

AMERICAN PAINTING IN THE NINETEENTH CENTURY

*Organized by the American Federation of Arts and Exhibited
under the Sponsorship of the United States Information
Agency by Seven Museums in Germany and Italy, 1953-1954*

One of the most urgent needs in today's world is greater understanding between nations. This is true particularly of European understanding of the United States. Our new predominance in world affairs is based largely on material power; culturally we are still the dark continent to most Europeans. Our largest cultural export, the Hollywood film, has created a fantastically misleading picture of American life. Our literature, theater and music are known to sophisticated Europeans, but our painting and sculpture, largely because of the difficulty of transportation, are almost unknown. A fuller knowledge of them would reveal us as a people whose artistic creation goes back three centuries, with roots in European art and continuing contacts with it, but with our fair share of original achievement. The greatest international service which the art world can perform today is the free exchange of exhibitions and information.

The American Federation of Arts, since its foundation in 1909, has been one of the chief agencies for such international exchanges, sending abroad exhibitions of American art, architecture and design, and bringing corresponding foreign shows to this country. In 1951 the Federation sent to Germany an exhibition of contemporary American paintings

organized by Bartlett H. Hayes. This aroused such interest that under the auspices of the Federation and the Department of State a committee of German museum directors was formed to advise on further programs. This committee requested a large exhibition of nineteenth-century American paintings, to be shown by three leading museums in Frankfurt, Munich and Hamburg. An American Committee of Selection, consisting of authorities in this field, was appointed by the Federation. Using as a starting point a list of artists and works suggested by their German colleagues, the American committee chose about one hundred paintings and watercolors. In order to represent the period as fully as possible, the time range was carried through the generation of Whistler, Homer, La Farge, Eakins and Ryder, but did not include any artist born after 1850, leaving later nineteenth-century painters, such as Sargent and the impressionists, for future coverage.

The exhibition was financed by an initial grant from the Wyomissing Foundation and by funds allocated by the Department of State. Free transportation to Germany was generously provided by the United States Lines. Costs of transportation and insurance within Germany were shared between the

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State Department and the German museums, and the latter published an illustrated catalogue, with text by John I. H. Baur.

The owners of the paintings, both museums and private collectors, were most generous in lending some of their best pictures. Anyone who has organized such historical exhibitions knows that they can never be perfect: certain works cannot be lent because of legal restrictions, physical condition or previous commitments; and budgets impose limitations on size and value. Hence some pictures unanimously selected by the committee could not be included, and some outstanding artists were not as fully represented as they might have been with unlimited funds. Nevertheless I believe that in its range, diversity and quality, the exhibition is the most complete representation of nineteenth-century American painting so far shown on the continent of Europe.

On the whole it was well received by the German public and press. Inevitably it occasioned some anti-American attacks, but these were in the minority; the general reactions were curiosity, interest in this little-known aspect of American culture, especially the primitive paintings, and the discovery of parallels between our art and that of nineteenth-century Germany. The office of the United States High Commissioner in Germany provided experienced lecturers to accompany the show. Public attendance was good, increasing at each successive showing.

In view of this reception it was decided to extend the tour to Berlin and Düsseldorf, additional funds being provided by the United States Information Agency. Two showings in Italy were also added, at Rome and Milan, costs of transportation being shared by the Agency and the Italian museums. An Italian edition of the catalogue was printed by the Galleria Nazionale d'Arte Moderna in Rome. The reception in Italy was also generally favorable. In both countries the desire was frequently expressed to see a corresponding exhibition of contemporary American art—something which our government has not

undertaken since the ill-fated State Department Collection of 1947, thus leaving this important field to private institutions and private financing.

From the beginning of the project the Whitney Museum of American Art, whose staff members played a considerable part in selecting the exhibition, felt that because of both its intrinsic quality and the idea behind it, it should be seen by the American public before being disbanded. This was made possible by the generosity of the lenders, every one of whom agreed to extend their loans for this American showing.

The success of the whole project has been due to many institutions and individuals. The American Federation of Arts wishes to express its gratitude to the museums and collectors who generously parted with their pictures for almost a year and a half; to the German committee which initiated the exhibition, and to the directors of the museums in Germany and Italy where it was shown; to the members of the American Committee of Selection who gave much time and thought to their task; to Eloise Spaeth, Chairman of the Federation's Exhibition Committee; to Burton Cumming, Director of the Federation, who worked devotedly and energetically in supervising the project from first to last; to W. G. Constable, who acted as a skillful and experienced ambassador to the German committee; to John I. H. Baur for his excellent catalogue, since published in English as *American Painting in the Nineteenth Century*; to the Wyomissing Foundation and its Assistant Secretary, Hanns Gramm; to Richard L. Brecker, Chief of the Exhibits Branch of the United States Information Agency, whose support made possible the full-scale exhibition and its wide circulation; to Eleanor Powell of the Agency; to General John M. Franklin, President of the United States Lines; to Robert G. McIntyre for advice on financial matters; and to the staff of the Frick Art Reference Library, whose records as always were invaluable.

LLOYD GOODRICH

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The exhibition was shown at the following museums:

STÄDELSCHES KUNSTINSTITUT, FRANKFURT. March 14—May 3, 1953.

BAYERISCHE STAATSGEMÄLDESAMMLUNGEN, MUNICH. May 15—June 28.

KUNSTHALLE, HAMBURG. July 18—August 30.

CHARLOTTENBURGER SCHLOSS, BERLIN. September 8—October 13.

KUNSTSAMMLUNGEN DER STADT, DUSSELDORF. November 1—December 15.

GALLERIA NAZIONALE D'ARTE MODERNA, ROME. January 16—February 6, 1954.

PALAZZETTO REALE, MILAN. February 18—March 15.

CATALOGUE

The medium is oil unless otherwise noted.

ROMANTIC REALISM: The Early Portrait Tradition and the Hudson River School.

GILBERT STUART. 1755-1828.

- 1 MRS. JOHN WILLIAMS (MARY SUMNER).
Early 19th century. Museum of Fine Arts,
Boston.

FRANCIS GUY. 1760-1820.

- 2 BALTIMORE FROM BEECH HILL. 1804. Mary-
land Historical Society, Baltimore.

SAMUEL F. B. MORSE. 1791-1872.

- 3 ALEXANDER METCALF FISHER. 1822. Yale
University Art Gallery.
- 4 WILLIAM CULLEN BRYANT. 1825. National
Academy of Design.

JOHN NEAGLE. 1796-1865.

- 5 VIEW ON THE SCHUYLKILL. 1827. The Art
Institute of Chicago.

ASHER B. DURAND. 1796-1886.

- 6 LANDSCAPE WITH FIGURES. Walker Art
Center, Minneapolis.

THOMAS COLE. 1801-1848.

- 7 VIEW NEAR TICONDEROGA. 1826. Fort Ti-
conderoga Museum.
- 8 THE TITAN'S GOBLET. 1833. The Metro-
politan Museum of Art.
- 9 OXBOW (THE CONNECTICUT RIVER NEAR
NORTHAMPTON). 1836. The Metropolitan
Museum of Art.

JOHN F. KENSETT. 1816-1872.

- 10 COAST SCENE WITH FIGURES. 1869. Wads-
worth Atheneum, Hartford.

WORTHINGTON WHITTREDGE.
1820-1910.

- 11 DEER, MOUNT STORM PARK, CINCINNATI.
Before 1850. Worcester Art Museum.

JASPER F. CROSEY. 1823-1900.

- 12 VIEW OF THE KAATERSKILL HOUSE. 1855.
The Minneapolis Institute of Arts.

FREDERICK E. CHURCH. 1826-1900.

- 13 THOMAS HOOKER'S PARTY COMING TO
HARTFORD. 1846. Wadsworth Atheneum,
Hartford.
- 14 SCENE ON THE MAGDALENE. 1854. Na-
tional Academy of Design.

ALBERT BIERSTADT. 1830-1902.

- 15 THUNDERSTORM IN THE ROCKY MOUN-
TAINS. 1859. Museum of Fine Arts, Boston.
- 16 ISLAND IN THE LAKE. c. 1880. The Art
Institute of Chicago.

HOMER D. MARTIN. 1836-1897.

- 17 LAKE SANFORD IN THE ADIRONDACKS. 1870.
The Century Association, New York.

THOMAS MORAN. 1837-1926.

- 18 CLIFFS OF THE UPPER COLORADO RIVER,
WYOMING TERRITORY. 1882. National Col-
lection of Fine Arts, Washington.

REALISM: The Tonalists.

ROBERT SALMON. c. 1780-after 1840.

- 19 BOSTON HARBOR FROM CONSTITUTION
WHARF. United States Naval Academy,
Annapolis.

GEORGE HARVEY. c. 1800-1878.

- 20 BURNING UP FALLEN TREES, A GIRDLED CLEARING, CANADA. Watercolor. The Brooklyn Museum.

FITZ HUGH LANE. 1804-1865.

- 21 SUNRISE THROUGH MIST. 1852. Mr. Maxim Karolik.

MARTIN J. HEADE. 1819-1904.

- 22 LAKE GEORGE. 1862. Mr. Maxim Karolik.
23 ORCHIDS AND A BEETLE. After 1863. Mr. Maxim Karolik.
24 MAGNOLIAS. Probably 1880. Mr. Maxim Karolik.

GEORGE TIRRELL.

- 25 VIEW FROM THE WATERFRONT, SACRAMENTO, CALIFORNIA. c. 1855-1860. Mr. Maxim Karolik.

JOSEPH RUSLING MEEKER. 1827-1889.

- 26 THE LAND OF EVANGELINE. 1874. City Art Museum of St. Louis.

REALISM: Genre and Still Life.

CHARLES WILLSON PEALE. 1741-1827.

- 27 EXHUMING THE FIRST AMERICAN MASTODON. 1806. The Peale Museum, Baltimore.

HENRY SARGENT. 1770-1845.

- 28 THE DINNER PARTY. c. 1820. Museum of Fine Arts, Boston.

RAPHAELLE PEALE. 1774-1825.

- 29 STILL LIFE. Wadsworth Atheneum, Hartford.

JOHN JAMES AUDUBON. 1785-1851.

- 30 BLACK TAILED HARE. 1841. Pencil and watercolor. City Art Museum of St. Louis.

GEORGE CATLIN. 1796-1872.

- 31 UD-JE-JOCK, THE PELICAN. 1845-1846. United States National Museum, Washington.

WILLIAM S. MOUNT. 1807-1868.

- 32 EEL SPEARING AT SETAUKET, L. I. 1845. New York State Historical Association, Cooperstown, N. Y.

ALFRED J. MILLER. 1810-1874.

- 33 THE BRAVADO. c. 1858. Watercolor. The Walters Art Gallery, Baltimore.
34 BREAKFAST AT SUNRISE. c. 1858. Watercolor. The Walters Art Gallery, Baltimore.

GEORGE CALEB BINGHAM. 1811-1879.

- 35 THE TRAPPERS' RETURN. 1851. The Detroit Institute of Arts.

DAVID G. BLYTHE. 1815-1865.

- 36 POST OFFICE. c. 1863. Carnegie Institute, Pittsburgh.

THOMAS LE CLEAR. 1818-1882.

- 37 BUFFALO NEWS BOY. 1853. Albright Art Gallery, Buffalo.

RICHARD CATON WOODVILLE. 1825-1856.

- 38 WAR NEWS FROM MEXICO. 1848. National Academy of Design.

E. L. HENRY. 1841-1919.

- 39 THE 9:45 A.M. ACCOMMODATION, STRATFORD, CONNECTICUT. 1867. The Metropolitan Museum of Art.

WILLIAM M. HARNETT. 1848-1892.

- 40 OLD MODELS. 1892. Museum of Fine Arts, Boston.

REALISM: Late Portrait and Figure Painters.

- WILLIAM PAGE. 1811-1885.
41 PORTRAIT OF MRS. WILLIAM PAGE. c. 1860.
The Detroit Institute of Arts.

- WILLIAM MORRIS HUNT. 1824-1879.
42 MISS IDA MASON. 1878. Museum of Fine Arts, Boston.

- THOMAS EAKINS. 1844-1916.
43 WILLIAM RUSH CARVING HIS ALLEGORICAL FIGURE OF THE SCHUYLKILL RIVER. 1877. Philadelphia Museum of Art.
44 THE SWIMMING HOLE. 1883. Fort Worth Art Center.
45 ADDIE. 1900. Philadelphia Museum of Art.

ROMANTICISM: Painters of the Inner Eye.

- WASHINGTON ALLSTON. 1779-1843.
46 THE DELUGE. 1804. The Metropolitan Museum of Art.
47 ELIJAH IN THE DESERT. 1818. Museum of Fine Arts, Boston.

- JOHN QUIDOR. 1801-1881.
48 ICHABOD CRANE PURSUED BY THE HEADLESS HORSEMAN OF SLEEPY HOLLOW. c. 1828. Yale University Art Gallery.
49 THE MONEY DIGGERS. 1832. The Brooklyn Museum.

- ROBERT LOFTIN NEWMAN. 1827-1912.
50 THE ATTACK. Mr. Alfred H. Barr, Jr.

- ALBERT P. RYDER. 1847-1917.
51 MOONLIGHT. c. 1885. National Collection of Fine Arts, Washington.

- 52 THE DEAD BIRD. The Phillips Gallery, Washington.

- 53 THE RACE TRACK. c. 1895-1910. The Cleveland Museum of Art.
54 GAY HEAD. The Phillips Gallery, Washington.

PRIMITIVES: Amateurs and Artisans.

- ANONYMOUS.
55 BLUE BOWL WITH FRUIT. Early 19th century. Watercolor. Museum of Modern Art.
56 FIREBOARD, STILL LIFE. New York State Historical Association, Cooperstown, N.Y.
57 NEW BEDFORD MEMORIAL GROUP. New York State Historical Association, Cooperstown, N. Y.

- EMMA CADY.
58 STILL LIFE. c. 1820. Watercolor. Mr. Herrel George Thomas.

- ANONYMOUS.
59 THE BUFFALO HUNTER. c. 1830. Santa Barbara Museum of Art.

- I. J. H. BRADLEY. Active 1830-1855.
60 THE CELLIST. 1832. The Phillips Gallery, Washington.

- JOSEPH H. DAVIS.
61 THE YORK FAMILY. 1837. Watercolor. The Museum of Modern Art.

- J. D. BUNTING.
62 VIEW OF DARBY, PENNSYLVANIA, AFTER THE BURNING OF LORD'S MILL. 1840-1850. Mr. Maxim Karolik.

- EDWARD HICKS. 1780-1849.
63 THE PEACEABLE KINGDOM. c. 1848. Albright Art Gallery, Buffalo.

THOMAS CHAMBERS. Active c. 1834-
c. 1853.

- 64 THE "UNITED STATES" AND THE "MACEDONIAN." 1852. Mr. and Mrs. Sheldon Keck.

ANONYMOUS.

- 65 THE SUSPENSION BRIDGE AT NIAGARA FALLS. c. 1855. Mr. Maxim Karolik.

ERASTUS SALISBURY FIELD. 1805-1900.

- 66 THE GARDEN OF EDEN. c. 1860. Mr. Maxim Karolik.

ANONYMOUS.

- 67 ZOUAVES AT ASTOR HOUSE, NEW YORK CITY. c. 1865. New York State Historical Association, Cooperstown, N. Y.

- 68 NEW ENGLAND FACTORY VILLAGE. New York State Historical Association, Cooperstown, N. Y.

- 69 WINTER SUNDAY IN NORWAY, MAINE. New York State Historical Association, Cooperstown, N. Y.

J. RASMUSSEN.

- 70 VIEW OF THE BERKS COUNTY ALMSHOUSE, 1881. New York State Historical Association, Cooperstown, N. Y.

EDWIN R. ELMER. 1850-1923.

- 71 MOURNING PICTURE. c. 1889. Smith College Museum of Art.

VISUAL REALISM: The Beginnings of Impressionism.

EASTMAN JOHNSON. 1824-1906.

- 72 A STUDY IN REDS—MORNING NEWS AT THE CAMP. Mrs. Thomas N. Metcalf.

- 73 NOT AT HOME. The Brooklyn Museum.

GEORGE INNESS. 1825-1894.

- 74 CLEARING UP. 1860. The George Walter Vincent Smith Art Museum, Springfield.

- 75 THE COMING STORM. c. 1880. Addison Gallery of American Art.

JAMES McNEILL WHISTLER. 1834-1903.

- 76 COAST OF BRITTANY. 1861. Wadsworth Atheneum, Hartford.

- 77 THE LAGOON, VENICE: NOCTURNE IN BLUE AND SILVER. 1879-1880. Museum of Fine Arts, Boston.

JOHN LA FARGE. 1835-1910.

- 78 THE FISHERMAN AND THE DJINN. 1887. Watercolor. Museum of Fine Arts, Boston.

- 79 BRIDLE PATH, TAHITI. c. 1890. Watercolor. Fogg Art Museum.

- 80 MAUA, OUR BOATMAN. 1891. Addison Gallery of American Art.

WINSLOW HOMER. 1836-1910.

- 81 SNAP THE WHIP. 1872. The Butler Art Institute, Youngstown.

- 82 A GOOD SHOT. 1892. Watercolor. Mr. and Mrs. Charles R. Henschel.

- 83 CANOE IN RAPIDS. 1897. Watercolor. Fogg Art Museum.

- 84 RUM CAY. c. 1898-1899. Watercolor. Worcester Art Museum.

- 85 WEST INDIA DIVERS. 1899. Watercolor. Museum of Art, University of Kansas.

- 86 EARLY MORNING AFTER A STORM AT SEA. 1902. The Cleveland Museum of Art.

- 87 KISSING THE MOON. 1904. Addison Gallery of American Art.

- 88 DIAMOND SHOAL. 1905. Watercolor. International Business Machines Corporation.

FRANK DUVERNECK. 1848-1919.

89 WHISTLING BOY. 1872. The Cincinnati Art Museum.

The following paintings were included in the exhibition in Germany, but were not available for the showing in Italy:

THOMAS BIRCH: SHIPWRECK. The Brooklyn Museum.

RALPH A. BLAKELOCK: MOONLIGHT. The Brooklyn Museum.

CHARLES DEAS: PRAIRIE FIRE. The Brooklyn Museum.

THOMAS EAKINS: WILLIAM H. MACDOWELL. The Memorial Art Gallery, University of Rochester.

WILLIAM M. HARNETT: EMBLEMS OF PEACE. The Springfield Museum of Fine Arts.

FITZ HUGH LANE: OFF MT. DESERT ISLAND. The Brooklyn Museum.

WILLIAM S. MOUNT: BOYS CAUGHT NAPPING IN A FIELD. The Brooklyn Museum.