

WHITNEY MUSEUM OF AMERICAN ART
TEN WEST EIGHTH STREET, NEW YORK



WAY OF THE CROSS

ALBERT PINKHAM RYDER

A LOAN EXHIBITION OF
19TH CENTURY PAINTINGS FROM THE
ADDISON GALLERY OF AMERICAN ART

March 28th to April 27th, 1933

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OF late years, one of the strongest trends in the development of artistic taste in this country has been toward a general reevaluation and a less biased, a less patronizing attitude toward the works of our native artists.

An outcome of this trend has been the simultaneous growth of two museums, the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts and the Whitney Museum of American Art. Both are devoted exclusively to the collection and exhibition of American painting, sculpture and graphic arts.

In the formation of these collections, emphasis has been placed on the works of our 19th Century predecessors on the one hand and those of our contemporary artists on the other; and it seems appropriate that, through the co-operation of the Addison Gallery, the arts of the 19th and 20th Century have obligingly changed places for the respective benefits of New Yorkers and the students and friends of Phillips Academy.

The public will, I feel sure, join me in my thanks to the Addison Gallery for their co-operation which made this exhibition possible.

JULIANA FORCE, *Director*
Whitney Museum of American Art

INTRODUCTION

THE Addison Gallery of American Art was established in 1930 as a department of Phillips Academy, Andover, Massachusetts, founded in 1778. Its purpose, to quote the words of the donor, is "to enrich permanently the lives of the students of Phillips Academy, by helping to cultivate in them a love for the beautiful." A program has been established to relate the activities of the Gallery to the school curriculum. In this connection, the permanent collections, which critics of divergent tastes have united in praising, will be of material assistance.

Aside from its special function as a part of Phillips Academy, the program of the Addison Gallery is similar, in many ways, to that of the Whitney Museum. It seeks to exhibit in its permanent collections, and in frequent loan exhibitions, American art of the past and present, without regard to school or medium. The collections at present consist of silver, glass and furniture of the Colonial period, models of American ships built to a uniform scale, sculpture, prints, drawings and paintings in oil and water color. The group of paintings of the nineteenth century is the outstanding feature of the collection, and the present exhibition includes many of its most important items.

In many cases the examples selected have survived the ever changing fancies of art criticism, and allow the artists to speak adequately for themselves. "Eastern Point," by Winslow Homer, painted in 1900 at Prout's Neck, is one of three of his monumental paintings of the sea in the collection. "New England

Country School" is of an earlier date, 1872, when Homer was beginning to simplify his compositions and turn away from the field of pure illustration. The three paintings by Albert P. Ryder are all well known. "Coustance," inspired by Chaucer's "The Man of Law's Tale," and "Way of the Cross" were formerly in the collection of the late N. E. Montross. Thomas Eakins is represented by "Salutat," painted in 1898, one of a series of the prize ring, and by the portrait of Professor Rowland, graduate of Phillips Academy and famous physicist at Johns Hopkins. The unusual frame, made by the artist, shows the formulas which Rowland used in his studies of light and electricity.

Space permits only passing reference to other artists of equal importance. Among that fine group of painters who lived in New England in the latter part of the century, were Fuller, La Farge, Hunt, Thayer and Brush. Fuller's "Romany Girl," La Farge's "Maua—our Boatman," and Thayer's "Woman in Green Velvet" reveal these men at their best. The great expatriates, Whistler, Cassatt and Sargent are, also, well represented. Whistler's "Old Battersea Bridge," of his early period, 1865, was formerly in the Edmund Davis collection, in London. Of the Munich disciples, examples by Duveneck and Chase suggest the influence of their student days.

Landscape painting, the most important contribution to American art in the nineteenth century, is apparent in the work of some of its leaders. Inness, Wyant, Martin, Platt, Twachtman, Blakelock, Metcalf and Weir are exponents of a continuing tradition. Martin's "Landscape near Mahopac,

New York," Twachtman's "Country House in Winter, Cos Cob," and Blakelock's "After Sundown," are noteworthy examples. We may turn from the landscapes and figures of J. Alden Weir to his "Roses" which, with its rich quality of paint surface, is representative of the best in still life painting of the period.

There can be no doubt that the American painters of the nineteenth century, as a group, owed much to the Continent. With the absence of an American tradition, it was only natural that they should seek abroad the language in which to express their own reactions. The American school of this period, however, is definitely more than a minor echo of the European masters. Among the leaders we find not only a thorough knowledge of their craft, but the power to give artistic expression to an era in American life whose primary interests were in very different fields. In this unsympathetic environment, those few artists, whose work will survive, had the courage to be everlastingly themselves, in spite of the movements around them, and with little regard for the prevailing taste of their time.

CHARLES H. SAWYER, *Curator*
Addison Gallery of American Art

CATALOGUE

RALPH ALBERT BLAKELOCK (1847-1919)

Born New York, N. Y., 1847. Died Adirondacks, N. Y., 1919. Self-taught.

1. AFTER SUNDOWN. *Painted about 1892.*

GEORGE DEFOREST BRUSH (1855-)

Born Shelbyville, Tenn., 1855. Pupil of the National Academy of Design and of Gérôme in Paris.

2. MOTHER AND CHILD. *Painted at Windsor, Vt., 1892.*

MARY CASSATT (1855-1927)

Born Pittsburgh, Pa., 1855. Died Paris, 1927. Pupil of Pennsylvania Academy of Fine Arts. Associated in France with school of Monet, Renoir, Degas.

3. MOTHER AND CHILD IN BOAT. *Painted in France about 1909.*

WILLIAM MERRITT CHASE (1849-1916)

Born Franklin, Ind., 1849. Died New York, N. Y., 1916. Pupil of Hayes in Indianapolis, of J. O. Eaton and of the National Academy in New York, of Wagner and Von Piloty in Munich.

4. THE LEADER. *Painted in 1873.*

THOMAS WILMER DEWING (1851-)

Born Boston, 1851. Pupil of Boulanger and Lefebvre in Paris.

5. PORTRAIT OF A YOUNG GIRL. *Painted about 1890.*

ASHER BROWN DURAND (1796-1886)

Born Jefferson, N. J., 1796. Died in South Orange, N. J., 1886. Practised as an engraver for a number of years before adopting painting as his profession. A charter member of the National Academy of Design and its president from 1845 to 1861.

6. STUDY OF WOOD INTERIOR.

FRANK DUVEINECK (1848-1919)

Born Covington, Ky., 1848. Died Cincinnati, Ohio, 1919. Received his early training at a monastery near Pittsburgh, and in Munich.

7. CHILD OF THE PEOPLE. *Painted in Florence, 1887.*
8. SQUIRE DUVEINECK. *Painted about 1877.*

THOMAS EAKINS (1844-1916)

Born Philadelphia, Pa., 1844. Died 1916. Studied in the École des Beaux Arts under Gérôme and the sculptor Du Mond. Director of schools of the Pennsylvania Academy of the Fine Arts.

9. PROFESSOR HENRY AUGUSTUS ROWLAND. *Painted in 1891.*
10. SALUTAT. *Painted in 1898.*

GEORGE FULLER (1822-1884)

Born Deerfield, Mass., 1822. Died Boston, 1884. Studied in Boston, New York, London and Continental Europe.

11. ROMANY GIRL. *Painted about 1882.*

WINSLOW HOMER (1836-1910)

Born Boston, 1836. Died Scarboro, Me., 1910. Studied at the National Academy of Design and with Frederick Rondel, but largely self-taught.

12. EASTERN POINT. *Painted at Prout's Neck, Me., 1900.*
13. NEW ENGLAND COUNTRY SCHOOL. *Painted 1872.*

WILLIAM MORRIS HUNT (1824-1879)

Born Brattleboro, Vt., 1824. Died Isles of Shoals, N. H., 1879. Studied at Düsseldorf Pupil of Couture in Paris.

14. HEAD OF A YOUNG GIRL. *Painted in 1865.*

GEORGE INNESS (1825-1894)

Born Newburgh, N. Y., 1825. Died in Scotland, 1894. Studied for a few months with Gignoux in New York, but very largely self-taught.

15. THE COMING STORM. *Painted in 1880.*

JOHN LA FARGE (1835-1910)

Born New York, N. Y., 1835. Died Providence, R. I., 1910. Pupil of William Morris Hunt in Boston and of Couture in Paris.

16. "MAUA," OUR BOATMAN. *Painted in Samoa, 1891.*

HOMER DODGE MARTIN (1836-1897)

Born Albany, N. Y., 1836. Died St. Paul, Minn., 1897. Studied with William Hart, at the National Academy.

17. LANDSCAPE NEAR MAHOPAC, N. Y. *Painted about 1892.*

WILLARD LEROY METCALF (1858-1925)

Born Lowell, Mass., 1858. Died New York, N. Y., 1925. Pupil of George L. Brown in Boston, and of Boulanger and Lefebvre in Paris.

18. WINTER SCENE. *Painted in 1920.*

CHARLES ADAMS PLATT (1861-)

Born New York, N. Y., 1861. Studied in the National Academy, and in Paris under Boulanger and Lefebvre.

19. DORDRECHT. *Painted at Dordrecht, Holland, 1883.*

ALBERT PINKHAM RYDER (1847-1917)

Born New Bedford, Mass., 1847. Died New York, N. Y., 1917. Pupil of William E. Marshall, the engraver, and of the National Academy of Design.

20. COUSTANCE.
21. ELEMENTAL FORCES. *Painted 1892.*
22. WAY OF THE CROSS.

JOHN SINGER SARGENT (1856-1925)

Born Florence, Italy, 1856. Died London, 1925. Studied in Paris under Carolus-Dura and in Italy and Spain.

23. GYPSY ENCAMPMENT. *Painted in Spain about 1912.*

ABBOTT HENDERSON THAYER (1849-1921)

Born Boston, Mass., 1849. Died Monadnock, N. H., 1921. Studied under Gérôme in Paris and at the École des Beaux Arts.

24. BEATRICE.
25. STILL LIFE—PHEASANTS. *Painted in 1880.*
26. WOMAN IN GREEN VELVET. *Painted in 1918.*

JOHN HENRY TWACHTMAN (1853-1902)

Born Cincinnati, Ohio, 1853. Died Gloucester, Mass., 1902. Studied under Duveneck in Cincinnati, at the National Academy of Design in N. Y., and under Boulanger and Lefebvre in Paris.

27. COUNTRY HOUSE IN WINTER, COS COB. *Painted in 1902.*
28. NIAGARA IN WINTER.

JULIAN ALDEN WEIR (1852-1919)

Born West Point, N. Y., 1852. Died New York, N. Y., 1919. Pupil of his father, Robert W. Weir, at West Point, and of Gérôme in Paris.

29. CATTLE IN THE WOODS. *Painted in 1913.*
30. ROSES. *Painted in 1890.*
31. THE PEACOCK FEATHER. *Painted in 1908.*

JAMES ABBOTT McNEILL WHISTLER (1834-1903)

Born Lowell, Mass., 1834. Died London, 1903. Studied with Gleyre in Paris for a short time and associated with other French artists, but largely self-taught.

32. OLD BATTERSEA BRIDGE. *Painted in London, 1865.*

ALEXANDER HELWIG WYANT (1836-1892)

Born Port Washington, Ohio, 1836. Died New York, N. Y., 1892. Pupil of Hans Gude in Karlsruhe, Germany. Studied the work of Inness, Turner and Constable.

33. LANDSCAPE.

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