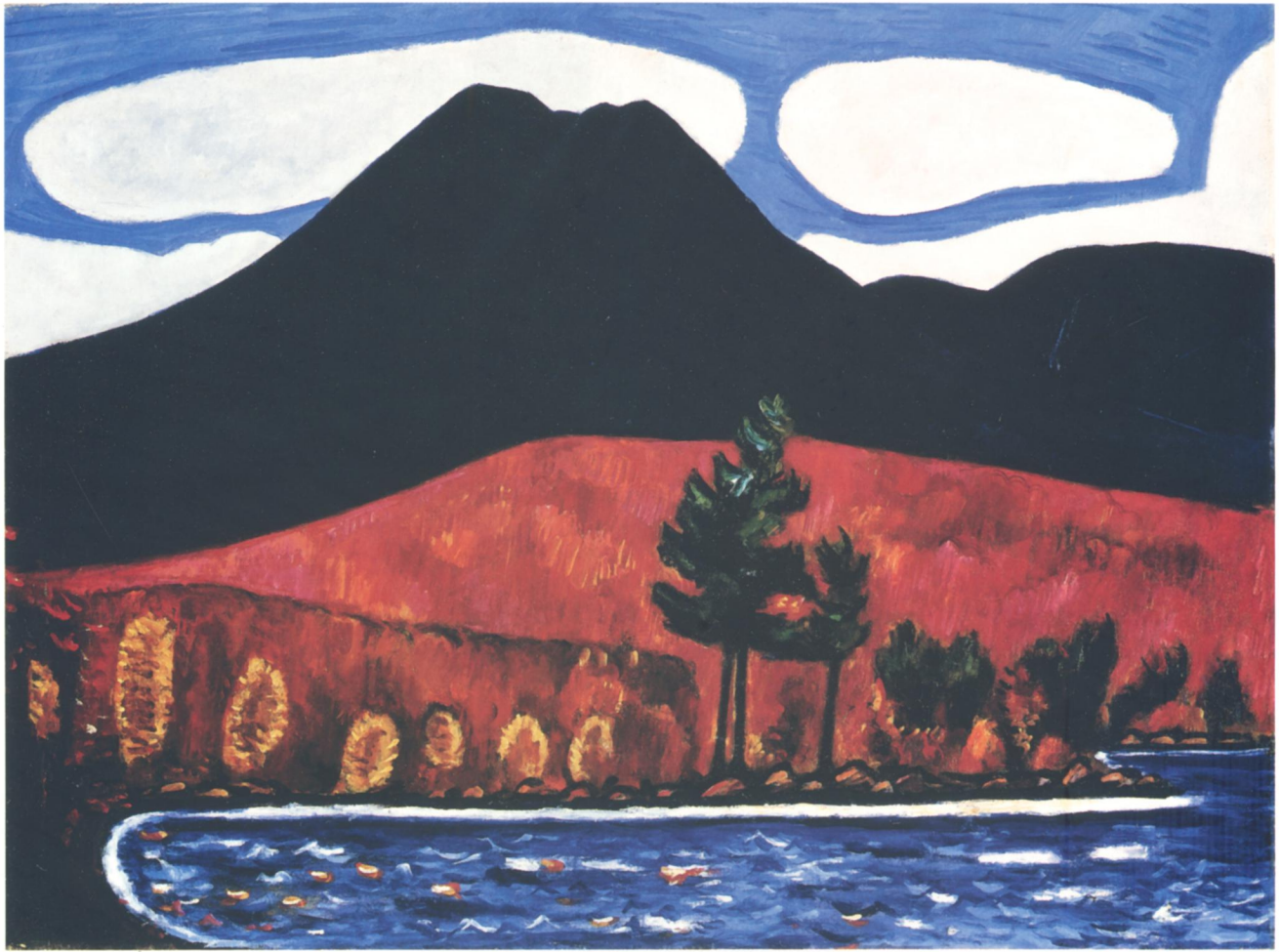
American, 1877–1943. **Albert Pinkham**

Ryder, 1938. Oil on Masonite, 28 x 22 in. (71.1 x 55.9 cm). Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991 (1992.24.4)

Hartley's portrait of Albert Pinkham Ryder (1847–1917) is a profoundly moving tribute to this American artist, whom Hartley greatly admired and with whom he closely identified. Ryder's reclusive, isolated existence, deep melancholy, and financial poverty struck a particularly sympathetic chord with Hartley, who suffered from these same circumstances throughout his life. His first encounter with Ryder's artwork was in a gallery in 1908, followed closely in 1909 by a short visit to the older artist's studio while both men were living in New York City. For Hartley, the memories of these brief events lasted a lifetime. The example of Ryder's life and work provided inspiration for Hartley's creativity. Like Ryder, Hartley tried to inject his paintings with a romantic mysticism. Ryder was also the subject of several of Hartley's writings: two major essays, published in 1917 and 1936, two smaller unpublished pieces, and a poem titled "Albert Ryder, Moonlightist."

Ryder's actual physical appearance in Hartley's paintings occurred just this once. While spending several months in Vinalhaven, Maine, Hartley began to produce a number of stark, iconic, figurative compositions and portraits, some based on memory, that he called archaic. His portrait of Ryder, created from thirty-year-old memories, is part of this group, although it is uncharacteristically monochromatic. Ryder's deep brown eyes stare out vacantly from under dark bushy eyebrows, which Hartley said were "like lichens overhanging rocks of granite." Ryder's long white beard is tucked inside his gray wool coat like a scarf, and his tight knit cap is pulled low over his forehead, "all a matter of protective coloration without doubt, having something to do with Ryder's shyness." Although traditional portraiture held little interest for the Lowenthals, they were evidently moved by Hartley's attempts to capture not only a physical likeness but a psychological one as well. Their purchase of this painting in 1946 was followed in 1950 by their acquisition of Hartley's portrait of John Donne (see page 28).





MARSDEN HARTLEY

Mt. Katahdin, Maine, No. 2, 1939–40. Oil on canvas, 30 $\frac{1}{4}$ x 40 $\frac{1}{4}$ in. (76.8 x 102.2 cm). Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991 (1992.24.3)

Between 1939 and 1942 Hartley created more than eighteen paintings of Mount Katahdin, which led him to characterize himself as the “portrait painter” of the site. (Hartley preferred the Indian spelling “Ktaadn,” which was also used by Thoreau in *The Maine Woods*.) Located in Baxter State Park in north-central Maine, it is the highest mountain in Hartley’s home state. He visited there with a guide for eight days in mid-October 1939. The trip involved an eighty-mile car ride and a four-mile hike through arduous terrain, undertaken mostly in the dark. For the sixty-two-year-old artist, however, it was a spiritual reawakening and provided him with a potent motif for his late-period work.

Hartley stayed on Katahdin Lake in a log cabin at Cobbs Camp in the park. From his room he had a view of the water, and from the edge of the lake he could look up toward Baxter Peak, the summit of the mountain. His first pictures made at the scene were drawings and small oil sketches. Later, immediately after returning to Bangor, Maine (and for three years thereafter), the artist used these preliminary sketches and his memories to paint the larger canvases on this theme. *Mt. Katahdin, Maine, No. 2* was the second in the series. By February 1940 Hartley had completed four more. None of the Mount Katahdin compositions replicate exactly what he saw. Rather, the artist took some liberties in altering the placement or perspective of certain key elements. All of the works, however, depict the mountain from the northeast, so that its most recognizable conical shape is clearly silhouetted against the sky. Below it, in the immediate foreground, are the lake, rolling hills, and trees. Differences among

the paintings occur in Hartley’s manipulation of spatial perspective and in his depictions of color, light, and changing weather conditions.

In this version of *Mt. Katahdin* the sky, clouds, mountain, hills, and lake are all presented as separate large, flat shapes. Each is clearly defined by its precise form and color. The strong autumnal red of the intermediate hills is dramatically set off against the deep blues of the lake, mountain, and sky. The bright white clouds and the thin strip of white spray around the shoreline provide the only light notes in this somewhat subdued yet majestic view of the mountain. It seems to exemplify Hartley’s sentiments about the beauty and wonder of the place and to convey the spiritual meaning that he found in nature: “I have achieved the ‘sacred’ pilgrimage to Ktaadn Mt....I feel as if I had seen God for the first time—I find him so nonchalantly solemn.”

CHARLES SHEELER

American, 1883–1965. *Americana*, 1931.
Oil on canvas, 48 x 36 in. (121.9 x 91.4 cm).
Edith and Milton Lowenthal Collection,
Bequest of Edith Abrahamson Lowenthal,
1991 (1992.24.8)

Between 1926 and 1934 Sheeler produced a series of seven paintings—among them *Americana*—that depict the interior of his home and his prized collection of early American furnishings (including Shaker pieces), which he had begun to acquire by the mid-1910s. Dominated by a profusion of precisely rendered objects—but no people—these rooms are oddly frozen in time and emotionally distant. They are both an intimate and up-close portrayal of the artist's living space and a more general and impersonal statement about nationalism and the values of home and craftsmanship. *Americana* may have been based on one of the interior photographs that Sheeler took of his South Salem, New York, house about 1929, some shots of which were taken from an elevated vantage point. (Sheeler worked for a while as a professional photographer and often made photographs of the same subjects that he painted.) From the high perspective of the photographs the floor and furniture seem to be tipped upward toward the viewer, making them look off-balance and rather two-dimensional. This same effect is achieved in *Americana*, in which the long trestle table and two side benches seem to hover like flat boards over the other furniture and the tilted floor. The conflicting geometric and linear patterns of the four rugs, two pillows, woven sofa covering, backgammon set, and cast shadows add to our visual discomfort, as does the unusual cropping of objects, which obscures their identities and confuses their spatial position. The verity of Sheeler's realism, however, makes us willing to accept these inconsistencies.

This superb example of Precisionist painting was acquired by the Lowenthals about 1946 from the Downtown Gallery (two years after they purchased Sheeler's drawing *The Open Door*). Prior to the purchase the painting had already acquired a lengthy exhibition history, including Sheeler's one-man show at the Museum of



Modern Art in 1939. Like the artist, Edith Halpert (owner of the Downtown Gallery, New York, where Sheeler's work had been shown since 1931) also appreciated early American handicrafts and sold fine American folk art in addition to paintings and drawings. Upon hearing from the Lowenthals that they had bought this painting, Sheeler responded enthusiastically in a letter: "I am glad that *Americana* has a good home for it is one of my favorites among my work."

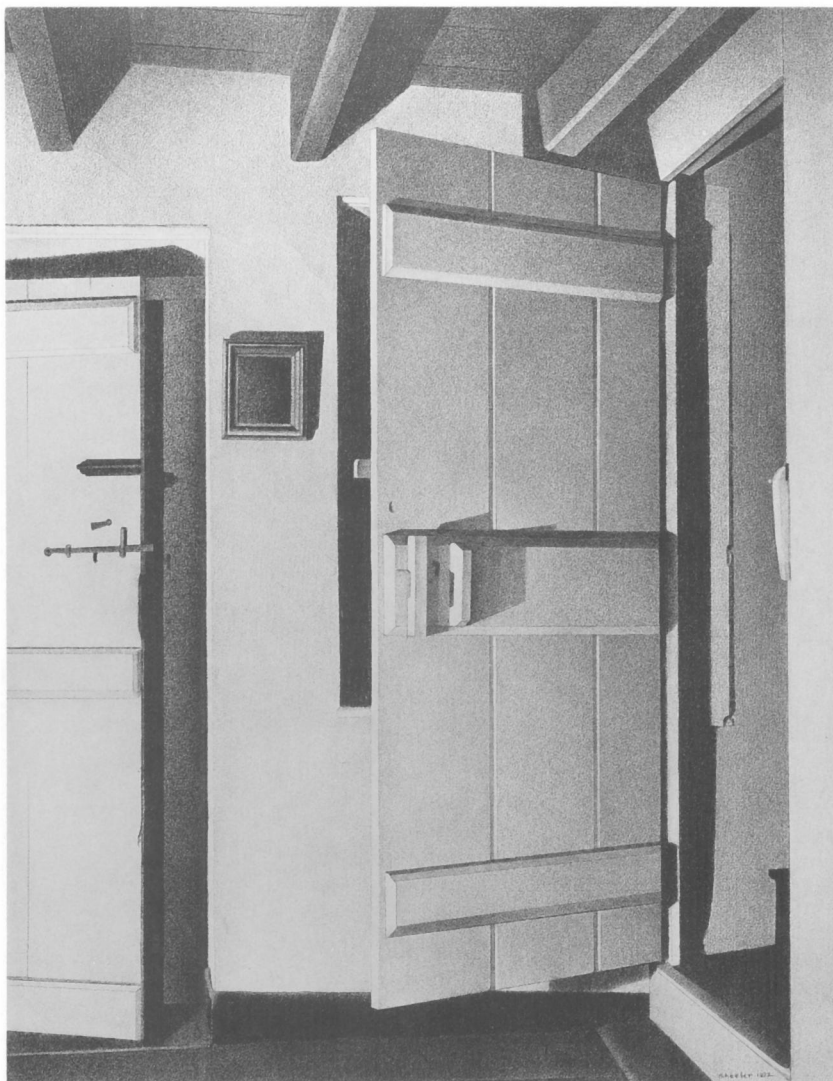
CHARLES SHEELER

The Open Door, 1932. Conté crayon on paper, mounted on cardboard, 23³/₄ x 18 in. (60.7 x 46.7 cm). Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991 (1992.24.7)

Sheeler was a versatile artist who moved easily between the media of painting, drawing, print-making, photography, and film. For him, photography was not only a tool used to derive compositions for his paintings and drawings but was also an independent art form that often preceded by several years his production of related paintings. In the case of *The Open Door*, drawn in 1932, Sheeler returned to a sequence of twelve photographs he had made about 1917 of his stone cottage in Doylestown, Pennsylvania. The house, built in 1768 by a Quaker settler, was used by Sheeler and his artist-friend Morton Schamberg as a summer and weekend studio between 1910 and 1918, when Schamberg died, and thereafter by Sheeler alone until 1926.

As in the photograph upon which this conté crayon drawing is closely based, Sheeler presents a small corner interior occupied by two open doors, a darkened window, and a small mirror. The strong rectilinear character of the house, with its wide floorboards, thick ceiling beams, and plank doors, is emphasized in the tightly cropped scene. The dramatic artificial lighting of the photograph, which creates strong chiaroscuro effects and brings out every flaw in the plaster wall and door, is somewhat softened in the drawing. With artistic license, Sheeler here has cleaned up the room's defects and eliminated certain small architectural details that detract from its pristine quality and dramatic power.

The Open Door is one of about sixteen conté drawings Sheeler made between 1930 and 1937 that deal with mysterious light and shadows (four of them, including this one, were created in 1932). The exquisite range of tones and textures achieved solely with black conté crayon attests to Sheeler's mastery of the medium, which, he noted, was used "to see how much exactitude I could attain."





ARTHUR DOVE

American, 1880–1946. *The Inn*, 1942. Wax emulsion and aluminum paint on canvas, 24 $\frac{1}{8}$ x 27 in. (61.2 x 68.5 cm). Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991 (1992.24.5)

Dove was one of three artists whom photographer-turned-art-dealer Alfred Stieglitz regularly showed in his influential New York City galleries (ca. 1910–19). The other two were Georgia O'Keeffe and John Marin, who are also represented in the Lowenthal Collection. The works of these three artists, together with those of Marsden Hartley, Charles Demuth, and Max Weber (whose paintings were also shown by Stieglitz, but for fewer years), exemplify the direction of avant-garde American Modernism in the first quarter of the twentieth century.

After Stieglitz died in 1946 and his gallery closed, Edith Halpert at the Downtown Gallery

began to show the work of Dove (who had recently died), Marin, and O'Keeffe. The Lowenthals' close association with the Downtown Gallery began with their purchase there of Raymond Breinin's *At Golgotha* (Butler Institute of American Art, Youngstown, Ohio) in 1943. Their admiration of Halpert's strong commitment to contemporary American art led them to frequent her gallery on a regular basis. The result was that many artists in her stable found a place in their collection, if only with a single work (as in the case of Dove and O'Keeffe).

Dove's painting *The Inn* entered the Lowenthal Collection in November 1947, after being included in two exhibitions at the Downtown Gallery: a one-man show in January 1947 and a group exhibition in September–October 1947. (Prior to that, Stieglitz had shown it in 1942.) The painting is an important late work by Dove, who since the 1910s had consistently abstracted forms from nature.

Although its shapes are difficult to identify, the composition suggests an aerial view from a window onto a landscape, perhaps looking out of or toward one of the two inns near Dove's house in Centerport, Long Island. Aerial photographs of the neighborhood, taken by the owner of one of the inns, were shown to Dove in 1940, and his paintings of that year reflected this new perspective. Made two years later, *The Inn* may be a return to this intriguing point of view. Dove's experiments with combining various media (here, oil and aluminum paints and wax emulsion), particularly during the last years of his life, and his continuous search for the essential distillation of form seem to have culminated in this complex and enigmatic picture.



MAX WEBER

American, 1881–1961; born in Russia.

Hasidic Dance, 1940. Oil on canvas, 32 $\frac{1}{4}$ x 40 in. (81.8 x 101.6 cm). Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991 (1992.24.6)

Hasidic Dance was acquired in the Lowenthals' first inspired year of collecting (1943), during which they purchased forty-seven works from sixteen different galleries and arts organizations. It was the most expensive work they bought that year, and marked their first dealing with Paul Rosenberg and Company, from whom they would also acquire important paintings by Avery, Hartley, and Rattner. The Lowenthals' admiration for Weber's work began with this initial purchase, and they remained great friends with the artist for

almost two decades. Their papers contain numerous small woodcuts made by Weber that were sent out as greeting cards throughout the years. In 1961 Milton Lowenthal wrote a eulogy for Weber that is filled with personal reminiscences and passionate reverence for the artist's dedication to his work: "For him art was a temple, a holy of holies, it was life itself, to be approached with piety and devotion. To treat it otherwise, a desecration."

Hasidic Dance is a prime example of Weber's mature, expressionistic style, which emerged about 1940 and in which fluid lines define the loosely drawn elements of the composition and color is intensified. In these pictures Jewish subjects—prophets and Talmudic scholars—and women at home predominate, reflecting both Weber's strong cultural identity and his happy home life. *Hasidic*

Dance, painted when the artist was fifty-nine years old, presents a vivid memory from Weber's early childhood in Russia. Six bearded Orthodox Jews are engaged in a fervent dance of religious ecstasy. The men are dressed in traditional black garb with tall black hats. As members of the Hasidic sect, originally founded in Poland in the eighteenth century, these pious men express their joyous praise of God through music and dance. They move together in a trancelike state, arms and faces stretched upward toward the heavens. After the Lowenthals bought this painting, Weber gave them a copy of his poem "Melodic Rage Hebraic," which recounts a similar scene: "Louder voices, / Louder drums, / Louder cymbals... / Their bodies leap in fitting time... / And their souls again illumined."

Selected Works from the Edith and Milton Lowenthal Collection



MILTON AVERY

American, 1885–1965. **Artist's Daughter by the Sea**, 1943. Oil on canvas, 36 x 42 in. (91.5 x 106.7 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal, 1992

Avery's painting combines two of his favorite subjects: his only child, March (here about eleven years old), and a tranquil beachfront setting complete with shells, gulls, and rippling water. The canvas is characteristic of Avery's mature style, which incorporates a naive rendering of form with a Modernist flattening of space and a general simplification of color and pattern. The mutual artistic influence of the friendship between Avery and the somewhat older artist Marsden Hartley, which began in 1938, encouraged the development of this style.

Although Avery often painted seascapes of Gloucester, Massachusetts, and various locales in Maine, this particular composition



was inspired by a trip that he took to the Gaspé Peninsula in Quebec, Canada, during the summer of 1938. There he conceived of the painting *Gulls, Gaspé* (Addison Gallery of American Art, Andover, Mass.), an amusing tableau of hungry seagulls encircling an array of cut-up fish. The imagery is remarkably similar to the more somber interpretation painted by Hartley in his 1938–39 *Give Us This Day* (Shaklee Corporation, San Francisco), which was intended as a memorial to three young men lost at sea. When Avery revisited his own 1938 composition five years later in *Artist's Daughter by the Sea*, he paid tribute not only to his beloved child but also to his friend Hartley, who had died on September 2, 1943.

MILTON AVERY

The Baby, 1944. Oil on canvas, 44 x 32 in. (111.8 x 81.3 cm). The Butler Institute of American Art, Youngstown, Ohio. Gift of Mr. and Mrs. Milton Lowenthal, 1955

In 1943 Avery joined the prestigious New York gallery Paul Rosenberg and Company, with which he was affiliated until 1950. The period of that association was marked by a prolific outpouring of work, a consolidation of his artistic style, and a new sense of financial security, as he received a stipend and his pictures sold. Between 1943 and 1945 alone Avery created more than 228 oil paintings, in addition to numerous drawings and watercolors. During those two years Avery's work was seen in several one-man and group shows and museum exhibitions, which generated sales such as the Lowenthals' purchase of two oils in 1944 from Paul Rosenberg and Company and a gouache on paper in 1945 from the Kootz Gallery (*The Rooster*, ca. 1943, which they gave to the Butler Institute of American Art, Youngstown, Ohio).

Painted in 1944, *The Baby* typifies Avery's works of this period: precisely structured compositions of broad, flat color areas contained within sharply defined edges, with few descriptive details, patterns, or textures. Here, a small faceless infant rests diagonally across a blanket, propped up against an armchair. Unlike Avery's portrait of his daughter, March, on the beach, this child is not identified by facial features or a name, but there is a familiar intimacy to the scene that suggests that Avery based the figure on a real baby—perhaps a friend's or relative's—or on the many earlier drawings and paintings he made of his own daughter.



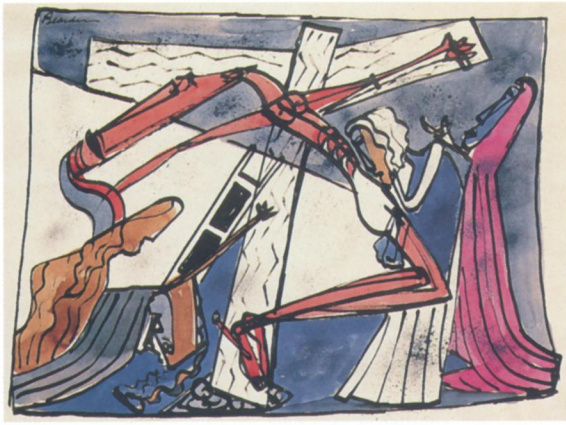
WILLIAM BAZIOTES

American, 1912–1963. **White Silhouette**, 1945. Oil on canvas, 36 x 42 in. (91.4 x 106.7 cm). Collection of the Newark Museum, New Jersey. Gift of Mr. and Mrs. Milton Lowenthal, 1951

Of the sixty-five artists represented in the Lowenthal Collection, Baziotes is the only one who can be classified as an active member of the avant-garde Abstract Expressionist group, which has exerted an enormous influence on the direction of American art since the mid-1940s. His work, however, often remained outside the mainstream of Abstract Expressionism, since it assumed neither the gestural application of paint that made headlines for Jackson Pollock and Willem de Kooning nor the extreme minimalism that characterized the mature work of Mark Rothko and Barnett Newman. Rather, Baziotes remained constant in using biomorphic and anthropomorphic imagery, which he had adopted from Surrealism, and in his intent to portray mythic and primeval subjects.

Such steadfast commitment to one's own

vision, despite outside pressures, would have appealed to the Lowenthals (who saw themselves as pioneering collectors in the field of contemporary American art) and may have prompted their acquisition of *White Silhouette* in 1945. In this composition Baziotes placed a large, white, irregularly shaped figure in the immediate center foreground of a darkened space. Its shape suggests both animal and human forms but is clearly neither. The precedents for this type of image may be found in the artist's knowledge of Precolumbian objects at the American Museum of Natural History, New York, and in the art of Joan Miró and Pablo Picasso, regularly shown in New York museums and galleries in the 1940s. Picasso's *Minotaur* prints, in which man and bull are literally joined into one mythic creature, offered a particularly close example for Baziotes to follow. The surreal overtones and stark abstractness of this painting make it very different from the other works in the Lowenthal Collection and may explain their decision to place *White Silhouette* at the Newark Museum in 1948, three years after they had acquired it.



ROMARE BEARDEN

American, 1911–1988. **The Agony of Christ**, 1945. Watercolor on paper, 18 x 24 in. (45.7 x 61 cm). The Butler Institute of American Art, Youngstown, Ohio. Extended loan from the Estate of Edith A. Lowenthal

In 1945, after seeing the horrors of war firsthand for three years in the infantry during World War II, Bearden created a series of twenty-four oils and watercolors, titled *The Passion of Christ*, that was meant to convey the suffering of humanity and the possibility of redemption. The allusion to the Passion was not strictly religious but also humanistic, as the events in Christ's life were to be interpreted as universal symbols for all human experience. References to ancient and contemporary literature (such as Homer, the Bible, Rabelais, and García Lorca) frequently inspired Bearden during the mid- to late 1940s. Exhibited just after it was produced in 1945—first in Washington, D.C., and Paris and then in New York—the *Passion of Christ* series was both a critical and financial success for the thirty-four-year-old artist. Exhibited at the Kootz Gallery October 8–27, 1945, and marking Bearden's first one-man show at a mainstream New York gallery, the pictures sold immediately, with purchases made by Duke Ellington, Samuel A. Lewisohn, Roy R. Neuberger, the Lowenthals, and the Museum of Modern Art, among others.

The Agony of Christ, which is the only work by Bearden in the Lowenthal Collection, typifies his dramatic, graphic approach to the entire series. Bold divisions of space, strong diagonal lines with sharp angles, and extreme distortions of the abstracted figures contribute to the emotional impact of the narrative. The suffering of Christ is here heightened by the agonized backward arch of his body and head and the extreme tension of his bent leg.



BYRON BROWNE

American, 1907–1961. **Still Life with City Window**, 1945. Oil on canvas, 47 x 36 in. (119.4 x 91.4 cm). Whitney Museum of American Art, New York. Gift of Edith and Milton Lowenthal

Between 1944 and 1945 the Lowenthals collected four paintings by Browne (two dating from 1943, one from 1944, and the one shown here). These pictures demonstrate Browne's strong commitment to an abstract idiom, which had emerged in his art by 1930. Although he had had four years of traditional academic training at the National Academy of Design in New York (1924–28), his paintings reflect the fact that on his own he had studied Cubist works by Georges Braque, Juan Gris, and Pablo Picasso, which could be seen (beginning in 1927) in the A. E. Gallatin Collection at New York's Gallery of Living Art and in periodicals such as *Cahiers d'Art*.

Some of his abstractions may appear to be nonobjective, but they were rarely executed

without making reference to an actual object or person. Three of the Browne pictures acquired by the Lowenthals—those purchased in 1944—are figurative subjects: a woman reclining on a beach, a person reading, and a head of a man. The fourth, *Still Life with City Window*, acquired in 1945, is a large study of objects placed on a table in an apartment room and is one of many still-life subjects that he executed in the 1930s and 1940s.

Browne depicts the tabletop as if it were precipitously tilted upward toward the viewer. Filling the lower portion is what appears to be some sort of elaborate basket, decorated with two crisscrossing branches and diamond-shaped pieces. At the upper end are several objects—some silhouetted, others described in more detail—a few of which can be identified. Among them are a footed bowl containing three apples (at left), an open book and a single apple (at center), and a tall decanter (at top center). In his quasi-Cubist analysis Browne depicts solid forms and their shadows as flat geometric



planes, juxtaposing them with the more painterly, tactile rendering of the tablecloth, where white paint has been thinly brushed over dark underpainting. A tall vertical window occupies the left half of the background, and through it can be seen the related geometry of the city's architecture, illuminated by a full moon. Although the subject of Browne's painting is clearly a still-life arrangement, his towering construction of table and objects also suggests the form and monumental presence of a human figure.

When this picture was shown in Browne's 1946 exhibition at Kootz Gallery in New York, it was singled out for praise in various arts reviews. Unlike the other three Browne paintings purchased by the Lowenthals, which were presented to various institutions within two or three years of their acquisition, *Still Life with City Window* remained in their possession until 1957, when it was given to the Whitney Museum.

PAUL BURLIN

American, 1886–1969. **Homunculus**, 1947. Oil on canvas, 42 1/8 x 29 7/8 in. (107 x 76 cm). The Brooklyn Museum, New York. Gift of the Edith and Milton Lowenthal Foundation Inc.

Within the Lowenthal Collection only six artists are represented by a large number of works. Among them are Jacob Lawrence, whose twenty-two gouaches actually form a single opus, and Marsden Hartley, whose thirteen oil paintings were all purchased after the artist's death. The works of the other four—Burlin, Stuart Davis, Abraham Rattner and Max Weber—were acquired by the Lowenthals during the artists' lifetimes, and all the men became personal friends of the Lowenthals. Burlin's association with the Lowenthals probably dates to the 1940s, when they made six of their ten acquisitions of his work, beginning in 1943. Their scrapbook of 1944–45 contains an amusing sketch by Burlin of a couple appreciating country living. The man in the drawing bears some resemblance to Milton and is shown playing golf, a sport both the Lowenthals

regularly enjoyed, so it may be that the sketch is meant to represent the couple. The sheet is inscribed: "To Edith and Mickey, / With memories of happy Days / Paul (Burlin)."

Homunculus was purchased from the Downtown Gallery, New York, in 1947, the same year that Burlin had the first of his four one-man shows there. The literal reading of the painting appears to be a figure seated at a table, wielding a knife on some sort of fish or shellfish. However, the artist's title for this piece suggests that he intended to depict something more symbolic than just an ordinary domestic scene. The word *homunculus* (Latin for "little man") is variously defined as a manikin, dwarf, or pygmy. *Webster's Third New International Dictionary* adds that it is "a manikin that is artificially produced in a cucurbit [a vessel used in distillation] by an alchemist." Such a creature, with the name *Homunculus*, is created in part 2 of Goethe's *Faust*. For Burlin, who often looked to myths for artistic inspiration, the artificial creation of new life may have been a metaphor for the artist's creative endeavors.



JOSÉ DE CREEFT

American, 1884–1982; born in Spain.
Iberica, 1938. Granite, h. 24 in. (61 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal, 1992

The Lowenthals firmly believed that private patrons of American art should acquire examples of contemporary sculpture in addition to works on canvas, which were more popular with collectors in the forties. In their own apartment several sculptures were prominently displayed alongside their paintings. The two stone figures that they owned by the Spanish-born sculptor de Creeft were both purchased from the Georgette Passedoit Gallery, New York, early in the couple's collecting history: *Iberica* in 1944 and *Une Âme* in 1944–45. Like two other sculptures, by John B. Flannagan, that they acquired in those same years (*Jonah and*

the Whale, see page 24, and *Dragon Motif*), these pieces were hand carved from stone by the artist, rather than by artisans. This method of "direct carving" was revitalized in America by de Creeft and Flannagan, who considered it to be a progressive mode for their time. De Creeft did much to disseminate these ideas to younger artists when he taught in New York at the New School for Social Research (1932–48, 1957–60) and the Art Students League (1944–48).

Trained in Madrid and Paris (where he knew Rodin, Picasso, and Braque), de Creeft had already established a considerable reputation in Europe prior to moving to the United States in 1929. His arrival here was marked by solo shows in Seattle and New York and, thereafter, almost annual exhibitions throughout the 1940s. His inclusion in the 1942–43 "Artists for Victory" show, held at The Metropolitan

Museum of Art, may have been the Lowenthals' first exposure to his work. The first prize that he received there for one of his two sculptures (*Maternity*, now in the Metropolitan's collection, acc. no. 42.171) certainly would have attracted the Lowenthals' attention and probably prompted their acquisition of *Iberica* shortly thereafter. The title *Iberica* refers to the ancient Latin name for the Iberian Peninsula of Spain. As in much of his work, the natural shape of the stone suggested to the artist the image he would carve; in this case, an elegantly elongated oval head. The primitive, masklike face finds precedents in the indigenous art of Spain and in African sculpture, two sources that also inspired his fellow countryman Picasso. According to the Lowenthals, the black granite used for *Iberica* was found in the waters of Long Island Sound and kept by the artist until he had a strong desire to carve it.

JOSÉ DE CREEFT

Une Âme, 1944. Carrara marble, h. 15½ in. (39.4 cm). Collection of Mr. and Mrs. Alfred E. Bernstein

Une Âme was produced the same year as de Creeft's marriage to his third wife, Lorrie Goulet, an American sculptor. The marble's exquisitely sensuous curves, undulating rhythms, smoothly polished surfaces, and dreamlike aura seem to celebrate this happy union, which lasted until the artist's death in 1982. Its poetic French title, which means "a soul," contributes a spiritual reading for this work that transcends the purely physical beauty of its form. Like almost all of de Creeft's work, this piece exalts the human figure, especially the female nude. His masterful juxtaposition of smooth and rough surfaces, both in *Iberica* and *Une Âme*, heightens the expressive quality inherent in his materials. Unlike Flannagan, who frequently worked with softer, more granular stones of duller color, de Creeft preferred hard, smooth-textured stones, like marble, that could be highly polished, and those that were strongly colored. The lightness of the Carrara marble used here and the darkness of *Iberica*'s black granite produce very different characters for the figures.

When this work was included in de Creeft's annual exhibition at the Georgette Passedoit Gallery, New York, in November–December 1944, the Lowenthals immediately reserved it for their collection. They completed the financial transaction in early January 1945. As in other instances, the Lowenthals maintained a long-term friendship with de Creeft and his family, and the handmade Christmas cards that they received from the artist over the years were kept with the Lowenthals' papers, which have now been microfilmed by the Archives of American Art. In 1962 Milton Lowenthal persuaded de Creeft to donate his own papers to the Archives, where they currently reside.



STUART DAVIS

American, 1892–1964. **Landscape**, 1932 and 1935. Oil on canvas, 25 x 22 in. (63.5 x 55.9 cm). The Brooklyn Museum, New York. Gift of Mr. and Mrs. Milton Lowenthal

Between 1944 and 1952 the Lowenthals amassed an impressive collection of seven pictures by Davis: six oils on canvas and one watercolor on paper. These paintings range in date from 1932 to 1947 and illustrate various phases in the artist's development of his abstract idiom. All were purchased from the Downtown Gallery, New York, from Edith Halpert, who was Davis's dealer for thirty years, from 1927 to 1936 and from 1941 to 1962. In recognition of their patronage, the Lowenthals were given the right of first refusal to buy Davis's work from the Downtown Gallery exhibitions. Halpert's enthusiasm for Davis's work must have influenced the Lowenthals' initial acquisitions, but their subsequent friendship with the artist and his family—which began in 1944 with their first purchase of one of his paintings (*Report from Rockport*; see page 8)—continued to fuel their support of his work. The friendship lasted long after the Lowenthals' years of art collecting had ended, and in 1964 Milton Lowenthal (who was also Davis's lawyer)

spoke at the artist's funeral, characterizing him as being part of a "breed of creative giants."

Davis's approach to abstract art was carefully predicated upon a series of complex art theories that he began to devise in the 1920s and continued to evolve in his notebooks and paintings throughout his life. In his work of the early to mid-1930s, such as *Landscape* and *Coordinance* (an oil painting and a watercolor, respectively) in the Lowenthal Collection, Davis often relied on dark lines to provide the structure for his imagery (color was either excluded completely or extremely limited). Such line drawings, although without form or modeling, were intended to denote three-dimensional objects in space. *Landscape*, painted in 1932 and 1935, was based on a small pen-and-ink drawing of September 1932 that depicted a waterfront scene in Gloucester, Massachusetts (with a fish-processing plant, a tower, and a wharf at which a schooner is docked). Davis's annotation on the drawing also applies to the painting: "Visualization in simple shape terms disregarding more detail incident than is the habit—with the idea of getting a simultaneous view instead of a sequential one." In later versions of the same composition (painted in 1939, 1954, and 1956) Davis reintroduced full color within the linear framework.



STUART DAVIS

American, 1892–1964. **The Mellow Pad**, 1945 and 1950–51. Oil on canvas, 26 x 42 in. (66 x 106.7 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal

Pad No. 4, 1947. Oil on canvas, 14 x 18 in. (35.6 x 45.7 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal

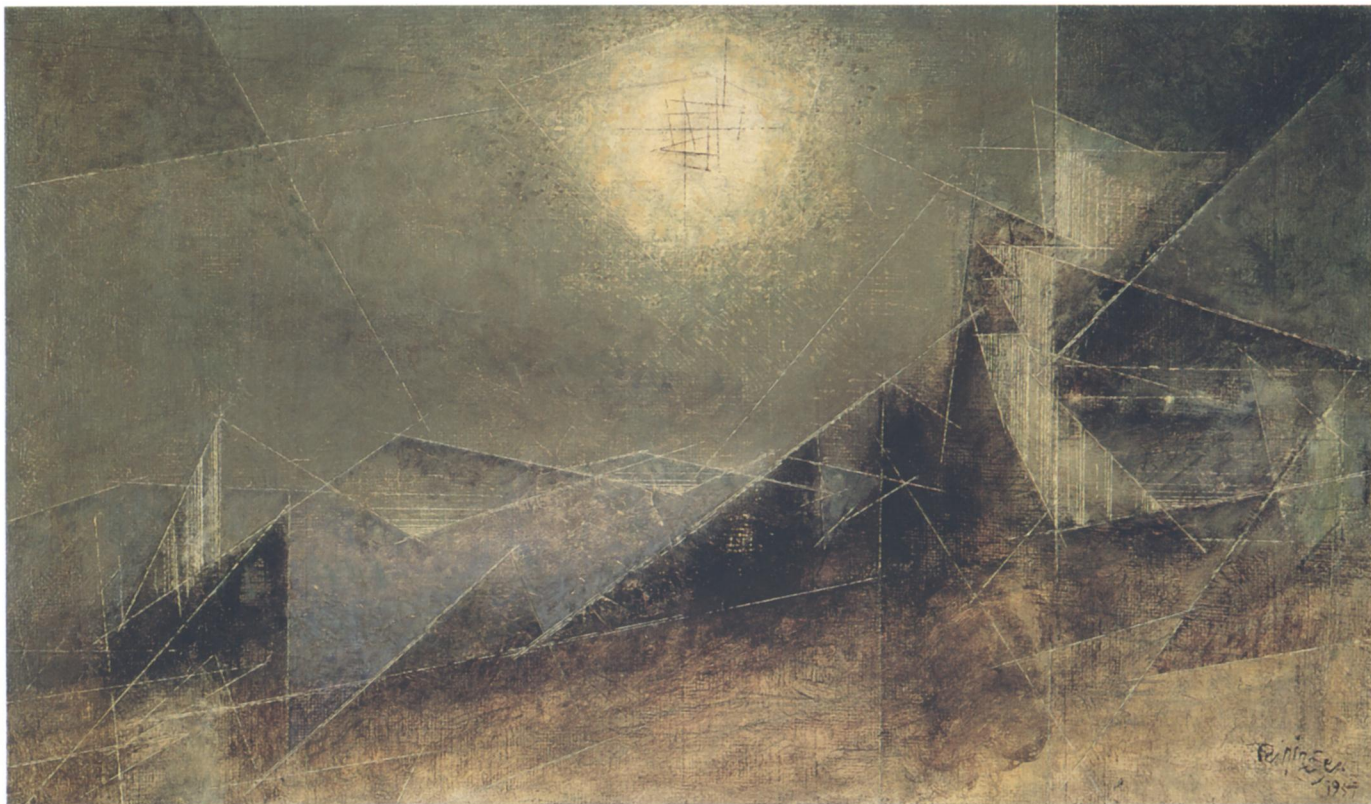


For more than five years Davis worked on the extremely complex composition of *The Mellow Pad*, exhibiting it at various stages of development between its inception in June 1945 and its completion in 1951. Along the way he also created five smaller paintings, *Pad Nos. 1–5* (1946–49) and numerous notebook sketches containing theoretical notations. Of the related paintings, *Pad No. 4*, in the Lowenthal Collection, executed in 1947, displays the most similarity of all-over embellishment to *The Mellow Pad*, although it does not follow the larger work's bipartite format. In both of these paintings Davis attained his goal of using abstract form to pro-

duce meaningful content. The surfaces are filled with myriad small signs and symbols, numbers, letters, and words, colored shapes and patterns, all of which overlap and collide. The sensation of chaotic and constant motion, however, is masterfully controlled by the solid background in *Pad No. 4* and by the painted "frame" around the edges of *The Mellow Pad*. Davis's choice of titles and the insertion of the words *pad* and *mellow pad* within the paintings themselves, reflect his interest in word associations and puns. Here the possible meanings for *pad* range from an artist's sketchbook, to a slang expression for a person's home, to a jazz term art-historian John Lane

defines as a "personal world with a mellifluous and genial emotional tenor such as that created by a jazz musician's expert and heartfelt performance."

After completing *The Mellow Pad*, Davis embarked on the creation of larger paintings with brighter colors and fewer elements, an endeavor that he would continue throughout the 1950s.



LYONEL FEININGER

American, 1871–1956. **Lunar Web**, 1951. Oil on canvas, 21½ x 36 in. (54 x 91.5 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal

In 1937, after fifty years in Germany, the sixty-five-year-old American-born artist Feininger returned home to New York, where he explored in his paintings, drawings, and prints architectural and landscape subjects similar to those that had interested him in Europe. The three pieces by Feininger in the Lowenthal Collection—two watercolors and one oil painting—were all made in the United States and illustrate the qualities that informed his later work: elegant graphic delineation and atmospheric color. The two watercolors—one a church facade, the other a marinescape—were acquired in the early 1940s shortly after Feininger took third prize in the 1942–43 “Artists for Victory” exhibition for his large oil painting *Gelmeroda* (which was purchased by the Metropolitan, acc. no. 42.158). A decade later, in 1952, the Lowenthals purchased a large canvas, *Lunar Web*, from Feininger’s one-man show at the Curt Valentin Gallery, New York, held in honor of the artist’s eightieth birthday. It was to become one of the Lowenthals’ favorite paintings.

Unlike the more representational imagery depicted in the earlier watercolors, this paint-

ing eliminates most ties with the real world, creating instead a nocturnal dreamworld meant to inspire spiritual contemplation. A few years after completing the work, the artist wrote, “I am nearing the stage where I am even commencing to annihilate precise forms, in the interest—as it appears to me—of unity. This is a precarious stage to enter into.” In *Lunar Web*, however, he has found a successful balance between form and formlessness. Despite the unreality of the scene, we recognize it as some sort of desolate land- or seascape. The horizontal ground is filled with dark craggy masses (mountains or waves?) that have been given definition by the thin white lines that skim diagonally across their edges. The upper portion is illuminated by a large orb, identified by the painting’s title as the moon. Feininger’s friend the artist Mark Tobey, from whom he may have adopted the idea of creating compositions with white lines, explained Feininger’s work in 1954: “Recognition of the known is in all his paintings but never realism. He does not abstract for abstraction’s sake. He draws the essence from the real, reshapes and relates in color, form and line—and gives us his world wherein, if we have the willing mind and take the time, we are rewarded by becoming more aware, and more sensitive within ourselves.”

JOHN B. FLANNAGAN

American, 1895–1942. **Jonah and the Whale: Rebirth Motif**, 1937. Bluestone, h. 35 in. (88.9 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal

In 1939 Flannagan's stated aim as a sculptor was "to create a plastic idiom alive as the spoken word; sculpture as direct and swift in feeling as a drawing, sculpture with such ease, freedom and simplicity that it hardly seems carved but to have endured always." *Jonah and the Whale: Rebirth Motif*, produced two years before this statement, seems to epitomize all of these qualities. It is one of fifty stone sculptures, primarily depicting animals, that Flannagan created between 1933 and 1939. Its simple eloquence is derived from the organic shape of the stone, the fluid lines incised by the artist, and the readily recognizable Bible story, as well as from the direct-carving methods Flannagan employed. The artist started each project with a clear plan in mind and even sought out the specific stone in which he perceived the image "just bound up...awaiting release." However, since he did not use preparatory drawings or models, he was able to incorporate spontaneous changes and accidental occurrences into the making of the finished sculpture.

Jonah and the Whale was carved from a large piece of bluestone that the artist had kept in his studio for two years. It was found near Woodstock, New York, which the artist visited frequently between 1924 and 1936. The incised image of Jonah curled fetally inside the belly of the whale relates to two major themes that recur in Flannagan's work: a pantheistic belief that all living things are integrally related, which led him to produce many animal figures; and a fascination with the life cycle—birth, growth, decay, death—and the hope for a rebirth. Here, Jonah, one of the minor prophets in the Old Testament, is already captive inside the great whale, his punishment for trying to avoid divine orders to reform the people of Nineveh. Jonah's eventual release from the whale and his acceptance of God's will are often related to Christ's Resurrection and explain why the artist appended *Rebirth Motif* to the title. *Jonah and the Whale*, one of three Flannagan sculptures purchased by the Lowenthals between 1943 and 1945, was prominently displayed in their New York apartment (see page 7).

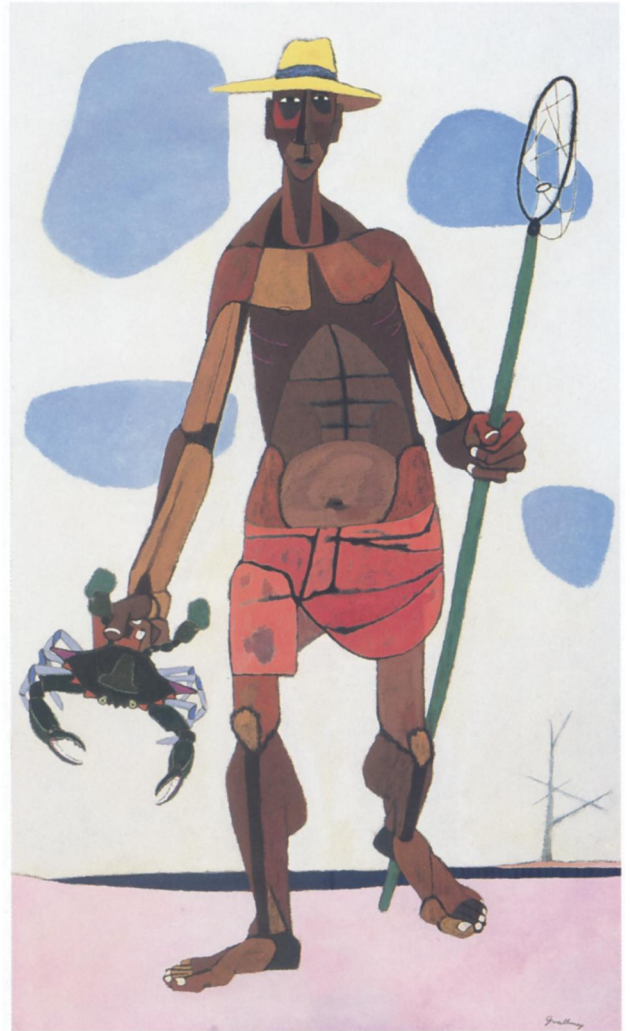


O. LOUIS GUGLIELMI

American, 1906–1956; born in Egypt. **Totem and Bridge**, 1952. Oil on canvas, 32 $\frac{5}{8}$ x 26 $\frac{1}{2}$ in. (82.9 x 67.3 cm). Rose Art Museum, Brandeis University, Waltham, Massachusetts. Gift of Milton Lowenthal, New York, 1959

Guglielmi became a recognized figure in American art in the mid-1930s, when his realistic (some called it magic-realistic) paintings were created to provide social commentary. His work was included in several group shows at the Museum of Modern Art in the 1930s and 1940s, including "American Realists and Magic Realists" in 1943, when he showed fifteen paintings. The Downtown Gallery also held three one-man shows for Guglielmi, in 1938, 1948, and 1951. Despite the acclaim he received during his lifetime, his untimely death in 1956, when he was just fifty, brought a swift end to the popularity of his works.

The picture the Lowenthals purchased, *Totem and Bridge*, is a brightly colored abstraction that exemplifies Guglielmi's attempts to find a new style of painting after World War II. (His earlier, Social-Realistic work did not conform to the Lowenthals' artistic interests.) After 1945 the artist became much more experimental, and his pictures reflected a dramatic change from sharp, almost illustrational realism to geometrically abstracted scenes of urban life. Guglielmi explained his intentions in 1950: "The creative artist does not try an escape to the past. It is his creative responsibility to create new form new shapes new images that are adjusted to his time." For Guglielmi this meant creating pictures that expressed the "exuberance and organic means of life itself. Free from restraint, full of imagery of shapes moving in space." In *Totem and Bridge* the flat, strictly geometric organization of the compositional elements is offset by the garish colors, the small painterly passages, and the whimsical "cutout" figures, which seem incongruous in the otherwise strict precisionism of the work. The subject is an urban scene, most likely of New York City, where the artist lived. A construction site with workers and a huge diagonal crane (the "totem") is set against a backdrop of massive buildings and the delicate framework of a bridge.



ROBERT GWATHMEY

American, 1903–1988. **Vacationist**, 1945. Oil on canvas, 50 $\frac{1}{16}$ x 30 in. (127.2 x 76.2 cm). The Brooklyn Museum, New York. Gift of Mr. and Mrs. Milton Lowenthal

Gwathmey, whose work was included in the “Artists for Victory” exhibition, was among the very first artists that the Lowenthals collected when they began to buy American works in 1943. That year they purchased both the oil *End of Day* (1942) and the watercolor *Pick Until the Rain Hits* (1941–43). *Vacationist*, a much larger and more monumental oil painting, was added to their collection in 1946, after they saw it in Gwathmey’s one-man show at A.C.A. Gallery in New York. (The Lowenthals also loaned *End of Day* to that show.)

Although Gwathmey’s work often has an underlying social message about the injustices caused by race and class, his paintings are not confrontational or overtly political. Rather,

they present a sympathetic view of the human condition, particularly of the rural farmworkers and field hands in the South, where the artist was born and raised. This painting, however, presents a lighter, more droll commentary on the circumstances of the average middle-class worker who, after day in and day out at a routine job, finally gets to enjoy the freedom of vacation only two weeks out of the year. In the artist’s words, this is the person who will “go to the beach and get some sunshine, a tan, and...goes back to the office and talks about the crab he caught.” If the weary look on the man’s face is any indication, however, the attempt to attain a year’s worth of pleasure in two weeks’ time is as tiring as the job he left behind. Standing before us, net and crab in hand, the lumbering figure fills the entire space with his towering presence. The segmented body, dark outlines, decorative design, and vibrant colors are characteristic of the style of painting that Gwathmey had developed by the mid-1940s.

MARSDEN HARTLEY

American, 1877–1943. **Flower Abstraction**, 1914. Oil on canvas, with painted frame, 49³/₈ x 42 in. (125.4 x 106.7 cm). Collection of Dr. and Mrs. Meyer P. Potamkin

In 1944 the Lowenths bought the first of thirteen paintings they would own by Hartley. These constitute the largest group of individual works by a single artist in their collection. That Hartley was so prominently represented not only reflected their own personal taste but also (albeit posthumously) acknowledged the important role that Hartley played in the development of modern art in America. No other artist of his generation was so well able to synthesize the lessons of pre–World War I European Modernism and then apply them to an American preference for direct subject matter and style. By 1952, when the Lowenths obtained their last Hartley, they had amassed an impressive and varied array of the artist's output, ranging in date from 1914 to 1943. All but two of their acquisitions were purchased from Paul Rosenberg, who showed Hartley's work in his New York gallery from 1942 to 1960. The two exceptions—*Flower Abstraction* and *Handsome Drinks* (1916)—were bought by the Lowenths at auction in March of 1946 from the collection of New York dealer Charles L. Daniel, an early collector of Hartley's oeuvre.

Flower Abstraction is a prime example of the work that Hartley produced during his second stay in Berlin (March 1914–December 1915). Evident here are various aspects of European Modernism that Hartley assimilated during his trips abroad, for example the compositional structure of Synthetic Cubism, the bright colors of German Expressionism, and the radiating disks of French Orphism. Robert Delaunay's huge Orphic painting *Homage to Blériot* (1914; Kunstmuseum, Basel), which Hartley saw in Paris when he was en route to Berlin, may have been the catalyst for *Flower Abstraction*. Hartley's overlapping disks, arcs, and bands, however, unlike Delaunay's, are presented in extreme close-up and seem to be cropped from a much larger composition. Their explosive energy is hardly contained



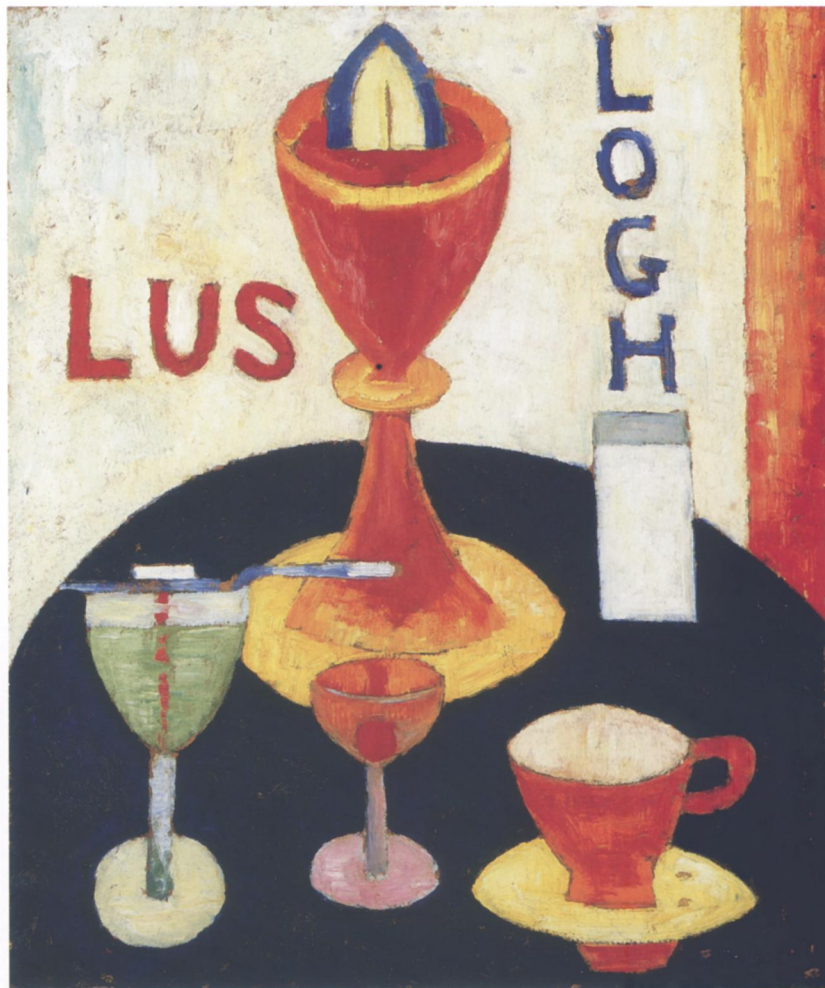
within the edges of the canvas and, indeed, continues onto the picture frame, which was painted by the artist. Although the “sunflower” disk in the upper left corner of the composition and the yellows, pinks, and greens used throughout may have suggested the title (which is indicated in the Lowenths' handwritten inventory), *Flower Abstraction's* close connection to another 1914 work, titled *Pre-War Pageant* (Columbus Museum of Art, Ohio), relates it more convincingly to Hartley's famous early series of abstract military emblems.

MARSDEN HARTLEY

Handsome Drinks, 1916. Oil on composition board, 24 x 20 in. (61 x 50.8 cm). The Brooklyn Museum, New York. Gift of Mr. and Mrs. Milton Lowenthal

When Hartley returned to New York from Berlin in December 1915, he found that strong anti-German sentiment in America cautioned against his painting or showing any more German military paintings. Denied this powerful stimulus, which had been the focus of his work for the preceding two years, Hartley attempted to ingratiate himself into the American art scene by producing a series of more neutral still lifes. Among these, *Handsome Drinks* was immediately included in "The Forum Exhibition of Modern American Painters," held at the Anderson Galleries, New York, in March 1916. Although Hartley insisted that paintings like this contained "no hidden symbolism whatsoever" and that "the forms are only those which I have observed casually from day to day," critics of the time, and we today, suspect some covert meaning.

Handsome Drinks presents a careful—and probably symbolic—placement of four drinking vessels on a rounded table. Presiding over the scene, in the center rear, is a large chalice, from which the top half of a mandorla arises. The shape also appears in other Hartley works of the period and may be a reference to the mandorlas in which Christ is often painted. In the foreground below the chalice are three smaller vessels. At lower left is a stem goblet containing absinthe, identifiable by its green color and by the sugar cube on a spoon. Absinthe was a popular liqueur in the late nineteenth and early twentieth centuries, even though it was thought to cause hallucinations, mental deterioration, and sterility. In the center front is a Manhattan cocktail with a cherry inside, and at right are a cup and saucer. The cup-and-saucer motif figured prominently in another Hartley painting of the period, *One Portrait of One Woman* (University of Minnesota, Minneapolis), thought to be an abstract portrait of the writer Gertrude Stein. If *Handsome Drinks* also was meant to be an abstract portrait, the identity of the subject or subjects has remained a mystery for eighty years. Even the letters written on either side of the chalice, which do not seem to form any recognizable name or word, do not provide the necessary clue.





MARSDEN HARTLEY

American, 1877–1943. **The Last Look of John Donne**, 1940. Oil on academy board, 28 $\frac{1}{8}$ x 22 in. (71.4 x 55.8 cm). The Brooklyn Museum, New York. Gift of Mr. and Mrs. Milton Lowenthal

Two years after Hartley painted his “archaic” portrait of Albert Pinkham Ryder (see page 10) he produced this homage to the great seventeenth-century English metaphysical poet John Donne (1572–1631), whose work Hartley greatly admired. In terms of style, color, medium, size, and composition, the two works were conceived of as companion pieces, each paying tribute to a great creative mind. For Hartley, Donne’s intellectual analyses of complex human emotions, conveyed through macabre imagery, irony, and paradox and expressed in vernacular language, provided a shining example for his own paintings.

Hartley’s painted portrait is based on an engraved likeness that was used as the frontispiece for a posthumously published volume of Donne’s last sermon, “Death’s duell,” delivered when Donne was dean of Saint Paul’s Cathedral, London. The same image was also

used to carve the marble effigy of the poet that still lies in the cathedral. Both engraving and sculpture were based on a portrait drawing, in which he is covered with a shroud, that Donne commissioned during the last days of his final illness. Here, in Hartley’s painting, the corporeality of the poet’s waning existence is entirely hidden beneath the heavy pleated fabric that entombs him within its stonelike column. Only his gaunt face, completely impassive, is visible; his eyes are closed, his mouth is slightly open. In positioning this painting as the companion piece to *Albert Pinkham Ryder*, Hartley offers interesting comparisons between the two men, each at the end of his life. Both figures fill the space of the composition with their enormous presence, but where Ryder’s body is robust and massive, Donne’s has all but disappeared inside its covering. Both seem to be no longer connected to this world. Ryder’s dark eyes are wide open, but they stare out at the viewer, blank and unfocused; Donne’s lids, on the other hand, are shut with fatigue but seem to suggest a repose of deep introspection as the poet reckons with his imminent death.

MARSDEN HARTLEY

Evening Storm, Schoodic, Maine, No. 2, 1942. Oil on fabricated board, 30 x 40 in. (76.2 x 101.6 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal

In *Evening Storm, Schoodic, Maine, No. 2* Hartley uses a compositional arrangement and shapes very similar to those in *Mt. Katahdin* (see page 11) but for a marinescape. As the conical focus of the painting, Hartley substitutes for the mountain a high jagged wall of water as it rises and peaks above rocks. Cloud formations much like those in *Mt. Katahdin* also animate the sky, and a strip of blocklike rocks replaces the lake in the foreground. Although the scene suggests the ebb and flow of tumultuous movement (as does the title), Hartley renders the wave as a large solid mass. One historian wrote that Hartley “has immobilized the form, making the crashing wave as substantial and monumental as a mountain. The water has the brutal force of Homer’s late paintings, but not the effervescence. Hartley is in search of permanence, not movement. For him even liquids must acquire permanence.”

This painting is one of at least three versions (of comparable size and medium) that Hartley made of this subject between 1941 and 1942 (the other two are in the Worcester Art Museum, Mass., and the Museum of



Modern Art, N.Y.). For all three the scene depicted seems originally to have derived from the lower third of Hartley's slightly earlier seascape *The Lighthouse* (1940–41; William A. M. Burden, N.Y.). While the locale for *The Lighthouse* is Portland Harbor, Maine, the setting for the other three paintings (as indicated by their titles) is Schoodic Point, in Acadia National Park, near the remote fishing village of Corea, where Hartley lived from 1940 to 1941. In 1942, the year that this painting was done, Hartley had moved to an inland section of northeastern Maine, away from the coast. This fact supports the knowledge that he often painted pictures from memory.

Interest in his Maine seascapes (which he had begun to do only in 1936) evoked some critical acclaim. Hartley's work did not sell well during his lifetime, leaving him in perpetual financial crisis. The Maine seascapes, however, were fairly well received in the marketplace (some selling to museums during the last years of his life). The Museum of Modern Art purchased their version of *Evening Storm, Schoodic, Maine* in 1943 and included it in their 1943–44 exhibition "Romantic Painting in America." That exhibition was surely seen by the Lowenthals, who had lent to it two paintings (John Pellaw, *East River Nocturne No. 2*, and Max Weber, *Hasidic Dance*; see page 15). In 1945 they purchased this painting, their third by Hartley.

JOSEPH HIRSCH

American, 1910–1981. **The Prisoner**, 1942. Oil on canvas, 44 x 30 $\frac{1}{4}$ in. (111.8 x 76.8 cm). Whitney Museum of American Art, New York. Gift of Edith and Milton Lowenthal

Even before his work was seen by the Lowenthals in "Artists for Victory," Hirsch had exhibited widely and had received several prestigious awards and fellowships. *The Prisoner*, which was one of the Lowenthals very first purchases (in February 1943), had previously won honorable mention in the "Fifty-third Annual Exhibition of American Paintings and Sculpture" at the Art Institute of Chicago in 1942 and had been reproduced on the cover of *Art Digest* in November of that year.

The subject of the painting was particularly timely for 1942. A young German soldier, still dressed in full uniform, speaks to an unidentified interrogator, whose presence is indicated only by the hands, in the lower left corner of the painting, holding a clipboard and writing. The soldier's demeanor is surprisingly casual and nonthreatened as he wearily imparts military information to his captor while drinking a cup of coffee. Hirsch presents the human face of the war, enabling our sympathies to lie as much with the predicament of the young German prisoner as with the noble cause of



the Allied forces. In a statement made in 1942 in the catalogue for the Museum of Modern Art's exhibition "Americans 1942: Eighteen Artists from Nine States," Hirsch explained that the function of his art was to instill in others the *artist's world view...In my painting I want to castigate the things I hate and paint monuments to what I feel is noble....Ours is an era of accelerated transition, this is the season for weapons....The real men of art have invariably been keenly aware of the world around them. So it strikes me that a re-affirmation...in the common ordinary man will be as natural as was, for example, the emphasis by El Greco, in his day, on his faith in the Church. The cause of democracy is the cause of creative art, and the contemporary artist who cherishes his art freedom will accordingly fight for the democracy in which it flourishes.*

The Prisoner is one of several war images that Hirsch produced about 1940–42, prior to his becoming an official artist-correspondent between 1943 and 1944. This painting remained with the Lowenthals until 1953, when it was one of two works given to the Whitney Museum of American Art following its 1952–53 exhibition of the Lowenthal Collection.



No. 6



No. 9



No. 11

JACOB LAWRENCE

American, born 1917. **John Brown Series**, 1941. Gouache on paper. The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal

No. 6: John Brown formed an organization among the colored people of the Adirondack woods to resist the capture of any fugitive slave, 20 x 14 in. (50.8 x 35.6 cm)

No. 9: Kansas was now the skirmish ground of the Civil War, 14 x 20 in. (35.6 x 50.8 cm)

No. 11: John Brown took to guerrilla warfare, 14 x 20 in. (35.6 x 50.8 cm)

From December 4 to 29, 1945, Lawrence's twenty-two-part John Brown series was exhibited at the Downtown Gallery in his third one-man show there in four years. The sequence recounts the thoughts and actions of the white abolitionist John Brown, whose final raid on a federal arsenal at Harpers Ferry, Virginia (in December 1859), led to his capture and execution and heightened tensions prior to the Civil War. A review of the show called these pictures "powerful and compelling" and reported that the Lowenthals had purchased the entire group of works on opening day. Over the next two years (1946–48) the paintings circulated around the country in an exhibition organized by the Boston Institute of Modern Art and the American Federation of Arts. By the time the Lowenthals acquired the series, the twenty-eight-year-old Lawrence had already achieved considerable recognition, not only through his gallery shows but also because of the purchase of his sixty-panel *Migration of the Negro* series (by the Museum of Modern Art, N.Y., and the Phillips Collection, Washington, D.C., in 1942) and his winning of a \$500 purchase prize at "Artists for Victory" (where The Metropolitan

Museum of Art acquired his gouache on paper *Pool Parlor*, acc. no. 42.167).

Although the John Brown pictures were first exhibited in 1945, they had actually been painted four years earlier, while the artist and his bride were in New Orleans on an extended trip through the South. Preparations for the series had been started before their trip, including intensive research in the New York Public Library. There, Lawrence had read Franklin B. Sanborn's 1885 book *The Life and Letters of John Brown, Liberator of Kansas and Martyr of Virginia*, which likened Brown to Christ. In Lawrence's rendering of Brown's abolitionist crusade and eventual martyrdom, he, too, draws this analogy, making the point visually by including the crucifix in several pictures and by beginning the sequence with an image of Christ on the cross and ending it with Brown's body hanging in a similar composition. As he had done in his four previous multipart works—*Toussaint-L'Ouverture* (1937), *Frederick Douglass* (1938), *Harriet Tubman* (1939), and *Migration of the Negro* (1940)—Lawrence wrote a caption for each panel to describe the depicted narrative. The texts tend to be simple



No. 12



No. 20



No. 15



No. 21

No. 12: John Brown's victory at Black Jack drove those pro-slavery to new fury, and those who were anti-slavery to new efforts, 20 x 14 in. (50.8 x 35.6 cm)

No. 15: John Brown made many trips to Canada organizing for his assault on Harpers Ferry, 20 x 14 in. (50.8 x 35.6 cm)

No. 20: John Brown held Harpers Ferry for twelve hours: his defeat was a few hours off, 14 x 20 in. (35.6 x 50.8 cm)

No. 21: After John Brown's capture, he was put on trial for his life in Charles Town, Virginia, 20 x 14 in. (50.8 x 35.6 cm)

and factual, but their meaning is enhanced when read in tandem with the images, which do not always correlate exactly to the words.

In the John Brown series the compositions are graphically dramatic, filled with strong diagonal movement and receding spaces. Most scenes contain figures engaged in meetings or combat, but some are more contemplative or poignantly empty. The complexities of Lawrence's designs and narratives are offset by the flat, simplified forms and the use of strong color, dramatic light, and dark contrasts. The gouache medium that the artist favored enabled him to work quickly with great freshness of effect. However, his experiments at

producing a homemade gouache (made from ground pigments, rabbit-skin glue, and water, dripped through cheesecloth) have not proved durable. Over time, severe flaking of the surfaces has forced the Detroit Institute of Arts (which now owns the series; see note) to deny any loan requests for these works. Instead, the museum is only able to lend a set of silk-screened prints made in 1974–77 after the original gouache paintings (with the artist's cooperation). Comparing the gouaches, illustrated here, to the silk screens, visitors to the Lowenthal Collection exhibition at the Metropolitan Museum will see that the silk-screened prints were not intended to be precise tran-

scriptions of the originals. While they do replicate the compositions and the vibrant matte effect of the paint, they do not follow the exact colors of the originals nor do they reveal the textural brushwork and tonal variations that enlivened the surface of the Lowenthal pieces.

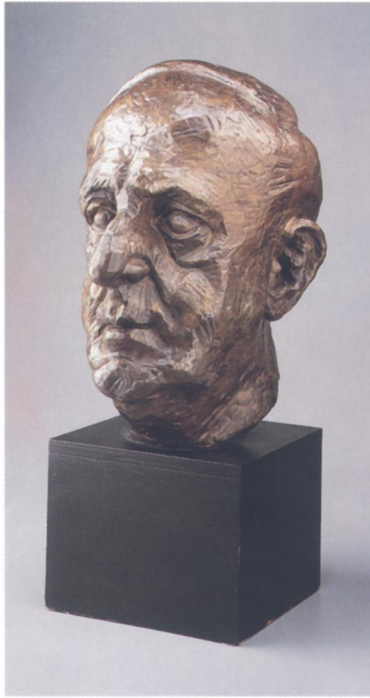


JACK LEVINE

American, born 1915. **City Lights**, 1940. Oil on canvas, 54 x 36 in. (137.2 x 91.4 cm). Memphis Brooks Museum of Art, Memphis, Tennessee. Gift of Edith and Milton Lowenthal

City Lights, by Levine (who was a second-prize winner in the “Artists for Victory” exhibition), was the third work acquired by the Lowenthals from the Downtown Gallery, in 1943. Although it remained their only example of Levine’s painting, it was an intriguing picture and was kept in their collection for thirty-five years, until 1978, when it was given to the Memphis Brooks Museum of Art, Memphis, Tennessee. Levine’s work of the 1930s and 1940s may be classified as Social Realism, as are the paintings of Ben Shahn and Jacob Lawrence (both also represented by the Downtown Gallery), Robert Gwathmey, and Joseph Hirsch, all of whom had works in the Lowenthal Collection. Together these pictures, which offer social commentary, form a special subset within the collection. Not surprisingly, considering their anomalous relationship to the rest of the holdings, these pieces were all acquired during the formative years of the collection (1943–46), before the Lowenthals’ taste in art had fully developed.

Born and raised in Boston, Levine spent the first forty years of his life there before relocating to New York City in 1945. His depictions of people



JACQUES LIPCHITZ

American, 1891–1973. **Portrait of Marsden Hartley**, 1942. Bronze, edition 1/7, h. 14½ in. (36.8 cm). The Brooklyn Museum, New York. Gift of the Edith and Milton Lowenthal Foundation Inc., in memory of Carl Selden

Although the realistic sculpture by Lipchitz does not seem to fit stylistically or thematically with the rest of the Lowenthals’ holdings, it was probably acquired because its subject, the painter Marsden Hartley, figured so prominently in their collection. In the same year (1952) that the Lowenthals purchased their last Hartley painting they also acquired this monumental head.

The making of the portrait came about in 1941–42, after the two artists met unexpectedly at an exhibition opening. Lipchitz, a primarily Expressionist sculptor, had just emigrated to New York from France and was on the alert for a good portrait subject, which he hoped would generate future commissions and income. He recalled seeing a man at the opening party who seemed “to have a typical American face” and asked whether he would consent to pose for him before he even knew who the man was. Lipchitz was drawn to Hartley’s “marvelous” head with its high forehead, large sunken eyes, and beaklike nose, which the sculptor described as being “strong and...very, very sweet and almost feminine in his face.” On Hartley’s part, he had admired Lipchitz’s work since 1935, when he first saw it in an exhibition at the Brummer Gallery in New York. In his written account “Posing for Lipchitz” (ca. 1942–43, published posthumously), Hartley called him “the only modern sculptor that has ever moved me.” Although the two were never close, they respected one another and admired each other’s work. (Hartley owned a drawing by Lipchitz.)

After twenty-eight sittings Lipchitz made two portrait heads: a large one of Hartley looking straight ahead and a smaller one of him asleep with his head resting on his hand. Both poses were produced in unique terracottas and in cast-bronze editions. The Lowenthals owned one of the seven bronze casts made of the more formal head; the Metropolitan acquired the related terracotta in 1942 (acc. no. 42.142).

and places reflected the details (i.e., street signs and buildings) of the locale in which he lived at the time. Levine frequently produced several versions of a particular theme over the course of a year or two. In the case of *City Lights*, the meeting of three men (facing left, center, and right) and a skeleton on a brick street in Boston is closely based on a much smaller oil painted the previous year (*City Lights No. 1*, 1939; Midtown Galleries, N.Y.), itself a variation on his large 1938 canvas *The Street* (Museum of Modern Art, N.Y.), and all of the related paintings. Although Levine often used such works to make satirical statements about corruption in government, odd political bedfellows, or personality conceits of various members of society, his motivation here was much more personal. The death of his father in 1939 led him to paint this homage while feeling “a certain kind of preoccupation with blackness and death and sorrow.” Just as his father had been a simple working man, the men in this picture symbolize Everyman. “Behind and above them [is] some sort of ghostly figure, which could even be my father laid out in his coffin... a skeleton, but there’s something like a white skull cap and a prayer shawl wrapped around it and under the jaws.” The lantern at lower left, which often appears in Levine’s work, may represent the one beacon of hope in this otherwise macabre and melancholy scene.



STANTON MACDONALD-WRIGHT
American, 1890–1973. **Synchrony No. 3**,
1917. Oil on canvas, 39 x 38 in. (99 x
96.5 cm). The Brooklyn Museum, New York.
Bequest of Edith and Milton Lowenthal

One of the gems of the Lowenthal Collection is this colorful Synchronist painting by Macdonald-Wright, which is the only work by this innovative early-twentieth-century Modernist to be represented in the Lowenthals' holdings. It was acquired from Weyhe Gallery in New York on January 13, 1953 (the only work they acquired that year), just after 101 pieces from the Lowenthal Collection went on view in a touring exhibition that was seen at the Whitney Museum of American Art, New York (October 1–November 2, 1952), and the Walker Art Center, Minneapolis (November 28, 1952–January 17, 1953). The exhibition allowed the Lowenthals to review their entire

collection for the first time. Their subsequent purchase of this painting and one by Georgia O'Keeffe (in 1958; see page 35)—works by two important artists not previously included in their collection—may have been an attempt to present in their holdings a more definitive survey of American Modernism.

As a picture from 1917, *Synchrony No. 3* falls outside the main scope of the Lowenthal Collection. Its acquisition, however, added strength to their few select examples of World War I Modernism by Marsden Hartley, John Marin, and Max Weber. Together these paintings indicate the strong influence that Cubism had on the development of early-twentieth-century American art. For Macdonald-Wright and his fellow artist Morgan Russell, both of whom were working in France about 1912, Cubism, particularly the Orphism of Robert Delaunay, provided the structural foundation for their theories of painting, based on color

relationships, which they called Synchronism. Macdonald-Wright followed the Synchronist principles from about 1912 to 1919. As evidenced by *Synchrony No. 3*, his best work was a lively mix of intersecting translucent planes and a spectrum of bright colors. Human figures and everyday objects were his primary subjects. Here, a room interior becomes a shifting kaleidoscope in which forms advance and recede, some solidifying, others being fractured by light into thin veils of color. Although the scene is not easily read, we can make out a wooden chair with vertical slats at the far right, a table set with a plate of fruit at center left, and perhaps the green leaves of a plant farther left. As the artist wrote about his Synchronist works in the foreword of the catalogue for his 1917 exhibition at Stieglitz's "291" gallery: "My ambition is to create an art which stands half way between music and architecture."



JOHN MARIN

American, 1870–1953. **Street Movement, New York City, 1932.** Watercolor on paper, 25⁵/₈ x 20⁵/₈ in. (65 x 52.3 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal

Throughout the twentieth century New York City has been a favored subject for both realist and abstract artists of many different schools. For artists, such as Marin, whose roots were found in Cubism, the city was a three-dimensional realization of that movement's theories of simultaneity and faceted construction.

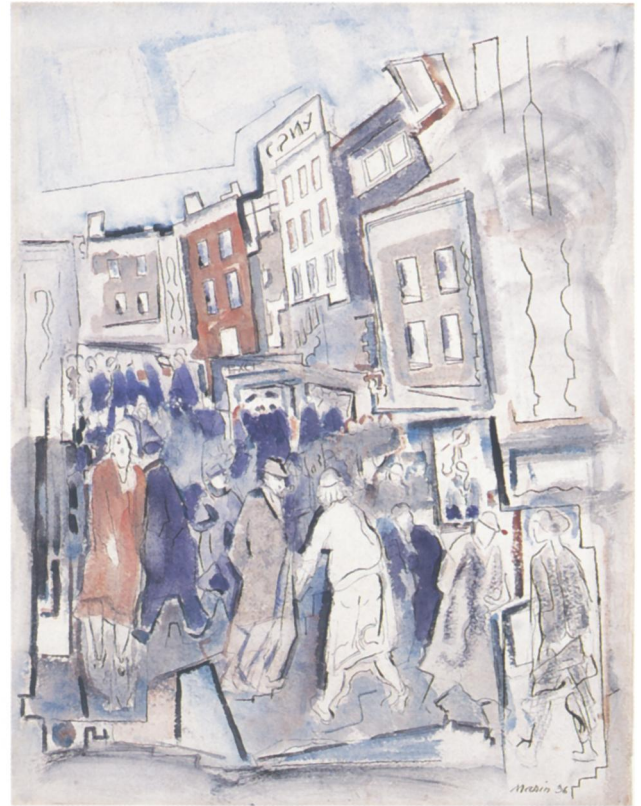
After training in Europe from 1905 to 1910, Marin returned to New York in early 1911 and created a number of Cubo-Futurist works that glorified sites such as the Brooklyn Bridge, the sixty-story Woolworth Building, and the steeple of Saint Paul's Chapel (at Broadway and Fulton Street). In the foreword to the catalogue for his 1913 exhibition of New York watercolors, Marin expressed his feelings about the city, which continued to inform his later work as well: "I see great forces at work; great movements; the warring of the great and the small....While these powers are at work pushing, pulling, sideways, downwards, upwards, I can hear the sound of their strife and there is great music being played. And so I try to

express graphically what a great city is doing." In *Street Movement, New York City* Marin creates a dense abstract relief of overlapping rectangles and diagonal lines that suggests a busy intersection in midtown Manhattan. Buildings, billboards, lights, streets, and people are blurred together by the pulsating rhythm that drives the city forward.

JOHN MARIN

Movement, Nassau Street, No. 2, 1936. Watercolor on paper, 26¹/₈ x 20¹/₈ in. (66.3 x 51 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal

By 1920 Marin's views of New York City no longer focused on single buildings but on the entire environment of buildings and people involved in what he called a mad dance in which "everything became alive....Buildings—streets—people—become a solid mass of moving aliveness....with a kind of order to it all." The underlying sense of order that he perceived within the dynamic movement is particularly apparent in this late schematic watercolor. Here, Marin has visually demarcated different elements of the scene with dark borders, for example, a woman in the lower right corner, the collected mass of pedestrians,



and a row of buildings. Together, however, these individual pieces fit into one another like an odd-shaped jigsaw puzzle. *Movement, Nassau Street, No. 2* is one of at least seven variations on this same composition that Marin made in 1936. While others in the series evoke a greater sense of outward motion, this one is extremely stylized, controlling all of the street's energy as if it were pulling inward on itself.

Although over the years Marin did create oil paintings on canvas, the largest part of his oeuvre consisted of—and his artistic reputation rested solely on—the masterful watercolors that he produced for almost fifty years. Ever since his early exhibitions at Stieglitz's gallery, beginning in 1909, Marin's work had sold well. By the time the Lowenthals purchased their first Marin watercolor, *Pine Tree* (1917), in 1945 and his two later watercolors of New York in 1952, the prices commanded for his works on paper were considerably higher than for many artists on canvas. The acquisition of *Street Movement* and *Movement, Nassau Street* just prior to the entire collection being shown at the Whitney Museum in October 1952 may reflect the Lowenthals' desire at this time to exhibit a fuller representation of the early masters of twentieth-century American art.



GEORGIA O'KEEFFE

American, 1887–1986. **Ram's Head, White Hollyhock—Hills, 1935.** Oil on canvas, 30 x 36 in. (76.2 x 91.5 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal

In 1929 O'Keeffe made the first of many extended visits to New Mexico (where she eventually moved in 1949), and almost immediately her paintings were filled with images that evoked that part of the country. Of particular interest to her were the majestic land formations and animal bones that she collected in the desert. What to some might seem an eerie specter of skeletal remains took on a deep significance for the artist, who wrote that "they are as beautiful as anything I know....The bones seem to cut sharply to the center of something that is keenly alive on the desert."

These powerful motifs were readily adapted to O'Keeffe's already developed style, which combined an almost photographic realism with a strong sense of abstract design. The intensity of light and color that distinguishes her New

Mexico paintings from her previous work reflected not only the natural conditions of the Southwestern setting but also the artist's renewed enthusiasm for painting after several difficult years. She began to experiment freely with juxtaposing disassociated images in the same picture. In *Ram's Head, White Hollyhock—Hills*, for instance—the Lowenthals' only example of O'Keeffe's work—the artist interjects into a panoramic landscape two close-up studies, of an animal skull and a flower. The incongruity of scale and perspective between these elements is dramatic and startling. The gently rolling sand hills of the Rio Grande Valley (west of Taos), which form an undulating mass at the bottom of the canvas, are depicted without much specificity, as if seen from a great distance and from a high vantage point. The skull and flower motifs, on the other hand, are shown in scrupulous detail at close range. The strictly frontal view of the ram's head emphasizes its exotic contour, while the slightly upward tilt of the hollyhock reveals its shallow depth. Although the individual images are realistically described, there is no verisimilitude to the scene.

O'Keeffe's painting joined the Lowenthal Collection in 1958 as a relatively late addition and was exhibited the following year at the Whitney Museum of American Art in a group show, "The Museum and Its Friends: Second Loan Exhibition."

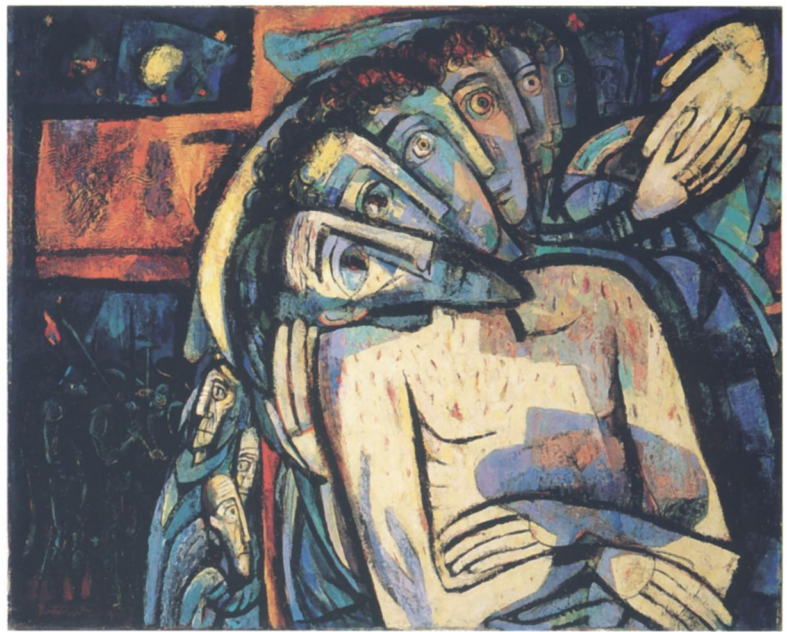


ABRAHAM RATTNER

American, 1893–1978. **Fisherman**, 1943. Oil on canvas, 32 x 25⁵/₈ in. (81.3 x 65 cm). Collection of the Estate of Edith A. Lowenthal, on extended loan to the Brooklyn Museum

Rattner had already established his reputation as an Expressionist painter, both here and in Europe, by 1943, when the Lowenthals first started to collect his work. The artist, then fifty years old, had only recently returned to New York (in 1940) after living in France for twenty years, because of the German invasion of Paris. While Rattner came to his maturity as a painter in Europe, he was readily embraced by America when he returned. His work from the period was included in two important books on the art of that time, which the Lowenthals probably saw: *New Frontiers of American Painting* (1943), by Samuel Kootz, and *Abstract and Surrealist Painting in America* (1944), by Sidney Janis.

Throughout the 1940s Rattner's paintings reflected his deep concerns about the war and his strong disappointment in America's initial response of apathy and isolationism. In an effort to awaken some moral outrage, he produced a number of what he called "violent Christ compositions." Rattner, who was Jewish, used the widely recognized Christian symbol of the Crucifixion to represent the wartime suffering inflicted upon all mankind (Jew and Gentile



ABRAHAM RATTNER

Transcendence, 1943. Oil on canvas, 31⁷/₈ x 39³/₁₆ in. (81 x 99.5 cm). The Brooklyn Museum, New York. Gift of the Edith and Milton Lowenthal Foundation Inc.

The religious implications are clear in Rattner's painting *Transcendence*, more so than in *Fisherman*, also of 1943. Here, the deposed figure of Christ is seen, scarred and bloodied, in front of a large cross (partially visible in the upper left). A small group of followers, huddled together beneath Christ's looming presence, fearfully eye the sinister band of masked soldiers who stalk the darkness at lower left. Christ's growing spiritual transcendence is made visible through the use of light, which illuminates his body, and color and by the incredible transformation of Christ's head. Using a device that he first introduced in 1939, Rattner repeats the head in sequential, overlapping planes that change in age and expression as each approaches the upright position. The crucified Christ is depicted first as an aged and lifeless being with a sorrowful face. But slowly, as his spirit is awakened and embraced by God (whose outstretched hand touches another hand, possibly Christ's), and as angel wings appear (in the background at upper right), Christ's features change dramatically to those of a wide-eyed youth.



In a related painting of the same year, *Hallucination* (collection Earle Ludgin, Chicago), the transformed figure is not Christ but an artist, holding a palette and brushes. In that canvas the head of Christ and a winged angel appear behind and to the side of the figure of the artist, while one of his canvases, displaying a radiant sun, stands on an easel at upper left. Keeping this image in mind, in *Transcendence* we can recognize the shape of an artist's palette hovering over the folded arms of Christ like a ghostly apparition and can identify the glowing sun from the artist's canvas, similarly placed in the upper left corner. The visual connections between artist and Savior made by Rattner in these paintings are confirmed by Rattner's own statement: "It is myself that is on the cross, though I am attempting to express a universal theme—man's inhumanity to man."

ABRAHAM RATTNER

Figures Waiting, 1947. Oil on canvas, 39½ x 59 in. (100.3 x 149.9 cm). Collection of Madison Art Center, Wisconsin. Gift of the Edith and Milton Lowenthal Collection

Figures Waiting was painted in 1947, the year that Rattner's first wife, Bettina Bedwell, died. In November the Lowenthals purchased this painting (one of only eight pieces added to their collection in 1947). It was their sixth and largest oil painting by Rattner; two pen-and-ink drawings were the last Rattners to be acquired (both gifts from the artist in 1952).

Rattner and Bedwell had married in France in 1924, while she was a fashion correspondent there for a newspaper syndicate. The central importance of the seated female figure in this composition and the artist's inscription on the front left of the canvas—"to Bettina"—strongly suggest that this picture was created

as a memorial to his wife. Compared with the other four figures at the table, she is clearly the most poised and serene, exuding a Madonna-like grace that differentiates and elevates her from the rest of the group. Surrounded by their awkward bodies and worried faces, she seems spiritually distant from their worldly uncertainties. Specific elements of the composition that often appear in Rattner's paintings of the 1940s, like the lit candle (top left) and the cross (top right), imbue the scene with religious symbolism. The heavy outlines used to describe the figures and the setting, as well as the juxtaposition of bright and intense dark colors, approximate the luminous effect of stained-glass windows viewed from inside a church. Such windows were frequently studied by Rattner and his wife during the 1930s on their many visits to Chartres Cathedral and other nearby churches.



PAUL SAMPLE

American, 1896–1974. **Lamentations V:18 (The Fox Hunt)**, 1938. Oil on canvas, 30 $\frac{1}{8}$ x 36 $\frac{7}{8}$ in. (76.5 x 91.8 cm). Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts. Gift of Milton Lowenthal, in recognition of the 25th Anniversary of the Addison Gallery, 1956

Among the very first paintings bought by the Lowenthals—in January 1943, following their many visits to the “Artists for Victory” show—was this one by Sample. Although the Lowenthals purchased many other landscapes, this is the only example in their collection by a Regionalist. Like Thomas Hart Benton and Grant Wood, with whose works Sample’s paintings are often compared, the artist celebrated a vision of rural America that is almost always romanticized and moralistic.

In *Lamentations V:18* Sample depicts a pristine but barren hillside blanketed with freshly fallen snow. Even the scattering along the slope of eight men with rifles and four bloodhounds does not seem to disturb the eerie stillness of the scene. Silhouetted in sharp outline, men and beasts look like cutout paper dolls placed on the surface of the landscape. Their poses signify movement, but they, like the setting, seem inert. Sample’s close attention to the descriptive details of clothing and posture emphasizes the importance of the narrative being told over the objectives of pure

landscape painting. The setting is based on Sample’s many visits to Vermont throughout the years to see his wife’s family in Montpelier and to attend Dartmouth College in Hanover, first as a student, beginning in September 1938, and then as an artist in residence through 1962. In style and subject the picture shows the strong influence of the sixteenth-century Flemish artist Pieter Brueghel the Elder, whose work Sample greatly admired. Brueghel’s painting, *Hunters in the Snow* (1565; Kunsthistorisches Museum, Vienna) may have been the immediate source for Sample’s exploration of this theme and may have been studied by Sample either in Europe, during his 1938 trip abroad, or in reproduction. Sample, however, noted only that the subject derived from his having participated in a fox hunt, hence the biblical reference in the title to *Lamentations* 5:18, which reads, “Because of the mountain of Zion, which is desolate, the foxes walk upon it.”

This was the first of two paintings that Sample titled with such citations; the other was *The Auction—Matthew VI:19* of 1939, which was one of Sample’s entries in “Artists for Victory.” Considered in the context of the precarious political situation of the world in 1938, on the verge of World War II, Sample’s reference to *Lamentations*, in which the people of Jerusalem are following a path of destruction and self-destruction, seems to be sending a cautionary message in the guise of genre painting.

MAX WEBER

American, 1881–1961; born in Russia. **Russian Ballet**, 1916. Oil on canvas, 30 x 36 in. (76.2 x 91.4 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal

The Lowenthal Collection contained six works by Weber, including one watercolor on paper. A seventh painting (*Poor Fishing*, 1936, oil on canvas, purchased in 1945) was returned to the artist in 1946 and subsequently destroyed because its condition had irreparably deteriorated. The final selection, of works acquired between 1943 and 1962, presents both the early and late stages in the artist’s stylistic development, beginning with his experiments with Cubism and Futurism in the mid- to late 1910s and jumping directly to his mature, expressionistically painted narratives of the 1940s. *Russian Ballet* was purchased in 1945 from Paul Rosenberg and Company, the second of Weber’s works to be acquired by the Lowenthals (*Hasidic Dance* was the first, in 1943; see page 15). It is an exuberant and ambitious composition that attempts to project the sights, sounds, and movements of a ballet performance in terms of Cubist and Futurist vocabulary.

Having studied art in Europe between 1905 and 1908, Weber returned to the United States in 1909, fully open to avant-garde ideas. His early paintings, drawings, and sculptures



display a great variety of styles, as he tried one and then another, emulating the most recent works by artists such as Picasso, Matisse, Delaunay, Rousseau, and Larionov, which he followed in current publications and exhibitions. During 1915 and 1916, Weber created some of his best works, a series of Cubo-Futurist pictures, including *Rush Hour, New York* (National Gallery of Art, Washington, D.C.) and *Grand Central Terminal* (Thyssen-Bornemisza Museum, Madrid), that use fragmented forms, diagonal lines, and radiating planes and arcs to effectively convey the dynamic motion of a busy metropolis. In *Russian Ballet* Weber uses similar devices to paint an interior scene that suggests a darkened theater, where one or two people are posed onstage within the circle of several spotlights. As the title and date of the painting indicate, these are impressions gathered during a performance of the Ballets Russes (under the direction of Sergey Diaghilev), most likely during their first New York season, either in January 1916 at the Century Theater or in April of that year at the Metropolitan Opera. Weber recalled many years later that he had attended the performance with the artist Arthur B. Davies. The angular mass in the lower center of Weber's painting correlates in spirit to some of the more stylized poses and costumes assumed by Diaghilev's dancers, most notably the legendary Nijinsky.

MAX WEBER

The Visit, 1919. Oil on canvas, 40 x 30 in. (101.6 x 76.2 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal

Between 1917 and 1919 Weber produced a number of paintings that were specifically figurative but in which the figures were depicted in a primitivist, semiabstract manner, akin to some of Wyndham Lewis's Vorticist figures and Picasso's costume designs for the Ballets Russes's *Parade* (1917). Although Weber's characters are severely fragmented into flat planes, geometric shapes, and linear patterns and are hard to differentiate from the surrounding architecture and furnishings, the artist provides just enough descriptive detail to at least cursorily identify them and the scene.

In *The Visit* four people are intimately gathered in a domestic interior—a man on either end and two seated women, each of whom keeps an eye on the man nearest her. Elements of clothing and jewelry identify their gender. Both men wear brimmed hats. The standing gentleman at left is dressed in a long jacket and striped pants and carries a cane. The other man has all but disintegrated except for his prominent head, seen in profile (with a large eye, pointy nose, and stringy hair), and his slender trouser bottoms and small shoes near the turned chair leg. The women each

have their hair parted in the middle and pulled back, which reveals a necklace on the one on the left and a hanging earring on the other. They are seated in armchairs, and their long skirts graze the floor. The formality of the scene and the deliberate pairings of the people into two couples suggest that this visit is part of a courtship ritual. Judging by the body language shown, the pair on the right seems amenable to their coupling, while the two on the left eye each other suspiciously.

BEN SHAHN

American, 1898–1969; born in Lithuania. **The Passion of Sacco and Vanzetti**, 1931–32.

Tempera on canvas, 84½ x 48 in. (214.6 x 121.9 cm). Whitney Museum of American Art, New York. Gift of Edith and Milton Lowenthal in memory of Juliana Force

Shahn's painting *The Passion of Sacco and Vanzetti* holds a singular place in the Lowenthal Collection for several reasons. It is the only piece purchased by the Lowenthals specifically for a museum without first having been part of their own personal holdings. Motivated by the death in 1948 of Juliana Force—the Whitney Museum of American Art's founding director, whom they greatly admired for her ardent promotion of American art—in 1949 the Lowenthals presented this work in her memory. It is also notable for being the first gift to be accepted by that museum after Gertrude Vanderbilt Whitney's initial donation of her collection in 1930.

In size and subject the Shahn painting is also quite unusual for the Lowenthal Collection. Measuring seven by four feet, this tempera on canvas was never intended to be exhibited privately but rather had been submitted by Shahn to the Museum of Modern Art's 1932 mural competition and exhibition as a full-scale detail of a larger mural. The imagery is decidedly political, taken directly from Shahn's series of twenty-three small gouaches on paper depicting incidents from the trial and execution of two Italian-American anarchists, Nicola Sacco and Bartolomeo Vanzetti. Sacco and Vanzetti, a shoemaker and a fish peddler, respectively, had been charged with the murder of a paymaster and his guard during a robbery of a shoe factory in Massachusetts in 1920. Although they were convicted after a much publicized trial, many believed the case against them to be biased and inconclusive. Their subsequent execution in 1927 caused an international uproar. Shahn was among those who were incensed. His return to these events some four years later, in 1931–32, as a subject for his art, came about after he had produced (in 1930) a much smaller series of watercolors on another well-known incident, the Dreyfus case. Shahn said: "Ever since I could remember I'd wished that I'd been lucky enough to be alive at a great time—when something big was going on, like the Crucifixion. And suddenly I realized I was. Here I was living through another crucifixion. Here was something to paint."

Shahn based his Sacco and Vanzetti series



on materials he found at the New York Public Library, such as photographs in newspapers and in pamphlets published by their defense committees. In *The Passion of Sacco and Vanzetti* the two martyrs lie in their coffins. Standing directly behind them are the three members of the Lowell Committee, who, after reviewing the case in 1927, determined that no "racial feeling" had influenced the outcome. Their findings led to the execution of Sacco and Vanzetti in 1927. On the wall of the courthouse hangs a portrait of the judge who had presided over the trial.

The visual power and political message of

this painting caused new protests to erupt when it was announced that it was to be included in the Museum of Modern Art's mural show. A museum trustee went so far as to offer to purchase it just to keep it out of the exhibition. Shahn declined. Although the small gouaches of the initial Sacco and Vanzetti series had been quickly acquired from Shahn's 1932 show at the Downtown Gallery, this monumental coda to the series did not find a suitable home until it was purchased by the Lowenthals and presented to the Whitney Museum.

Checklist of Works Formerly in the Edith and Milton Lowenthal Collection



JOHN ATHERTON
American, 1900–1952
Barn Detail
1942. Oil on canvas, 15 x 12 in.
(38.1 x 30.5 cm). The Butler
Institute of American Art,
Youngstown, Ohio. Gift of Mr. and
Mrs. Milton Lowenthal, 1954



DARREL AUSTIN
American, 1906–1994
The Family
1938. Oil on canvas, 30 $\frac{3}{4}$ x
24 $\frac{1}{4}$ in. (76.8 x 61.6 cm).
Collection of the Newark Museum,
New Jersey. Gift of Mrs. Milton
Lowenthal, 1951



DARREL AUSTIN
American, 1906–1994
Spirits of the Stream
1941. Oil on canvas, 36 x 30 in.
(91.4 x 76.2 cm). Collection of
Mr. and Mrs. Jerome M.
Westheimer



MILTON AVERY
American, 1885–1965
The Rooster
Ca. 1943. Gouache on paper,
22 x 30 in. (55.9 x 76.2 cm). The
Butler Institute of American Art,
Youngstown, Ohio. Gift of Mr. and
Mrs. Milton Lowenthal, 1954



MILTON AVERY
American, 1885–1965
Artist's Daughter by the Sea
1943. Oil on canvas, 36 x 42 in.
(91.5 x 106.7 cm). The Brooklyn
Museum, New York. Bequest of
Edith and Milton Lowenthal, 1992



MILTON AVERY
American, 1885–1965
The Baby
1944. Oil on canvas, 44 x 32 in.
(111.8 x 81.3 cm). The Butler
Institute of American Art,
Youngstown, Ohio. Gift of Mr. and
Mrs. Milton Lowenthal, 1955



WILLIAM BAZIOTES
American, 1912–1963
White Silhouette
1945. Oil on canvas, 36 x 42 in.
(91.4 x 106.7 cm). Collection of
the Newark Museum, New Jersey.
Gift of Mr. and Mrs. Milton
Lowenthal, 1951



ROMARE BEARDEN
American, 1911–1988
The Agony of Christ
1945. Watercolor on paper, 18 x
24 in. (45.7 x 61 cm). The Butler
Institute of American Art,
Youngstown, Ohio. Extended loan
from the Estate of Edith A.
Lowenthal



LOUIS BOSA
American, 1905–1981;
born in Italy
Central Park West—Winter
Ca. 1940–43. Oil on canvas, 24 x
30 in. (61 x 76.2 cm). Clark
Atlanta University Art Collections,
Atlanta, Georgia. Gift of Mr. and
Mrs. Milton Lowenthal, 1947



RAYMOND BREINEN
American, born 1909; in Russia
At Golgotha
1941. Oil on fabricated board,
30 x 48 in. (76.2 x 121.9 cm).
The Butler Institute of American
Art, Youngstown, Ohio. Gift of Mr.
and Mrs. Milton Lowenthal, 1954



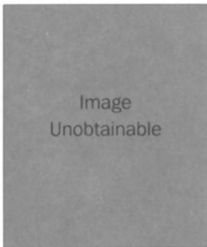
WILLIAM BRICE
American, born 1921
Pine Cones and Twig
1947. Charcoal, ink, and conté
crayon on paper, 19 x 25 in.
(48.3 x 63.5 cm). Whitney
Museum of American Art, New
York. Gift of Edith and Milton
Lowenthal



BYRON BROWNE
American, 1907–1961
Figure by the Seashore
1943. Oil on Masonite, 12 x
14 in. (30.5 x 35.9 cm). Georgia
Museum of Art, The University of
Georgia, Athens. Gift of Mr. and
Mrs. Milton Lowenthal, New York,
1947



BYRON BROWNE
American, 1907–1961
Head of a Man
1943. Oil on canvas, 28 x 24 in. (71.1 x 61 cm). Collection of the Newark Museum, New Jersey. Gift of Mr. and Mrs. Milton Lowenthal, 1946



BYRON BROWNE
American, 1907–1961
Reading by Lamp Light
1944. Medium unknown, 30 x 24 in. (76.2 x 61 cm). Location unknown



BYRON BROWNE
American, 1907–1961
Still Life with City Window
1945. Oil on canvas, 47 x 36 in. (119.4 x 91.4 cm). Whitney Museum of American Art, New York. Gift of Edith and Milton Lowenthal



PAUL BURLIN
American, 1886–1969
The Soda Jerker
1939. Oil on canvas, 40 x 50 in. (101.6 x 127 cm). Location unknown



PAUL BURLIN
American, 1886–1969
Merchant of Pearls
1943. Oil on canvas, 13 x 18 in. (33 x 45.7 cm). The Butler Institute of American Art, Youngstown, Ohio. Gift of Mr. and Mrs. Milton Lowenthal, 1954



PAUL BURLIN
American, 1886–1969
Sublimation
1945. Oil on canvas, 36 1/4 x 20 in. (91.8 x 50.8 cm). The Brooklyn Museum, New York. Gift of the Edith and Milton Lowenthal Foundation Inc.



PAUL BURLIN
American, 1886–1969
Warrior Worshipping the Monster
1945. Oil on canvas, 10 x 14 in. (25.4 x 35.6 cm). San Francisco Museum of Modern Art. Gift of the Edith and Milton Lowenthal Foundation Inc., 1987



PAUL BURLIN
American, 1886–1969
Homunculus
1946. Oil on canvas, 42 1/8 x 29 7/8 in. (107 x 76 cm). The Brooklyn Museum, New York. Gift of the Edith and Milton Lowenthal Foundation Inc.



PAUL BURLIN
American, 1886–1969
Yellow into Blue Color
1947. Oil on canvas, 10 x 14 1/8 in. (25.4 x 35.9 cm). The Carnegie Museum of Art, Pittsburgh, Pennsylvania. Gift of the Edith and Milton Lowenthal Foundation Inc., 1984



PAUL BURLIN
American, 1886–1969
Composition, No. 1
1953. Watercolor on paper, 22 x 30 in. (55.9 x 76.2 cm). The Butler Institute of American Art, Youngstown, Ohio. Gift of the Edith and Milton Lowenthal Foundation Inc., 1965



PAUL BURLIN
American, 1886–1969
Composition, No. 2
1955. Watercolor on paper, 22 x 30 in. (55.9 x 76.2 cm). Rose Art Museum, Brandeis University, Waltham, Massachusetts. Gift of Milton Lowenthal, New York, 1959



PAUL BURLIN
American, 1886–1969
Composition, No. 3
1955. Watercolor on paper, 22 1/2 x 31 in. (57.2 x 78.7 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



PAUL BURLIN
American, 1886–1969
Untitled (Abstraction)
1963. Ink, charcoal, and collage on paper, 14 x 10³/₄ in. (35.6 x 27.3 cm). The Brooklyn Museum, New York. Gift of Mr. and Mrs. Milton Lowenthal



DAVID BURLIUK
American, 1882–1967;
born in Russia
Blue Horse
1943. Oil on canvas(?), 11³/₄ x 10¹/₂ in. (29.8 x 26.7 cm). Location unknown



ALEXANDER CALDER
American, 1898–1976
High Sign
1944. Watercolor on paper, 31¹/₂ x 22⁷/₈ in. (80 x 58.1 cm). The Butler Institute of American Art, Youngstown, Ohio. Gift of Mr. and Mrs. Milton Lowenthal, 1954



ALEXANDER CALDER
American, 1898–1976
The Mermaid
Ca. 1945. Watercolor and ink on paper, 19 x 23¹³/₁₆ in. (48.3 x 60.6 cm). Whitney Museum of American Art, New York. Gift of Edith and Milton Lowenthal



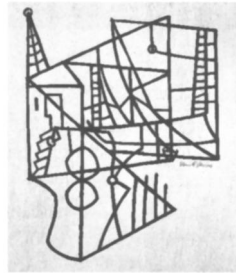
JON CORBINO
American, 1905–1964;
born in Italy
Cartoon for Fighting Horsemen
Ca. 1936–37. Oil on cardboard, 30 x 40 in. (76.2 x 101.6 cm). Private collection, Sarasota, Florida



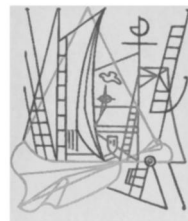
JOSÉ DE CREEFT
American, 1884–1982;
born in Spain
Iberica
1938. Granite, h. 24 in. (61 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal, 1992



JOSÉ DE CREEFT
American, 1884–1982;
born in Spain
Une Âme
1944. Carrara marble, h. 15¹/₂ in. (39.4 cm). Collection of Mr. and Mrs. Alfred E. Bernstein



STUART DAVIS
American, 1892–1964
Landscape
1932 and 1935. Oil on canvas, 25 x 22 in. (63.5 x 55.9 cm). The Brooklyn Museum, New York. Gift of Mr. and Mrs. Milton Lowenthal



STUART DAVIS
American, 1892–1964
Coordinance
1934. Watercolor on paper, 23 x 19³/₄ in. (58.4 x 50.2 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



STUART DAVIS
American, 1892–1964
Report from Rockport
1940. Oil on canvas, 24 x 30 in. (61. x 76.2 cm). The Metropolitan Museum of Art. Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991 (1992.24.1)



STUART DAVIS
American, 1892–1964
Landscape with Clay Pipe
1941. Oil on canvas, 12 x 18 in. (30.5 x 45.7 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



STUART DAVIS
American, 1892–1964
Arboretum by Flashbulb
1942. Oil on canvas, 18 x 36 in. (45.7 x 91.4 cm). The Metropolitan Museum of Art. Edith and Milton Lowenthal Collection. Bequest of Edith Abrahamson Lowenthal, 1991 (1992.24.2)



STUART DAVIS
American, 1892–1964
The Mellow Pad
1945 and 1950–51. Oil on canvas, 26 x 42 in. (66 x 106.7 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



BRIGGS DYER
American, born 1911
Street in Galena
1938. Oil on canvas, 25 x 37 in. (63.5 x 94 cm). Collection of the Newark Museum, New Jersey. Gift of Mr. and Mrs. Milton Lowenthal, 1946



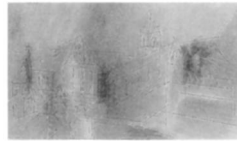
LYONEL FEININGER
American, 1871–1956
Lunar Web
1951. Oil on canvas, 21 $\frac{1}{4}$ x 36 in. (54 x 91.5 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



JOHN B. FLANNAGAN
American, 1895–1942
Not Yet
1940. Wrought bronze, h. 13 in. (33 cm). Collection of Lou M. Bernstein



STUART DAVIS
American, 1892–1964
Pad No. 4
1947. Oil on canvas, 14 x 18 in. (35.6 x 45.7 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



LYONEL FEININGER
American, 1871–1956
Cathedral of Cammin
1938. Watercolor and pen and ink on paper, 11 $\frac{3}{8}$ x 17 $\frac{7}{8}$ in. (28.9 x 45.4 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



JOHN B. FLANNAGAN
American, 1895–1942
Dragon Motif
1932–33. Granite, diam. 24 $\frac{1}{2}$ in. (62.2 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



LEE GATCH
American, 1902–1968
Vigil Lighters
Ca. 1945–50. Oil on canvas, 24 x 21 in. (61 x 53.3 cm). The Butler Institute of American Art, Youngstown, Ohio. Gift of Mr. and Mrs. Milton Lowenthal, 1955



ARTHUR DOVE
American, 1880–1946
The Inn
1942. Wax emulsion and aluminum paint on canvas, 24 $\frac{1}{8}$ x 27 in. (61.2 x 68.5 cm). The Metropolitan Museum of Art. Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991 (1992.24.5)



LYONEL FEININGER
American, 1871–1956
The Brigantine
1942. Watercolor and pen and ink on paper, 11 $\frac{3}{8}$ x 17 $\frac{7}{8}$ in. (28.9 x 45.4 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



JOHN B. FLANNAGAN
American, 1895–1942
Jonah and the Whale: Rebirth Motif
1937. Bluestone, h. 35 in. (88.9 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



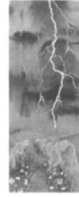
RAPHAEL GLEITSMANN
American, born 1910
Stark County—Winter
Ca. 1940–43. Oil on canvas(?), dimensions unknown. Clark Atlanta University Art Collections, Atlanta, Georgia. Gift of Mr. and Mrs. Milton Lowenthal, 1947



RAPHAEL GLEITSMANN
American, born 1910
Winter Sun
Ca. 1943. Oil on composition board, 16 x 20 in. (40.6 x 50.8 cm). Collection of the Newark Museum, New Jersey. Gift of Mrs. Edith Lowenthal, 1945



MORRIS GRAVES
American, born 1910
Young Irish Bird
1954. Brush and sumi ink and wash on paper, 16³/₈ x 24¹/₈ in. (41.6 x 61.3 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



ROBERT GWATHMEY
American, 1903–1988
Pick Until the Rain Hits
Ca. 1941–43. Watercolor and pen and ink on paper, 22 x 9 in. (55.9 x 22.9 cm). The Butler Institute of American Art, Youngstown, Ohio. Gift of Mr. and Mrs. Milton Lowenthal, 1955



MARSDEN HARTLEY
American, 1877–1943
Flower Abstraction
1914. Oil on canvas, with painted frame, 49³/₈ x 42 in. (125.4 x 106.7 cm). Collection of Dr. and Mrs. Meyer P. Potamkin



MORRIS GRAVES
American, born 1910
Young Woodpeckers
Ca. 1940. Watercolor on paper, 30¹/₂ x 24¹/₂ in. (77.5 x 62.2 cm). The Butler Institute of American Art, Youngstown, Ohio. Gift of Mr. and Mrs. Milton Lowenthal, 1950



GEORGE GROSZ
American, 1893–1959; born in Germany
Standing Nude
Ca. 1940–43. Oil on canvas(?), 28 x 20 in. (71.1 x 50.8 cm). Location unknown



ROBERT GWATHMEY
American, 1903–1988
End of Day
1942. Oil on canvas, 30 x 25 in. (76.2 x 63.5 cm). Collection of the Newark Museum, New Jersey. Gift of the Edith and Milton Lowenthal Foundation Inc., 1970



MARSDEN HARTLEY
American, 1877–1943
Handsome Drinks
1916. Oil on composition board, 24 x 20 in. (61 x 50.8 cm). The Brooklyn Museum, New York. Gift of Mr. and Mrs. Milton Lowenthal



MORRIS GRAVES
American, born 1910
Moon Mad Crow in the Surf
1943. Gouache on paper, 23¹/₂ x 28 in. (59.7 x 71.1 cm). The Brooklyn Museum, New York. Gift of Mrs. Milton Lowenthal



O. LOUIS GUGLIELMI
American, 1906–1956; born in Egypt
Totem and Bridge
1952. Oil on canvas, 32⁵/₈ x 26¹/₂ in. (82.9 x 67.3 cm). Rose Art Museum, Brandeis University, Waltham, Massachusetts. Gift of Milton Lowenthal, New York, 1959



ROBERT GWATHMEY
American, 1903–1988
Vacationist
1945. Oil on canvas, 50¹/₁₆ x 30 in. (127.2 x 76.2 cm). The Brooklyn Museum, New York. Gift of Mr. and Mrs. Milton Lowenthal



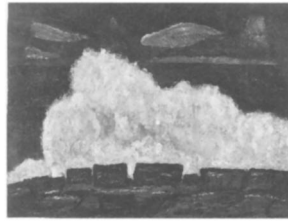
MARSDEN HARTLEY
American, 1877–1943
Green Landscape with Rocks, No. 2
1935–36. Oil on academy board, 13 x 17⁷/₈ in. (33 x 45.4 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



MARSDEN HARTLEY
American, 1877–1943
Sunday on the Reefs
1935–36. Oil on composition board, 16 x 12 in. (40.6 x 30.5 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



MARSDEN HARTLEY
American, 1877–1943
Albert Pinkham Ryder
1938. Oil on Masonite, 28 x 22 in. (71.1 x 55.9 cm). The Metropolitan Museum of Art. Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991 (1992.24.4)



MARSDEN HARTLEY
American, 1877–1943
Evening Storm, Schoodic, Maine, No. 2
1942. Oil on fabricated board, 30 x 40 in. (76.2 x 101.6 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



MARSDEN HARTLEY
American, 1877–1943
Gull
1942–43. Oil on fabricated board, 28 x 22 in. (71.1 x 55.9 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



MARSDEN HARTLEY
American, 1877–1943
Starfish
1936. Oil on canvas, 10⁷/₈ x 18¹/₂ in. (27.6 x 47 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



MARSDEN HARTLEY
American, 1877–1943
Mt. Katahdin, Maine, No. 2
1939–40. Oil on canvas, 30¹/₄ x 40¹/₄ in. (76.8 x 102.2 cm). The Metropolitan Museum of Art. Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991 (1992.24.3)



MARSDEN HARTLEY
American, 1877–1943
Summer Clouds and Flowers
1942. Oil on fabricated board, 22 x 28 in. (55.9 x 71.1 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



JOHN HELIKER
American, born 1909
Boat Yards, Long Island Sound
1942. Oil on canvas, 20 x 32 in. (50.8 x 81.3 cm). Collection of the Newark Museum, New Jersey. Gift of Mr. and Mrs. Milton Lowenthal, 1949



MARSDEN HARTLEY
American, 1877–1943
Three Pears, Grapes, and White Flowers
1936. Oil on canvas, 10¹/₂ x 18 in. (26.7 x 45.7 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



MARSDEN HARTLEY
American, 1877–1943
The Last Look of John Donne
1940. Oil on academy board, 28¹/₈ x 22 in. (71.4 x 55.8 cm). The Brooklyn Museum, New York. Gift of Mr. and Mrs. Milton Lowenthal



MARSDEN HARTLEY
American, 1877–1943
White Cod
1942. Oil on composition board, 22 x 28 in. (55.9 x 71.1 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



HILAIRE HILIER
American, 1898–1966
Kingfisher
1963. Watercolor on paper, 10¹/₂ x 17 in. (26.7 x 43.2 cm). The Butler Institute of American Art, Youngstown, Ohio. Gift of Edith and Milton Lowenthal, 1965



JOSEPH HIRSCH
American, 1910–1981
The Prisoner
1942. Oil on canvas, 44 x 30³/₄ in. (111.8 x 76.8 cm). Whitney Museum of American Art, New York. Gift of Edith and Milton Lowenthal



CARL HOLTY
American, 1900–1973; born in Germany
Flowers
1947. Oil on canvas, 30 x 24 in. (76.2 x 61 cm). The Butler Institute of American Art, Youngstown, Ohio. Gift of Mr. and Mrs. Milton Lowenthal, 1965



PETER HURD
American, 1904–1984
Portrait of H. Reginald Bishop
1940. Egg tempera on gesso panel, 20 x 18¹/₂ in. (50.8 x 47 cm). Collection of the Newark Museum, New Jersey. Gift of Mrs. Edith Lowenthal, 1945



PETER HURD
American, 1904–1984
An Evening in Spring
1942. Egg tempera on Masonite, 28 x 36 in. (71.1 x 91.4 cm). Private collection



JOE JONES
American, 1909–1963
Spring Plowing
1942. Oil on canvas, 30 x 40 in. (76.2 x 101.6 cm). Collection of the Newark Museum, New Jersey. Gift of Mrs. Edith Lowenthal, 1945



FRANK KLEINHOLZ
American, 1901–1987
Flower Vendors
1942. Oil on canvas(?), 20 x 24 in. (50.8 x 61 cm). Location unknown



WALT KUHN
American, 1877–1949
The Mandolinist
1938. Oil on canvas, 7¹/₄ x 9¹/₄ in. (18.4 x 23.5 cm). Collection of Alfred E. Bernstein and Lou M. Bernstein



YASUO KUNIYOSHI
American, 1889–1953; born in Japan
Baby and Toy Cow
1921. Pen and dry brush and ink on paper, 12¹/₈ x 9³/₈ in. (30.8 x 23.8 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



YASUO KUNIYOSHI
American, 1889–1953; born in Japan
End of Juanita
1942. Oil on canvas, 44¹/₄ x 34¹/₄ in. (112.4 x 87 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



YASUO KUNIYOSHI
American, 1889–1953; born in Japan
Murdered
1944. Pen and dry brush and ink on paper, 21³/₄ x 27¹/₂ in. (55.2 x 69.9 cm). The Brooklyn Museum, New York. Gift of Mrs. Milton Lowenthal



GASTON LACHAISE
American, 1882–1935; born in France
Head (Head of a Poet[?])
Bronze, dimensions unknown. Location unknown



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 1: A man who had a fanatical belief that he was chosen by God to overthrow black slavery
1941. Gouache on paper, 20 x 14 in. (50.8 x 35.6 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 2: For forty years John Brown reflected on the hopeless and miserable condition of the slaves
1941. Gouache on paper, 20 x 14 $\frac{1}{8}$ in. (50.8 x 35.9 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 5: John Brown, while tending his flock in Ohio, first communicated with his sons and daughters his plan of attacking slavery by force
1941. Gouache on paper, 20 x 14 $\frac{1}{8}$ in. (50.8 x 35.9 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 8: John Brown's first thought of the place where he would make his attack came to him while surveying land for Oberlin College in West Virginia, 1840
1941. Gouache on paper, 14 x 20 in. (35.6 x 50.8 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 11: John Brown took to guerrilla warfare
1941. Gouache on paper, 14 x 20 in. (35.6 x 50.8 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 3: For twelve years John Brown engaged in land speculations and wool merchandising. All this to make some money for his greater work, which was the abolishment of slavery
1941. Gouache on paper, 14 $\frac{1}{8}$ x 20 in. (35.9 x 50.8 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 6: John Brown formed an organization among the colored people of the Adirondack woods to resist the capture of any fugitive slave
1941. Gouache on paper, 20 x 14 in. (50.8 x 35.6 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 9: Kansas was now the skirmish ground of the Civil War
1941. Gouache on paper, 14 x 20 in. (35.6 x 50.8 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 12: John Brown's victory at Black Jack drove those pro-slavery to new fury, and those who were anti-slavery to new efforts
1941. Gouache on paper, 20 x 14 in. (50.8 x 35.6 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 4: His adventures failing him, he accepted poverty
1941. Gouache on paper, 20 x 14 $\frac{1}{8}$ in. (50.8 x 35.9 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 7: To the people he found worthy of trust, he communicated his plans
1941. Gouache on paper, 14 x 20 in. (35.6 x 50.8 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 10: Those pro-slavery were murdered by those anti-slavery
1941. Gouache on paper, 20 x 14 in. (50.8 x 35.6 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



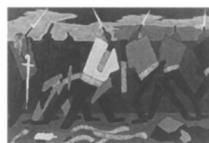
JACOB LAWRENCE
American, born 1917
John Brown Series, No. 13: John Brown after long meditation planned to fortify himself somewhere in the mountains of Virginia or Tennessee and there make raids on the surrounding plantations, freeing slaves
1941. Gouache on paper, 14 x 20 in. (35.6 x 50.8 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 14: John Brown collected money from sympathizers and friends to carry out his plans
1941. Gouache on paper, 20 x 14 in. (50.8 x 35.6 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 17: John Brown remained a full winter in Canada, drilling negroes for his coming raid on Harpers Ferry
1941. Gouache on paper, 14 x 20 in. (35.6 x 50.8 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 20: John Brown held Harpers Ferry for twelve hours: his defeat was a few hours off
1941. Gouache on paper, 14 x 20 in. (35.6 x 50.8 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



RICO LEBRUN
American, 1900–1964; born in Italy
The Beggar
1941. Watercolor on paper, 25 x 19 in. (63.5 x 48.3 cm). The Butler Institute of American Art, Youngstown, Ohio. Gift of Mr. and Mrs. Milton Lowenthal, 1951



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 15: John Brown made many trips to Canada organizing for his assault on Harpers Ferry
1941. Gouache on paper, 20 x 14 in. (50.8 x 35.6 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 18: July 3, 1859, John Brown stacked an old barn with guns and ammunition. He was ready to strike his first blow at slavery
1941. Gouache on paper, 20 x 14 in. (50.8 x 35.6 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



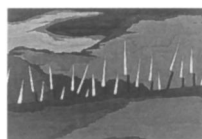
JACOB LAWRENCE
American, born 1917
John Brown Series, No. 21: After John Brown's capture, he was put on trial for his life in Charles Town, Virginia
1941. Gouache on paper, 20 x 14 in. (50.8 x 35.6 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACK LEVINE
American, born 1915
City Lights
1940. Oil on canvas, 54 x 36 in. (137.2 x 91.4 cm). Memphis Brooks Museum of Art, Memphis, Tennessee. Gift of Edith and Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 16: In spite of a price on his head, John Brown in 1859 liberated twelve negroes from a Missouri plantation
1941. Gouache on paper, 14 x 20 in. (35.6 x 50.8 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 19: Sunday, October 16, 1859, John Brown with a company of twenty-one men, white and black, marched on Harpers Ferry
1941. Gouache on paper, 14 x 20 in. (35.6 x 50.8 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACOB LAWRENCE
American, born 1917
John Brown Series, No. 22: John Brown was found "guilty of treason and murder in the first degree." He was hanged in Charles Town, Virginia, on December 2, 1859
1941. Gouache on paper, 20 x 14 in. (50.8 x 35.6 cm). The Detroit Institute of Arts. Gift of Mr. and Mrs. Milton Lowenthal



JACQUES LIPCHITZ
American, 1891–1973; born in Lithuania
Portrait of Marsden Hartley
1942. Bronze, edition 1/7, h. 14½ in. (36.8 cm). The Brooklyn Museum, New York. Gift of the Edith and Milton Lowenthal Foundation Inc., in memory of Carl Selden



HOWARD LIPMAN
American, 1905–1992
Composition
1937. Mahogany, h. 21 $\frac{1}{4}$ in. (54 cm). Collection of Bette B. Bernstein



LUIGI LUCIONI
American, 1900–1988;
born in Italy
Variations in Blue
1940. Oil on canvas(?), 14 x 18 in. (35.6 x 45.7 cm). Location unknown



STANTON MACDONALD-WRIGHT
American, 1890–1973
Synchromy No. 3
1917. Oil on canvas, 39 x 38 in. (99 x 96.5 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



JOHN MARIN
American, 1870–1953
Pine Tree
1917. Watercolor and charcoal on paper, 19 $\frac{3}{8}$ x 16 $\frac{3}{8}$ in. (49.2 x 41.6 cm). The Brooklyn Museum, New York. Gift of Mr. and Mrs. Milton Lowenthal



JOHN MARIN
American, 1870–1953
Street Movement, New York City
1932. Watercolor on paper, 25 $\frac{5}{8}$ x 20 $\frac{5}{8}$ in. (65 x 52.3 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



JOHN MARIN
American, 1870–1953
Movement, Nassau Street, No. 2
1936. Watercolor on paper, 26 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in. (66.3 x 51 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



JOSEPH DE MARTINI
American, 1896–1984
The Lighthouse
1941. Oil on fabricated board, 9 x 12 in. (22.9 x 30.5 cm). The Butler Institute of American Art, Youngstown, Ohio. Gift of Mr. and Mrs. Milton Lowenthal, 1955



JOSEPH DE MARTINI
American, 1896–1984
Quarry Bridge
1942. Oil on canvas, 36 x 28 in. (91.4 x 71.1 cm). Whitney Museum of American Art, New York. Gift of Edith and Milton Lowenthal



HENRY MATTSON
American, 1887–1971;
born in Sweden
The Wave
Ca. 1942. Oil on canvas(?), 20 x 24 in. (50.8 x 61 cm). The Butler Institute of American Art, Youngstown, Ohio. Gift of Mr. and Mrs. Milton Lowenthal, 1948



ALFRED MAURER
American, 1868–1932
Head of a Girl
1929. Oil on fabricated board, 29 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in. (75.6 x 50.2 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



B. J. O. NORDFELDT
American, 1878–1955;
born in Sweden
The Blue Fish
1942. Oil on Masonite, 32 $\frac{1}{8}$ x 40 in. (81.6 x 101.6 cm). Collection of the Newark Museum, New Jersey. Gift of Mr. and Mrs. Milton Lowenthal, 1949



TETSUO OCHIKUBO
American, 1923–1975
Empirical Consciousness
1957. Oil on canvas, 40 $\frac{3}{4}$ x 51 $\frac{3}{4}$ in. (103.5 x 131.4 cm). Rose Art Museum, Brandeis University, Waltham, Massachusetts. Gift of Milton Lowenthal, New York, 1958



GEORGIA O'KEEFFE
American, 1887–1986
Ram's Head, White Hollyhock—Hills
1935. Oil on canvas, 30 x 36 in. (76.2 x 91.5 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



FREDERICK PAPSDORF
American, 1887–1978
Flowers in Vase
1944. Oil on canvas(?), 24 x 20 in. (61 x 50.8 cm). The Butler Institute of American Art, Youngstown, Ohio. Gift of Mr. and Mrs. Milton Lowenthal, 1954



JOSEF PRESSER
American, 1907–1967;
born in Poland
Magic Mountain
1937. Watercolor and gouache on paper, 32⁷/₈ x 39⁷/₈ in. (83.5 x 101.3 cm). Collection of the Newark Museum, New Jersey. Gift of Mr. and Mrs. Milton Lowenthal, 1951



ABRAHAM RATTNER
American, 1893–1978
Beautification
1937. Pen and ink on paper, 11¹/₂ x 8⁵/₈ in. (29.2 x 20.6 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



EARL OLSEN
American, born 1926
River Edge
1957. Oil on canvas, 42 x 50 in. (106.7 x 127 cm). Rose Art Museum, Brandeis University, Waltham, Massachusetts. Gift of Milton Lowenthal, New York, 1958



JOHN PELLEW
American, born 1903; in England
East River Nocturne, No. 2
1941. Oil on canvas, 28 x 36 in. (71.1 x 91.4 cm). Collection of the Newark Museum, New Jersey. Gift of Mr. and Mrs. Milton Lowenthal, 1946



JOSEF PRESSER
American, 1907–1967;
born in Poland
Untitled
Ca. 1930s. Pastel on paper, 21¹/₂ x 23⁷/₈ in. (54.6 x 60.6 cm). The Carnegie Museum of Art, Pittsburgh, Pennsylvania. Gift of Mr. and Mrs. Milton Lowenthal



ABRAHAM RATTNER
American, 1893–1978
Crucifixion
1942. Pen and ink and wash on paper, 22¹/₄ x 17⁵/₈ in. (56.5 x 44.8 cm). The Brooklyn Museum, New York. Gift of the Edith and Milton Lowenthal Foundation Inc.



ELLIOT ORR
American, born 1904
Herald of Disaster
1942. Oil on canvas(?), 24 x 30 in. (61 x 76.2 cm). Location unknown



ANTHONY PISCIOTTA
American, born 1913
Enchanted City
1943. Oil on canvas(?), 8 x 10 in. (20.3 x 25.4 cm). Location unknown



CLAYTON S. PRICE
American, 1874–1950
Wolves
1944. Oil on paperboard, 26 x 30 in. (66 x 76.2 cm). The Brooklyn Museum, New York. Gift of the Edith and Milton Lowenthal Foundation Inc.



ABRAHAM RATTNER
American, 1893–1978
The Letter
1942. Oil on canvas, 29¹/₄ x 23¹/₂ in. (74.3 x 59.7 cm). Collection of the Newark Museum, New Jersey. Gift of the Edith and Milton Lowenthal Foundation Inc., 1973



ABRAHAM RATTNER
American, 1893–1978
Fisherman
1943. Oil on canvas, 32 x 25⁷/₈ in. (81.3 x 65 cm). Collection of the Estate of Edith A. Lowenthal, on extended loan to the Brooklyn Museum



ABRAHAM RATTNER
American, 1893–1978
The Jeweled Christ
1943. Oil on synthetic board, 28 x 15⁷/₈ in. (71.1 x 40.3 cm). Collection of the Estate of Edith A. Lowenthal, on extended loan to the Brooklyn Museum



ABRAHAM RATTNER
American, 1893–1978
Transcendence
1943. Oil on canvas, 31⁷/₈ x 39⁷/₈ in. (81 x 99.5 cm). The Brooklyn Museum, New York. Gift of the Edith and Milton Lowenthal Foundation Inc.



ABRAHAM RATTNER
American, 1893–1978
Temptation of Saint Anthony
1945. Oil on canvas, 39³/₈ x 32 in. (100 x 81.3 cm). Collection of Alfred E. Bernstein and Lou M. Bernstein



ABRAHAM RATTNER
American, 1893–1978
Figures Waiting
1947. Oil on canvas, 39¹/₂ x 59 in. (100.3 x 149.9 cm). Collection of Madison Art Center, Wisconsin. Gift of the Edith and Milton Lowenthal Collection



PAUL SAMPLE
American, 1896–1974
Lamentations V:18 (The Fox Hunt)
1938. Oil on canvas, 30¹/₈ x 36⁷/₈ in. (76.5 x 91.8 cm). Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts. Gift of Milton Lowenthal, in recognition of the 25th Anniversary of the Addison Gallery, 1956



BEN SHAHN
American, 1898–1969; born in Lithuania
The Passion of Sacco and Vanzetti
1931–32. Tempera on canvas, 84¹/₂ x 48 in. (214.6 x 121.9 cm). Whitney Museum of American Art, New York. Gift of Edith and Milton Lowenthal in memory of Juliana Force



CHARLES SHEELER
American, 1883–1965
Americana
1931. Oil on canvas, 48 x 36 in. (121.9 x 91.4 cm). The Metropolitan Museum of Art. Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991 (1992.24.8)



CHARLES SHEELER
American, 1883–1965
The Open Door
1932. Conté crayon on paper, mounted on cardboard, 23³/₄ x 18 in. (60.7 x 46.7 cm). The Metropolitan Museum of Art. Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991 (1992.24.7)



NILES SPENCER
American, 1893–1952
Camp Chair
1934. Oil on canvas, 40¹/₄ x 30¹/₈ in. (102.2 x 76.5 cm). The Brooklyn Museum, New York. Gift of the Edith and Milton Lowenthal Foundation Inc.



EVERETT SPRUCE
American, born 1908
Owl and Fish
1944. Oil on Masonite, 18 x 24 in. (45.7 x 61 cm). Collection of the Newark Museum, New Jersey. Gift of Mr. and Mrs. Milton Lowenthal, 1949



EDWARD JOHN STEVENS
American, born 1923
The Archaic Smelters (The Metal Workers)
1944. Watercolor on paper, 19¹/₂ x 23³/₈ in. (49.5 x 59.4 cm). Collection of the Newark Museum, New Jersey. Gift of Mr. and Mrs. Milton Lowenthal, 1946



EDWARD JOHN STEVENS
American, born 1923
Jungle Still Life with Apples
1945. Gouache on paper, 21½ x 17½ in. (54.6 x 44.5 cm). The University of Iowa Museum of Art, Iowa City. Gift of Milton Lowenthal



EDWARD JOHN STEVENS
American, born 1923
Island Madonna
1946. Gouache on paper, 21 x 18 in. (53.3 x 45.7 cm). The Butler Institute of American Art, Youngstown, Ohio. Gift of Mr. and Mrs. Milton Lowenthal, 1951



MAX WEBER
American, 1881–1961;
born in Russia
Study for Russian Ballet
1914. Watercolor on paper, 18½ x 24½ in. (47 x 62.2 cm). The Brooklyn Museum, New York. Gift of the Edith and Milton Lowenthal Foundation Inc.



MAX WEBER
American, 1881–1961;
born in Russia
Russian Ballet
1916. Oil on canvas, 30 x 36 in. (76.2 x 91.4 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



MAX WEBER
American, 1881–1961;
born in Russia
The Visit
1919. Oil on canvas, 40 x 30 in. (101.6 x 76.2 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



MAX WEBER
American, 1881–1961;
born in Russia
Hasidic Dance
1940. Oil on canvas, 32¼ x 40 in. (81.8 x 101.6 cm). The Metropolitan Museum of Art. Edith and Milton Lowenthal Collection, Bequest of Edith Abrahamson Lowenthal, 1991 (1992.24.6)



MAX WEBER
American, 1881–1961;
born in Russia
Interior with Figures
1943. Gouache and pastel on paper, 17⅞ x 23¼ in. (44.8 x 59.1 cm). The Brooklyn Museum, New York. Gift of Mr. and Mrs. Milton Lowenthal



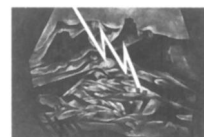
MAX WEBER
American, 1881–1961;
born in Russia
Good News
1944. Oil on fabricated board, 49 x 38¾ in. (124.5 x 98.4 cm). Location unknown



(HENRY) CADY WELLS
American, 1904–1954
Christ Crowned
1939. Gouache on paper, 26½ x 21⅞ in. (67.3 x 55.6 cm). The Brooklyn Museum, New York. Bequest of Edith and Milton Lowenthal



(HENRY) CADY WELLS
American, 1904–1954
Head of a Woman
Ca. 1940. Watercolor on paper, mounted on cardboard, 30¾ x 23 in. (78.1 x 58.4 cm). Collection of the Newark Museum, New Jersey. Gift of Mr. and Mrs. Milton Lowenthal, 1949



(HENRY) CADY WELLS
American, 1904–1954
Barrancas—New Mexico Landscape
Watercolor on paper, 14⅞ x 22⅞ in. (37.1 x 56.8 cm). The University of Iowa Museum of Art, Iowa City. Gift of Milton Lowenthal

Notes

Introduction

p. 4, “a lifelong passion for the art of their own time”: The Lowenthals, both native New Yorkers, were married in 1938 and began to collect art as a couple not long after Milton (1910–1987), known to family and friends as Mickey, received his law degree from Fordham University, and Edith (1909–1991) earned a master’s degree in psychology from Columbia University. The Lowenthal Papers at the Archives of American Art, Washington, D.C., are informative about the types of printed sources that the Lowenthals consulted in their study of contemporary American art. Included are the scrapbooks they compiled, containing magazine and newspaper clippings and gallery catalogues.

p. 4, “when they began to seriously study contemporary art”: The Lowenthal Papers at the Archives of American Art, Washington, D.C., are informative about the types of printed sources that the Lowenthals consulted. Included are scrapbooks they compiled, which contain magazine and newspaper clippings and gallery catalogues.

p. 4, “1,418 works by contemporary American artists”: The 1,418 artworks exhibited (532 paintings and drawings, 305 sculptures, and 581 prints) were selected from a larger number of entries by a jury of thirty-six American artists appointed by Artists for Victory Inc. A second jury of seven museum professionals (directors and curators) appointed by the Metropolitan Museum chose the forty-one recipients of the purchase prizes (totaling \$51,000)—14 paintings, 13 sculptures, 3 drawings, and 11 prints—all of which were accessioned into the

Metropolitan’s collection. Two additional winners, who rejected the prize money, received medals instead. These medals went to Ivan Albright, for *That Which I Should Have Done, I Did Not Do*, and John Rogers Cox, for *Grey and Gold*.

p. 4, “expressing itself in canvas and stone”: Milton Lowenthal, 1952, quoted in John R. Lane, “The Lowenthals: A Commitment to American Art,” in *The Edith and Milton Lowenthal Collection* (exh. cat.; New York: Brooklyn Museum, 1981), p. 4.

p. 4, “practicing the arts and sciences of peace”: Preamble, constitution of Artists for Victory Inc., Artists for Victory files, Archives of American Art. Quoted in Ellen G. Landau, “A Certain Rightness”: Artists for Victory’s ‘America in the War’ Exhibition of 1943,” *Arts Magazine* 60, no. 6 (February 1986), p. 44.

p. 4, “the product of his expression”: Manny Farber, “Artists for Victory,” *Magazine of Art* 35, no. 8 (December 1942), p. 275.

p. 4, “purchases were made directly from the exhibition”: The Lowenthals purchased *Stark County—Winter*, by Raphael Gleitsmann; *Evening in Spring*, by Peter Hurd; *Winter in Dutchess County*, by Joe Jones; and *November Evening*, by Jackson Lee Nesbitt. The latter three works, however, were returned to Artists for Victory Inc. shortly after purchase and do not appear on the final checklist of the Lowenthal Collection (see pp. 41–53).

p. 4, “forty-seven works from sixteen different vendors”: Of the pieces acquired in 1943, seven were returned to their place of

purchase shortly afterward (including the three mentioned above) and do not appear on the final checklist of the Lowenthal Collection (see pp. 41–53).

p. 5, “no special courage to buy names”: Milton Lowenthal, quoted in Florence Lewison, “The Art Collector,” *Design* 51, no. 6 (March 1950), p. 1.

p. 6, “a number of prominent artists”: The Lowenthal Papers contain correspondence with several of the artists represented in their collection, including Paul Burlin, José de Creeft, Stuart Davis, Abraham Rattner, Charles Sheeler, and Max Weber, among others. Milton Lowenthal also presented eulogies for Davis and Weber at their funerals.

p. 6, “seek redemption on their deathbeds, by turning to art”: Hermon More, foreword to *Edith and Milton Lowenthal Collection* (exh. cat.; New York: Whitney Museum of American Art, 1952), n.p.

p. 6, “donors to museums and lenders to exhibitions”: Gifts of artwork and funds to artists and art students were sometimes made through the Edith and Milton Lowenthal Foundation, which they operated from 1956 to 1990.

p. 6, “donations made to institutions elsewhere around the country”: The following institutions received modern art from the Lowenthals during their lifetimes: Addison Gallery of American Art, Andover, Mass.; the Brooklyn Museum, N.Y.; the Butler Institute of American Art, Youngstown, Ohio; the Carnegie Museum of Art, Pittsburgh, Pa.; Clark Atlanta University, Atlanta, Ga.; the Detroit Institute of Arts; Georgia Museum of Art, Athens; Madison Art Center, Wisc.; Memphis Brooks Museum

of Art, Memphis, Tenn.; the Newark Museum, N.J.; Rose Art Museum, Brandeis University, Waltham, Mass.; San Francisco Museum of Modern Art; the University of Iowa Museum of Art, Iowa City; and the Whitney Museum of American Art, N.Y. In addition, the Lowenthals made several gifts to the Brooklyn and Newark Museums of African, Asian, Egyptian, Etruscan, and Precolumbian objects and French prints that they had collected.

p. 6, “the Lowenthals’ collection as it then existed”: The 1952 and 1981 exhibitions of the Lowenthal Collection were accompanied by illustrated catalogues: *Edith and Milton Lowenthal Collection* (exh. cat.; New York: Whitney Museum of American Art, 1952) and *The Edith and Milton Lowenthal Collection* (exh. cat.; New York: Brooklyn Museum, 1981).

p. 6, “further refinements to their holdings”: The Lowenthals discussed their collection and the Whitney exhibition in a radio broadcast interview on WNYC, conducted by Lloyd Goodrich of the Whitney Museum on October 28, 1952.

p. 7, “the most thrilling experience of our lifetime together”: Milton Lowenthal, 1952, quoted in John R. Lane, “The Lowenthals: A Commitment to American Art,” in *The Edith and Milton Lowenthal Collection* (exh. cat.; New York: Brooklyn Museum, 1981), p. 4.

p. 7, “an integral part of our existence”: Milton Lowenthal, in a panel discussion cosponsored by Artists Equity Association and the National Society of Interior Designers, December 10, 1957, transcription in “Forum: Art in Today’s Interior Design,” *Artists Equity News*, January 1958, p. 6.

p. 7, “it loses its reason for being”: Milton Lowenthal, introduction to *The Museum and Its Friends: Twentieth-Century American Art from Collections of the Friends of The Whitney Museum* (exh. cat.; New York: Whitney Museum of American Art, 1958), p. 13.

p. 7, “their arts-related activities”: Since the late 1940s, the Lowenthals had been active in a number of arts organizations, such as the American Federation of Arts and Artists Equity Association. On behalf of the Archives of American Art, Milton Lowenthal solicited materials from de Creft, Jack Levine, Eugene Speicher, and Weber and funded the taping and transcription of an interview with Davis. Additionally, the Lowenthals were founding members of various “friends” and trustee groups at the Whitney and Brooklyn Museums.

Paintings in The Metropolitan Museum of Art from the Edith and Milton Lowenthal Collection

p. 8, Davis, *Report from Rockport*, “or they are not the same shape”: Stuart Davis, quoted in H. H. Amason, *Stuart Davis* (exh. cat.; Minneapolis: Walker Art Center, 1957), p. 44.

p. 9, Davis, *Arboretum by Flashbulb*, “remote in time and place”: Stuart Davis, letter to the art editor (Edward Alden Jewell), *New York Times*, September 27, 1942, sec. 9, p. 9.

p. 10, Hartley, *Albert Pinkham Ryder*, “overhanging rocks of granite”: Marsden Hartley, “Albert Pinkham Ryder,” in *The New Caravan* (New York: W. W. Norton, 1936); reprinted in Gail R. Scott, ed., *On Art by Marsden Hartley* (New York: Horizon Press, 1982), p. 261.

p. 10, Hartley, *Albert Pinkham Ryder*, “something to do with Ryder’s shyness”: *ibid.*

p. 11, Hartley, *Mt. Katahdin, Maine*, “I find him so nonchalantly solemn”: Marsden Hartley, letter, October 24, 1939, quoted in Jeanne Hokin, *Pinnacles and Pyramids: The Art of Marsden Hartley* (Albuquerque: University of New Mexico Press, 1993), p. 111.

p. 12, Sheeler, *Americana*, “one of my favorites among my work”: Charles Sheeler to Edith and Milton Lowenthal, September 18, 1946, Lowenthal Papers, Archives of American Art, Washington, D.C.

p. 13, Sheeler, *The Open Door*, “how much exactitude I could attain”: Charles Sheeler, quoted in Dorothy C. Miller and Alfred H. Barr Jr., eds., *American Realists and Magic Realists* (exh. cat.; New York: Museum of Modern Art, 1943), p. 5.

p. 15, Weber, *Hasidic Dance*, “To treat it otherwise, a desecration”: Milton Lowenthal, handwritten note cards for Weber’s eulogy, 1961, Lowenthal Papers, Archives of American Art, Washington, D.C.

p. 15, Weber, *Hasidic Dance*, “and their souls again illumined”: Max Weber, “Melodic Rage Hebraic,” published in *The Edith and Milton Lowenthal Collection* (exh. cat.; New York: Brooklyn Museum, 1981), p. 57.

Selected Works from the Edith and Milton Lowenthal Collection

p. 21, Davis, *Landscape*, “simultaneous view instead of a sequential one”: The drawing sheet is illustrated in John R. Lane, *Stuart Davis: Art and Art Theory* (New York: Brooklyn Museum, 1978), p. 174.

p. 22, Davis, *The Mellow Pad and Pad No. 4*, *ibid.*, “expert and heart-felt performance”: pp. 145–46.

p. 23, Feininger, *Lunar Web*, “precarious stage to enter into”: Lyonel Feininger, letter to Lux Feininger, September 12, 1955, quoted in Hans Hess, *Lyonel Feininger* (New York: Harry N. Abrams, [1961?]), p. 166.

p. 23, Feininger, *Lunar Web*, “more sensitive within ourselves”: Mark Tobey, introduction to *Lyonel Feininger* (exh. cat.; New York: Curt Valentin Gallery, 1954), n.p.

p. 24, Flannagan, *Jonah and the Whale*, “but to have endured always”: John B. Flannagan, 1939, quoted in the foreword to Patricia Heikenen, ed., *John B. Flannagan: Sculpture/Drawings, 1924–1938* (exh. cat.; Saint Paul: Minnesota Museum of Art, 1973), n.p.

p. 24, Flannagan, *Jonah and the Whale*, “just bound up...awaiting release”: John B. Flannagan, *Letters of John B. Flannagan*, ed. Margherita Flannagan (New York: Curt Valentin, 1942), p. 57; quoted in Jennifer Gordon, “John Flannagan, A Maverick in Stone and Wood,” in Gordon et al., eds., *John Storrs and John Flannagan: Sculpture and Works on Paper* (exh. cat.; Williamstown, Mass.: Sterling and Francine Clark Art Institute, 1980), p. 23.

p. 24, Guglielmi, *Totem and Bridge*, “images that are adjusted to his time”: O. Louis Guglielmi, draft of a letter, November 1950, quoted in John Baker, “O. Louis Guglielmi: A Reconsideration,” in *Archives of American Art Journal* 15, no. 2 (1975), p. 18.

p. 24, Guglielmi, *Totem and Bridge*, “imagery of shapes moving in space”: O. Louis Guglielmi, draft of a letter, April 1951, quoted in John Baker, *O. Louis Guglielmi: A Retrospective Exhibition* (exh. cat.; New Brunswick, N.J.: Rutgers University Art Gallery, 1980), p. 53.

p. 25, Gwathmey, *Vacationist*, “talks about the crab he caught”: Robert Gwathmey, interview, 1966, quoted in *The Edith and Milton Lowenthal Collection* (exh. cat.; New York: Brooklyn Museum, 1981), p. 27.

p. 27, Hartley, *Handsome Drinks*, “casually from day to day”: Marsden Hartley, foreword to *Paintings by Marsden Hartley* (exh. cat.; New York: Little Galleries of the Photo-Secession [291], 1916); reprinted in Barbara Haskell, *Marsden Hartley* (New York: Whitney Museum of American Art, 1980), p. 54.

p. 28, Hartley, *Evening Storm, Schoodic*, “even liquids must acquire permanence”: John Wilmerding, *A History of American Marine Painting* (Boston: Little, Brown, 1968), p. 245.

p. 29, Hirsch, *The Prisoner*, “democracy in which it flourishes”: Joseph Hirsch, in *Americans 1942: Eighteen Artists from Nine States* (exh. cat.; New York: Museum of Modern Art, 1942), pp. 60, 62.

p. 30, Lawrence, John Brown series, “the entire group of works on opening day”: B.W., “Saga of John Brown,” *Art Digest* 20 (December 15, 1945), p. 17.

p. 31, Lawrence, John Brown series, “which now owns the series”: The Lowenthals made the gift to the Detroit Institute of Arts

in 1955, in recognition of the 1954 founding of the Archives of American Art in that city.

p. 32, Levine, *City Lights*, “‘with blackness and death and sorrow’”: Jack Levine, interview by A. Jacobowitz, transcript of tape recording, 1968, Memphis Brooks Museum of Art, Memphis, Tenn., p. 8.

p. 32, Levine, *City Lights*, “‘wrapped around it and under the jaws’”: *ibid.*, pp. 8–9.

p. 32, Lipchitz, *Portrait of Marsden Hartley*, “‘to have a typical American face’”: Jacques Lipchitz, with H. H. Arnason, *My Life in Sculpture* (New York: Viking, 1972), p. 151.

p. 32, Lipchitz, *Portrait of Marsden Hartley*, “‘almost feminine in his face’”: Jacques Lipchitz, interview by Elizabeth McCausland and Mary Bartlett Cowdrey, February 20, 1960; quoted in Gail R. Scott, ed., *On Art by Marsden Hartley* (New York: Horizon Press, 1982), p. 300.

p. 32, Lipchitz, *Portrait of Marsden Hartley*, “‘that has ever moved me’”: Marsden Hartley, “Posing for Lipchitz,” in Scott, *On Art by Marsden Hartley*, p. 229.

p. 33, Macdonald-Wright, *Synchrony No. 3*, “‘between music and architecture’”: Stanton Macdonald-Wright, foreword to *Exhibition of Paintings and Sculpture by S. Macdonald-Wright* (New York: Little Galleries of the Photo-Secession [291], 1917), n.p.

p. 34, Marin, *Street Movement*, “‘what a great city is doing’”: John Marin, foreword to *An Exhibition of Water-Colors—New York, Berkshire, and Adirondack*

Series—and Oils by John Marin (New York: The Little Galleries of the Photo-Secession [291], 1913), n.p.

p. 34, Marin, *Movement, Nassau Street*, “‘with a kind of order to it all’”: John Marin, *John Marin: Drawings and Watercolors* (New York: Twins Edition, 1950), n.p.

p. 35, O’Keeffe, *Ram’s Head, White Hollyhock—Hills*, “‘keenly alive on the desert’”: Georgia O’Keeffe, “About Myself,” in *Georgia O’Keeffe: Exhibition of Oils and Pastels* (exh. cat.; New York: American Place, 1939), n.p.

p. 36, Rattner, *Fisherman*, “‘violent Christ compositions’”: Abraham Rattner, letter to Ramon Guthrie, spring 1940, Rattner Papers, roll D204, frame 0287, Archives of American Art, Washington, D.C.

p. 36, Rattner, *Fisherman*, “‘redemption through suffering’”: Abraham Rattner, “An American from Paris,” *Magazine of Art* 38, no. 8 (December 1945), p. 313.

p. 37, Rattner, *Transcendence*, “‘man’s inhumanity to man’”: Abraham Rattner, quoted in Allen Leepa, *Abraham Rattner* (New York: Harry N. Abrams, 1974), p. 42.

p. 40, Shahn, *The Passion of Sacco and Vanzetti*, “‘Here was something to paint’”: Ben Shahn, quoted in James Thrall Soby, *Ben Shahn* (New York: Museum of Modern Art, 1947), p. 6.

The Metropolitan Museum of Art Bulletin Index

Summer 1996–Spring 1997 New Series, Volume LIV

A

American Art: The Edith and Milton Lowenthal Collection,

No. 1, 1–56

"Artists for Victory" exhibit, 1942–43, 4; installation view, 5

Atherton, John, *Barn Detail*, 1942, 41

Austin, Darrel, *The Family*, 1938, 41; *Spirits of the Stream*, 1941, 41

Avery, Milton: *Artist's Daughter by the Sea*, 1943, 16; *The Baby*, 1944, 16, 17; *The Rooster*, ca. 1943, 17, 41

Baziotes, William, *White Silhouette*, 1945, 17

Bearden, Romare, *The Agony of Christ*, 1945, 18

Bosa, Louis, *Central Park West—Winter*, ca. 1940–43, 41

Breinin, Raymond, *At Golgotha*, 1941, 14, 41

Brice, William, *Pine Cones and Twig*, 1947, 41

Browne, Byron, *Figure by the Seashore*, 1943, 41; *Head of a Man*, 1943, 42; *Reading by Lamp Light*, 1944, 42; *Still Life with City Window*, 1945, 18–19

Burlin, Paul: *Composition*, No. 1, 1953, 42; *Composition*, No. 2, 1955, 42; *Composition*, No. 3, 1955, 42; *Homunculus*, 1947, 19; *Merchant of Pearls*, 1943, 42; *The Soda Jerker*, 1939, 42; *Sublimation*, 1945, 42; *Untitled (Abstraction)*, 1963, 43; *Warrior Worshipping the Monster*, 1945, 42; *Yellow into Blue Color*, 1947, 42

Burliuk, David, *Blue Horse*, 1943, 43

Calder, Alexander: *High Sign*, 1944, 43; *The Mermaid*, ca. 1945, 43

Corbino, Jon, *Fighting Horsemen*, ca. 1936–37, 43

Davis, Stuart: *Arboretum by Flashbulb*, 1942, 8, 9; *Coordinance*, 1934, 43; *Landscape*, 1932, 1935, 9, 21; *Landscape with Clay Pipe*, 1941, 43; *The Mellow Pad*, 1945, 1950–51, 8, 22; *Pad No. 4*, 1947, 22; *Report from Rockport*, 1940, 8, 9, 21; detail, cover

de Creeft, José: *Iberica*, 1938, 20; *Une Âme*, 1944, 20, 21

de Martini, Joseph: *The Lighthouse*, 1941, 50; *Quarry Bridge*, 1942, 50

Dove, Arthur, *The Inn*, 1942, 14

Dyer, Briggs, *Street in Galena*, 1938, 44

Feininger, Lyonel: *The Brigantine*, 1942, 44; *Cathedral of Cammin*, 1938, 44; *Lunar Web*, 1951, 23

Flannagan, John B.: *Dragon Motif*, 1932–33, 44; *Jonah and the Whale: Rebirth Motif*, 1937, 7, 24; *Not Yet*, 1940, 44

Gatch, Lee, *Vigil Lighters*, ca. 1945–50, 44

Gleitsmann, Raphael: *Stark County—Winter*, ca. 1940–43, 44; *Winter Sun*, ca. 1943, 45

Graves, Morris: *Moon Mad Crow in the Surf*, 1943, 45; *Young Irish Bird*, 1954, 45; *Young Woodpeckers*, ca. 1940, 45

Grosz, George, *Standing Nude*, ca. 1940–43, 45

Guglielmi, O. Louis, *Totem and Bridge*, 1952, 24, 25

Gwathmey, Robert: *End of Day*, 1942, 25, 45; *Pick Until the Rain Hits*, ca. 1941–43, 25, 45; *Vacationist*, 1945, 25

Hartley, Marsden: 7; *Albert Pinkham Ryder*, 1938, 7, 10, 28; *Evening Storm*, *Schoodic*, *Maine*, No. 2, 1942, 28–29; *Flower Abstraction*, 1914, 26; *Green Landscape with Rocks*, No. 2, 1935–36, 45; *Gull*, 1942–43, 46; *Handsome Drinks*, 1916, 26, 27; *The Last Look of John Donne*, 1940, 28; *The Lighthouse*, 1940–41, 29; *Mt. Katahdin, Maine*, No. 2, 1939–40, 7, 11, 28; *Starfish*, 1936, 46; *Summer Clouds and Flowers*, 1942, 46; *Sunday on the Reefs*, 1935–36, 46; *Three Pears, Grapes, and White Flowers*, 1936, 46; *White Cod*, 1942, 46

Heliker, John, *Boat Yards, Long Island Sound*, 1942, 5, 46

Hiler, Hilaire, *Kingfisher*, 1963, 46

Hirsch, Joseph, *The Prisoner*, 1942, 29

Holty, Carl, *Flowers*, 1947, 47

Hurd, Peter: *An Evening in Spring*, 1942, 47; *Portrait of H. Reginald Bishop*, 1940, 47

Jones, Joe, *Spring Plowing*, 1942, 47

Kleinholz, Frank, *Flower Vendors*, 1942, 47

Kuhn, Walt, *The Mandolinist*, 1938, 47

Kuniyoshi, Yasuo: *Baby and Toy Cow*, 1921, 47; *End of Juanita*, 1942, 47; *Murdered*, 1944, 47

Lachaise, Gaston, *Head (Head of a Poet[?])*, n.d., 47

Lawrence, Jacob: John Brown Series, 1941, 30–31; No. 1, 47; No. 2, 48; No. 3, 48; No. 4, 48; No. 5, 48; No. 6: *John Brown formed an organization among the colored people of the Adirondack woods to resist the capture of any fugitive slave*, 30; No. 7, 48; No. 8, 48; No. 9: *Kansas was now the skirmish ground of the Civil War*, 30; No. 10, 48; No. 11: *John Brown took to guerrilla warfare*, 30; No. 12: *John Brown's victory at Black Jack drove those who were pro-slavery to new fury, and those who were anti-slavery to new efforts*, 31; No. 13, 48; No. 14, 49; No. 15: *John Brown made many trips to Canada organizing for his assault on Harpers Ferry*, 31; No. 16, 49; No. 17, 49; No. 18, 49; No. 19, 49; No. 20: *John Brown held Harpers Ferry for twelve hours: his defeat was a few hours off*, 31; No. 21: *After John Brown's capture, he was put on trial for his life in Charles Town, Virginia*, 31; No. 22, 49

Lebrun, Rico, *The Beggar*, 1941, 49

Levine, Jack, *City Lights*, 1940, 32

Lipchitz, Jacques, *Portrait of Marsden Hartley*, 1942, 32

Lipman, Howard, *Composition*, 1937, 50

Lowenthal, Edith and Milton, photographs of: ca. 1935–40, 4; 1952, 6; apartment, Fifth Avenue, 1991, 7

Lucioni, Luigi, *Variations in Blue*, 1940, 50

Macdonald-Wright, Stanton, *Synchromy* No. 3, 1917, 7, 33

Marin, John: *Movement, Nassau Street*, No. 2, 1936, 34; *Pine Tree*, 1917, 50; *Street Movement, New York City*, 1932, 34

Mattson, Henry, *The Wave*, ca. 1942, 50

Maurer, Alfred, *Head of a Girl*, 1929, 50

Nordfeldt, B. J. O., *The Blue Fish*, 1942, 50

Ochikubo, Tetsuo, *Empirical Consciousness*, 1957, 50

O'Keeffe, Georgia, *Ram's Head, White Hollyhock—Hills*, 1935, 35

Olsen, Earl, *River Edge*, 1957, 51

Orr, Elliot, *Herald of Disaster*, 1942, 51

Papsdorf, Frederick, *Flowers in Vase*, 1944, 51

Pellew, John, *East River Nocturne* No. 2, 1941, 29, 51

Pisciotta, Anthony, *Enchanted City*, 1943, 51

Presser, Josef: *Magic Mountain*, 1937, 51; *Untitled*, ca. 1930s, 51

Price, Clayton S., *Wolves*, 1944, 51

Rattner, Abraham: *Beautification*, 1937, 51; *Crucifixion*, 1942, 51; *Figures Waiting*, 1947, 37; *Fisherman*, 1943, 36; *The Jeweled Christ*, 1943, 36, 52; *The Letter*, 1942, 36, 51; *Temptation of Saint Anthony*, 1945, 52; *Transcendence*, 1943, 36–37

Sample, Paul, *Lamentations V:18 (The Fox Hunt)*, 1938, 38

Shahn, Ben, *The Passion of Sacco and Vanzetti*, 1931–32, 40

Sheeler, Charles: *Americana*, 1931, 12; *The Open Door*, 1932, 7, 13

Spencer, Niles, *Camp Chair*, 1934, 52

Spruce, Everett, *Owl and Fish*, 1944, 52

Stevens, Edward John: *The Archaic Smelters (The Metal Workers)*, 1944, 52; *Island Madonna*, 1946, 53; *Jungle Still Life with Apples*, 1945, 53

Weber, Max: *Good News*, 1944, 53; *Hasidic Dance*, 1940, 7, 15, 29, 38; *Interior with Figures*, 1943, 53; *Russian Ballet*, 1916, 38–39; *Study for Russian Ballet*, 1914, 53; *The Visit*, 1919, 39

Wells, (Henry) Cady: *Barrancas—New Mexico Landscape*, n.d., 53; *Christ Crowned*, 1939, 53; *Head of a Woman*, ca. 1940, 53

B

Boorsch, Suzanne. See **The Print in the North: The Age of Albrecht Dürer and Lucas van Leyden**

D

Domenico Tiepolo: Drawings, Prints, and Paintings in the Metropolitan Museum of Art, No. 3, 1–68

Castiglione, Giovanni Benedetto, *Head of an Oriental*, late 1640s, 36
 della Bella, Stefano, *Monkey*, 1641, 54, 55
 Fragonard, Jean-Honoré, *Head of an Oriental*, 1775, 36, 37
 Hollar, Wenceslas, *The Winter Habit of an English Gentlewoman*, 1644, 25, 26
 Marinali, Orazio and workshop, *Hercules and the Nemean Lion*, mid-18th cen., 49
 Rembrandt van Rijn, *Old Man with a Divided Fur Cap*, 1640, 36
 Tiepolo, Domenico
The Acrobats, n.d., 58, 59; detail, inside back cover
Africa, ca. 1757–60, 17, 22, 24
Allegory of Nobility, Wisdom, and Fortitude, ca. 1790–95, 38, 40
America, ca. 1757–60, 17, 24
The Arts Paying Homage to the Authority of Pope Pius VI, 1775, 37
Asta, ca. 1757–60, 17, 22, 23
The Baptism of Christ (with Three Angels Attending Him), after 1770, 46
The Betrothal of the Virgin, after 1770, 46–47, 48
A Bull Lying Down, and Two Donkeys, in a Landscape, after 1770, 54
The Burial of Punchinello, n.d., 67
Caricature of a Gentleman and Other Studies, n.d., 58
Caricature of Two Women Seen from Behind, after 1790, 26
Centaur Abducting a Nymph, after 1770, 51
The Charlatan, n.d., 29
Christ Crowned with Thorns, mid-1750s, 17, 18
A Crowd of Ancient Warriors, Orientals, and Two Boys, Gathering for a Sacrifice, ca. 1750, 16–18
Cupid Blindfolded, on a Cloud Supported by Two Attendant Putti, after 1770, 46, 47
A Dance in the Country, 23, 27–30, 61; detail, cover, 30
Departure of the Gondola, mid-1750s or 1760s, 31, 32–33; detail, 3, 32, 33
Eight Monkeys, a Dead Goose, and a Cormorant, after 1770, 54
Elephant in a Landscape, after 1770, 54
Europe, ca. 1757–60, 17, 22, 23
The Flight into Egypt: see Idee pittoresche..., *The Rest on the Flight...*
A Flirtation, ca. 1795, 55
The Flogging of Punchinello, ca. 1800, 62, 66, 67
Frontispiece to the Punchinello Series, ca. 1800, 59, 67
The Glorification of the Giustiniani Family, 1784, 41, 42, 43
The Gypsy Camp, ca. 1753, 16
Hercules and Antaeus (with a Ledge Below), after 1780, 45, 49
The Holy Family with Saint Frances of Rome and Saint Eurosia, 1777, 38; n.d. (drawing), 38
Idee pittoresche sopra la fuga in Egitto di Giesu, Maria e Giuseppe (Flight into Egypt etchings series): 18, 19, 20, 21
"In Piazza," ca. 1791, 56, 57
The Infant Punchinello in Bed with His Parents, ca. 1800, 61
Lady Dressing, ca. 1780 or 1790s, 56, 57, 58
Leda, after 1770, 49, 50
The Leopards' Cage at the Menagerie, n.d., 55, 56
The Mandarin's Promenade, 1757, 20, 25, 26
The Marriage of Punchinello, ca. 1800, 62, 63
Meleager, Turning to the Right, after 1770, 49, 50
Mercury Appears to Aeneas in a Dream, 1757, 24, 25

The Minuet, n.d., 29

An Old Man in Oriental Dress, Standing by a Pagan Altar, 1750s, 17, 18

An Oriental Chieftain Resting, after 1770, 53

Oriental Lancer Approaching a Town, after 1770, 53

The Peep Show, 1757, 20, 26, 27; 1791, 26, 27

The Presentation of the Fiancé, ca. 1791, 57, 58

Punchinello as a Dressmaker, ca. 1800, 62

Punchinello as a Tailor's Assistant, ca. 1800, 63, 66

Punchinello Retrieving Dead Fowls from a Well, ca. 1800, 64, 65

Punchinello Felling a Tree, ca. 1800, 64; detail, inside front cover

Punchinello's Mother(?) Sick in Pregnancy, ca. 1800, 60

Punchinello Outside a Circus, ca. 1800, 64, 65, 66, 67

The Quack Dentist, n.d., 29

Raccolta di Teste: Head of a Philosopher, 1774, 31, 34; *Head of an Old Man with a Hat* (22.81.54 and 22.81.78), 1774, 31, 34, 35; *Head of a Turk*, 1774, 31, 34, 35, 67; *Portrait of Domenico Tiepolo*, 1774, 31, 34

The Rest on the Flight into Egypt (with a Truncated Pyramid on the Right), 46, 47

Rinaldo Persuaded by Ubaldo and Guelfo to Abandon Armida, 14

The Sacrifice of Isaac, ca. 1753, 14, 15, 16

Saint Anthony of Padua with the Christ Child, in an Interior, after 1770, 44, 46

Saint Matthew, ca. 1744, 6, 7

Satyr Leading a Centauress Who Holds a Satyr Child, after 1770, 51

Satyrs Carrying Baskets of Provisions for Their Families, after 1770, 52

The School, 1791, 26, 56; detail, back cover

The Separation of Abraham and Lot from Their People (detail), ca. 1752, 16

sketch for a ceiling with an allegory of Wisdom, Nobility, and Fortitude, ca. 1780–85, 40

The Spring Shower, ca. 1800, 68

A Stag Lying Down (on a Base); The Head of a Crocodile, after 1770, 12, 55

The Stoning of Saint Stephen, ca. 1754–55, 22

The Three Angels Appearing to Abraham by the Oaks of the Mamre, 6

Three Dogs, attr., after Paolo Veronese, ca. 1743, 12, 13

Three Peasants, 1757, 26

Triumph of Virtue and Nobility, 1749–50, 40, 41

Two Dwarfs, 1774, 13, 14

Via Crucis, Station III: Christ Falls under the Cross the First Time, 1749, 8, 9

Via Crucis, Station IV: The Meeting of Christ and His Most Holy Mother, 1747–49, 7, 8; 1749, 7, 8

Via Crucis, Station X: Christ Stripped of His Clothes and Given Bile to Drink (detail), 1749, 8, 9

The Virgin Appearing to Saint Simon Stock, 1749, 7

Virtue and Nobility, 1780s, 38, 39, 40

The Wedding Banquet, ca. 1800, 63

The Winter Promenade, 1757, 20, 25, 26

Tiepolo, Giambattista

Allegory of the Planets and Continents, 1752, 11, 41, 42

Apollo and the Four Continents, 1752–53, with Domenico Tiepolo and others, 10, 11, 42; detail, 4, 12

Beheading of Two Male Saints, 1730s, 45

Caricature of a Man Holding a Tricorne, Seen from Behind, 27, 58

A Group of Punchinello Seated, 1750s, 60

Meeting of Cleopatra and Antony, mid-1740s, 5

Philosopher, attr., mid- to late 1740s(?), 31, 34

Scherzi di Fantasia: A Seated Shepherd, Three Magi, and a Youth, ca. 1743–47, 7, 8, 20, 21; *A Satyr Family*, 50, 51

sheet of sketches related to the *Scherzi* (detail), n.d., 17

Tiepolo, Lorenzo

Rinaldo Persuaded by Ubaldo and Guelfo to Abandon Armida, ca. 1753–54, 14

M

Messinger, Lisa Mintz. See **American Art: The Edith and Milton Lowenthal Collection**

O

Orenstein, Nadine M. See **The Print in the North: The Age of Albrecht Dürer and Lucas van Leyden**

P

The Print in the North: The Age of Albrecht Dürer and Lucas van Leyden, No. 4, 1–60

- Aldegrevier, Heinrich: *Amnon and Jonadab*, 1539, 54; 1540, 54; *Joseph and Potiphar's Wife*, 1532, 54; *Self-Portrait*, 1537, 53
- Altdorfer, Albrecht: *The Entrance Hall of the Regensburg Synagogue*, 1519, 9, 38; *Landscape with a Double Spruce in the Foreground*, ca. 1520–22, 9, 41, 59
- Baldung, Hans, called Grien: *Fighting Horses*, 1534, 52; *Witches' Sabbath*, 1510, 8, 34, 46; detail, inside back cover
- Beham, Barthel: *Bending Soldier Leaning against a Tree*, 1520, 7, 40, 53; *Landsknechten*, 1520–25, 40; *Leonhart von Eck* (18.90.2 and 1981.1087), 1527, 7, 49, 53
- Beham, Sebald, *The Virgin and Child with a Parrot*, 1549, 7, 53, 60
- Burgkmair, Hans, 9; *Lovers Surprised by Death*, (17.50.39 and 41.1.72), 1510, 9, 31, 33, 46, 48; details, 8, 9
- Claesz, Allaert, *Allegory with Two Naked Young Men in a Shell-Boat*, ca. 1524, 44
- Coecke van Aelst, Pieter: *Procession of Sultan Süleyman through the Atmeidan*, 1533, 11, 47, 50–51
- Crabbe, Frans, attr., *Scenes from the Life of Saint John the Baptist*, ca. 1522, 11, 42, 43
- Cranach, Lucas, the Elder, 9, 34; *The Agony in the Garden*, 1502–3, 9, 27, 28, 29; *Calvary*, 1502, 9, 27
- Dürer, Albrecht: *Adam and Eve*, 1504, 6–7, 30, 31; detail, 7; *Melencolia I*, 1514, 31, 36, 37; detail, front cover; *Saint Jerome by a Pollard Willow*, 1512, 35; *Samson Rending the Lion*: ca. 1497–98, 3, 24, 25; detail (woodcut), 3, 4; detail (woodblock), 3, 4; woodblock for, 3, 25; *The Whore of Babylon*, 1498, 26, 27
- Hirschvogel, Augustin: *Landscape with Small Church and Arch over Stream*, (25.48.4 and 40.137), 1545(?), 41, 59
- Hogenberg, Nikolaus, *The Man of Sorrows at a Column*, 1523, 11, 42, 44
- Holbein, Hans, the Younger, 8; *The Abbot*, ca. 1526, 31, 48; *The Dance of Death*, ca. 1526, 48; *The Plowman*, ca. 1526, 48
- Hopfer, Daniel, *Death and the Devil Surprising Two Women*, 1500–10(?), 8, 31, 48
- Master bxx, *The Lovers*, ca. 1480(?), 18
- Master ES: *The Knight and the Lady*, ca. 1460, 14, 18; *The Visitation*, ca. 1450, 14; detail, 5
- Master H.L., *Saint Peter*, 1522, 43
- Master IAM of Zwolle, *The Crucifixion*, ca. 1480, 6, 9, 18, 19
- Master MZ, *The Embrace*, 1503, 29
- the Master of the Playing Cards, attr., *Saint Sebastian*, ca. 1425–50, 5, 13, 14; detail, 5
- Master W with Key, *Foliate Ornament*, ca. 1470, 6, 15
- Ostendorfer, Michael, *The New Church of the Beautiful Virgin at Regensburg*, ca. 1519–20, 38, 39
- Pencz, Georg, *The Triumph of Bacchus*, ca. 1539, 7, 53
- Schongauer, Martin: *The Angel Gabriel*, ca. 1490(?), 21; *Censer*, ca. 1480–85, 20, 21; detail, inside front cover; *Christ Carrying the Cross*, ca. 1475–80, 5, 17, 32; detail, 6; *Saint Anthony Tormented by Demons*, ca. 1470–75, 16, 17, 42; *The Virgin*, ca. 1490(?), 21

- Solis, Virgil, *Landscape with Saint John the Evangelist*, n.d., 58
- Suavius, Lambert, *The Raising of Lazarus*, 1544, 12, 57; detail, 11, 12
- Swart van Groningen, Jan, *Mamluks*, 1526, 47, 50
- van Leyden, Lucas: *Abraham Going to Sacrifice Isaac*, 1517–19, 37; *Emperor Maximilian I*, 1520, 10, 31, 40, 55; detail, 10; *The Poet Virgil in a Basket*, 1525, 10, 45; detail, back cover; *Saint Paul Led Away to Damascus*, 1509, 3, 32
- van Meckenem, Israhel: *Hares Roasting the Hunter*, 6, 22, 44; *Lute Player and Harpist*, from *Scenes from Daily Life*, ca. 1490–95, 6, 22, 23, 44; *Self-portrait with His Wife*, ca. 1490, 53
- van Scorel, Jan, *The Deluge*, ca. 1524, 11, 46
- Vellert, Dirk, *The Deluge*, 1544, 10–11, 56, 57
- Vermeyen, Jan Cornelisz, 56; *The Aqueduct at Segovia*, ca. 1540, 11–12, 55; *The Castle of Madrid*, ca. 1540, 11–12, 55; *Girl with a Cat*, 1545, 11–12, 56
- Wechtl, Hans, *Virgin and Child*, ca. 1510, 8, 34, 46
- Wellens de Cock, Jan, attr., *The Temptation of Saint Anthony*, 1522, 42

R

Recent Acquisitions: A Selection, 1995–1996, No. 2, 1–86

- Africa, Oceania, and the Americas*. Michael Gunn, Julie Jones, Heidi King, Alisa LaGamma, 72–74
- Ehenua, Ezomo: *ikegobo*, Nigeria (Court of Benin), Edo, 18th–19th cen., 72; Oba with sacrificial animals, Nigeria (Court of Benin), Edo, 18th–19th cen., 72
- figure, standing, Ecuador or Colombia (Tolita-Tumaco), 1st–4th cen., 74
- lizard man (*moai tangata moko*), Polynesia (Easter Island), early 18th cen., 73
- mirror frame with handle, Peru (Wari-Chimu), 10th–12th cen., 74
- Ancient World*. James Allen, Joan Aruz, Prudence O. Harper, Ariel Herrmann, Marsha Hill, Joan R. Mertens, Carlos A. Picón, 7–15
- armlets, Iberian peninsula(?), 5th–4th cen. B.C., 7
- Bastis gold, 12–13
- bracelet, Roman, 3rd cen. A.D., 12, 13
- capital with double-bodied sphinx, Greek (Tarentine), late 4th–early 3rd cen. B.C., 15
- earring: Mesopotamia, Parthian, 2nd–1st cen. B.C., 8; pair, with Egyptian Atef crowns, Greek, late 3rd–2nd cen. B.C., 12, 13; pair, with pendant figures of Erotes, Greek, 3rd cen. B.C., 12, 13
- fillet with Herakles knot, Greek, 3rd cen. B.C., 12, 13
- necklace with pendants, Iberian peninsula(?), 5th–4th cen. B.C., 7
- pyxis, box of, Cycladic, ca. 3200–2800 B.C., 10
- ring: with intaglio of running youth, Greek late 6th cen. B.C., 12, 13; with intaglio portrait head, Greek, 3rd–1st cen. B.C., 12, 13
- roundels, two, Greek, 5th cen. B.C., 11
- siren, Greek or Etruscan, early 5th cen. B.C., 10
- sphinxes, two, Greek, late 6th cen. B.C., 11
- statue of general, torso of, Egyptian, Dyn. 30, 8, 9
- statuette, Aphrodite, Roman, 1st–2nd cen. A.D., 14
- strap with pendant bracelets, Iberian peninsula(?), 5th–4th cen. B.C., 7
- Asia*. Barbara Brennan Ford, Steven M. Kossak, Martin Lerner, Suzanne G. Valenstein, Wai-fong Anita Siu, James C.Y. Watt, 75–85
- bodhisattva, standing, torso of, Pakistan (Northwest Frontier Province), Kushan, 81
- Chu San-sung, incense holder, Chinese, Ming, 78
- Das, Biwani, attr., *Prince Padam Singh of Bikaner Regaled by His Bard, Gordhar*, India (Rajasthan [Kishangarh]), ca. 1725, 83

- jar, Chinese, Sui, 75
- Jina, standing, India (Karnataka or Tamil Nadu), Chalukya, 83
- Mandala of Samvara*, Nepal, ca. 1100, 82
- A Prince Hunting Boars with His Retinue*, India (Rajasthan [Jhailai]), late 18th–early 19th cen., 84
- Shōhaku, Soga, *Chinese Landscape*, Japanese, Edo, 79
- textile: embroidered, with confronted birds, Chinese, T'ang, 76; woven, with floral medallion and quatrefoils, Chinese, T'ang, 77
- Three Lobans*, Chinese, Sung, 78
- Two Great Arhats*, Japanese, Nambokucho, 80
- Yamantaka, Conqueror of the Lord of Death*, Indonesia (Java), Eastern Javanese, 85
- Europe 1700–1900*. Katharine B. Baetjer, James David Draper, Maria Morris Hambourg, Colta Ives, Daniëlle Kisluk-Grosheide, Wolfram Koeppe, Clare Le Corbeiller, Laurence Libin, Jennifer A. Loveman, Jessie McNab, William Rieder, Perrin Stein, Susan Alyson Stein, Gary Tinterow, 32–47
- Bonnard, Pierre, *A False Step*, ca. 1892–93, 47
- Cameron, Julia Margaret, *Julia Jackson*, 1867, 42
- Corot, Jean-Baptiste-Camille, *View of Lormes*, ca. 1841–42, 44–45
- Courbet, Jean-Désiré-Gustave, *View of Ornans*, prob. mid-1850s, 44, 45
- Du Paquier Factory: chimera, Austrian (Vienna), ca. 1740, 37; footed bowl and cover, Austrian (Vienna), ca. 1730–35, 37
- Fragonard, Jean-Honoré, *A Gathering at Woods' Edge*, ca. 1770–73, 39
- incense burner, Japanese, ca. 1700, 37
- Jeanselme Frères, armchair, French (Paris), ca. 1840, 41
- Josiah Wedgewood and Sons, swan vase, one of two, English (Staffordshire), 1876, 43
- Le Gray, Gustave, *Mediterranean with Mount Agde*, 1856–59, 42
- Liotard, Jean-Étienne, *Portrait of Marc Liotard-Sarasin, called Liotard de Servette*, ca. 1763–70, 38
- Moore, James and John Gumley (cabinetmakers), attr., chandelier, English (London), ca. 1720, 34
- Oberlender, Johann Wilhelm, transverse flutes, German (Nuremberg), mid-18th cen., 40
- robe, open, and petticoat, English, 1740s, 36
- shawm, alto, European, early 18th cen. (?), 32
- snuffbox, table, Russian (prob. region of Velikij Ustyug), ca. 1745–50, 40
- Van Gogh, Vincent, *Women Picking Olives*, 1889, 46
- van Mecken, Jan, attr., cabinet on stand, Dutch (Amsterdam), ca. 1700–1710, 32, 33; detail, 32
- Vanloo, Carle (Charles André), *The Picnic after the Hunt*, 1737, 35
- Islam*. Stefano Carboni, Marie Lukens Swietochowski, Daniel Walker, 16–18
- Bichitr (prob.), *Portrait of the Elephant 'Alam-Gumān*, Indian (Mughal), ca. 1640, 17
- manuscript of 'Alī ibn Abī Tālib's *Munājāt (Confidential Talks)*, Northern Iraq (Al-Jazira), poss. Mosul, ca. 1200, 16
- palanquin-pole finials, pair, Indian (Deccani), ca. 1650–80, 18
- Medieval Europe*. Timothy B. Husband, William D. Wixom, 19–21
- alabaster carving, Saint John the Baptist, South Lowlandish or German, ca. 1420–25, 19
- Gerhaert von Leiden, Nikolaus, attr., statuette, standing Virgin and child, Vienna, ca. 1470, inside front cover, 21
- glass, fragment, prophet from a throne of Solomon, German (Lower Rhineland), ca. 1440–60, 20
- roundel, *The Planet Venus and Her Children*, after Jörg Breu der Älter, German (Augsburg), ca. 1520–30, 20
- North America 1700–1900*. Alice Cooney Frelinghuysen, Amelia Peck, Stuart W. Pyhrr, Thayer Tolles, Catherine Hoover Voorsanger, H. Barbara Weinberg, 48–55
- Bartholomew, Edward Sheffield, *Blind Homer Led by the Genius of Poetry*, 1851, 48
- Coleman, Charles Cary, *Apple Blossoms*, 1889, 54
- Colt, Samuel and Gustave Young, Colt third model dragoon revolver, American (Hartford, Connecticut), ca. 1853, 49
- Harris, Adeline (Sears), signature quilt, American (Rhode Island), 1857–64, 50; detail, 50
- Herter Brothers, side chair, American (New York City), ca. 1865–70, 51
- Homer, Winslow, *A Basket of Clams*, 1873, 53
- Müller, Karl L.H. (designer), century vase, American (Greenpoint, Brooklyn, New York), 1876, 52
- Shirlaw, Walter, *Coral* (study for mural, World's Columbian Exposition, Chicago), ca. 1892, 55
- Renaissance and Baroque Europe*. Carmen Bambach, Suzanne Boorsch, Thomas Campbell, Keith Christiansen, James David Draper, Carolyn Logan, Nadine M. Orenstein, 22–31
- Bol, Ferdinand, *Holy Family in an Interior*, 1643, 28
- Veronese, Bonifazio, (Bonifazio de'Pitati), *Madonna and Child with Saints*, ca. 1530s, 25
- bust, portrait of a military commander, Austrian (poss.), ca. 1685–95, 31
- del Sarto, Andrea, studies for a boy's head and a friar's hand, ca. 1510, 23
- engravings: *Arithmetic*, Northern Italian (Ferrara), 1460s, 22; *The Merchant*, Northern Italian (Ferrara), 1460s, 22
- Franceschini, Marcantonio, *The Last Communion of Saint Mary of Egypt*, ca. 1690, 30
- Mazzola, Francesco, called Il Parmigianino, *Bishop-Saint in Prayer*, ca. 1527–31, 24
- Rubens, Peter Paul, *Jeremiah Dictating the Word of God to Baruch*, ca. 1606–8, 26
- tapestry, *Two Putti Trying to Stop a Monkey Abducting a Child*, Italian (Rome, Barberini manufactory), ca. 1635, 27
- Van Ruisdael, Jacob, *Dune Landscape with an Oak Tree*, ca. 1648–50, 29
- Twentieth Century*. Jane Adlin, Douglas Eklund, Jared D. Goss, Maria Morris Hambourg, Jennifer A. Loveman, Lisa M. Messinger, Sabine Rewald, Nan Rosenthal, Lowery S. Sims, 56–71
- Balthus (Balthasar Klossowski), *Summertime*, 1935, 57
- Beckmann, Max, *Self-Portrait*, 1911, 59
- Ben Tré, Howard, *Siphon*, 1989, 70
- Bishop, Isabel, *Self-Portrait*, 1927, 58
- Colombo, Joe (designer), *Multi-chair*, 1970, 71
- Dix, Otto, *The Syphilitic*, 1920, 58
- Elizondo, Arturo, *Young Kafka, a Dalai Lama*, 1995, 60
- Ferber, Herbert, *Portrait of David Hare*, 1947, 59
- Hodgkin, Howard, *Venice, Evening*, 1995, 64, 65
- Krasner, Lee, *Night Creatures*, 1965, 62
- Lachaise, Gaston, *Antoinette Kraushaar (1902–1992)*, 1923, 60
- Lalique, René Jules, necklace, ca. 1900, 68
- Madame Grès (designer), evening ensemble, early 1980s, 69
- Moore, Henry, *Reclining Figure, No. 4*, 1954–55, 56
- Ray, Charles, *Untitled*, 1973, 63
- Rie, Lucie, squared vase, ca. 1967, 67
- Rosenquist, James, *Flowers, Fish, and Females*, 1984, 64–65
- Smith, Kiki, *Lilith*, 1994, 66
- Struth, Thomas, *San Zaccaria*, 1995, 61
- Warhol, Andy, *Photo Booth Self-Portrait*, ca. 1964, 63
- Zeisel, Eva (designer), inkwell, 1929–30, 67

W

Wolk-Simon, Linda. See **Domenico Tiepolo: Drawings, Prints, and Paintings in the Metropolitan Museum of Art**

