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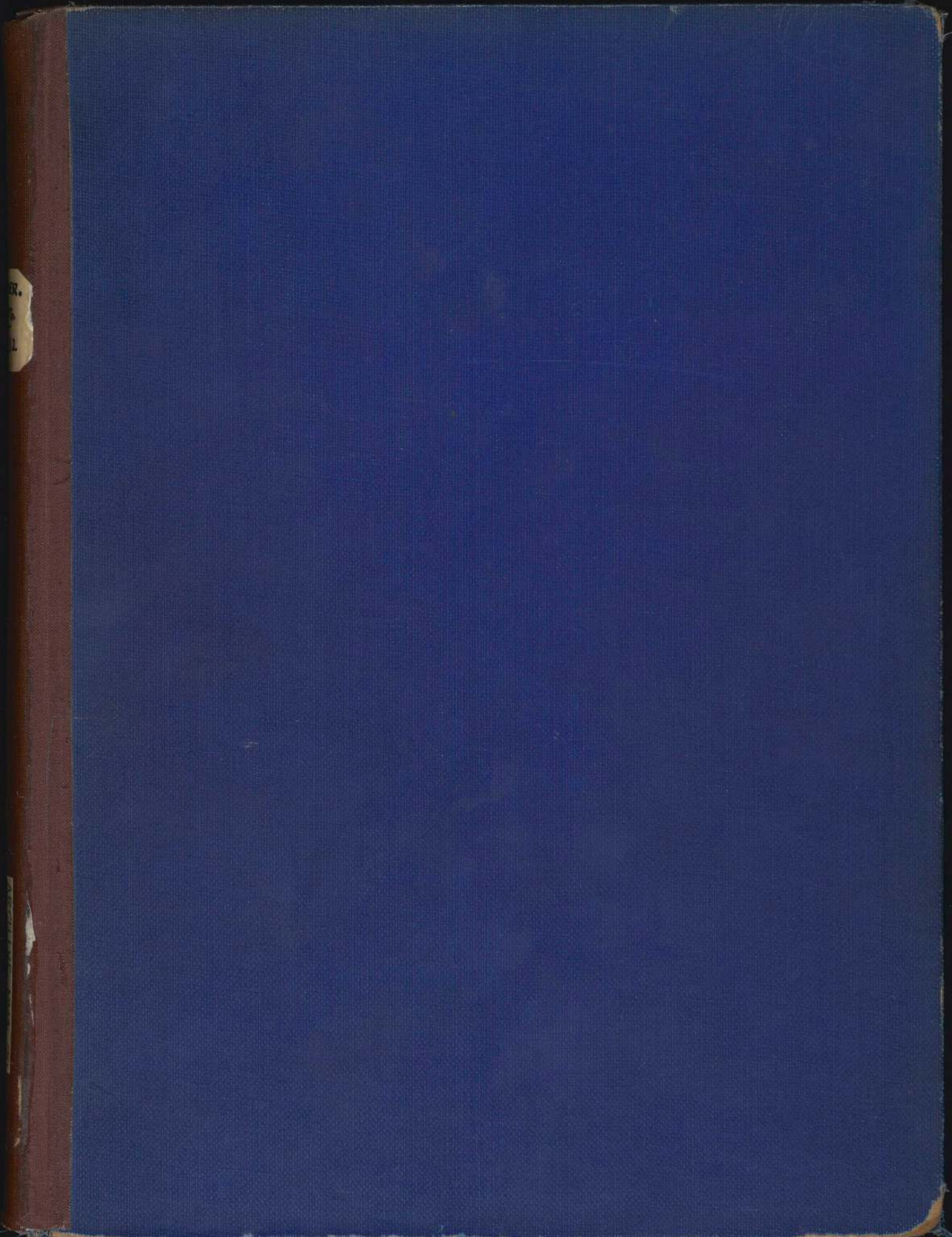
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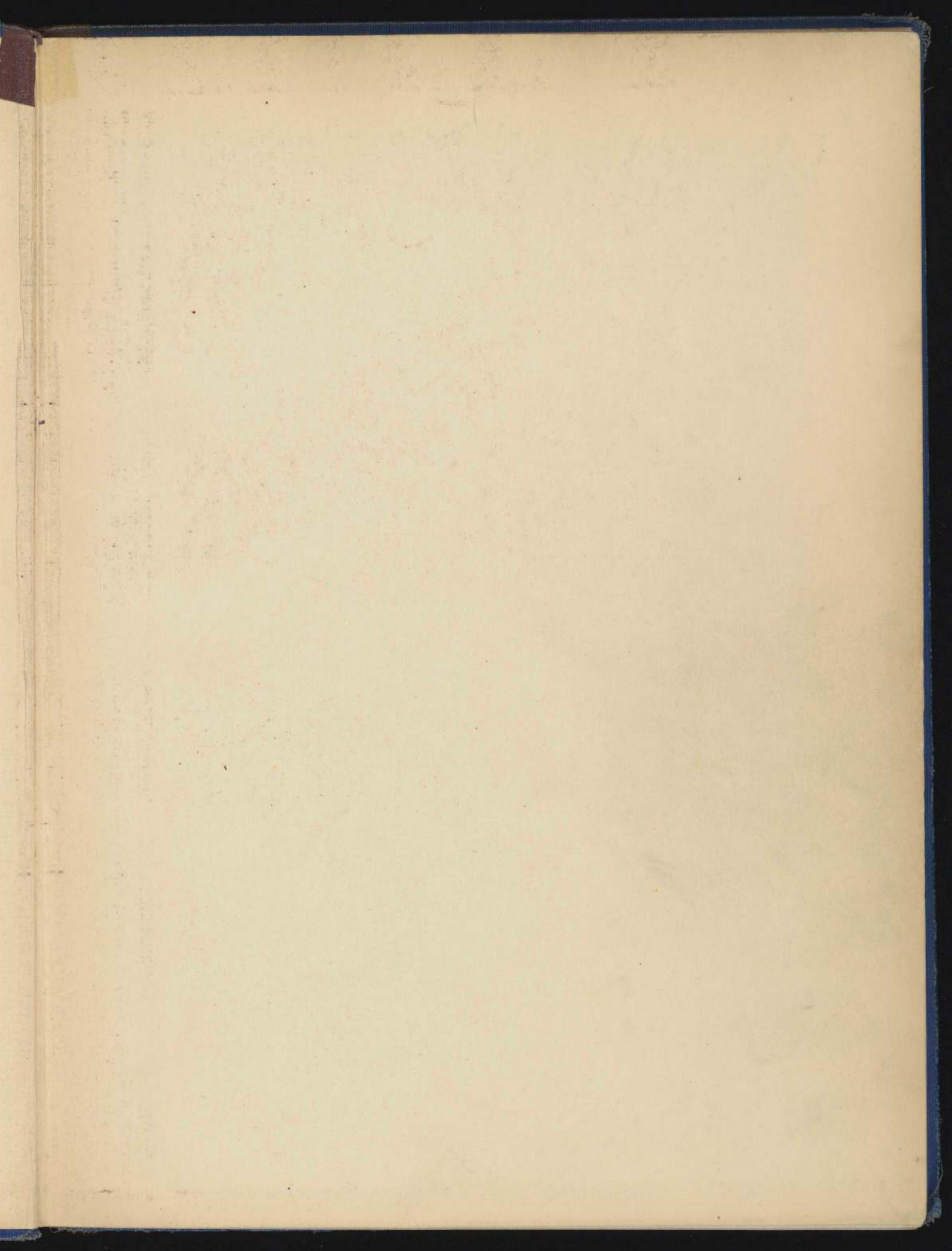


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FOREWORD

IN its eighteenth loan exhibition The Museum of Modern Art has endeavored to bring together works of the best quality produced by American painters and sculptors during the last seventy years. Certain of the finest works which it was hoped might be included in the exhibition unfortunately were not obtainable—for example, Ryder's *Jonah and the Whale*, in the Gellatly Collection; Whistler's *Miss Cicely Alexander* in the Tate Gallery; Eakins' *Gross Clinic* in the Jefferson Medical College; and John Quincy Adams Ward's *Washington*. But even with these masterpieces missing we have been able to assemble works by which their producers may be fairly measured.

The artists of the period who are no longer living are more fully presented than the artists of today. Of living artists there has been space to show no more than one or two works each. It is obviously impossible to include all of the artists who might be deemed worthy of inclusion. Our aim here has been to offer a fair measure of the value of American art today.

This is the Museum's seventh American exhibition.

A. CONGER GOODYEAR

AMERICAN ART

1862-1932

THIS exhibition covers a period of change and development in American art. At the beginning of the period American art was provincial. It is true that the country had already produced good artists, such men as Copley, Earl, and Stuart. These painters have high claims to distinction but they bear unmistakably the marks of the English portrait school, and in their total production fall short of the work of their English peers. After their time our portrait school declined, and American art, seeking its bearings in an age of profound economic and social change, lapsed into a provincialism deeper than before.

This was the situation at the opening of the Civil War. Within fifteen years from that date American art had been lifted out of the provincial stage by a remarkable group of painters—Whistler, Inness, Martin, Eakins, Homer, and Ryder. By 1865 Whistler was working on his series of nocturnes, and his career was well under weigh. By the middle 1870's Inness had found his stride; Homer Martin had seen the work of Constable and was broadening his style; Winslow Homer was developing in his scenes from common life the power and the breadth with which he later depicted the epic of America out-of-doors; Eakins had settled in Philadelphia and was working on his sporting series with a mastery of means and a realistic probity which have not been surpassed in this country; and Ryder was sending pictures to the National Academy exhibitions and discovering the first intimations of his genius in brooding upon the mystery of man's destiny and the great moods of the sea.

In the work of these men American art enters a national and cosmopolitan phase. All of them, with the exception of Whistler, came out of a peculiarly American provincialism which was dominated by classes with little tradition of art patronage. The esthetic interests of these classes were conditioned by great social and economic forces. The mechanical inventions of the nineteenth century stimulated art in one direction and thwarted it in another. Photography put an end to the American portrait and miniature schools. The perfection of new processes in printing brought out hundreds of publications which demanded illustrators who could depict the American scene and its racial and social types. To the early settlers nature had been hostile, but in the early nineteenth century the local scene of the East had been domesticated and the wilder aspects of the un-

conquered West could be sentimentalized. The unfolding of the frontier, the growth of population under the stimulus of industrialism, the rise of the common man in the era of Jacksonian democracy, and the development of photography and printing both created and supplied a public interest in the scenery of the American land empire and in homely incidents from everyday life. This interest in nature and in the life of the common man was nourished from various literary sources—from the philosophy of Rousseau which ran through the romantic and revolutionary upheavals of the time, from the poetry of Wordsworth, and the writings of Washington Irving and James Fenimore Cooper.

In this environment developed the early genre painters, the Hudson River School, and the school of heroic landscape. There is a certain homely honesty in American genre painting, and in Winslow Homer and Thomas Eakins it produced work of sterling quality. Not much can be said for the painters of heroic landscape. In the work of the Hudson River School there is sincerity and a real love for the American landscape, a sense of panorama, and a direct response to the inspiration of the country. Its practitioners, many of whom were engravers, ranged from a pedestrian realism which insisted upon the last leaf and fold, to a rather insipid sentimentalizing of the grander aspects of untamed nature. Still there is a good deal of charm in Asher Durand's smaller landscapes, for all their plodding literalism, and a real sense of panorama in Cole and Kensett.

Inness, Martin, and Wyant are the direct heirs of Cole and Durand, but on the esthetic and technical side the French and English landscape painters were of more importance in forming their mature expression. Reacting from the analytical realism of the earlier landscape painters these men went in the direction of a synthesis achieved through tonalism and atmospheric treatment, and a looser handling, which they derived from the work of Corot, Diaz, and Rousseau, and from John Constable.

The work of George Inness developed steadily in this direction. Landscape painting with him, after his early period, was balanced between an interest in nature as a fact to be represented and as a mood to be expressed. *Lake Albano* (No. 55) painted in Italy in the 1860's has a largeness and a unity not to be discovered in the Hudson River panoramas. In this painting Inness was working for monumental composition but this was only a stage of his development. The further stages are represented by such pictures as *The Coming Storm* (No. 56) which illustrates the transition from the solidly painted pictures of his earlier period to the later atmospheric treatment; *Early Autumn, Montclair* (No. 57),

in which he achieved tonal harmony without reducing the intensity of his local tones, and a balance between his interest in landscape as fact and as mood; and *Moonlight on Passamaquoddy Bay* (No. 58), which is in his all-overish later manner. These pictures illustrate the high quality of his achievement and suggest its weakness. Inness was a mystic lost in a century when art was coquetting with the more romantic phases of science. Like most artists of the nineteenth century, he was not quite sure of his intention and this accounts for much of the unevenness in his production. He is often vague and sometimes flimsy, but at his best his work has a certain splendor.

Homer Martin and Alexander H. Wyant never followed Inness all the way. Martin does not have the range and power of Inness but he is more certain of his intention as a painter. His earlier manner is in the panoramic tradition of Thomas Cole, but after a visit to England and several years' residence in France he produced such pictures as *Harp of the Winds* (No. 73) and *Westchester Hills* (No. 74) in which there are both breadth and intimacy, greater luminosity, and an adequate though not distinguished color sense. Homer Martin is a painter of moods who does not lose sight of the actual. His position in American painting is secure. Alexander H. Wyant has a narrower range than Inness or Martin, but within his range, in such pictures as *Landscape* (No. 118) and *A Glimpse of the Sea* (No. 117), he is a landscape poet, minor but authentic. Like his Hudson River predecessors, he responded directly to the inspiration of the country.

The Hudson River men and the painters of heroic landscape did not rise above the level of their age. They were in harmony with its interests and they were popular, some of them, like Kensett, immensely so. Inness, Martin, and Wyant did more than reflect the spirit of their age. They gave to that spirit the distinction and vitality which are the expression not only of a deeper culture, but also of a quality of personality. For this very reason they were not popular. It was not simply that they were above the level of contemporary taste. The level of contemporary taste was shifting. The great expansion of industrialism in the second half of the nineteenth century made for the dominance of classes with little interest in art and no tradition of art patronage. It was an arid period for the American artist.

Whistler escaped to Europe, but the England in which he settled was very much like the America he had left. There was one difference. Taste in England was not altogether dominated by the classes which dominated it in America,

and Whistler could find there what his spirit needed, a few loyal friends and patrons and a host of enemies. In America Inness, Martin, Wyant, Homer, Eakins, and Ryder found little more than indifference until late in life, save for the devotion of a few friends and pupils. Whistler and Mary Cassatt were expatriates.

It was an era of expatriates and solitaries. The artist was outside society. Isolation is not good for the artist. Without work to do for the community he is thrown back into the exploitation of personal peculiarities, into bohemianism, and defiance. He is a member of the social body cut off from the general circulation. No profession can maintain its health under such conditions. The realization that this is so has led to many attempts in our time to bridge the gap between the artist and the community. It is at the bottom of the recent agitation for mural painting. In the so-called Gilded Age the split between the artist and the public was nearly complete. The interests of the age were in the practical life, and in that field its greatest efforts were expended. Still the age was not without its constructive side as far as the arts are concerned. The founding of museums and of art schools, the inclusion of art in the curriculum of the public schools, and the gift of rich men's collections to the public—all these are genuine contributions, and America today is richer for them.

From the third quarter of the nineteenth century up to the last few years the American artist and the American collector turned increasingly to Europe, especially to France, the clearing house for cosmopolitan tendencies during the period. On the whole, the influence of France has been beneficial to American art. The question of influences has always been a difficult one in any discussion of the American situation. American art was transplanted from Europe and throughout its history has reacted to European influences. Nevertheless, from the time of Inness to our own, American artists have been scolded for accepting hints from the contemporary practice of Europe. The curious part of this business is that each generation of critics and collectors has approved the European influence as long as it was that of artists who had been dead long enough. The men who criticized Inness thought the Düsseldorf influence quite all right, but could say nothing too severe about Corot. The American followers of the Barbizon painters could see little in Impressionism, though both Inness and Martin in their later manner were affected by it. Impressionists and academicians both turned on the advance guard of Post-Impressionism and Cubism. If there is a moral to be

drawn from all this, it is that art has always responded to outside influences and that champions of the *status quo* have always objected. Strong personalities like Whistler, Inness, Eakins, Homer, and Twachtman took what they wanted from Europe and made it their own. They had ancestors but no analogues in European art.

No painter of the nineteenth century was more cosmopolitan than Whistler and none was more intensely personal. His cosmopolitanism makes his connection with American art rather tenuous, but he does not fit in the French tradition and he is certainly not English. Though his eclecticism led Meier-Graefe to call him a case of multiple personality, yet he made his eclecticism into something uniquely his own. Whistler has suffered a temporary eclipse because art today is not much concerned with the problems which interested him. His impressionistic handling, which he got from Velasquez, his rendering of tone organization, and his modification of the Japanese mode of line and local tone, have ceased to be of importance to contemporary painters. And his critics would add that he is often an indifferent craftsman, and inclined to preciousness. Still, there is much in Whistler that constitutes a usable past for contemporary painting. His distinguished decorative sense, his austere selection and his concentration upon design without losing his power of sympathetic characterization (*Portrait of the Artist's Mother*, No. 112) give his work permanent value. Whistler is an important figure in nineteenth century painting. His influence upon English art was deep and lasting, and he was not without influence on the Continent.

A contemporary of Whistler's and like him an eclectic of remarkable range was John LaFarge. His concern with the effect of light on local color anticipated to some extent the discoveries of the Impressionists, but he was more the traditionalist than the innovator, except in the making of stained glass. LaFarge knew the arts of the Far East and of Europe, and founded upon the great European tradition an art that is decorative, thoughtful, and refined, but lacking the power of his great originals (*Still Life—Fish*, No. 65). His most important work was in mural painting, and his greatest influence was in his insistence on going back to the sources of art in the work of the masters.

Thomas Eakins is more thoroughly schooled in the European tradition than Whistler and LaFarge, but his sense of fact and his direct response to the average environment of his time make him as American as Currier and Ives. He is the soundest portrait and figure painter of his generation (*The Pathetic Song*, No. 30, *Letitia Wilson Jordan Bacon*, No. 32, *Salutat*, No. 31). In Eakins at his

best the obdurate and ineluctable fact has been looked at so steadily and penetrated so deeply that pure form is achieved through a representational approach. His best pictures, especially the heads, have this quality, but it does not always hold throughout the canvas. Eakins was complete master of his means, but not absolutely certain of his intention, save for the acceptance of representation as an end. This accounts for the minus quality in Eakins' work, the unassimilated fact, the statement of his matter in its own terms and not completely in the terms of art. However, there is in all his painting an integrity, an unwavering objectivity, and an iron sense of fact which make it a vital and powerful contribution to the American realistic tradition.

Winslow Homer has the American sense of fact, but not in the same degree as Eakins. With Homer the fact is not so deeply penetrated as with Eakins but it is handled with more sweep and breadth. Homer is always an illustrator, but the very intensity of his absorption in the subject, and the dramatic force of his presentation, whether in a picture of army camps, of negro life, of the surf pounding on the rocks of Maine, or of the life of the sea as in *Eight Bells* (No. 47) and *The Gulf Stream* (No. 48), give his work its special quality. Winslow Homer was a forceful draughtsman and constructed with a large boldness based on thorough observation. He knew how to suggest mass and movement with the utmost economy of means. This is especially true of his watercolors, a medium which he handled with an ease and mastery not vouchsafed to him in the oil technique, and it is in these pictures that his color is best (*The Portage*, No. 50, *Storm, Bahamas*, No. 51). If his color, especially in his oils, sometimes seems a little hard, it must be said that he handled it with great daring, and in this respect was far ahead of contemporary practice.

Winslow Homer, Thomas Eakins, and Albert Pinkham Ryder run the gamut of the American spirit in art, its dramatic realism, its sober sense of the actual, and its romantic idealism which ranges to mysticism and vision. Ryder was the visionary of American art, but his vision was crystal clear. There is in Ryder's work nothing of unassimilated fact: the fact has been fused until all its accidents have disappeared. Ryder was sure of his intention but never quite sure of his means. He always had difficulty with what may be called the penmanship of art and his pictures were worked over, painfully, for years. But he was right about fundamentals. Ryder always kept his design large and simple. He knew how to simplify landscape forms and the dramatic cloud and moonlight patterns of night skies, and he could use distortion when it suited his purpose. In tone

organization he was sure. Like Inness, Ryder was a painter of emotion and idea, and he makes us believe in the reality of a dream with purely plastic means. The dream quality in his pictures and their poetic titles have led some writers to call him a literary painter. Literature is the minus quality in Ryder, but it subtracts little, if anything, from his work (*Macbeth and the Witches*, No. 85, *Toilers of the Sea*, No. 84, *Forest of Arden*, No. 86).

The story in Ryder's work, as in the work of Ralph Blakelock and George Fuller, is not one that can be expressed in words. It requires the plastic medium. Fuller and Blakelock are close to Ryder in their concern with the abstract qualities of art in an age of realism. Like Ryder, they were uncertain and laborious craftsmen, but, unlike him, they were not clear about what they wanted to do. They were often uncertain both in means and intention, but when they found what they were after the result was good. Blakelock was interested in surfaces and was working for tone and composition, but he was not always successful and his work has a certain monotony. His best pictures (*Moonlight*, No. 5) are decorative, and have a muted splendor of tone. Fuller's wistful and shadowy pictures are hard to read at this date. His color has lost its freshness and his interest in envelopment has all but submerged his forms, but in such pictures as *Ideal Head* (No. 36) and *Hannah* (No. 38) there is genuine charm and a poetry which results not only from an attitude toward the subject but also from a method of handling tone and pattern.

In contrast with the rugged honesty of Homer, the sober objectivity of Eakins, and Ryder's clarity of vision is the work of three technicians, Duveneck, Chase, and Sargent. These men fascinated the America of their day with their brilliant use of the studio methods of Munich and Paris. Frank Duveneck is the soundest of the three, and as a figure and portrait painter (*Whistling Boy*, No. 28) he is second only to Eakins. William Merritt Chase was a virtuoso of the heavily loaded brush who seldom contented himself with the sobriety of such a portrait as *Head of a Man* (No. 15), or the straightforwardness of *Landscape* (No. 16). He was for many years a popular teacher and his greatest importance was probably in this field. John Singer Sargent was an extremely able technician, a kind of super Carolus-Duran. In such portraits as *Miss Beatrice Townsend* (No. 91) and *Mrs. Charles Gifford Dyer* (No. 90) there are sympathetic understanding, excellent characterization, and a sound use of his technique. In his more ambitious portraits he sacrificed a good deal to surface brilliance, and the looseness of his handling of detail often endangers his design. With these men may be

grouped the Paris-trained Abbott Henderson Thayer and Thomas Wilmer Dewing, known for their idealized visions of women. Thayer is the more rugged of the two, especially in men's portraits like *Head of a Young Man* (No. 102). Dewing is master of a mellifluous stylism (*The Recitation*, No. 25), frail and elegant in its expression of New England refinement.

In the last quarter of the nineteenth century American art felt the full impact of the French influence in the work of the Impressionists, Twachtman, Robinson, Weir, Hassam, and Prendergast. Mary Cassatt, who is more European than either Whistler or Sargent, is usually included with the Impressionists, though she is closer to Manet in a picture like *Fillette au Grand Chapeau* (No. 12). An able technician, she was one of the most straightforward interpreters of the mother and child theme, which she handled with charm and without sentimentality. The first American Impressionist was Theodore Robinson who had worked with Monet at Giverny (*Spring in Giverny*, No. 82, *Girl Sewing*, No. 83). Robinson accepted the principles of Impressionism, but as his style developed, modified its method of discontinuity in applying color. This practice has been followed by most of the other American Impressionists. John H. Twachtman is the most important member of the group. He handled the relation of tones in diffused light with great sensitiveness, but he was too good a draughtsman to sacrifice form to illumination. His pictures *Hemlock Pool* (No. 103), *The Wild Cherry Tree* (No. 104), have a structural integrity, and a carrying power beyond that of much painting which is more obviously strong. J. Alden Weir is close to Twachtman and like him did not lose sight of contour and pattern in his adaptation of the French technique (*The Donkey Ride*, No. 110).

A more complete acceptance of Impressionist methods is evident in the work of its most famous contemporary American practitioner, Childe Hassam (*Church at Old Lyme*, No. 43). Hassam's construction is not as firm as Weir's or Twachtman's, but his color has more warmth and brilliance. Maurice Prendergast (*Ponte della Paglia*, No. 80) is a decorative Impressionist who worked in broad areas of pure color and handled form with a summariness and freedom which give his style a distinctly personal note. With this group may be included Ernest Lawson, a lyrical landscape painter who is close to Twachtman (*Central Park, Winter*, No. 67), and William J. Glackens (*Chez Mouquin*, No. 39) who has a keen eye for the character of a scene, and who has developed from an early dark manner to the luminous color of the later Impressionists.

The dominant tendencies in American art today were set by two groups which came into prominence between 1908 and 1913. These groups were the "Eight" and the modernists. Of the "Eight" Robert Henri, Arthur B. Davies, John Sloan, George Luks, William J. Glackens, Maurice Prendergast, and Ernest Lawson are included in this exhibition. The group represented a diversity of aims. Prendergast, Glackens, and Lawson were Impressionists. Davies was an artist of wide culture and fine taste who responded to the major influences in the art of his time but remained always the romantic, steeped in the American tradition of seeing beautifully (*Every Saturday*, No. 21, *Girl at Her Toilette*, No. 18). What held the "Eight" together was their revolt against academism. They brought to America the lesson of Manet which was for them a point of departure more than a direct influence, and they stimulated a renewal of interest in the work of Goya, Hals, and Velasquez. The leading ideas of the group were a belief in the relevance of painting to life, especially to certain aspects which academic art neglected, and an insistence upon going back to the work of the masters. Henri's fluent brush has left a voluminous record of his time from his earlier pictures painted in the dark manner of Manet (*Seine at Twilight*, No. 45) to his later swift and vivid notations of people (*Indian Girl of Santa Clara*, No. 44). George Luks is a versatile commentator on the human scene, and in his pictures of children (*The Spielers*, No. 68) there is a great deal of spontaneity, sympathy, and humor. John Sloan, a fine draughtsman and etcher, is close to the English social satirists, especially John Leech. He is one of the most admirable contemporary historians (*McSorley's Bar*, No. 97).

The "Eight" have been important as artists and teachers, and as sponsors of the famous Armory Show of 1913, and of the Society of Independent Artists. They have been important too in forming the point of view of present-day painters who draw their inspiration directly from the American scene: the late George Bellows, with his frank absorption in subjects from everyday life and his interest in people (*Elinor, Jean and Anna*, No. 2, *Hills of Dream*, No. 3, *Stag at Sharkey's*, No. 1); the late Glenn O. Coleman whose work constitutes one of the most complete pictorial records of the life of New York City; Edward Hopper, who depicts the bareness of the contemporary scene with a stark power and unemotional integrity; George Overbury Hart, whose realism is accented by the romance of the grotesque; Eugene Speicher, whose portraits and figures have a structural gravity and an understanding of character which is sober and clear; Charles Burchfield, a satirist of small town life who is working toward a more

decorative manner; Reginald Marsh, who registers the look and the movement of city crowds; and Rockwell Kent, who retains a good deal of the pioneer's romantic attitude towards landscape.

The most pervasive influence upon contemporary practice has been that of the modernists. The work of these artists was first seen in America at Alfred Stieglitz' gallery at 291 Fifth Avenue, and in the Armory Show of 1913. The Armory Show, organized by a group of painters and sculptors under the presidency of Arthur B. Davies, acquainted the American public with the complex of tendencies which have been called post-Impressionism and Cubism. In the latter half of the nineteenth century art was predominantly representational and impressionistic. Its most exacting researches were made in perfecting techniques for recording momentary impressions of visual appearance. In all this there was more than a little influence from science and invention—from the research of the physicists and from the camera. By the end of the nineteenth century a reaction had set in, based largely on Cézanne's endeavor to achieve through a broader application of Impressionism an order as solid and as satisfying as that in the works of the masters of the Renaissance. Cézanne's return along the path of the European tradition was carried further by the late post-Impressionists and the Cubists who consulted the oracles of pre-Renaissance, Oriental, and primitive art. From Byzantine, Persian, Hindu and Chinese art, they learned greater boldness and freedom in the treatment of color areas, and from primitive and aboriginal art they derived methods for analyzing objects into design elements. The modernist movement followed many paths, but the center of its diverse and sometimes conflicting tendencies was emphasis upon a return to the sources of tradition, and upon structure. In the bewildering pace and chaos of the contemporary age the artist had to look for structure and this search is one of the most important contributions of the modernist group.

Several of the American modernist pioneers are represented in this exhibition: Max Weber, Samuel Halpert, Bernard Karfiol, William Zorach, John Marin and Thomas Benton. These men all studied in France and came into contact with the movements and ideas which stirred the art world in the first and second decades of this century. Max Weber is a colorist both subtle and daring who expresses a deeply emotional and racial strain; Bernard Karfiol's paintings have monumentality and a tactile quality based on modelling with color; John Marin's statement in his watercolors is both concise and inevitable, and his color is rich and emotionally expressive; Thomas Benton is the creator of a char-

acteristically American style in mural painting in which he shows a healthy absorption in contemporary subject matter; Samuel Halpert shows an authoritative handling of formal arrangement; William Zorach's major expression is in sculpture, but he uses watercolor in a highly personal idiom.

Closely related to this group are Maurice Sterne, a painter and sculptor whose formal organization is both precise and firm; Walt Kuhn, a keen observer of contemporary types who achieves intensity of expression through simplification and emphasis; Alexander Brook, whose predominant characteristic is delight in the painter's medium; Yasuo Kuniyoshi, one of the most consistently personal stylists in the younger American group; Henry Lee McFee, a painter whose art is predominantly intellectual without sacrificing emotional content or faithfulness to the facts of vision; Ernest Fiene, an accomplished technician who expresses the romance of the actual; Joseph Pollet, whose early exuberance and vitality are submitting to the restraints of tradition; Morris Kantor, a fertile inventor with a feeling for texture and surfaces; Henry Varnum Poor, an able technician and gifted colorist.

The modern search for structure is apparent in the work of a group of painters who interpret the American scene with an austere realism, amounting almost to a formal purism. The pioneers of this group are Charles Sheeler and Charles Demuth. Sheeler is the artist of the mechanical age, interpreting it with an objectivity and a precise spatial arrangement which rules out everything but the sheer elements of design. Demuth, one of the American masters of the watercolor medium, has elegance of formal pattern and depicts the human episode with piquant and subtle expressionism. Georgia O'Keeffe articulates her design with great clarity, and shows in her work a combination of delicacy and austerity which is essentially feminine. Other members of this group are the late Preston Dickinson who had an almost Oriental sense of spatial arrangement but less subtlety than the Orientals, and less severity in his selection of detail; Niles Spencer whose work has sound construction, good textural quality, and a firm sense of order; Stefan Hirsch, a clear and precise draughtsman with a fine decorative sense and a feeling for formal harmony; Stuart Davis who seeks a balance between realistic vision and the methods of abstraction and who expresses the spirit of the machine age in an angular calligraphy; Peter Blume who has a way of constructing a picture out of seeming irrelevancies related to each other through a remarkable craftsmanship in the handling of surfaces; and Arnold Friedman, a modern primitive, whose work has a decorative austerity.

American sculpture developed in the first half of the nineteenth century. During the colonial period there was little professional sculpture to speak of in this country. The most reasonable explanation of this fact appears to be that since there was practically no sculptural tradition in England her colonies could not be expected to create an art which was almost without existence in the mother country. The only thing that England had in the way of a sculptural tradition was in the shop practice of craftsmen who carved architectural ornaments, tombstones, and ships' figureheads. The tradition of these craftsmen was brought to America in the early Colonial period and evidences of it may still be found in the towns of the Atlantic seaboard. Among the Colonial craftsmen were some master carvers, the kind of men who have kept alive the spirit of sculpture in periods when there were no masters. These craftsmen might have been the source of a strong native tradition, but by the middle of the nineteenth century their influence had passed. North America also has a rich inheritance of primitive sculpture in the carvings of the Indians of the Pacific Coast and the Southwestern United States, and in the work of the ancient civilizations of Mexico. The carvings of the Northwest Coast Indians have directness and decorative form, and a figure like the Mayan Chac Mool has the simplicity and power of Egyptian sculpture. Until very recently our sculptors have remained untouched by this art.

In its origins American sculpture was cosmopolitan in tendency and provincial in spirit. It reacted in the main to a defunct European classicism and to an elegance which echoed but faintly its baroque ancestry. From the beginning of the nineteenth century to the close of the Civil War American sculpture went through a period of imitative classicism which discovered in the ænemic formulas of Canova and Thorwaldsen a vehicle for the expression of Victorian refinement. The reaction against this appears in the illustrative realism of the Rogers groups and in the work of Frederick Remington, which is the sculptural equivalent of genre painting. The beginning of a sounder native tendency is to be found in the work of John Quincy Adams Ward. Ward's work is close to the Rogers groups, but shows a more solid appreciation for the qualities of realistic form, and something of the iron sense of fact which distinguished the painting of Thomas Eakins. He is the high point of nineteenth century realism in American sculpture (*Simon Kenton*, No. 147). Augustus Saint-Gaudens had Ward's appreciation for realistic form and he had in addition a better understanding of the classic than any of his American predecessors, and was a more accomplished

craftsman. Saint-Gaudens set a new standard for the sculptors of American monuments, and his work in low relief has not been surpassed in this country (*Robert Louis Stevenson*, No. 143, *Bust of General Sherman*, No. 142, *Samuel Gray Ward*, No. 144).

American sculpture in the contemporary period has been turning away from realism and the classic idealizing tendency and is concerned with the abstract and architectural foundation of the art, with rhythm, spatial unity, mass and volume. Among the older contemporaries the outstanding man is George Gray Barnard, one of the most intelligent interpreters of the later classic periods and the Renaissance. The work of the late Charles Cary Rumsey is based on a simplified realism and in a piece like *Pagan Kin* (No. 140) has massiveness and weight. Jo Davidson's contribution is in the recording of leading personalities of his time. Paulanship shows a good understanding of formal relations and a feeling for the decorative handling of the silhouette.

The sculptors in this exhibition who are primarily concerned with the abstract and architectural fundamentals of sculpture are Zorach, Lachaise, Laurent, Sterne, Diederich, Ben-Shmuel, and Noguchi. William Zorach's work has a deeply stirring emotional quality, a solid architecture, and a remarkable harmony between spontaneity and order; Gaston Lachaise achieves a certain splendor of formal relation and an elevation and expansion of form; Robert Laurent has a fine sense of linear continuity and is an accomplished carver; Maurice Sterne achieves monumentality through a clear understanding of the interplay of mass and space; Hunt Diederich's work has a kind of decorative vitality and an arbitrary simplification which is close to heraldic design; Ahron Ben-Shmuel is a fine craftsman with a natural feeling for style; Isamu Noguchi is an experimenter who is developing towards an interest in pure form.

The group which includes Epstein, Whitney, Cash, Glenny, and Williams is concerned with expression and with the handling of surface. Jacob Epstein, an expatriate who lives in England, is a talent of the romantic type which does not yield easily to the demands of order and balance. There is about his art an aliveness and emotional power which is at times almost savage. Epstein is primarily a modeller and his work has an autographic quality, a feeling of the process of making and of the material in which he works. The sculpture of Anna Glenny shares the expressionistic qualities of Epstein's art, and its interest in character. Gertrude V. Whitney has made many notable contributions in monumental and historical sculpture. Harold Cash in his more recent works appears to be more

interested in decoration and design than in surface. Wheeler Williams has done good decorative work, especially in garden sculpture.

A summary handling of the last seventy years of American art, such as this one, can do little more than make note of main tendencies and touch the surface of individual contributions. The whole period is still in need of evaluation. Certain phases of it were revolutionary and constructive, and have deeply affected contemporary practice. Others are now forgotten. Whistler's emphasis upon design was constructive and his dictum that good painting leaves out all human interest was a normal reaction against the naturalistic and literary painting of his time. Today subject has been reinstated, but with it there is an appreciation of the meaning of form, and of craft and technique as means to express American experience.

Inness, Martin, and Wyant enriched the American landscape tradition and opened the way for Impressionism. The Impressionists cleared the palette and took landscape painting out-of-doors. The modernists took American art back to the sources of tradition. Up to the close of the nineteenth century American art was founded upon post-Renaissance academism, except for the work of the craftsmen whose shop tradition preserved pre-Renaissance methods. When the men of the nineteenth century talked of going back to the masters they rarely thought of going beyond Velasquez. The modernists went further along the path of the European tradition and explored its sources in the light of Oriental and primitive art. They inaugurated a period of experiments which now appears to be over. Some of their experiments and ideas, such as the attempt to imitate primitive and naïve expression, have proved of little permanent value. Others, such as abstractionism and pure design, are passing into the decorative arts and architecture, but there can be no doubt that the modernists have exerted a powerful and vitalizing influence upon contemporary American art. They have given American painting and sculpture a wider range of knowledge and a broader basis in tradition.

HOLGER CAHILL.

CATALOG

AN ASTERISK BEFORE A CATALOG
NUMBER INDICATES THAT THE
WORK IS ILLUSTRATED BY A
PLATE WHICH BEARS THE SAME
NUMBER.

PAINTINGS

An asterisk before a catalog number indicates that the painting is illustrated by a plate bearing the same number.

GEORGE BELLOWS

Born in Columbus, Ohio, 1882; died in New York, 1925. Studied under H. G. Maratta in Chicago and under Robert Henri and Kenneth Hayes Miller in New York. Taught at the Art Students' League in New York. N. A. 1913.

- 1 STAG AT SHARKEY'S, 1909
Collection The Cleveland Museum of Art
- *2 ELINOR, JEAN AND ANNA, 1920
Collection Albright Art Gallery, Buffalo
- 3 HILLS OF DREAM
Collection Adolph Lewisohn, New York

THOMAS BENTON

Born in Neosho, Missouri, 1889. Studied at the Chicago Art Institute and in Paris. Has taught at Bryn Mawr and Dartmouth Colleges, the Art Students' League in New York, and New School for Social Research, New York. Murals at New School for Social Research painted in 1930.

- *4 AGGRESSION, 1920. *One of five panels illustrating American history.*
Collection the Artist

RALPH BLAKELOCK

Born in New York, 1847; died in the Adirondacks, 1919. Self-taught. N. A. 1916.

- *5 MOONLIGHT, 1889
Collection Horatio S. Rubens, New York
- 6 EARLY MORNING, 1891
Collection Horatio S. Rubens, New York
- 7 AT NATURE'S MIRROR
Collection The National Gallery of Art, Washington

PETER BLUME

Born in Russia, 1906. Studied at the Educational Alliance and the Art Student's League in New York. Lives at Gaylordsville, Connecticut.

*8 WHITE FACTORY

Collection Wolfgang S. Schwabacher, New York

ALEXANDER BROOK

Born in Brooklyn, 1898. Studied under Kenneth Hayes Miller. Lives in New York.

*9 THE YELLOW FAN

Collection Mr. and Mrs. Edward W. Root, Clinton, New York

CHARLES BURCHFIELD

Born in Ashtabula, Ohio, 1893. Studied at the Cleveland School of Art. Lives at Gardenville, New York.

*10 PROMENADE, *watercolor*, 1928

Private Collection, New York

11 TILE ROOFS, *watercolor*, 1930

Collection Frank K. M. Rehn Gallery, New York

MARY CASSATT

Born in Pittsburgh, 1845; died in France, ¹⁹²⁷1926. Studied at the Pennsylvania Academy of the Fine Arts and in Europe; associated with the group of Manet and Degas. Legion of Honor 1904; A. N. A. 1910. Lived in Paris.

12 FILLETTE AU GRAND CHAPEAU, 1901

Collection Messrs. Durand-Ruel, New York and Paris

*13 FILLETTE SE COIFFANT

The Chester Dale Collection, New York

14 LA LOGE

The Chester Dale Collection, New York

WILLIAM MERRITT CHASE

Born at Franklin, Indiana, 1849; died in New York, 1916. Studied with J. O. Eaton and at the National Academy of Design in New York, and at the Royal Academy in Munich. Founded the Chase School in New York and taught at the Art Students' League in New York and at the Pennsylvania Academy of the Fine Arts. N. A. 1890.

*15 HEAD OF A MAN

Collection Albright Art Gallery, Buffalo

16 LANDSCAPE, 1890-1900

Collection Grand Central Art Galleries, New York

GLENN O. COLEMAN

Born in Springfield, Ohio, 1887; died in New York, 1932. Studied with Robert Henri and Everett Shinn in New York. Exhibited in the Armory Show of 1913 and in the first Independent.

*17 THE HARBOR, *about* 1927

Collection The Estate of Glenn O. Coleman, New York

ARTHUR B. DAVIES

Born in Utica, New York, 1862; died in Italy, 1928. Studied at the Chicago Art Institute and in New York. President of the group of artists which sponsored the Armory Show of 1913.

*18 GIRL AT HER TOILETTE

Collection Miss E. A. Bliss, New York

19 ITALIAN LANDSCAPE

Bliss Collection, The Museum of Modern Art, New York

20 ALONG THE ERIE CANAL, 1890

Collection Phillips Memorial Gallery, Washington

21 EVERY SATURDAY

Collection The Brooklyn Museum

STUART DAVIS

Born in Philadelphia, 1894. Studied with Robert Henri. Exhibited at the Armory Show, 1913. Taught at the Art Students' League in New York. Lives in New York.

- *22 PLACE PASDELOUP, 1928
Collection Whitney Museum of American Art, New York

CHARLES DEMUTH

Born in Lancaster, Pennsylvania, 1883. Studied at Pennsylvania Academy of the Fine Arts and in Paris. Lives in Lancaster.

- *23 MY EGYPT, 1925
Collection Whitney Museum of American Art, New York

- 24 Illustration for "THE TURN OF THE SCREW" by Henry James, *watercolor*, 1918
Private Collection, New York

THOMAS WILMER DEWING

Born in Boston, 1851. Studied under Boulanger and Lefebvre at the Academie Julian, Paris. N. A. 1888. Lives in New York.

- *25 THE RECITATION, 1891
Collection The Detroit Institute of Arts

PRESTON DICKINSON

Born in New York, 1891; died in Spain, 1930. Studied at the Art Students' League in New York.

- *26 PLUMS ON A PLATE, 1926
Collection The Museum of Modern Art, New York, Anonymous Gift

- 27 STILL LIFE WITH CANDLE, *pastel*, 1930
Collection Elmer Rice, New York

FRANK DUVERNECK

Born at Covington, Kentucky, 1848; died in Cincinnati, 1919. Studied at the Royal Academy in Munich. Painter, etcher, sculptor. Taught in Europe and in this country. N. A. 1906.

- *28 WHISTLING BOY (Munich, 1872)
Collection The Cincinnati Museum

- 29 NEAR SCHLEISSHEIM, BAVARIA, 1880
Collection The Milch Galleries, New York

THOMAS EAKINS

Born in Philadelphia, 1844; died in Philadelphia, 1916. Studied at the Pennsylvania Academy of the Fine Arts and at the École des Beaux Arts in Paris under Gérôme, Bonnat and the sculptor Dumont. Travelled and studied elsewhere in Europe. Settled in Philadelphia in 1870. Taught at the Pennsylvania Academy of the Fine Arts and the Philadelphia Art Students' League. N. A. 1902.

- *30 THE PATHETIC SONG, 1881
Collection The Corcoran Gallery of Art, Washington

- 31 SALUTAT
Collection Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

- 32 LETITIA WILSON JORDAN BACON
Collection The Brooklyn Museum

- 33 PORTRAIT OF WILLIAM H. MACDOWELL, *about* 1886
Collection Babcock Galleries, New York

ERNEST FIENE

Born in Germany, 1894. Studied at the National Academy of Design and at the Art Students' League in New York, and with Robert Henri. Lives in New York.

- *34 HUDSON NAVIGATION BOAT, *about* 1927
Collection Whitney Museum of American Art, New York

ARNOLD FRIEDMAN

Born in New York, 1879. Studied at the Art Students' League in New York and with Robert Henri, and in Paris. Lives in Corona, New York.

- *₃₅ SNOWSCAPE, 1926
Collection Mr. and Mrs. Samuel A. Lewisohn, New York

GEORGE FULLER

Born in Deerfield, Massachusetts, 1822; died in Boston, 1884. Studied with the sculptor H. K. Brown at Albany and at the National Academy of Design in New York, and travelled abroad. Worked chiefly at Deerfield. A. N. A. 1853.

- ₃₆ IDEAL HEAD, 1882
Collection Phillips Memorial Gallery, Washington

- *₃₇ LEADING THE CALF, 1882
Collection Carll Tucker, New York

- ₃₈ HANNAH, *about* 1880
Collection Messrs. M. Knoedler and Company, New York, London and Paris

WILLIAM J. GLACKENS

Born in Philadelphia, 1870. Studied at the Pennsylvania Academy of the Fine Arts and in Europe. Lives in New York.

- *₃₉ CHEZ MOUQUIN, 1905
Collection The Art Institute of Chicago

SAMUEL HALPERT

Born in Russia, 1884; died in Detroit, 1930. Studied at the National Academy of Design in New York and under Bonnat at the École des Beaux Arts in Paris.

- *₄₀ CHECKERED CLOTH, 1918
Collection The Detroit Institute of Arts

GEORGE OVERBURY "POP" HART

Born in Cairo, Illinois, 1868. Self-taught except for a month of study at the Académie Julian in Paris. Has travelled and painted in Mexico, West Indies, Italy, Egypt, Morocco, Tahiti, Samoa, Hawaii and Iceland. Lives in Coytesville, New Jersey.

- *₄₁ MERRY-GO-ROUND, Oaxaca, Mexico, *watercolor*, 1927
Private Collection, New York

- ₄₂ THE MILL BOUSAADA, *watercolor*, 1930
Collection Miss E. A. Bliss, New York

CHILDE HASSAM

Born in Boston, 1859. Studied in Boston and under Boulanger and Lefebvre in Paris. N. A. 1906. Lives in New York.

- *₄₃ CHURCH AT OLD LYME, 1905
Collection Albright Art Gallery, Buffalo

ROBERT HENRI

Born in Cincinnati, 1865; died in New York, 1929. Studied at the Pennsylvania Academy of the Fine Arts and in Paris at the Académie Julian and École des Beaux Arts. N. A. 1906. Taught at the Art Students' League in New York and at the New York School of Art. Author of "The Art Spirit."

- *₄₄ INDIAN GIRL OF SANTA CLARA, 1917
Collection The Estate of Mrs. Robert Henri, New York

- ₄₅ SEINE AT TWILIGHT, *about* 1907
Collection The Macbeth Galleries, New York

STEFAN HIRSCH

Born of American parents in Nuremberg, Germany, 1899. Studied in Europe and with Hamilton Easter Field in Brooklyn. Lives in Brooklyn.

- *₄₆ NEW YORK, 1921
Collection Phillips Memorial Gallery, Washington

WINSLOW HOMER

Born in Boston, 1836; died at Prout's Neck, Maine, 1910. Began as lithographer's apprentice. Studied at the National Academy of Design, New York. War correspondent, 1862-64. First oils, 1862. Settled at Prout's Neck in 1884. Travelled in England, Canada, the Adirondacks, Florida, the Bahamas, Cuba and Bermuda. N. A. 1865.

- *47 EIGHT BELLS, 1888
Collection Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts
- 48 THE GULF STREAM, 1899
Collection The Metropolitan Museum of Art, New York
- 49 CANNON ROCK, 1895.
Collection The Metropolitan Museum of Art, New York
- 50 THE PORTAGE, *watercolor*, 1897
Collection Mr. and Mrs. Richard Brixey, New York
- 51 STORM, BAHAMAS, *watercolor*, 1885
Collection Mr. and Mrs. Richard Brixey, New York
- 52 ROWING HOME, *watercolor*, 1890
Collection Phillips Memorial Gallery, Washington

EDWARD HOPPER

Born in Nyack, New York, 1882. Studied in New York under Chase, Kenneth Hayes Miller, and Robert Henri. Lives in New York.

- *53 LIGHTHOUSE, 1929
Collection Mrs. Samuel Tucker, New York
- 54 CAPE COD LANDSCAPE, *watercolor*, 1931
Collection Frank K. M. Rehn Gallery, New York

GEORGE INNESS

Born at Newburgh, New York, 1825; died in Scotland, 1894. Largely self-taught; studied for a short time with Régis Gignoux in New York. Travelled extensively in Europe. N. A. 1868.

- 55 LAKE ALBANO, 1869
Collection Phillips Memorial Gallery, Washington

56 THE COMING STORM, 1878
Collection Albright Art Gallery, Buffalo

*57 EARLY AUTUMN, MONTCLAIR, 1888
Collection Howard Young Galleries, New York

58 MOONLIGHT ON PASSAMAQUODDY BAY, 1893
Collection The Art Institute of Chicago

MORRIS KANTOR

Born in Russia, 1896. Studied with Homer Boss in New York and without a master in Paris.
Lives in New York.

*59 STONE CRUSHER, 1931
Collection Frank K. M. Rehn Gallery, New York

BERNARD KARFIOL

Born of American parents near Budapesth, 1886. Studied at the National Academy of Design in
New York and the Académie Julian in Paris. Lives in New York.

*60 SEATED NUDE, 1929
Collection The Museum of Modern Art, New York, Anonymous Gift

ROCKWELL KENT

Born at Tarrytown Heights, New York, 1882. Studied under Chase, Henri, Kenneth Hayes Miller
and Abbott Thayer. Author and illustrator of "Voyaging," "Wilderness" and "N By E." Lives
at Ausable Forks, New York.

*61 WINTER, 1907
Collection The Metropolitan Museum of Art, New York

WALT KUHN

Born in New York, 1880. Studied in Paris, Munich, Holland and Italy. Exhibited at the Armory
Show, 1913, which he helped to organize. Lives in New York.

*62 THE GUIDE, 1931
Private Collection, New York

YASUO KUNIYOSHI

Born in Japan, 1893. Studied at the Los Angeles School of Art and Design, and under Kenneth Hayes Miller and Robert Henri in New York. Lives in Brooklyn.

- *63 STILL LIFE, 1930
Private Collection, New York

JOHN LA FARGE

Born in New York, 1835; died in Providence, Rhode Island, 1910. Pupil of William Morris Hunt in Boston and of Couture in Paris. Mural painter, maker of stained glass, sculptor and writer on art. N. A. 1869; Legion of Honor 1889.

- *64 THE WOLF CHARMER, 1907
Collection Washington University, St. Louis, Missouri

- 65 STILL LIFE—FISH
Collection Stephen C. Clark, New York

- 66 LANDSCAPE, TAHITI
Collection Robert Laurent, Brooklyn

ERNEST LAWSON

Born in San Francisco, 1873. Studied in Kansas City, at the Art Students' League in New York under Twachtman, and in Paris. N. A. 1917. Lives in New York.

- *67 CENTRAL PARK, WINTER, 1921
Collection F. Newlin Price, New York

GEORGE LUKS

d. 1933
Born in Williamsport, Pennsylvania, 1867. Studied at the Pennsylvania Academy of the Fine Arts and in Düsseldorf, Paris and London. Lives in New York.

- *68 THE SPIELERS, 1905
Collection Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

HENRY LEE McFEE

Born in St. Louis, 1886. Studied at the Art Students' League School in Woodstock, New York. Lives in Woodstock.

- *69 CORNER OF THE STUDIO, 1932
Collection Frank K. M. Rehn Gallery, New York

JOHN MARIN

Born in Rutherford, New Jersey, 1870. Studied at the Pennsylvania Academy of the Fine Arts, the Art Students' League in New York, and in Paris. Lives at Cliffside, New Jersey.

- *70 MAINE ISLANDS, *watercolor*, 1922
Collection Phillips Memorial Gallery, Washington
- 71 NEW MEXICAN LANDSCAPE, BLUE MOUNTAINS
Collection An American Place, New York

REGINALD MARSH

Born of American parents in Paris, 1898. Studied under Kenneth Hayes Miller at the Art Students' League in New York. Lives in Flushing, New York

- *72 THE HOLY NAME MISSION, 1931
Collection Frank K. M. Rehn Gallery, New York

HOMER DODGE MARTIN

Born in Albany, New York, 1836; died in St. Paul, Minnesota, 1897. Self-taught except for a few weeks' study under James M. Hart. N. A. 1874.

- *73 HARP OF THE WINDS, 1895
Collection The Metropolitan Museum of Art, New York
- 74 WESTCHESTER HILLS
Collection Mrs. Daniel Guggenheim, New York
- 75 STRAND AND WRECK, *watercolor*, 1883
Collection The Macbeth Galleries, New York

GEORGIA O'KEEFFE

Born at Sun Prairie, Wisconsin, 1887. Studied at the Chicago Art Institute under Vanderpoel, the Art Students' League in New York under Chase, and the Teachers College under Bement and Dow. Lives in New York.

- *76 COW'S SKULL AND WHITE ROSES, 1931
Collection An American Place, New York

- 77 PINK DISH AND GREEN LEAVES, *pastel*, 1928
Collection An American Place, New York

JOSEPH POLLET

Born in Switzerland, 1897. Studied under John Sloan at the Art Students' League in New York. Lives in Woodstock, New York.

- *78 PARLOR, BEDROOM AND BATH, *about* 1929
Collection The Downtown Gallery, New York.

HENRY VARNUM POOR

Born in Chapman, Kansas, 1888. Studied at the Slade School and with Walter Sickert in London, and at the Académie Julian in Paris. Lives in Pomona, New York.

- *79 THE DISAPPOINTED FISHERMAN, 1932
Collection the Artist

MAURICE PRENDERGAST

Born in Boston, 1861; died in New York, 1924. Studied in Paris at the Académie Julian and the École des Beaux Arts.

- *80 PONTE DELLA PAGLIA
Collection Phillips Memorial Gallery, Washington

- 81 PINCIAN HILL, ROME, *watercolor*
Collection Phillips Memorial Gallery, Washington

THEODORE ROBINSON

Born at Irasburg, Vermont, 1852; died in New York, 1896. Studied with Carolus-Duran and Gérôme in Paris, but was deeply influenced by Monet, with whom he worked at Giverny. Pioneer of Impressionism in America.

*82 SPRING IN GIVERNY, 1895

Collection The Milch Galleries, New York

83 GIRL SEWING

Collection The Corcoran Gallery of Art, Washington

ALBERT PINKHAM RYDER

Born in New Bedford, Massachusetts, 1847; died in Long Island, New York, 1917. Studied with William E. Marshall, and at the National Academy of Design in New York. Settled in New York about 1867. N. A. 1906.

*84 TOILERS OF THE SEA, *completed about 1900.*

Collection Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

85 MACBETH AND THE WITCHES, 1890-1908

Collection Haverford College, Haverford, Pennsylvania

86 FOREST OF ARDEN, *completed about 1902*

Collection Miss A. M. Dodsworth, New York

87 MOONLIT COVE, 1890-1900

Collection Phillips Memorial Gallery, Washington

88 MOONLIGHT MARINE

Collection N. E. Montross, New York

89 DEAD BIRD, 1890-1900

Collection Phillips Memorial Gallery, Washington

JOHN SINGER SARGENT

Born of American parents in Florence, Italy, 1856; died in London, 1925. Educated in Europe; pupil of Carolus-Duran in Paris. Legion of Honor 1889; N. A. 1897; Royal Academy of London 1897.

90 MRS. CHARLES GIFFORD DYER, 1880

Collection The Art Institute of Chicago

*91 MISS BEATRICE TOWNSEND
Collection Carroll Carstairs, New York

92 JOSEPH PULITZER, 1905
Lent by Ralph Pulitzer, New York

93 THE GARDEN WALL, *watercolor*
Collection Museum of Fine Arts, Boston

94 AT THE TOP, *watercolor*
Collection Museum of Fine Arts, Boston

CHARLES SHEELER

Born in Philadelphia, 1883. Studied at the Pennsylvania Academy of the Fine Arts and under Chase in New York. Exhibited at the Armory Show of 1913. Lives in New York.

*95 CLASSIC LANDSCAPE
Collection Edsel B. Ford, Dearborn, Michigan

96 BUCKS COUNTY BARN, *watercolor with tinsel*, 1923
Collection Whitney Museum of American Art, New York

JOHN SLOAN

Born at Lock Haven, Pennsylvania, 1871. Studied at the Pennsylvania Academy of the Fine Arts. Taught at the Art Students' League in New York, 1914-31. President of the Society of Independent Artists. Lives in New York.

*97 MCSORLEY'S BAR, 1912
Collection The Detroit Institute of Arts

EUGENE SPEICHER

Born in Buffalo, 1883. Studied at the Albright Art School in Buffalo, the Art Students' League in New York and under Robert Henri in New York, and in Europe. N. A. 1927. Lives in New York.

*98 PORTRAIT OF KATHARINE CORNELL
Collection Miss Katharine Cornell, New York

NILES SPENCER

Born in Pawtucket, Rhode Island, 1893. Studied at the Rhode Island School of Design, and in New York under Henri and Bellows, and in Paris. Lives in New York.

- *99 ORDNANCE ISLAND, BERMUDA, 1928
Collection Mr. and Mrs. Samuel A. Lewisohn, New York

JOSEPH STELLA

Born in Italy, 1880. Came to America when about sixteen years old. Self-taught. Has spent some time in North Africa. At present divides his time between Paris and Italy.

- *100 PORT OF NEW YORK, *end panel of group of five*, 1923
Collection the Artist

MAURICE STERNE

SEE "SCULPTURE" FOR OTHER WORKS OF THIS ARTIST

Born in Latvia, 1877. Painter and sculptor. Studied at Cooper Union and the National Academy of Design in New York. Travelled in Europe and lived for several years on the island of Bali, Dutch East Indies. Has divided his recent years between Anticoli in Italy and New York.

- *101 STILL LIFE
Collection Mr. and Mrs. Samuel A. Lewisohn, New York

ABBOTT HENDERSON THAYER

Born in Boston, 1849; died at Monadnock, New Hampshire, 1921. Pupil of Gérôme and of Leyman in Paris. Painter, writer and discoverer of the art of camouflage. N. A. 1901.

- *102 HEAD OF A YOUNG MAN
Collection The Brooklyn Museum

JOHN H. TWACHTMAN

Born in Cincinnati, 1853; died at Gloucester, Massachusetts, 1902. Studied under Duveneek at the Cincinnati School of Design, in Munich, and in Paris under Boulanger and Lefebvre at the Académie Julian.

- *103 HEMLOCK POOL, *about 1902*
Collection Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

- 104 THE WILD CHERRY TREE
Collection Albright Art Gallery, Buffalo

105 LANDSCAPE

Collection Whitney Museum of American Art, New York

106 MARJORIE AND ELSIE, *pastel*

Lent by Mrs. J. H. Twachtman, Greenwich, Conn.

107 LANDSCAPE, *watercolor, probably about 1880*

Collection Arthur S. Dayton, Charleston, West Virginia

MAX WEBER

Born in Russia, 1881. Studied under Dow at Pratt Institute in Brooklyn, under Laurens at the Académie Julian and with Matisse in Paris. Taught at the Art Students' League in New York in 1920 and 1926. Author of "Essays on Art," "Cubist Poems," "Primitives" and various articles. Lives in Great Neck, New York.

*108 BEAUTIFICATION, 1932

Collection The Downtown Gallery, New York

109 MAINE, *pastel*, 1919

Collection Mr. and Mrs. Richard Brixey, New York

J. ALDEN WEIR

Born at West Point, New York, 1852; died in New York, 1919. Studied with his father Robert W. Weir, and Gérôme in Paris. N. A. 1886, and its President 1915-17.

*110 THE DONKEY RIDE

Collection The Estate of J. Alden Weir, New York

111 TWYFORD BRIDGE, *watercolor*

Collection Mrs. G. Page Ely, New York

JAMES ABBOTT McNEILL WHISTLER

Born in Lowell, Massachusetts, 1834; died in London, 1903. Studied under Gleyre in Paris, but was largely self-trained. Influenced passingly by Courbet and the Pre-Raphaelites, and more deeply by Velasquez and the Japanese. Royal Society of British Artists 1884; Legion of Honor 1889; and many other honors.

*112 PORTRAIT OF THE ARTIST'S MOTHER, *about 1871*

Collection The Louvre Museum, Paris

- 113 WOMAN IN WHITE, 1862
Collection Miss Gertrude B. Whittemore, Naugatuck, Connecticut
- 114 WAPPING DOCKS, LONDON
Collection John Hay Whitney, New York
- 115 BATTERSEA—A SYMPHONY IN BLUE, *pastel*, 1895
Collection Mrs. James S. Watson, Rochester, New York
- 116 BEAD STRINGER, *pastel*
Collection The Metropolitan Museum of Art, New York

ALEXANDER H. WYANT

Born in Port Washington, Ohio, 1836; died in New York, 1892. Influenced as a young man by Inness. Pupil of Hans Gude at Karlsruhe, and influenced by the works of Turner and Constable. N. A. 1869.

- *117 A GLIMPSE OF THE SEA
Collection The Metropolitan Museum of Art, New York
- 118 LANDSCAPE, *about 1885*
Collection Edward Coykendall, Kingston, New York

WILLIAM ZORACH

SEE "SCULPTURE" FOR OTHER WORKS OF THIS ARTIST

Born in Russia, 1887. Came to America, 1891. Studied in Cleveland, Ohio, at the National Academy of Design in New York and in Paris. Lives in New York.

- 119 MAINE LANDSCAPE, *watercolor*
Collection The Downtown Gallery, New York

SCULPTURE

An asterisk before a catalog number indicates that the sculpture is illustrated by a plate bearing the same number.

GEORGE GRAY BARNARD

Born at Bellefonte, Pennsylvania, 1863. Studied at the Chicago Art Institute and under Carlier at the École des Beaux Arts in Paris. Lives in New York.

- *120 THE REFUGEE, *marble*
Collection Stephen C. Clark, New York

AHRON BEN-SHMUEL

Born in New York, 1903. Worked as a stone carver in Barre, Vermont. Lives in New York.

- 121 GROUP OF WRESTLERS, *Quincy granite*, 1932
Collection the Artist

- *122 HEAD OF A YOUNG MAN, *Barre granite*, 1932
Collection the Artist

HAROLD CASH

Born in Chattanooga, Tennessee, 1895. Studied at the Beaux Arts Institute of Design in New York, and in Paris. Lives in New York.

- *123 D'A-LAL, *bronze*, 1928
Collection the Artist

JO DAVIDSON

Born in New York, 1883. Pupil of George de Forest Brush and H. A. MacNeil. Lives in New York.

- *124 PORTRAIT OF JOHN D. ROCKEFELLER, *marble*, 1924
Lent by John D. Rockefeller, New York

- 125 WALT WHITMAN, *bronze*, 1926, *project for a monument*
Collection the Artist

HUNT DIEDERICH

Born in Nuremberg, Germany, 1884. Studied in America and Europe. Lives abroad.

- *126 THE JOCKEY, *bronze*, 1924
Collection The Newark Museum

JACOB EPSTEIN

Born in New York, 1880. Studied at the École des Beaux Arts and the Académie Julian in Paris. Lives in England.

- 127 LUCY MARTIN DONNELLY, *bronze*, 1931
Private Collection
- *128 SENEGALESE WOMAN, *bronze*
Collection Albright Art Gallery, Buffalo
- 129 MASK OF MRS. EPSTEIN, *bronze*
Private Collection, New York

ANNA GLENNY

Born in Buffalo, 1888. Studied at the Boston Museum of Fine Arts and with Bourdelle in Paris. Lives in Buffalo.

- *130 PORTRAIT OF MRS. WOLCOTT, *bronze*, 1930
Collection the Artist

GASTON LACHAISE

Born in Paris, 1882. Studied under Bernard Palissy and at the École des Beaux Arts under Gabriel Jules Thomas. Lives in New York.

- *131 FIGURE OF A WOMAN, *bronze*, 1927
Collection Mr. and Mrs. John A. Dunbar, New York
- 132 PORTRAIT, *bronze*, 1932
Lent Anonymously
- 133 HEAD, *bronze*
Collection Adolph Lewisohn, New York

ROBERT LAURENT

Born at Concarneau, France, 1890. Studied with Hamilton Easter Field and Maurice Sterne, and at the British Academy in Rome. Lives in Brooklyn.

134 TORSO, *bronze*, 1932
Collection the Artist

*135 MIMI, *bronze*, 1928
Collection the Artist

PAUL MANSHIP

Born in St. Paul, Minnesota, 1885. Studied at the St. Paul Institute, the Pennsylvania Academy of the Fine Arts and the American Academy in Rome. Lives in New York.

*136 DANCER AND GAZELLES, *bronze*
Collection the Artist

ISAMU NOGUCHI

Born in Los Angeles, 1904. Studied under Ruotolo at the Leonardo da Vinci Art School in New York, and worked as a stone cutter under Brancusi in Paris. Lives in New York.

*137 PORTRAIT OF MY UNCLE, *terra cotta*, 1931
Collection the Artist

138 DRAPED TORSO, *metal*, 1932
Collection the Artist

FREDERICK REMINGTON

*139 BRONCHO BUSTER, *bronze*
Collection Messrs. M. Knoedler and Company, New York, London and Paris

CHARLES CARY RUMSEY

Born in Buffalo, 1879; died in Long Island, New York, 1922. Studied at the Boston Art School and the École des Beaux Arts in Paris.

*140 PAGAN KIN, *plaster*, 1922
Collection Mrs. Charles Cary Rumsey, New York

141 THE LAST OF HIS RACE, *bronze*, 1915
Collection Mrs. Charles Cary Rumsey, New York

AUGUSTUS SAINT-GAUDENS

Born in Dublin, Ireland, 1848; died in Cornish, New Hampshire, 1907. Apprenticed at age of thirteen to a cameo cutter. Studied at Cooper Union and the National Academy of Design in New York and the École des Beaux Arts in Paris.

- 142 BUST OF GENERAL SHERMAN, *bronze*, 1888
Lent by The Augustus Saint-Gaudens Memorial, Cornish, New Hampshire

- *143 ROBERT LOUIS STEVENSON, *bronze relief*, 1887
Lent by The Augustus Saint-Gaudens Memorial, Cornish, New Hampshire

- 144 SAMUEL GRAY WARD, *bronze relief*, 1881
Lent by The Augustus Saint-Gaudens Memorial, Cornish, New Hampshire

MAURICE STERNE

SEE "PAINTINGS" FOR OTHER WORKS OF THIS ARTIST

Born in Latvia, 1877. Painter and sculptor. Studied at Cooper Union and the National Academy of Design in New York. Travelled in Europe and lived for several years on the island of Bali, Dutch East Indies. Has divided his recent years between Anticoli in Italy and New York.

- *145 HEAD OF A BOMB THROWER, *bronze*
Collection The Metropolitan Museum of Art, New York

- 146 WOMAN'S HEAD, *bronze*
Collection Adolph Lewisohn, New York

JOHN QUINCY ADAMS WARD

Born at Urbana, Ohio, 1830; died in New York, 1910. Pupil of H. K. Brown at Albany; no European training. N. A. 1863, and its President in 1874.

- *147 SIMON KENTON, *bronze*, 1884
Collection The American Academy of Arts and Letters, New York

GERTRUDE VANDERBILT WHITNEY

Born in New York. Pupil of James E. Frazer and Andrew O'Connor. Lives in New York.

- *148 HEAD FOR TITANIC MEMORIAL, *marble*
Collection Whitney Museum of American Art, New York

WHEELER WILLIAMS

Born in Chicago, 1897. Studied under John Wilson in Boston and Jules Coutau in Paris. Lives in New York.

- *149 DAWN, *bronze*, 1927
Collection Ferargil Galleries, New York

WILLIAM ZORACH

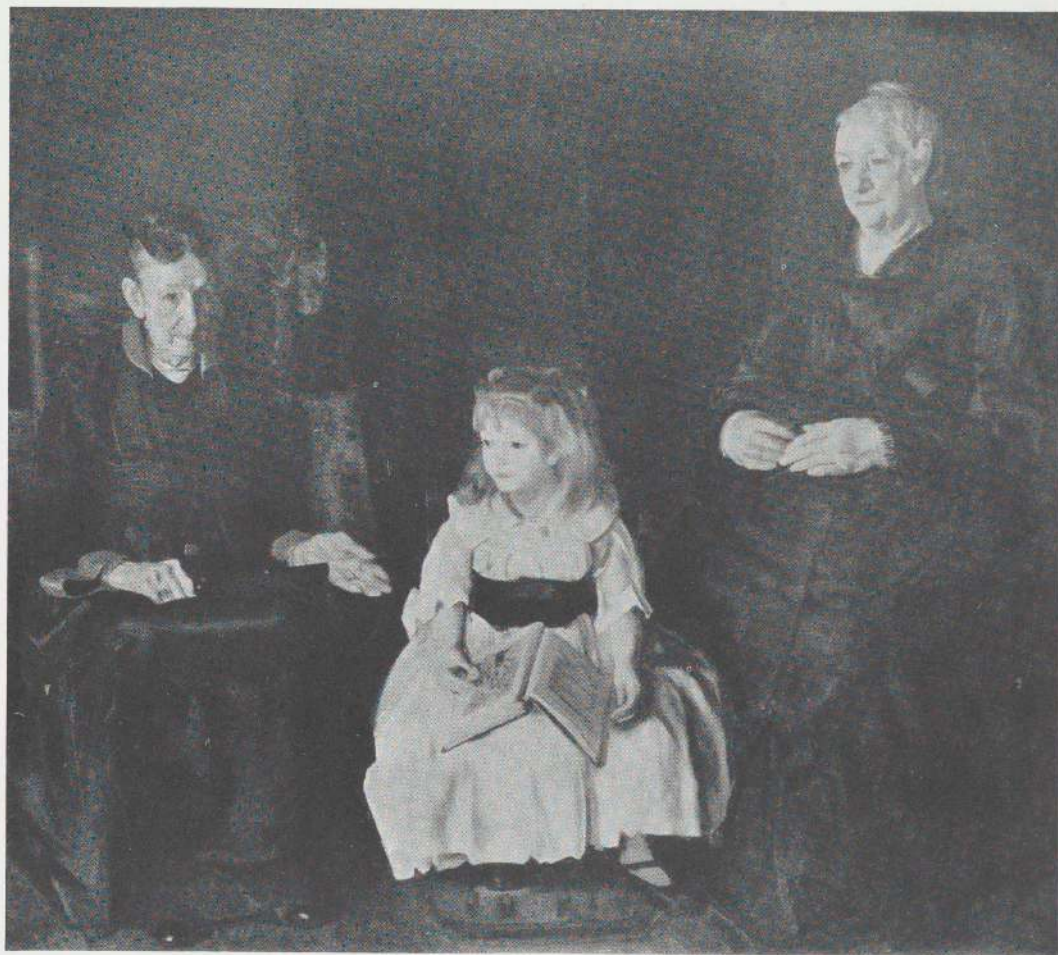
SEE "PAINTINGS" FOR OTHER WORKS OF THIS ARTIST

Born in Russia, 1887. Came to America, 1891. Studied in Cleveland, Ohio, at the National Academy of Design in New York and in Paris. Lives in New York.

- *150 THE EMBRACE, *plaster*, 1932
Collection The Down Town Gallery, New York

PLATES

111111



BELLOWS 2

ELINOR, JEAN AND ANNA, 1920. 59 x 66 inches
Collection Albright Art Gallery, Buffalo



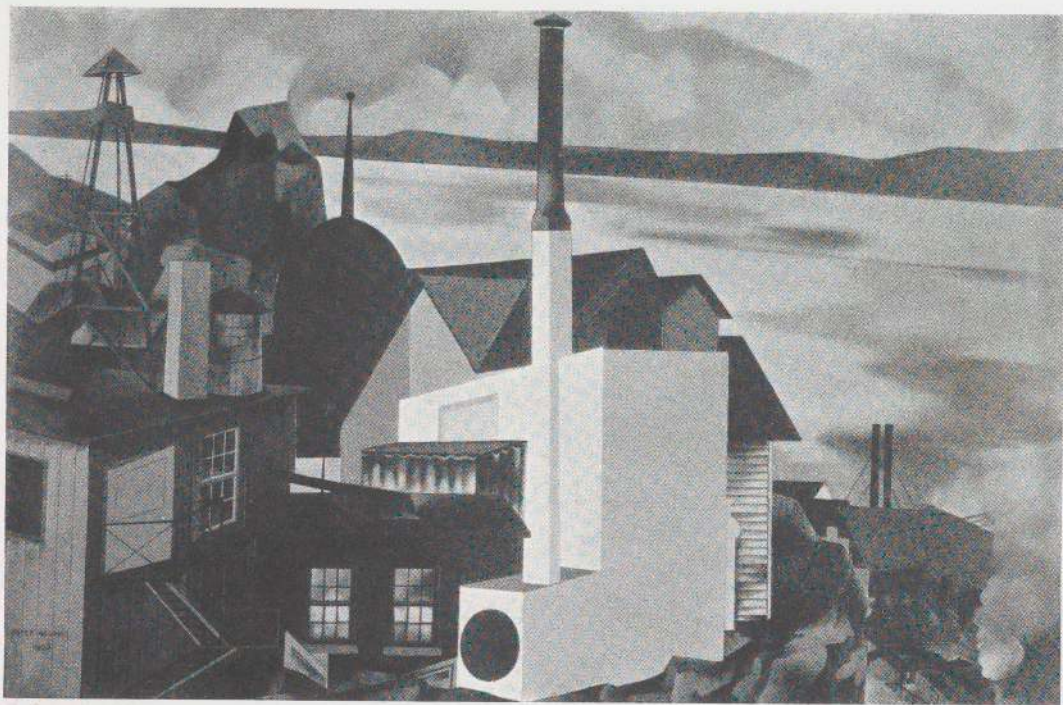
4 BENTON

AGGRESSION, 1920. One of five panels illustrating American history, 72 x 36 inches
Collection the Artist



BLAKELOCK 5

MOONLIGHT, 1889. 25 x 30 inches
Collection Horatio S. Rubens, New York



8 BLUME

WHITE FACTORY. 20 $\frac{1}{4}$ x 29 $\frac{3}{4}$ inches

Collection Wolfgang S. Schwabacher, New York



BROOK 9

THE YELLOW FAN. 30 x 36 inches

Collection Mr. and Mrs. Edward W. Root, Clinton, New York



10 BURCHFIELD

PROMENADE, 1928. Watercolor, 32 x 42 inches

Private Collection, New York



CASSATT 13

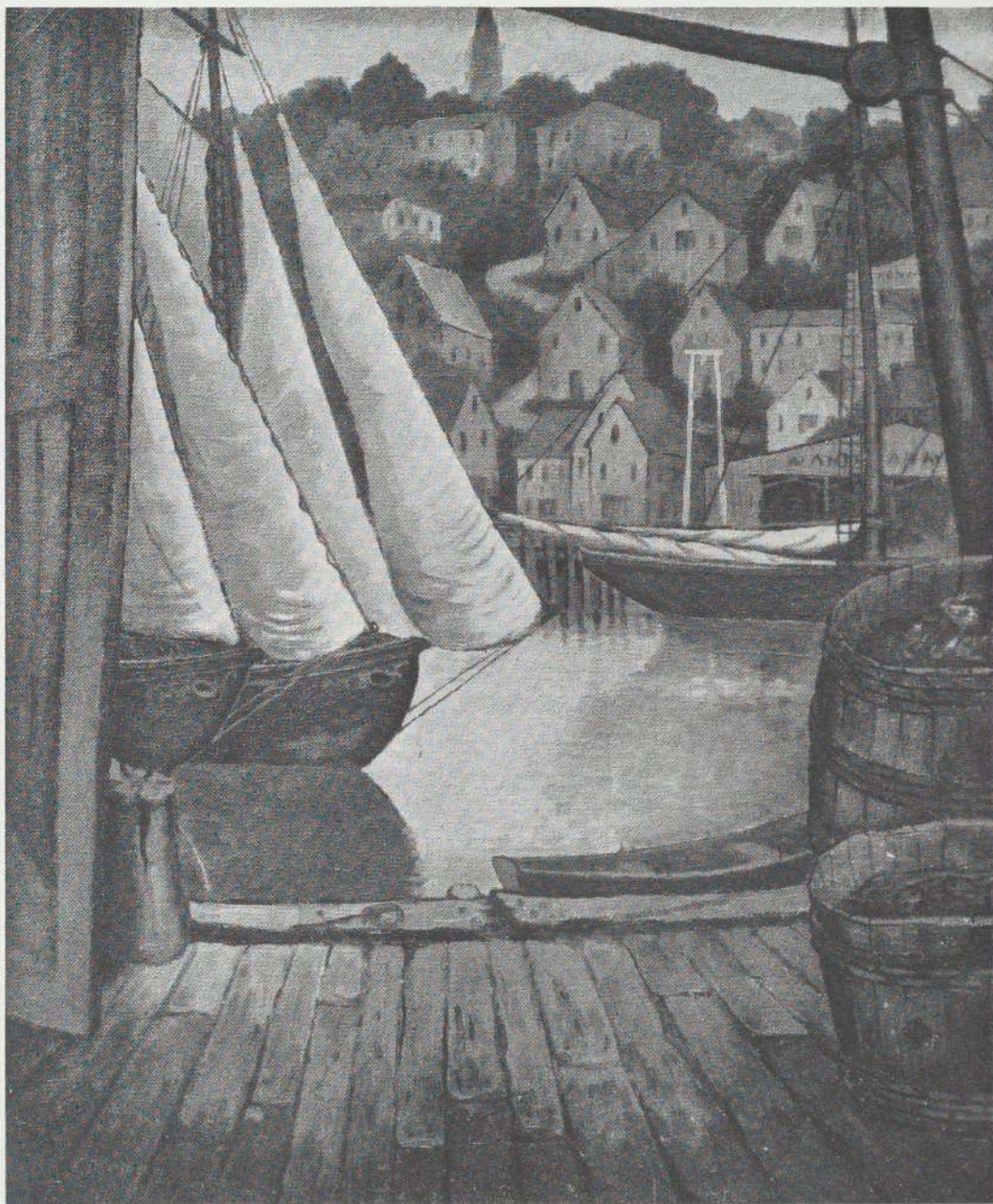
FILLETTE SE COIFFANT. 29 x 24½ inches
The Chester Dale Collection, New York



15 CHASE

HEAD OF A MAN. 25 x 20½ inches

Collection Albright Art Gallery, Buffalo



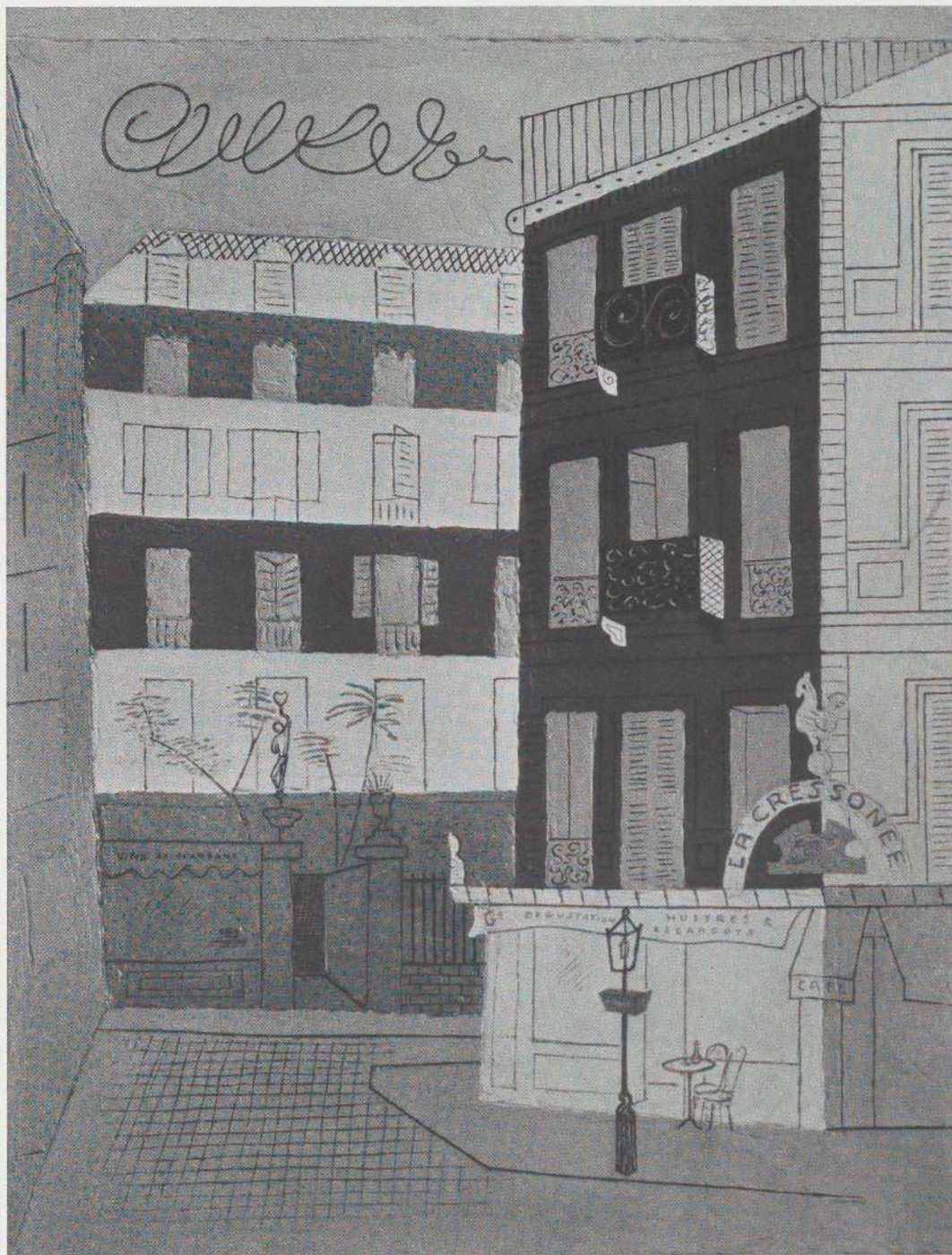
COLEMAN 17

THE HARBOR, about 1927. 30 x 25 inches
Collection The Estate of Glenn O. Coleman, New York



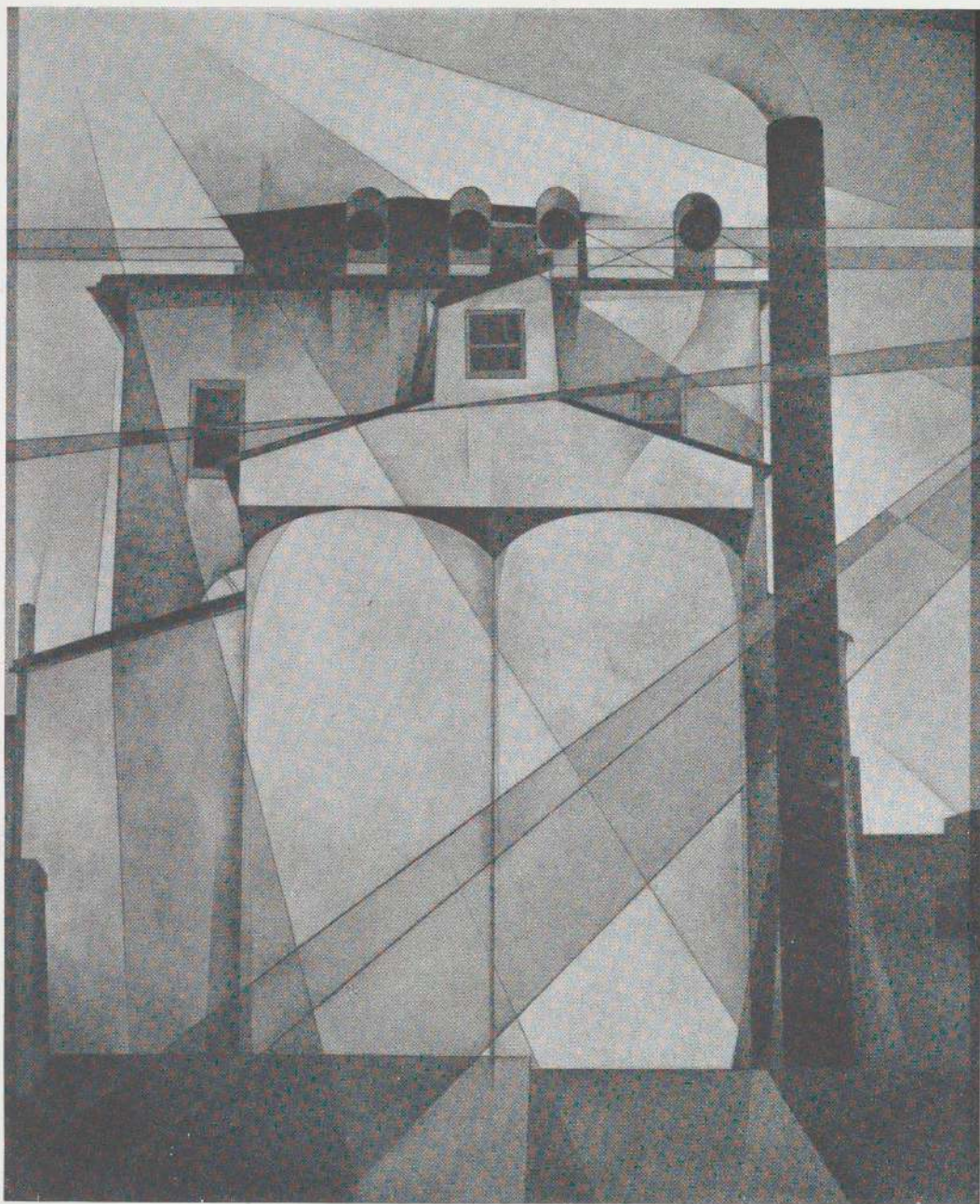
18 DAVIES

GIRL AT HER TOILETTE, 16½ x 11¾ inches
Collection Miss E. A. Bliss, New York



DAVIS 22

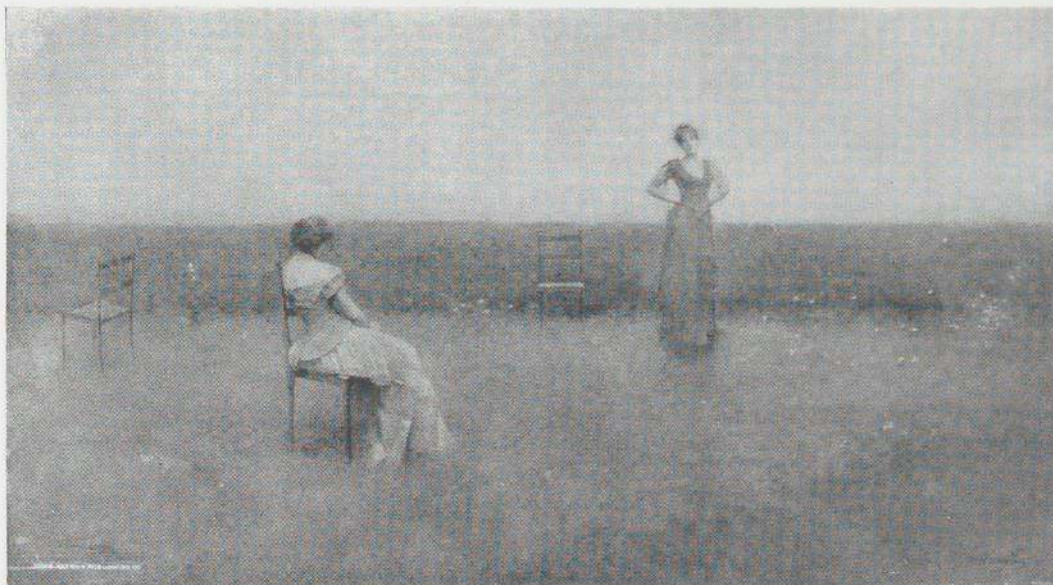
PLACE PASDELOUP, 1928. $36\frac{1}{8} \times 28\frac{1}{2}$ inches
Collection Whitney Museum of American Art, New York



23 DEMUTH

MY EGYPT, 1925. 35¼ x 29¼ inches

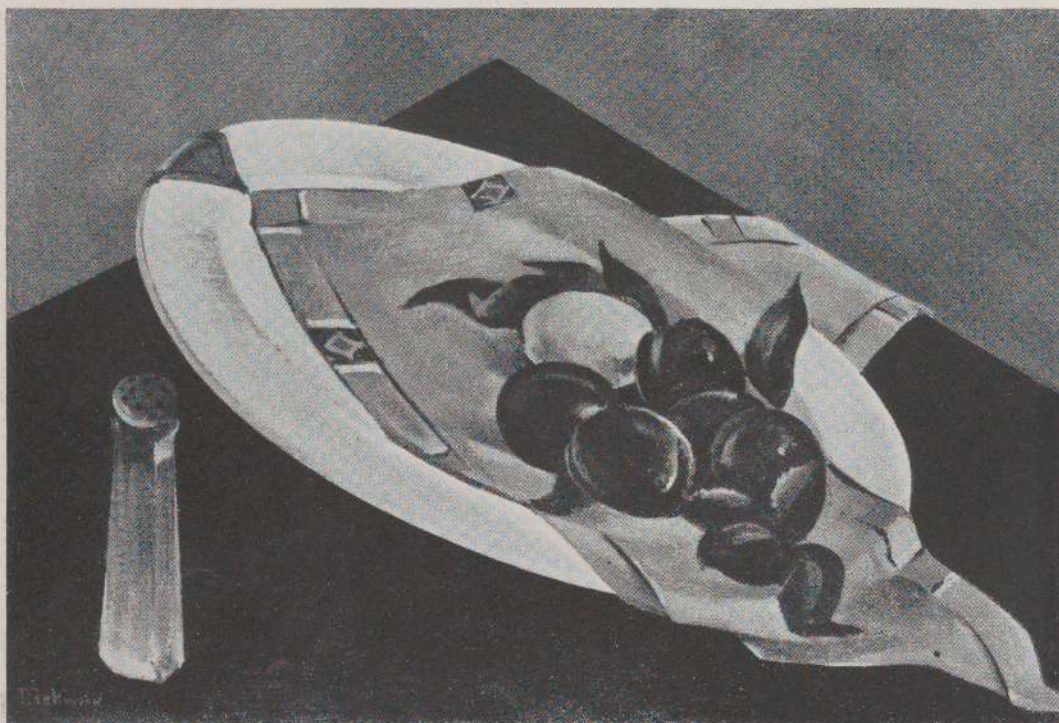
Collection Whitney Museum of American Art, New York



FROM A "THISTLE" PRINT. © DETROIT PUBLISHING CO., DETROIT

DEWING 25

THE RECITATION, 1891. 30 x 55 inches
Collection The Detroit Institute of Arts



26 DICKINSON

PLUMS ON A PLATE, 1926. 14 x 20 1/4 inches

Collection The Museum of Modern Art, New York



DUVENECK 28

WHISTLING BOY (Munich, 1872). 28 x 21 inches
Collection The Cincinnati Museum



30 EAKINS

THE PATHETIC SONG, 1881. 45 x 32½ inches

Collection The Corcoran Gallery of Art, Washington



FIENE 34

HUDSON NAVIGATION BOAT, *about 1927*. 38 x 40 inches
Collection Whitney Museum of American Art, New York



35 FRIEDMAN

SNOWSCAPE, 1926. 36 x 42 inches

Collection Mr. and Mrs. Samuel A. Lewisohn, New York



FULLER 37

LEADING THE CALF, 1882. 36 x 50 inches
Collection Carll Tucker, New York



39 GLACKENS

CHEZ MOUQUIN, 1905. 48 x 39 inches
Collection The Art Institute of Chicago



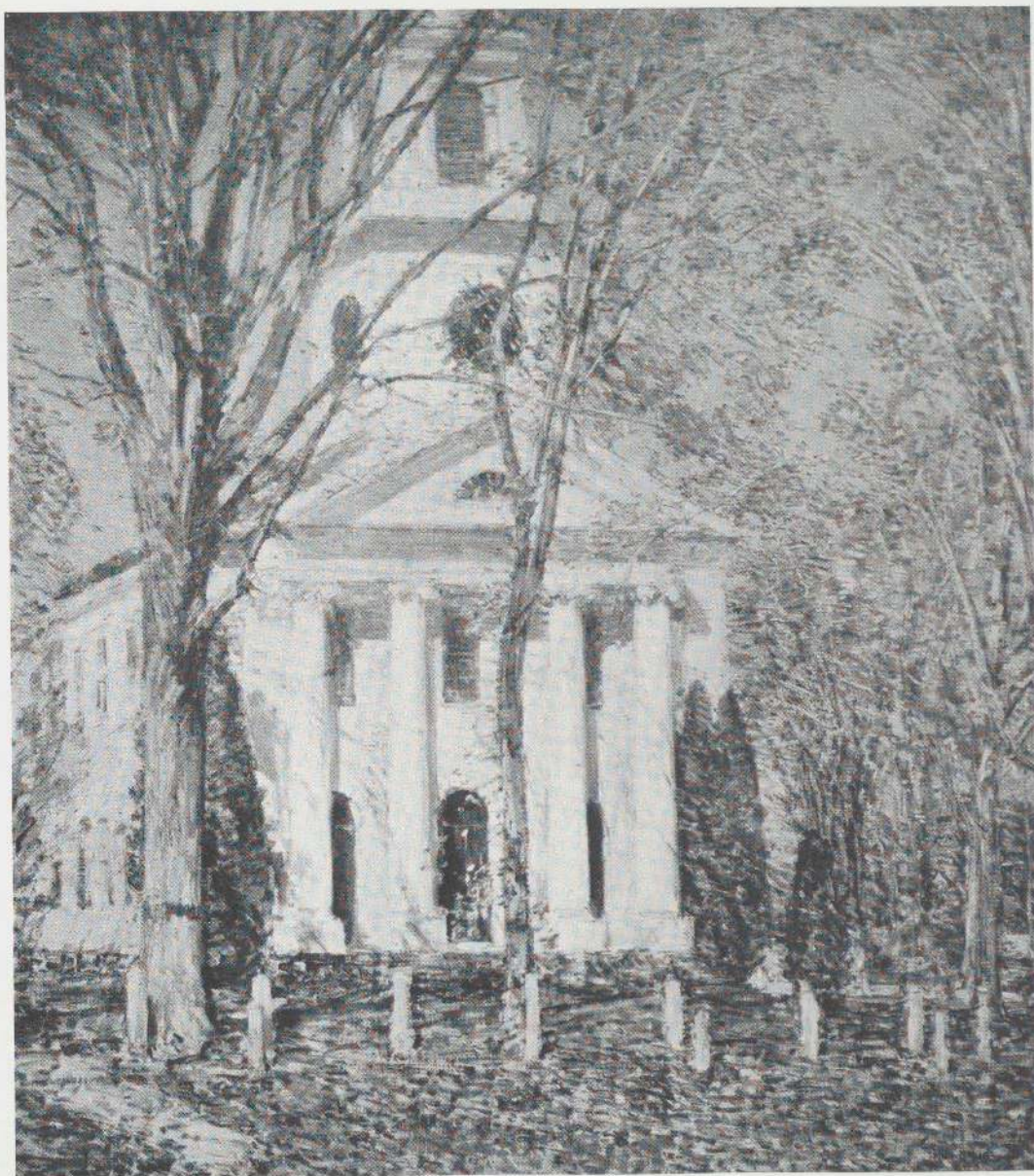
HALPERT 40

CHECKERED CLOTH, 1918. 36 x 28 $\frac{1}{4}$ inches
Collection The Detroit Institute of Arts



41 HART

MERRY-GO-ROUND (Oaxaca, Mexico), 1927. Watercolor, 17 x 23 inches
Private Collection, New York



HASSAM 43

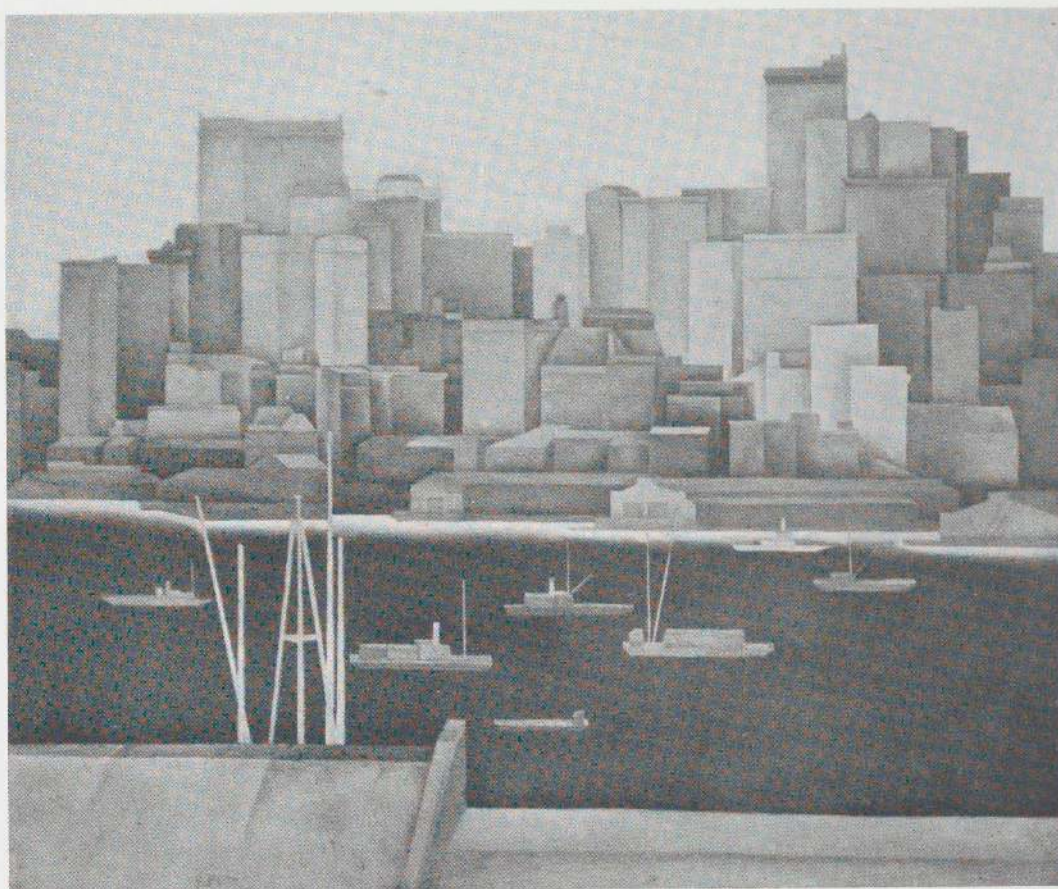
CHURCH AT OLD LYME, 1905. 30 x 31 inches
Collection Albright Art Gallery, Buffalo



44 HENRI

INDIAN GIRL OF SANTA CLARA, 1917. 32 x 26 inches

Collection The Estate of Mrs. Robert Henri, New York



HIRSCH 46

NEW YORK, 1921. 29 x 34 inches

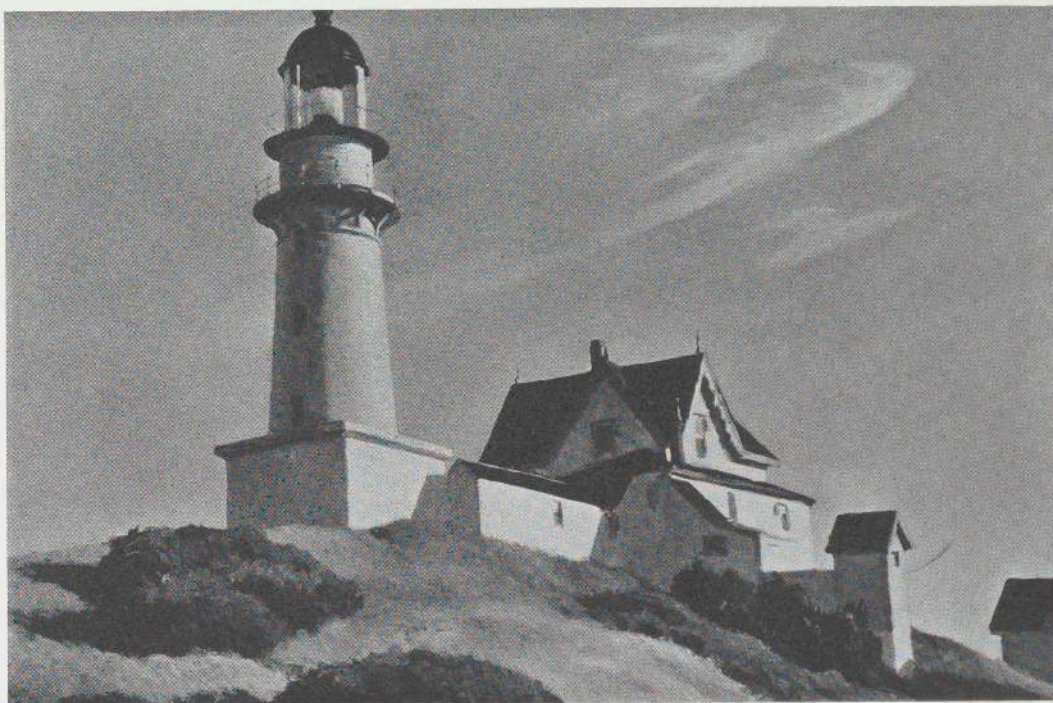
Collection Phillips Memorial Gallery, Washington



47 HOMER

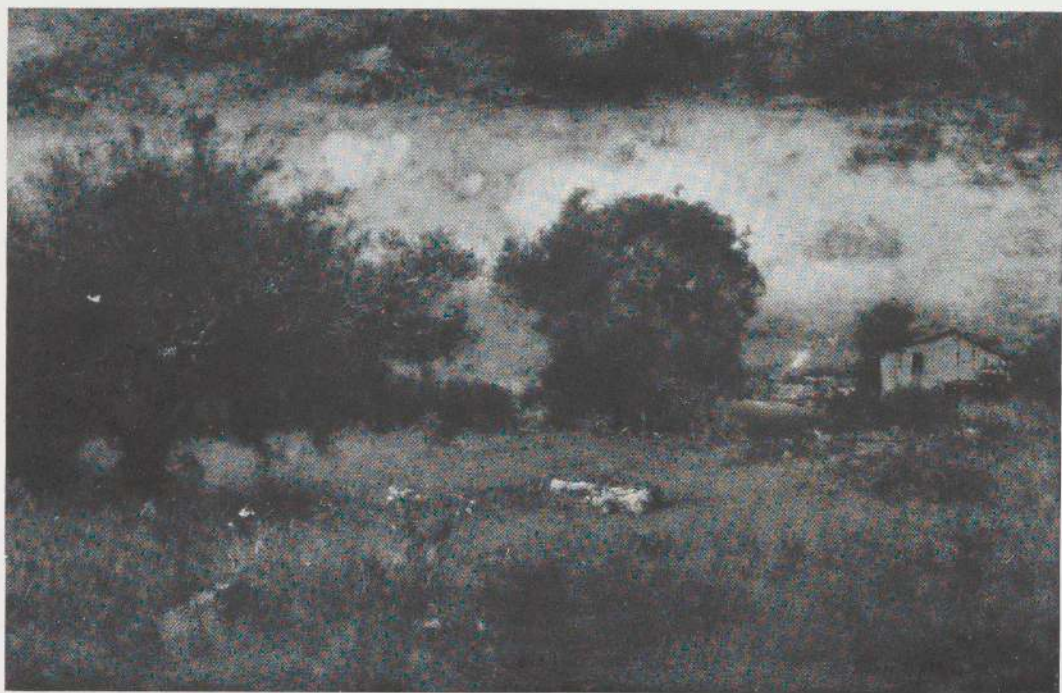
EIGHT BELLS, 1888. $24\frac{1}{4} \times 30\frac{1}{2}$ inches

Collection Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts



HOPPER 53

LIGHTHOUSE, 1929. 29 x 43 inches
Collection Mrs. Samuel Tucker, New York



57 INNESS

EARLY AUTUMN, MONTCLAIR, 1888. 30 x 45 inches
Collection Howard Young Galleries, New York



KANTOR 59

STONE CRUSHER, 1931. 26¼ x 30 inches
Collection Frank K. M. Rehn Gallery, New York



60 KARFIOL

SEATED NUDE, 1929. 40 x 30 inches

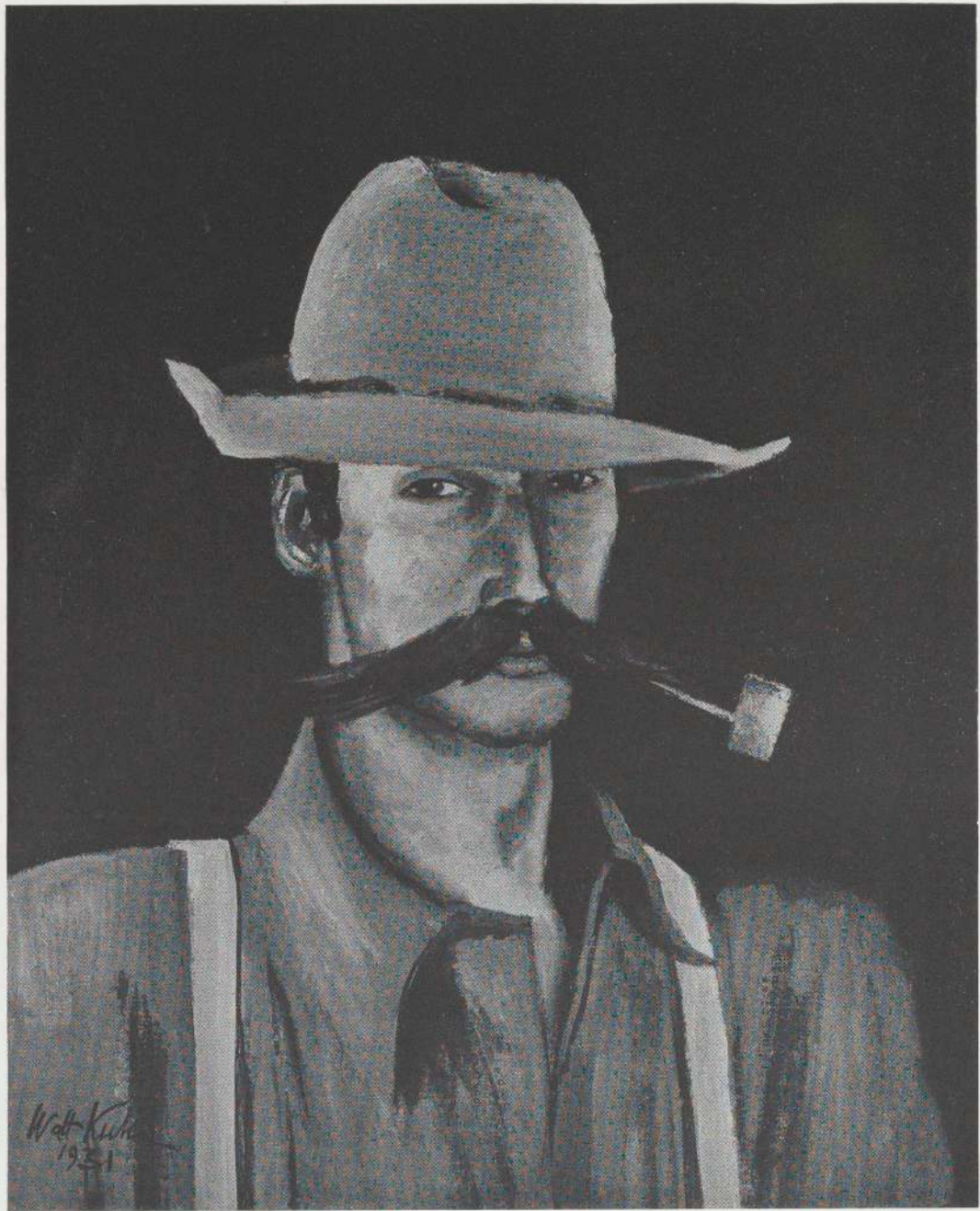
Collection The Museum of Modern Art, New York



KENT 61

WINTER, 1907. 33 7/8 x 44 inches

Collection The Metropolitan Museum of Art, New York



62 KUHN

THE GUIDE, 1931. 24 x 20 inches

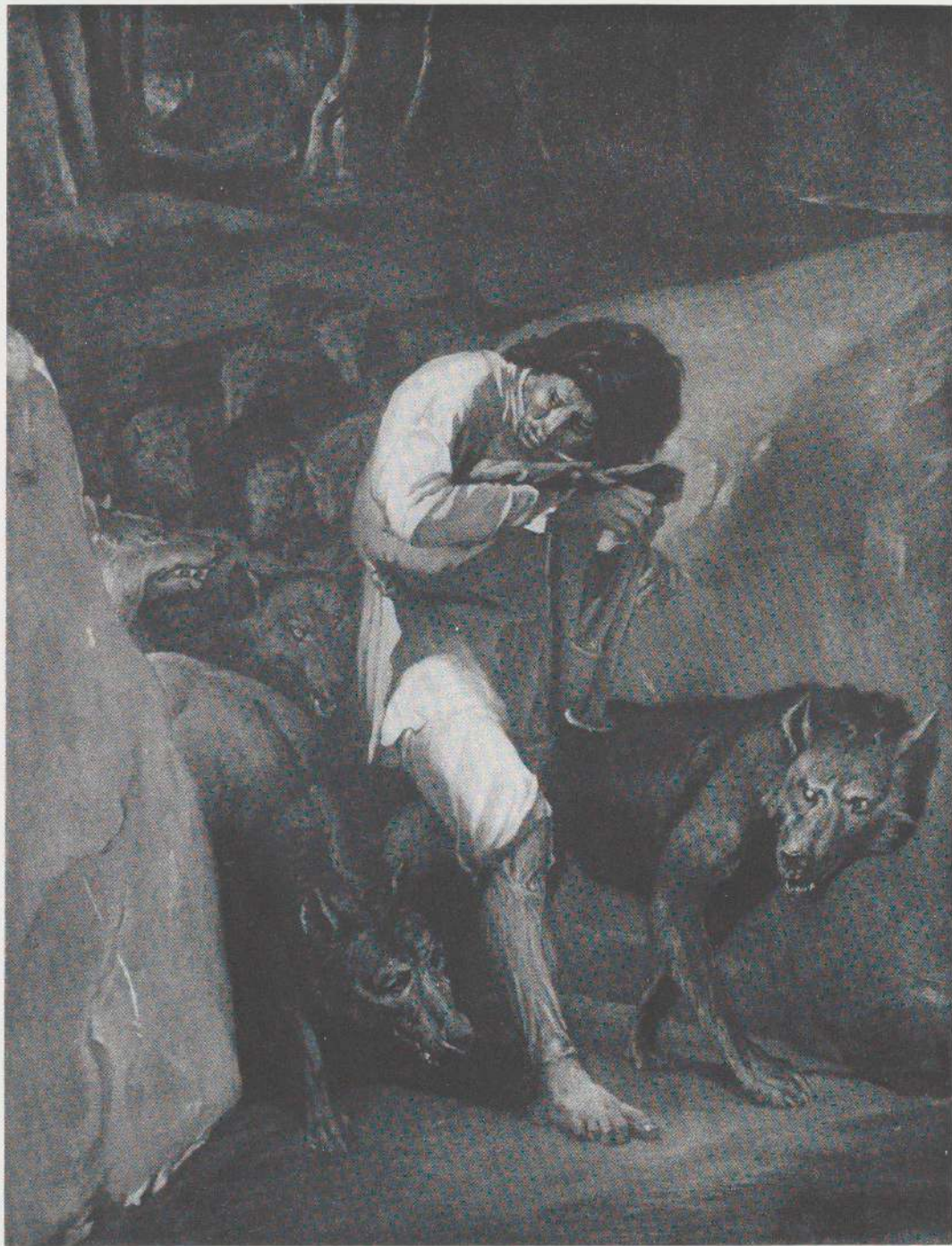
Private Collection, New York



KUNIYOSHI 63

STILL LIFE, 1930. 49 x 72½ inches

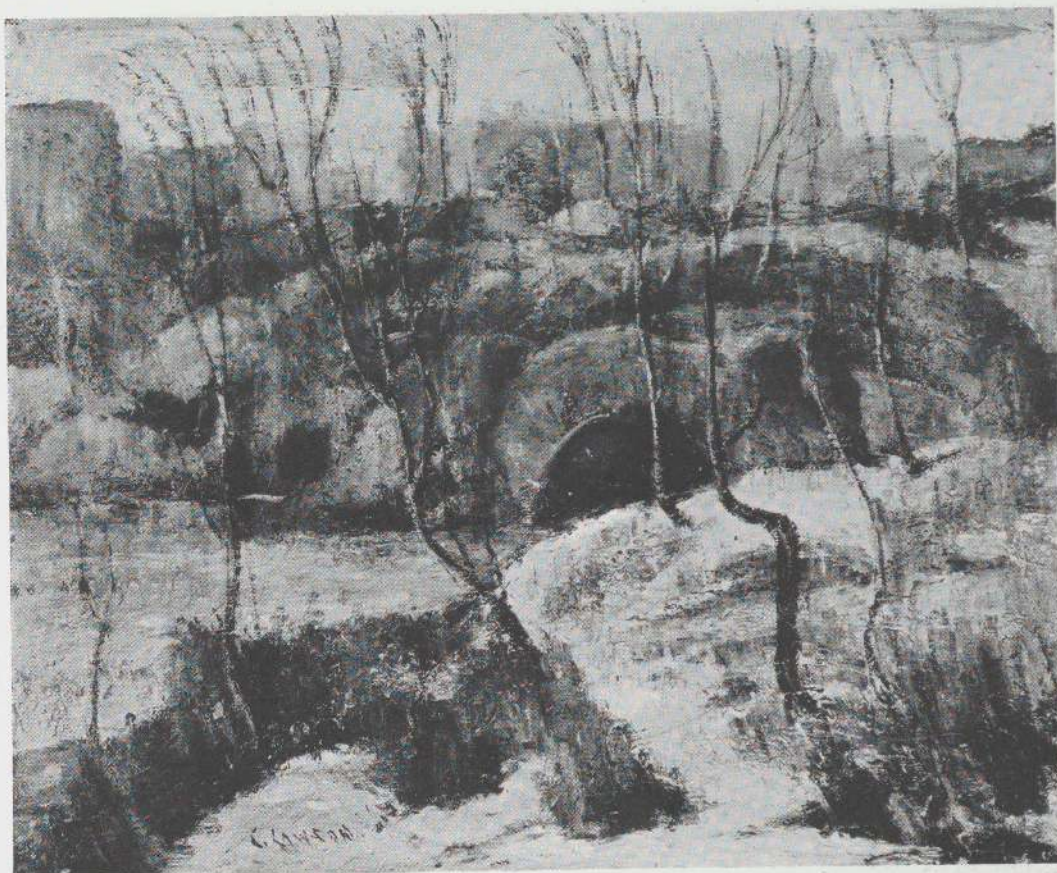
Private Collection, New York



64 LA FARGE

THE WOLF CHARMER, 1907. 78 x 54 inches

Collection Washington University, St. Louis, Missouri



LAWSON 67

CENTRAL PARK, WINTER, 1921. 20 x 24 inches
Collection F. Newlin Price, New York



68 LUKS

THE SPIELERS, 1905. 36 x 25 inches

Collection Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts



McFEE 69

CORNER OF THE STUDIO, 1932. 60 x 40 inches
Collection Frank K. M. Rehn Gallery, New York



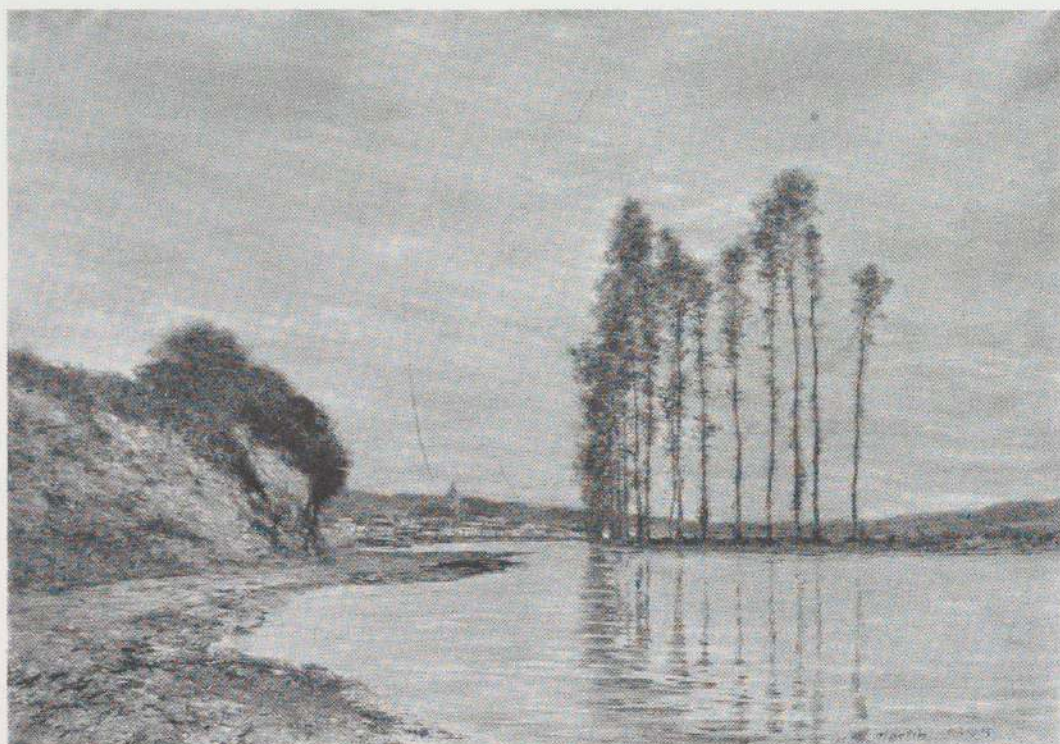
70 MARIN

MAINE ISLANDS, 1922. Watercolor, 16½ x 19½ inches
Collection Phillips Memorial Gallery, Washington



MARSH 72

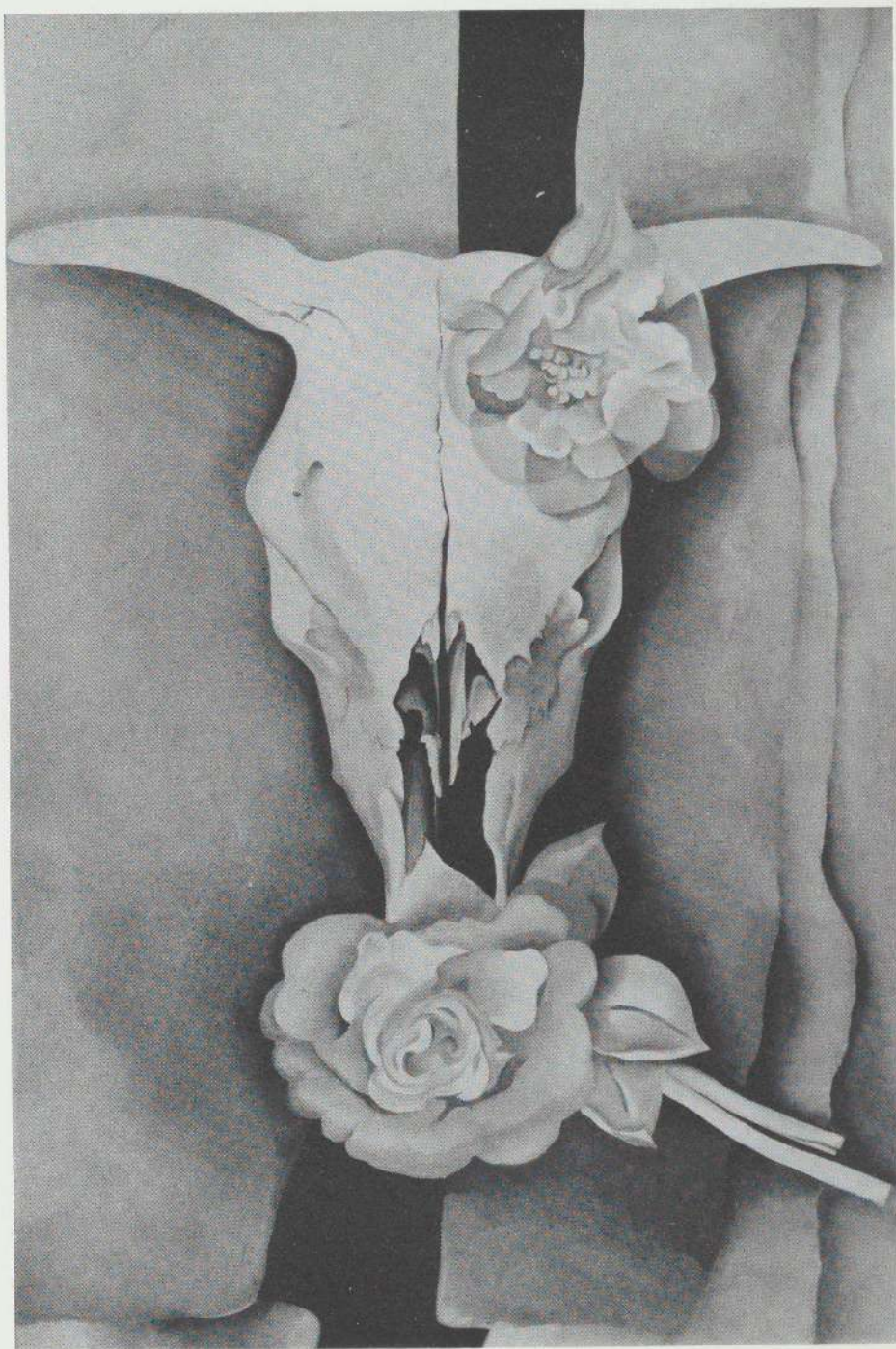
THE HOLY NAME MISSION, 1931. 36 x 48 inches
Collection Frank K. M. Rehn Gallery, New York



73 MARTIN

HARP OF THE WINDS, 1895. $28\frac{3}{4} \times 40\frac{3}{4}$ inches

Collection The Metropolitan Museum of Art, New York



O'KEEFFE 76

COW'S SKULL AND WHITE ROSES, 1931. 36 x 24 inches
Collection An American Place, New York



78 POLLET

PARLOR, BEDROOM AND BATH, *about 1929.* 40 x 50 inches

Collection The Downtown Gallery, New York



POOR 79

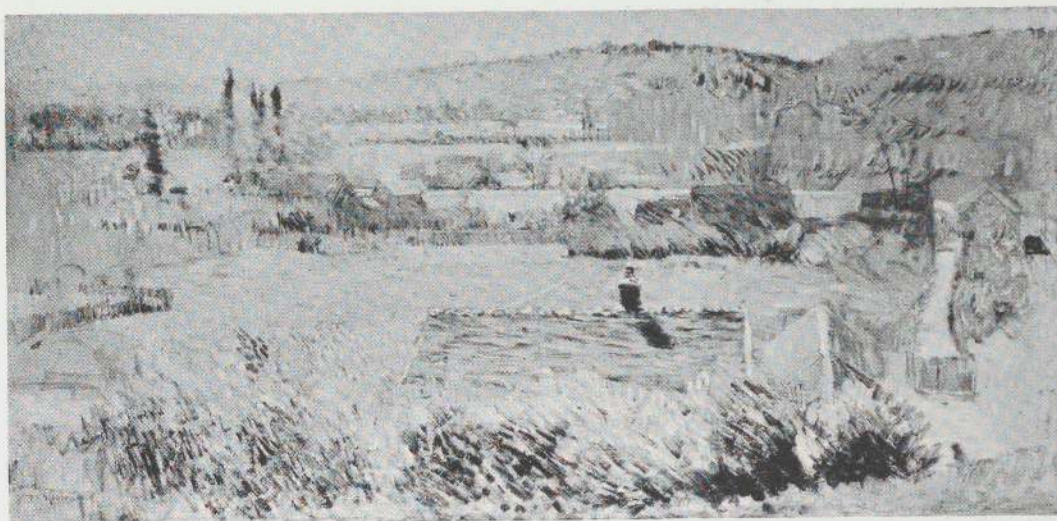
THE DISAPPOINTED FISHERMAN, 1932. 30 x 24 inches
Collection the Artist



80 PRENDERGAST

PONTE DELLA PAGLIA. 28 x 23 inches

Collection Phillips Memorial Gallery, Washington



ROBINSON 82

SPRING IN GIVERNY, 1895. 24 x 38 inches
Collection The Milch Galleries, New York



84 RYDER

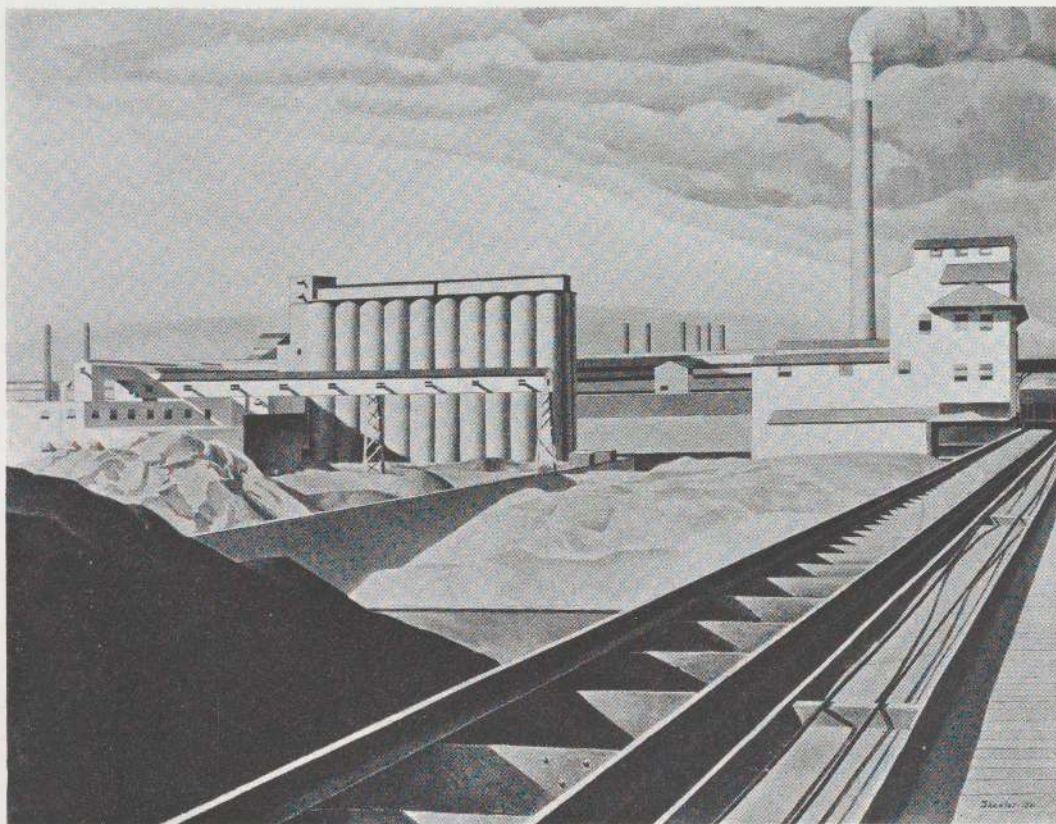
TOILERS OF THE SEA, *completed about 1900.* 10 x 12 inches

Collection Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts



SARGENT 91

MISS BEATRICE TOWNSEND. $33\frac{1}{4} \times 23\frac{3}{4}$ inches
Collection Carroll Carstairs, New York



95 SHEELER

CLASSIC LANDSCAPE. 25 x 32 $\frac{1}{4}$ inches

Collection Edsel B. Ford, Dearborn, Michigan



SLOAN 97

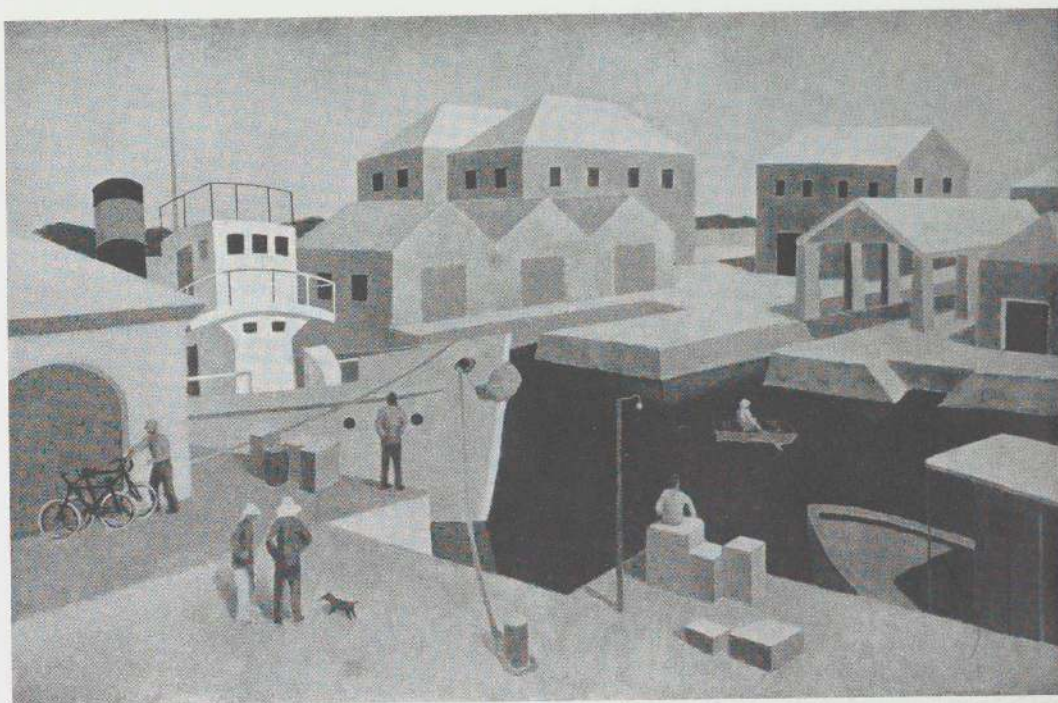
McSORLEY'S BAR, 1912. 26 x 32 inches
Collection The Detroit Institute of Arts



98 SPEICHER

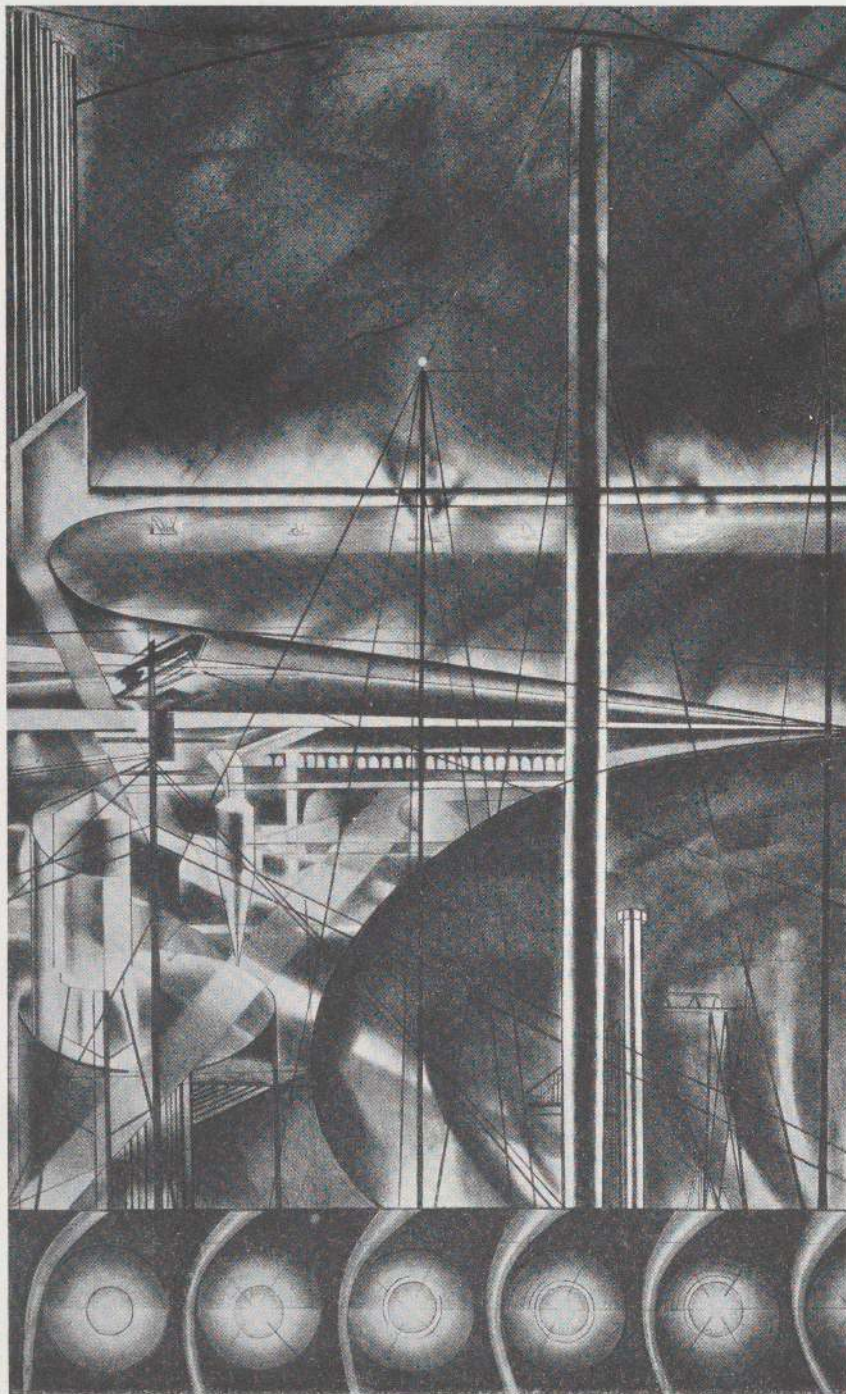
PORTRAIT OF KATHARINE CORNELL. 83 x 44½ inches

Collection Miss Katharine Cornell, New York



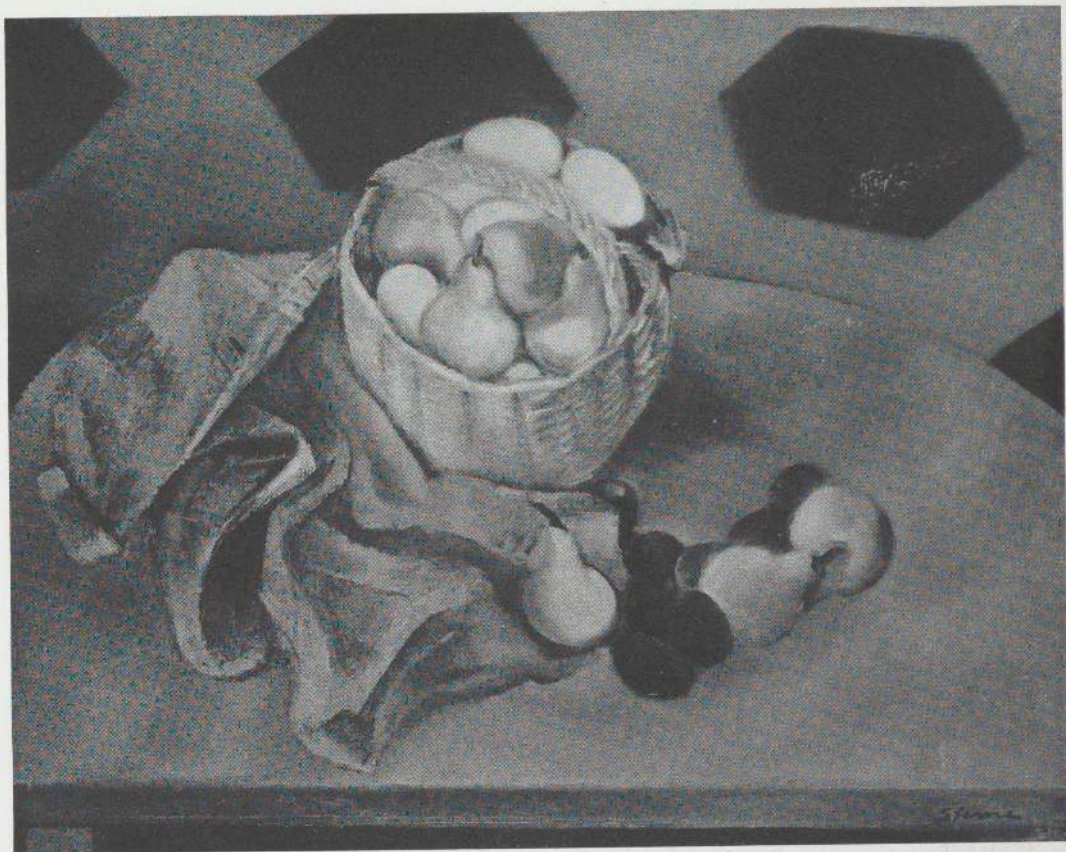
SPENCER 99

ORDNANCE ISLAND, BERMUDA, 1928. $23\frac{1}{2} \times 47\frac{3}{4}$ inches
Collection Mr. and Mrs. Samuel A. Lewisohn, New York



100 STELLA

PORT OF NEW YORK, 1923. *End panel of group of five, 88 x 54 inches*
Collection the Artist



STERNE 101

STILL LIFE. 23 1/2 x 29 1/4 inches

Collection Mr. and Mrs. Samuel A. Lewisohn, New York



102 THAYER

HEAD OF A YOUNG MAN, 27 x 25 inches

Collection The Brooklyn Museum



TWACHTMAN 103

HEMLOCK POOL, about 1902. 30 x 25 inches

Collection Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts



108 WEBER

BEAUTIFICATION, 1932. 40 x 50 inches

Collection The Downtown Gallery, New York



WEIR 110

THE DONKEY RIDE. 50 x 40 inches
Collection The Estate of J. Alden Weir, New York



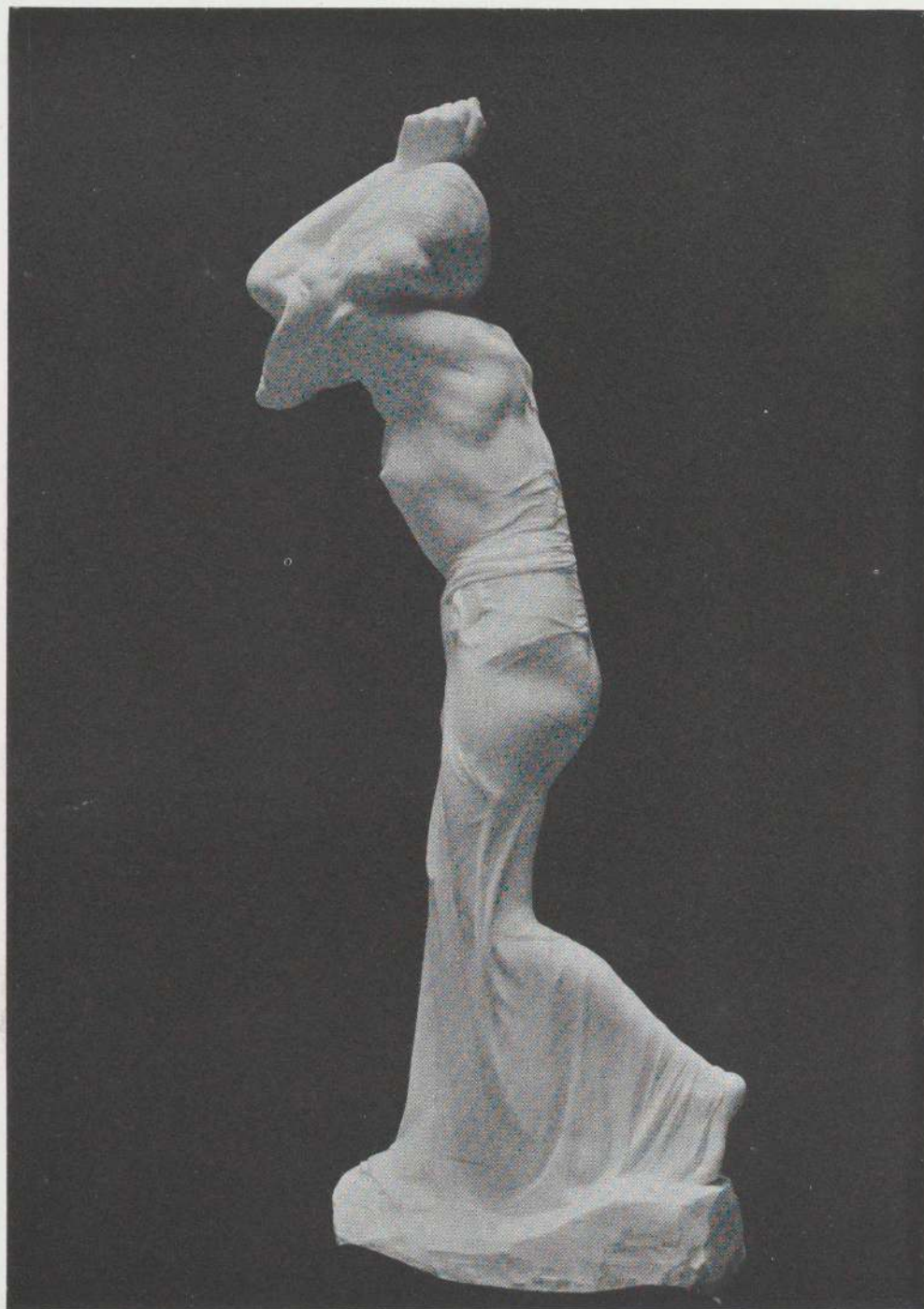
112 WHISTLER

PORTRAIT OF THE ARTIST'S MOTHER, *about 1871*. 56 x 64 inches
Collection The Louvre Museum, Paris



WYANT 117

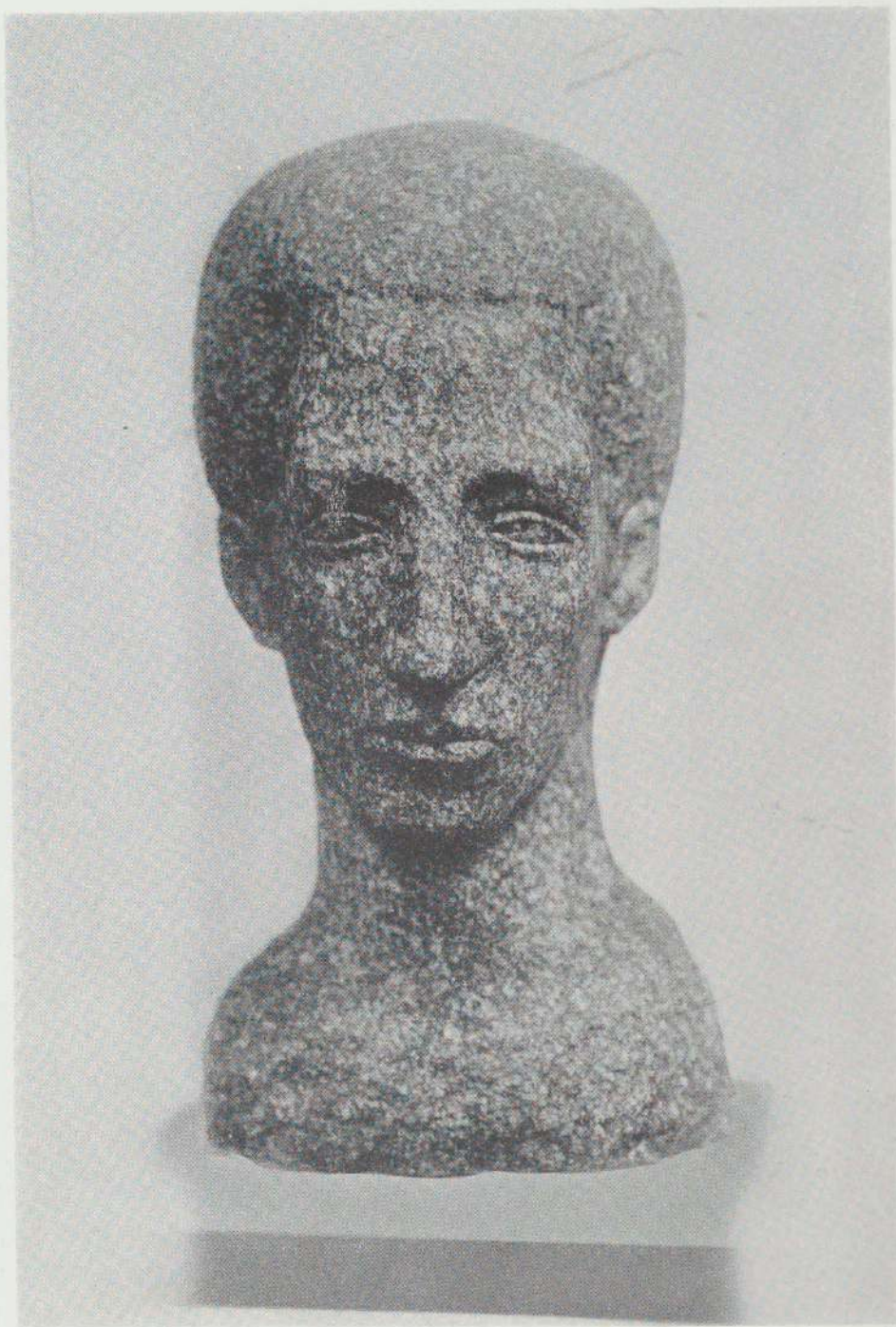
A GLIMPSE OF THE SEA. 18 $\frac{1}{8}$ x 30 $\frac{1}{8}$ inches
Collection The Metropolitan Museum of Art, New York



120 BARNARD

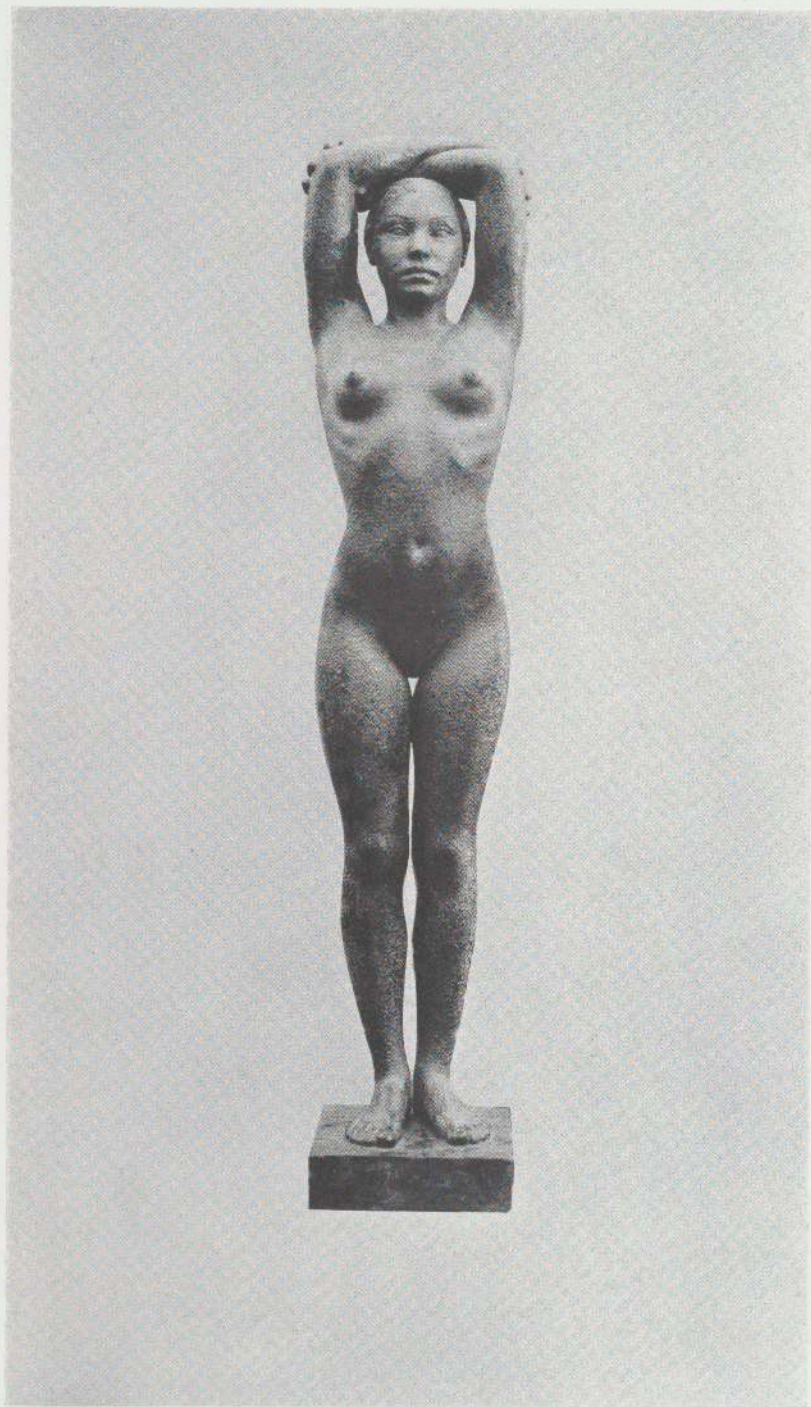
THE REFUGEE. *Marble*

Collection Stephen C. Clark, New York



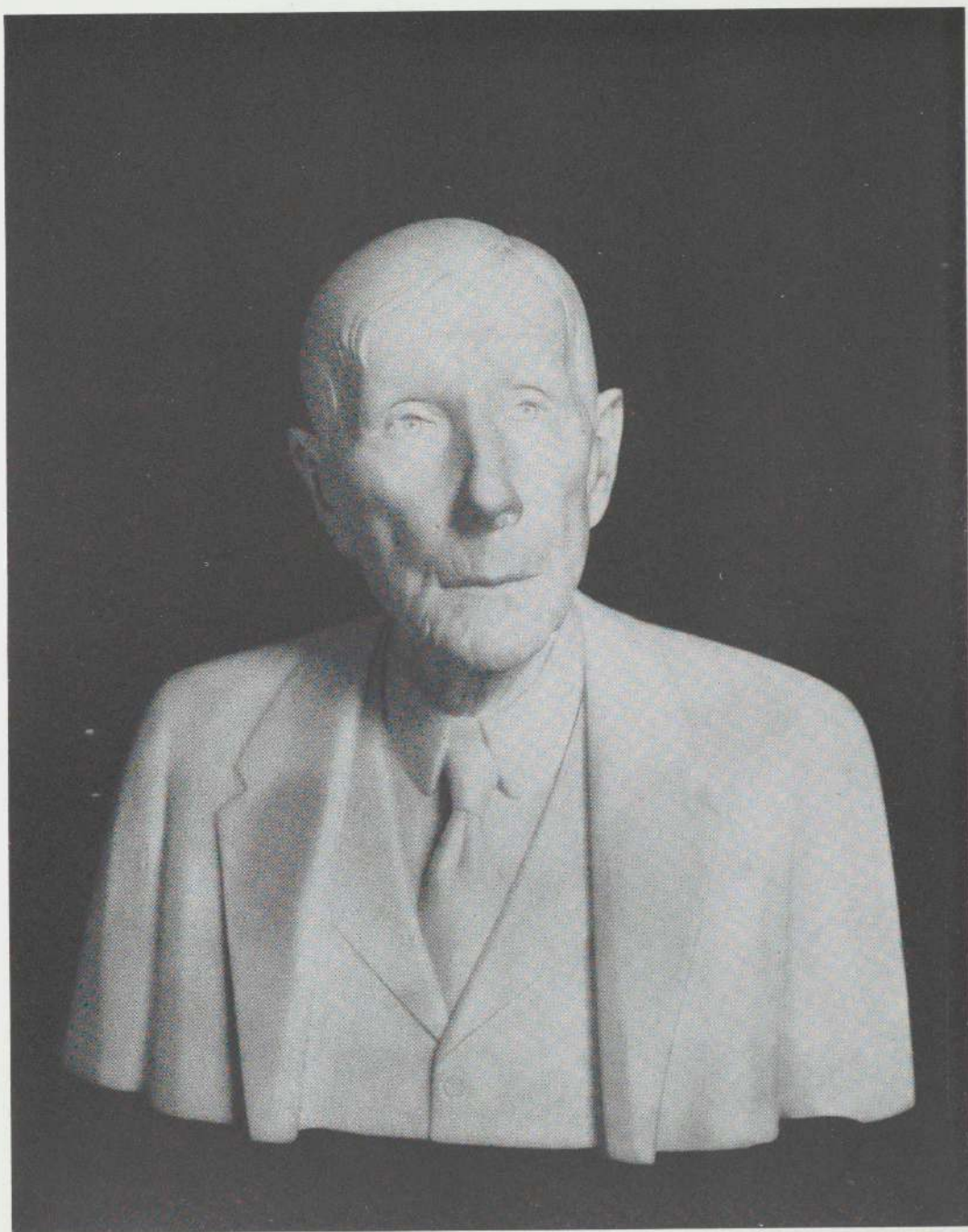
BEN-SHMUEL 122

HEAD OF A YOUNG MAN, 1932. *Barre granite*
Collection the Artist



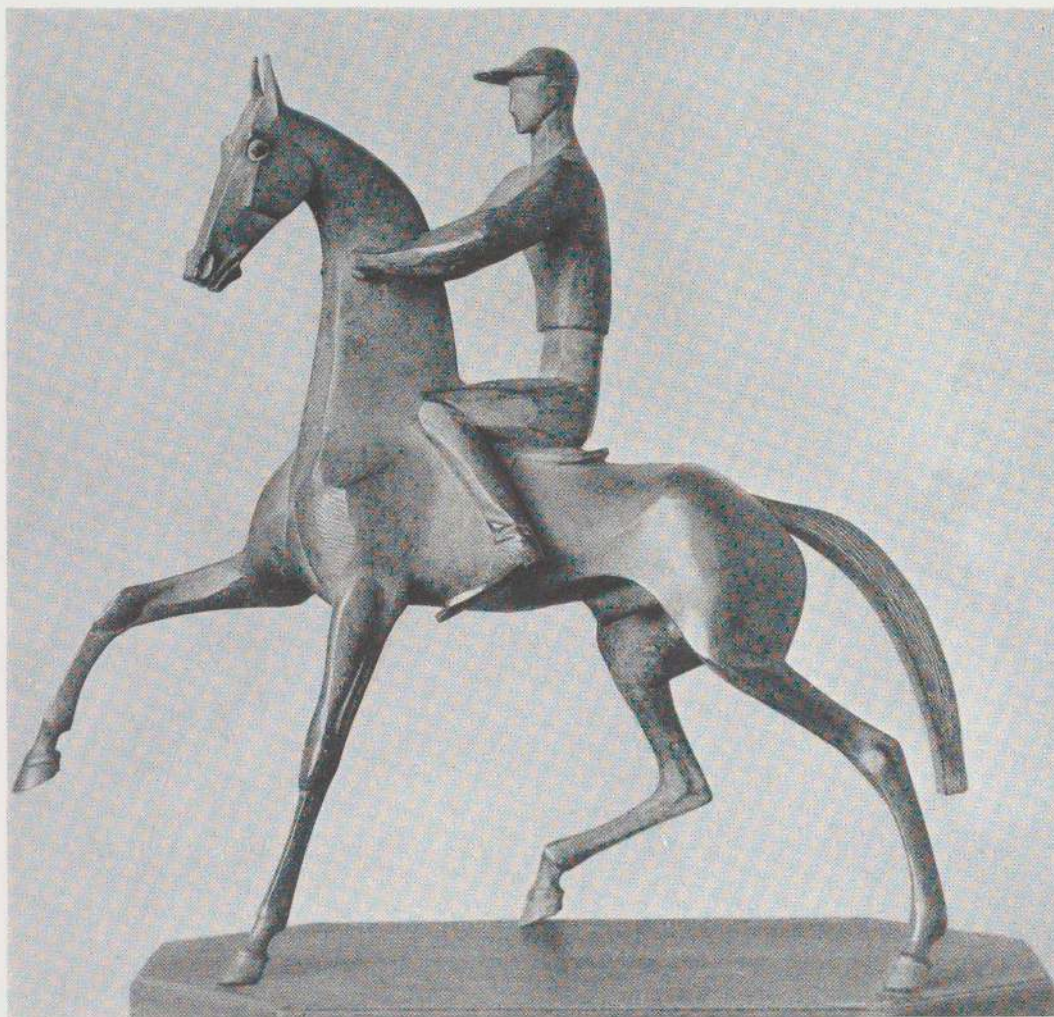
123 CASH

D'A-LAL, 1928. *Bronze*
Collection the Artist



DAVIDSON 124

PORTRAIT OF JOHN D. ROCKEFELLER, 1924. *Marble*
Lent by John D. Rockefeller, New York



126 DIEDERICH

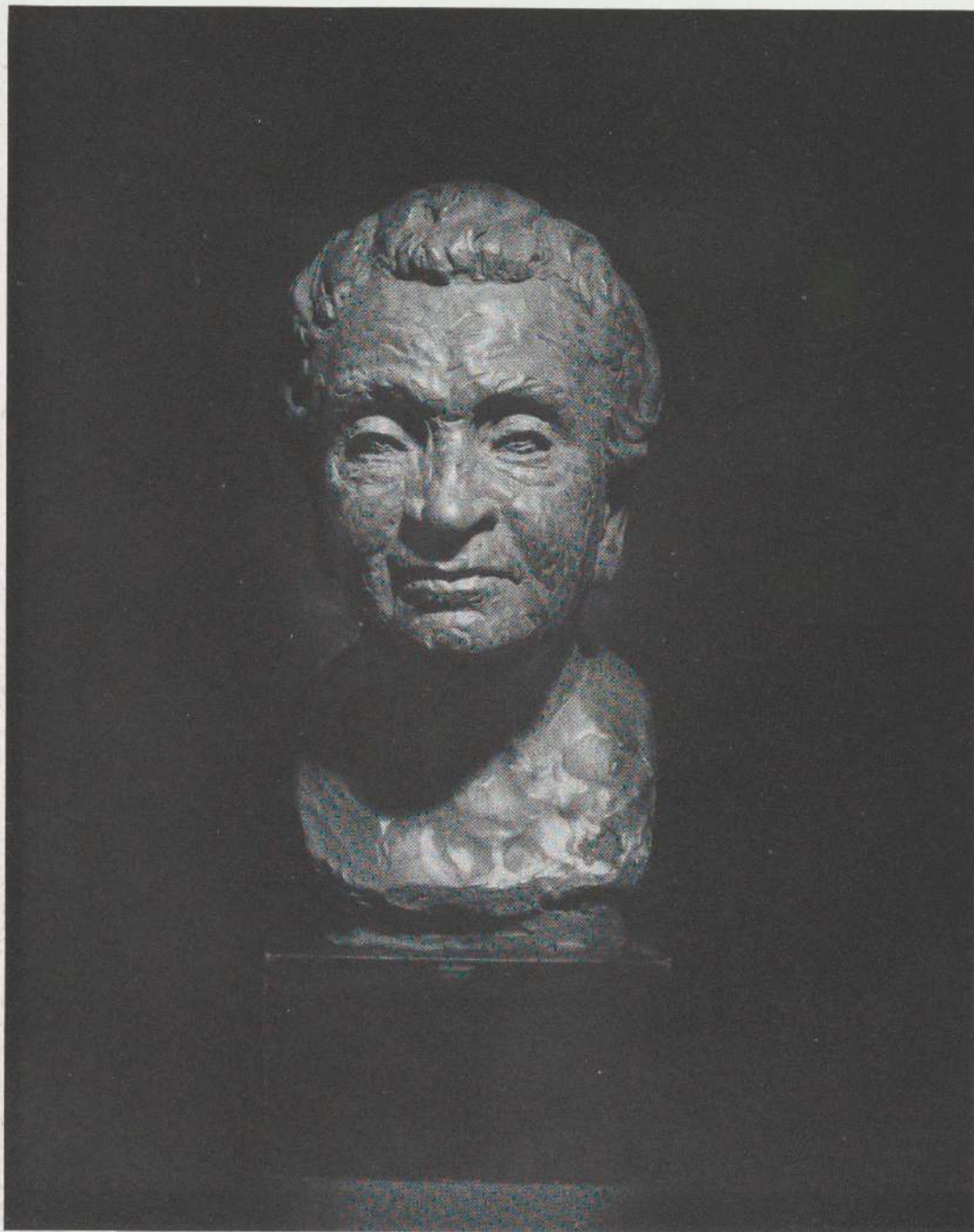
THE JOCKEY, 1924. *Bronze*

Collection The Newark Museum



EPSTEIN 128

SENEGALESE WOMAN. *Bronze*
Collection Albright Art Gallery, Buffalo



130 GLENNY

PORTRAIT OF MRS. WOLCOTT, 1930. *Bronze*

Collection the Artist



LACHAISE 131

FIGURE OF A WOMAN, 1927. *Bronze*
Collection Mr. and Mrs. John A. Dunbar, New York



135 LAURENT

MIMI, 1928. *Bronze*

Collection the Artist



MANSHIP 136

DANCER AND GAZELLES. Bronze
Collection the Artist



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137 NOGUCHI

PORTRAIT OF MY UNCLE, 1931. *Terra cotta*

Collection the Artist



REMINGTON 139

BRONCHO BUSTER. *Bronze*

Collection Messrs. M. Knoedler and Company, New York, London and Paris



140 RUMSEY

PAGAN KIN, 1922. *Plaster*

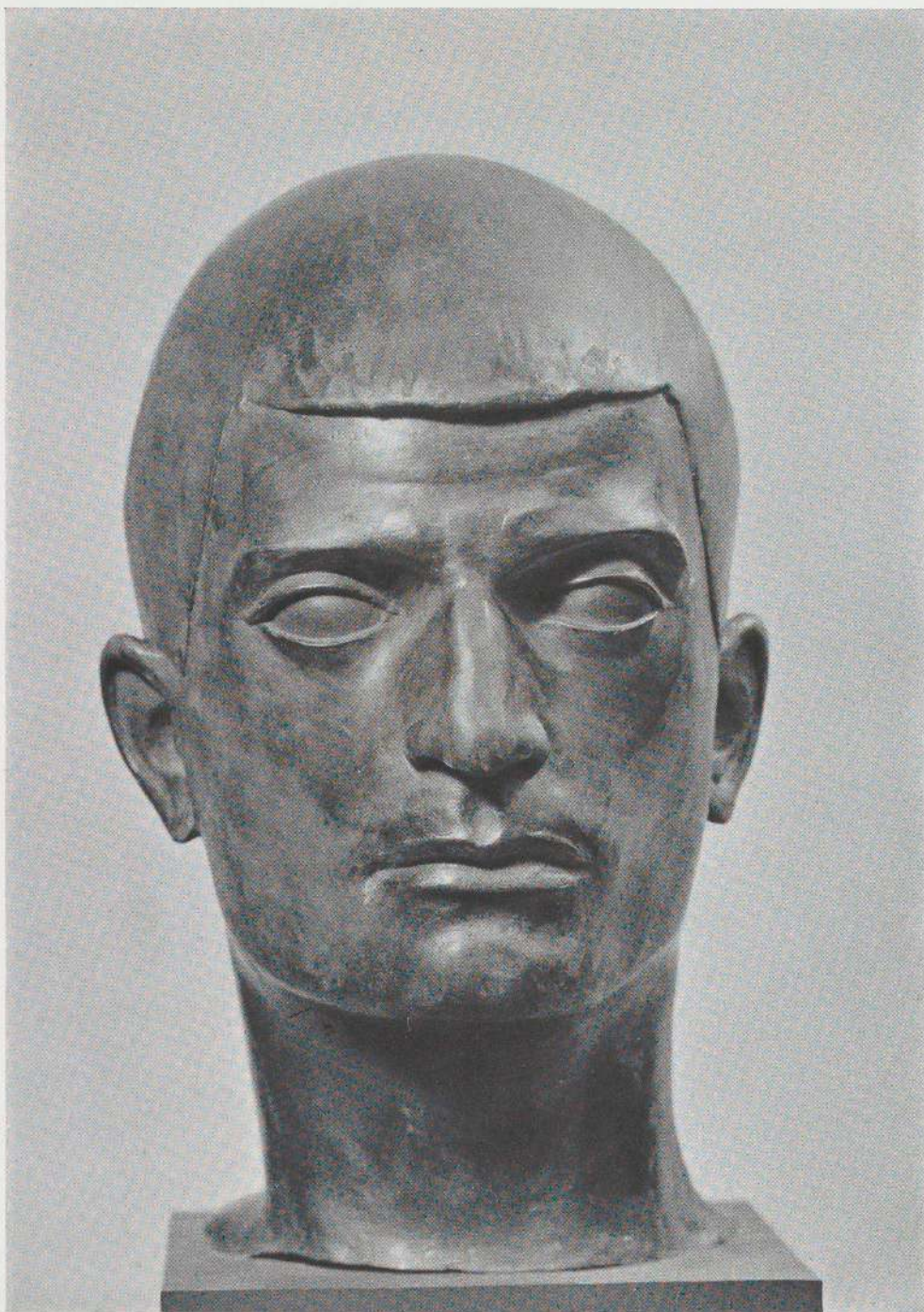
Collection Mrs. Charles Cary Rumsey, New York



SAINT-GAUDENS 143

ROBERT LOUIS STEVENSON, 1887. *Bronze relief*

Lent by The Augustus Saint-Gaudens Memorial, Cornish, New Hampshire



145 STERNE

HEAD OF A BOMB THROWER. *Bronze*

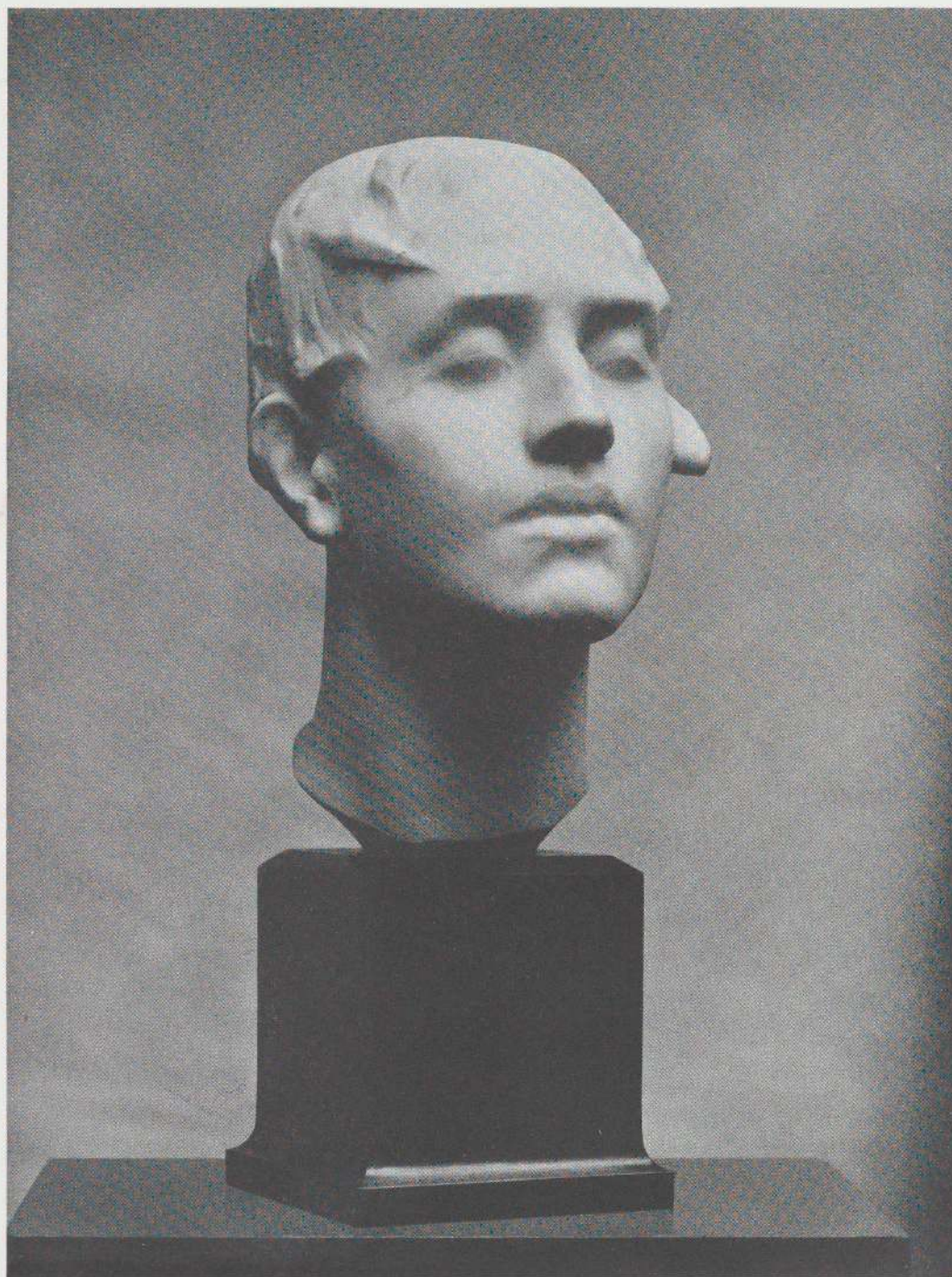
Collection The Metropolitan Museum of Art, New York



WARD 147

SIMON KENTON, 1884. Bronze

Collection The American Academy of Arts and Letters, New York
now Public Library, Urbano, Ohio



148 WHITNEY

HEAD FOR TITANIC MEMORIAL. *Marble*

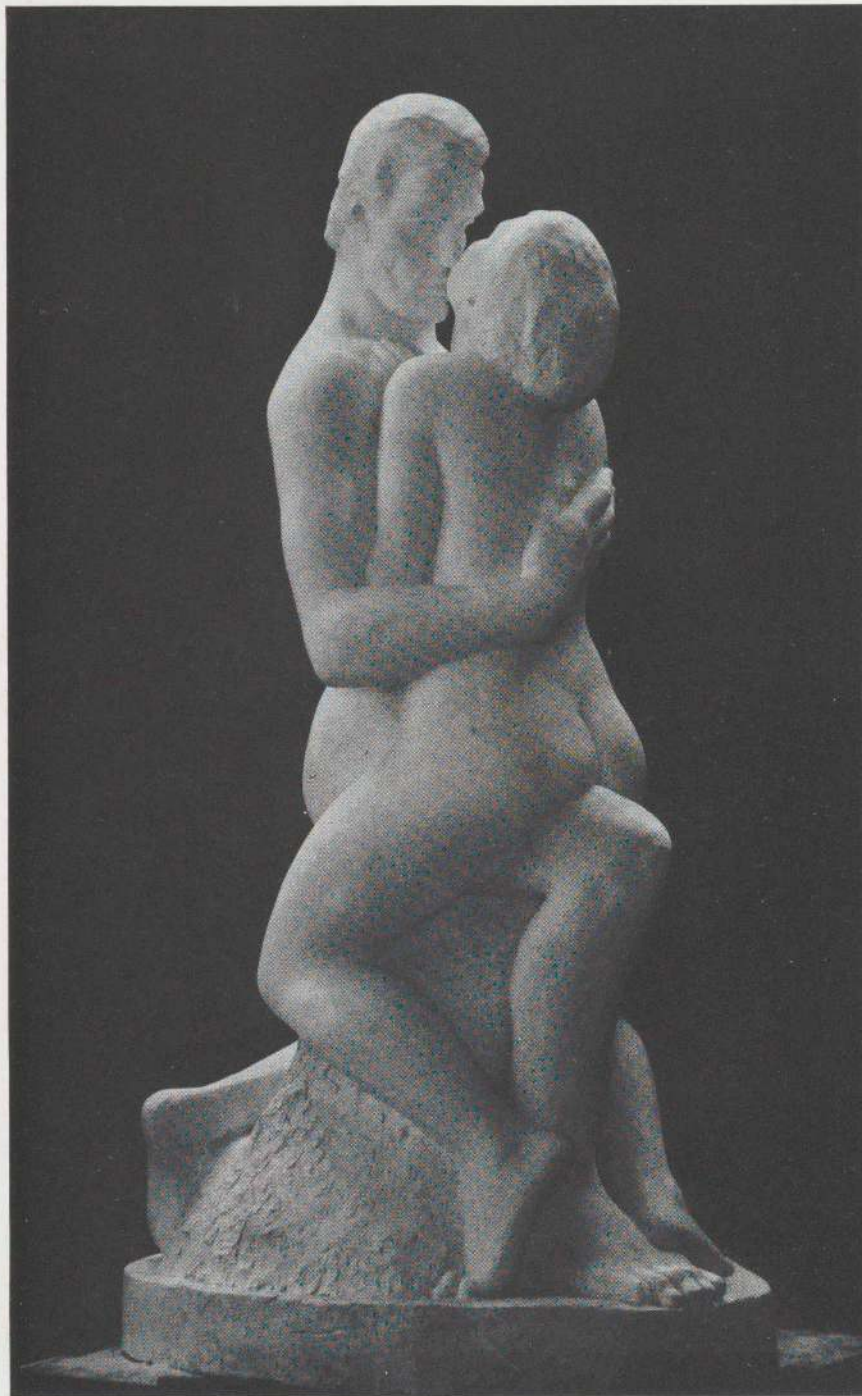
Collection Whitney Museum of American Art, New York



WILLIAMS 149

DAWN, 1927. *Bronze*

Collection Ferargil Galleries, New York

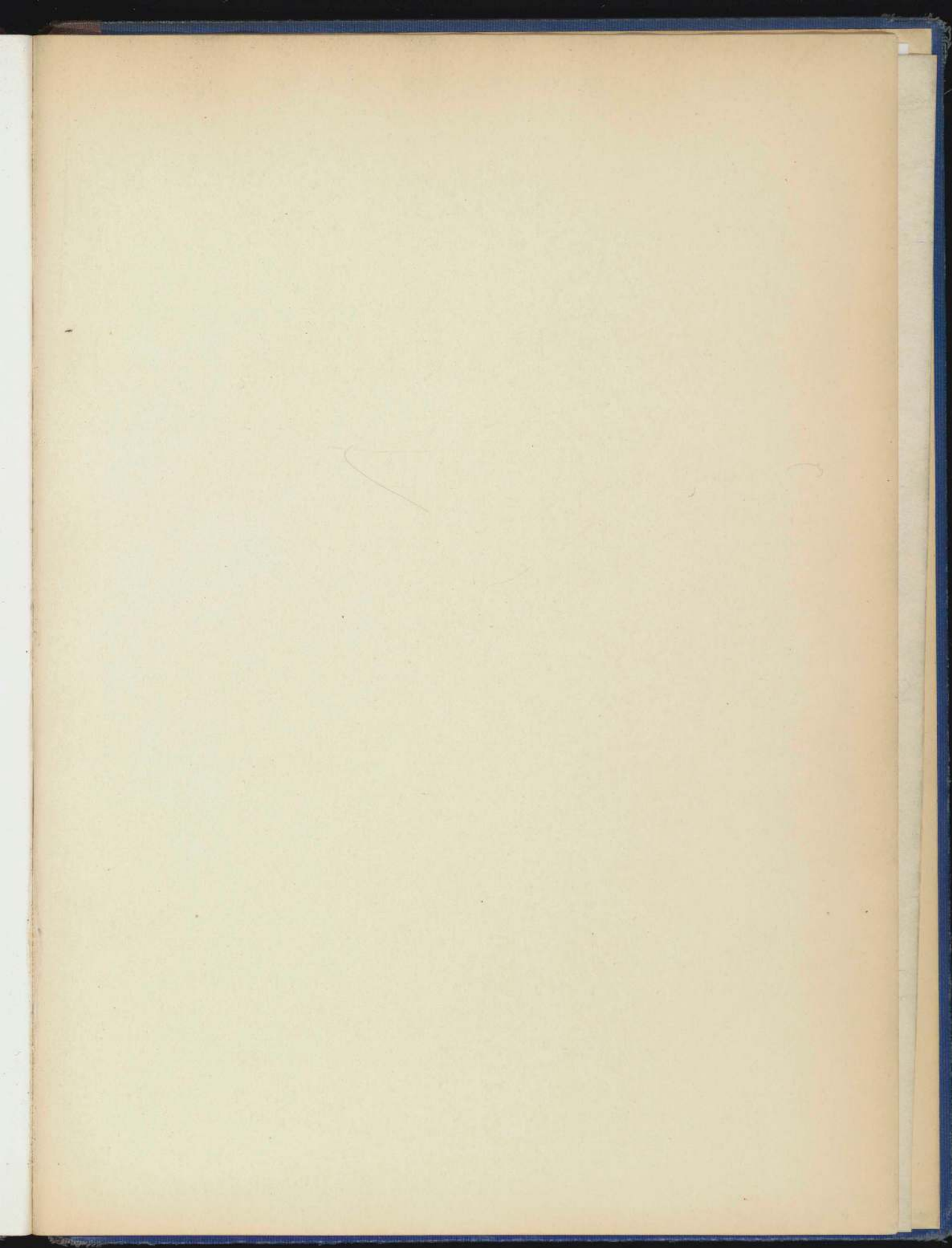


150 ZORACH

THE EMBRACE, 1932. *Plaster*

Collection The Downtown Gallery, New York

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AMERICAN PAINTING AND SCULPTURE 1862-1932



TOILERS OF THE SEA by Albert Pinkham Ryder
Collection of the Addison Gallery,
Phillips Academy, Andover, Mass.

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