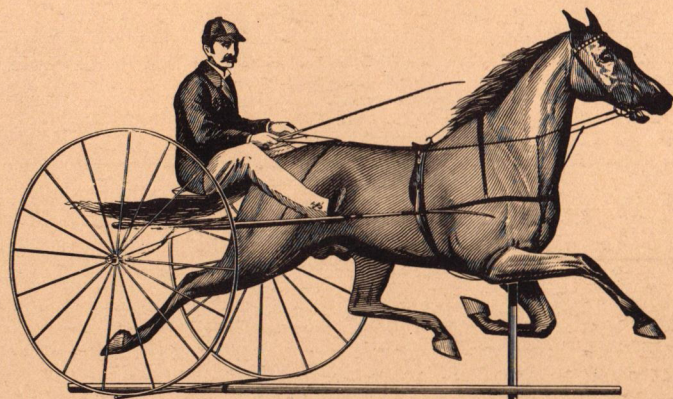


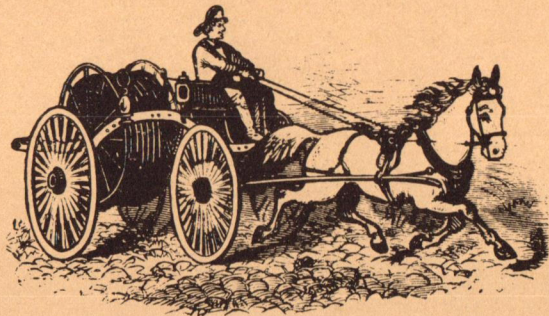
*Life in
America*

THE METROPOLITAN
MUSEUM OF ART

A. Hyatt Mayor



1975



Our former calendars have ranged over many themes, sometimes surveying broad subjects like portraits, flowers, animals, gardens or medieval goldsmithing; sometimes concentrating on a single artist like Rembrandt or Hokusai, or even narrowing still more onto the illustrations of a supreme book in the Metropolitan Museum's collections. Now, as we get ready for the Bicentennial, we explore what the Metropolitan's collections can show about the way people have lived for two centuries in the wide lands that have combined into the United States.

It is an apt time to look back, for we have come a long way since 1905, when Edith Wharton wrote *The House of Mirth*, where a fashionable young New York girl talks to a fashionable young man:

"She made a slight grimace, 'And Americana are horribly dull, I suppose?'

'I should fancy so—except to the historian. But your real collector values a thing for its rarity. I don't suppose the buyers of Americana sit up reading them all night.'

She was listening with keen attention. 'It seems so odd to want to pay a lot for an ugly, badly-printed book that one is never going to read.'

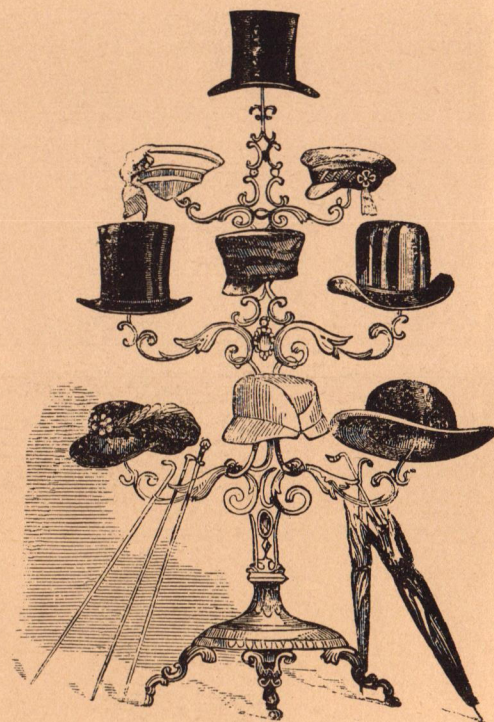
This calendar takes its title from the exhibition *Life in America* that the Metropolitan Museum organized in 1939 for the New York World's Fair, assembling nearly three hundred paintings that illustrated American history and life. The show started a new trend in American collecting, a rediscovery that inspired our colleague Marshall Davidson's classic two-volume pictorial history of the continent, of the same title, published in 1951. Now we again use the name that we invented thirty-six years ago.

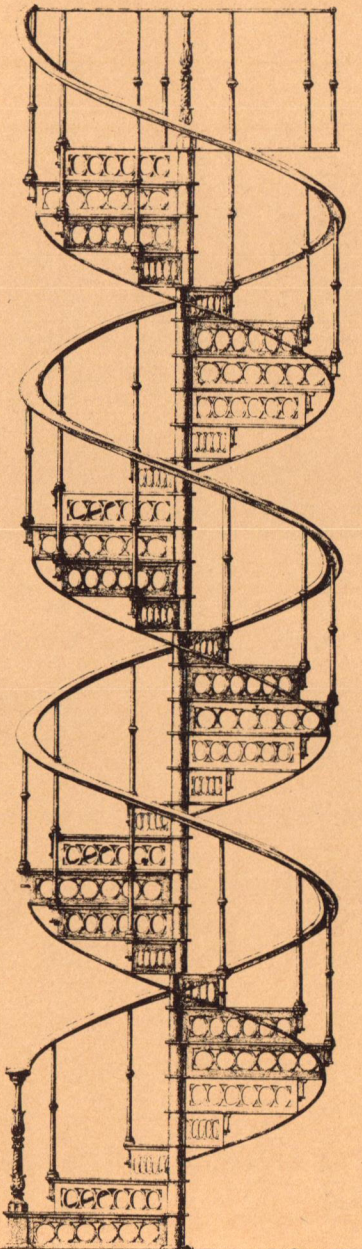
When we started work on the calendar, we thought that the Museum's collections would provide just about the right number of pictures to scatter among the



weeks of the year. But not so at all. Selection turned out to be just as hard as in every other calendar, for in American pictures, as in so many of the categories that blend into the unsurveyable fabric of the Metropolitan Museum, our holdings would furnish a small special museum. An extraordinary American gallery has unobtrusively formed itself from the gifts and bequests of W. H. Huntington in 1883, Mrs. Russell Sage in 1910, Charles Allen Munn in 1924, the George A. Hearn Fund starting in 1906, the Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures in 1954, the Adele S. Colgate collection of Currier & Ives in 1963, and the Edgar William and Bernice Chrysler Garbisch collection of American primitive art.

Yet even these accumulated treasures cannot furnish anything like a fair and even sweep over our land and our past. Many subjects were not recorded, either because the stress of the time absorbed all efforts, or simply because patrons would not pay for pictures that did not interest them. To judge by the paintings that have survived here and elsewhere, one would think that the Revolution had consisted of a few skirmishes taking place behind George Washington's back, that Americans had been above bothering about gold in 1849, had driven automobiles for a few years around 1910, had never known an airplane, and had never soldiered in Europe or Asia. So despite the best will in the world, our calendar can present only a few themes out of the American complexity—the poetry and comfort of life far from towns, sports of all kinds, the adventure of the railroads, the Civil War, and New York City. The emphasis on New York is inevitable because after 1800 the city was more often drawn and painted than any other place in all the Americas, and the bequest of Edward W. C. Arnold brought us the largest collection—some thirty-five hundred pieces—ever made of any American locality. One tends to forget that the Metropolitan Museum functions both as a universal museum and as one of three municipal historical societies, and this calendar is the first one to show our more local interests.





Yet despite all the views that have been made of New York, the city is still searching for its painter. He may come yet; he may even now be starting to respond to the mountain ranges of our towers, the delicate layering of the soiled air, the sunny days when the wind races cloud shadows at express-train speed down the bright avenues, the absorbing mist that invites buildings to do the rope trick, the nights under the profound canopy of tan gold, the shake and throb underfoot, overhead, to right and left, that drives us to outdo ourselves in this city where we survive by missing opportunities. As yet these excitements have eluded the painters; but then Venice flaunted its full glory for centuries before the tourist trade grew enough to evoke Canaletto and Guardi. Though New York has not found its dedicated painter, it has been so happy in its photographers that they alone deserve a whole calendar. We can merely suggest the range of their sensibilities with two examples.

We have arranged our pictures in chronological order only slightly disturbed to avoid taking you skating in July or swimming in January. But do not expect a fair panorama of the United States. Do not even look for complete pictures, for many are details. Yet enough remains to carry us back into some of the extraordinary transformations that ensued when masses of men and women mingled in an undiscovered land. To catch still another dimension of the past, we have sought out quotations from contemporary writers that may lead you to reread old favorites or to explore unfamiliar books.

The photography, as in our former calendars, is by William Pons, Gene Herbert, and Walter Yee. Shari Gruhn has kept her head and her temper through all the tangle of detail that would have driven anyone else mad. David W. Kiehl has helped at every turn with the knowledge that he is using to catalogue the Arnold Collection, and Frederick J. Dockstader gave us the benefit of his lifelong study of Indians to elucidate the Svinin watercolor of two Iroquois in their enigmatic canoe. It is a splendid team to thank.

A. HYATT MAYOR



Steelworker

(Empire State Building in construction, 1932)

Photograph by Lewis Hine (1874-1940)

When American bridge builders in Montreal saw young Indians casually picnicking on high steel girders, they trained the Indians for the hazardous specialty of riveting the steelwork in our skyscrapers.

Sunday

Trip to Massachusetts

January

Monday

The Hunting Party

Detail from the painting by an unknown artist, late 17th-early 18th century

Tuesday

"Hunting in Virginia is a far different thing from its English original. The practice seems to be for the company to enter a wood, beat up the quarters for anything from a hog to a snake, and take their chance for a chase. If the game went off well, and it was possible to follow it through the thickets and morasses, ten to one that at every hundred yards up sprung so many rivals that horses and hunters were puzzled which to select, and every buck, if he chose, could have a deer to himself—an arrangement that I was told proved generally satisfactory, since it enabled the worst rider, when all was over, to talk about as many difficulties surmounted as the best."

John Bernard, *Retrospective of America, 1797-1811*

1 NEW YEAR'S DAY

Joey just one back to college. Holiday seems so short.

Wednesday

2

Thursday

3

Friday

4
Saturday

Year starts basketball. One of our prettier trees come down to memories of past year through ornaments.





January

The American School

Painting by Matthew Pratt (1734-1805)

During the fifty-seven years in which Benjamin West ruled British art through the patronage of George III, his studio sheltered many American painters. In this picture of his earliest group of American followers, Pratt, then thirty-one, must have painted himself among the unidentified group at the left, perhaps as the standing figure. West, sitting at the right, was only twenty-seven and had been a bare two years in London, where his self-confidence was already putting him on his way toward organizing committees and awarding commissions and prizes. His canny planning pushed him, along with the American painters Copley, Stuart and Trumbull, to the top of the London art world during the 1780s and 90s.

Liz off to Susquehanna. I forgot
all clothes on hanger, as there
was loads of help in loading car.

5
Sunday

Snow - 1" so pretty

6
Monday

Dentist & Jim. He's got a loss
with all off to school.

7
Tuesday

Steven requests "amlet" for breakfast.
Jean sights mouse in library!

8
Wednesday

Steven's shield & addition of back
gun made him "creative" - John
witty or "nutty" than ever.

9
Thursday

10
Friday

11
Saturday

I 2

Sunday

Don't win Super Bowl game.

I 3

Monday

*Jean & the Ma Cass look (ugh) light
pretty snow.*

I 4

Tuesday

Cold

I 5

Wednesday

*Learned that Pa went into hospital Sat.
evening.*

I 6

Thursday

*Mom finally beats N.C. State. Dad & Jim
attend game.*

I 7

Friday

Jim has 1st. baby setting job.

I 8

Saturday

*Jim back to school. New lock on
front door.*

January

The Boston Massacre

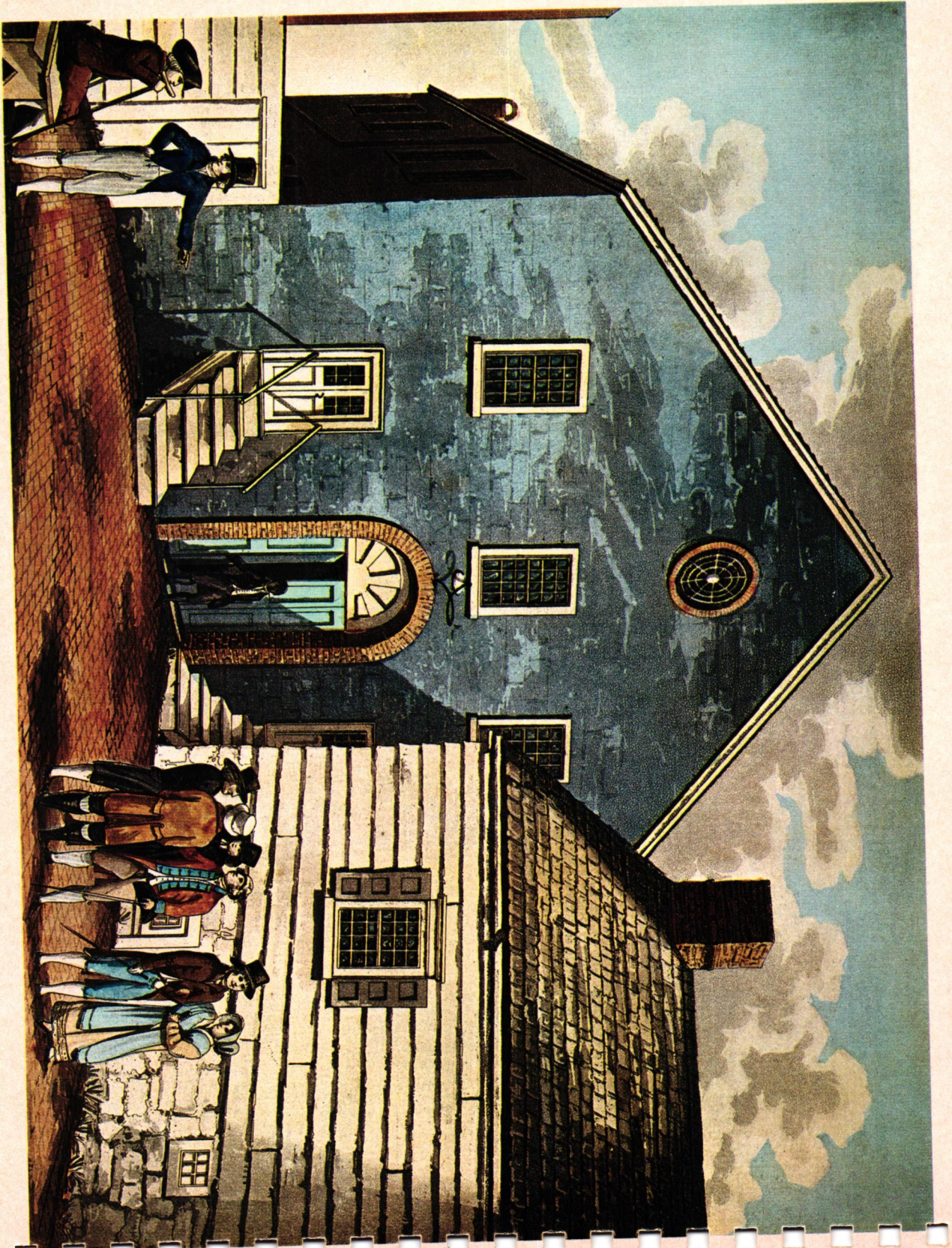
*Color engraving by Paul Revere
(1735-1818)*

On March 5, 1770, some panicky British soldiers fired into a Boston mob, killing five and wounding six more. Four weeks later an engraving of this scuffle was advertised as *The Fruits of Arbitrary Power* by Henry Pelham, the portrait painter. Alas, he was too late. Only a week before, the market had been glutted by a copy of Pelham's print, pirated by Paul Revere, a much clumsier engraver, under the more sensational title *The Bloody Massacre*. Revere must have obtained a proof of Pelham's engraving while the ink was still moist enough to squeeze onto a blank copper plate, depositing lines to guide his graver. Revere's copy was the first pictorial scoop of news to make a sensation in the Americas, so many impressions being printed that this is still commoner than Pelham's original. These engravings were so prevalent that the Boston judge who tried the British soldiers felt he had to warn the jurors not to be swayed by "the prints exhibited in our houses." Pictorial journalism was beginning to shape history.

The BLOODY MASSACRE perpetrated in King-Street BOSTON on March 5th 1770 by a party of the 29th REGT



Engraved & Sold by PAUL REVERE BOSTON



January

A Correct View of the Old
Methodist Church in John Street,
New York

Watercolor by an unknown artist, 1824

Methodists built this chapel in 1770 in John Street, huddled among the kind of tinder shanties that burned frequently in almost every American city in the eighteenth century. In 1774 John Singleton Copley wrote from Genoa: "If I should suddenly be transported to Boston, I should think it only a collection of wren boxes." Sometime between 1806 and 1811, John Melish noted that in New York "The common sewers are incomplete, and there is no supply of fresh water to sweeten and purify the streets; but beyond all, they have adopted the system of sinking necessaries which accumulate such a collection of latent filth, that the steams of it are sometimes perceptible at two miles distance." Philadelphia was the only North American city with what we today would call an adequate water supply. But in New York "on Saturday windows and streets are cleaned, but without removing the dead dogs, cats and rats" (Moreau de Saint Mery, *Voyage aux Etats Unis de l'Amérique, 1793-1798*). How much has changed?

Cold, wet, dreary day. Birds feeding late.

19
Sunday

Snow - 5." Steven calls to be picked up! Aid to Joe.

20
Monday

No school

21
Tuesday

Heart Luncheon - Pa better -

22
Wednesday

Steven won 1st in his den in the rocket race.

23
Thursday

Jean's basketball game!

24
Friday

Plum crash into D. U. - Just seen for game.

25
Saturday

26

Sunday

*The pumpkin comes into being.*January-
February

27

Monday

Sperry at the liberty of Sisk & Steven. Just great! Steven master rope tows & Sisk does well.

28

Tuesday

John completed his room. Very nice & he surprised Dad & I with his perseverance & good job.'Two Indians and a White Man
(probably the artist)*Watercolor by Pavel Petrovich Svinin
(1787-1839)*

29

Wednesday

Good report for Sisk. Much better for Jean.

These Indians are dressed like Iroquois, Mohawks or Hurons, though the bird headdress on the right occurs often farther west. The boat is a puzzle, for such a sharp bow and stern served far away in northwestern kayacks for heading into ocean waves and nosing through ice, whereas the region of the Iroquois and Mohawks built a high rounded bow and stern to repel water in river rapids. The Iroquois put together hasty war canoes of thick elm bark so clumsy that they preferred to capture birch-bark canoes from their handier neighbors. This canoe, with its curious external ribs, looks as though it were made of planks, not bark of any kind, and may have been contrived by white men and acquired by Indians.

30

Thursday

Still tracking down reg for our bedroom. Mtg. for Gert & Jean confirmation.

31

Friday

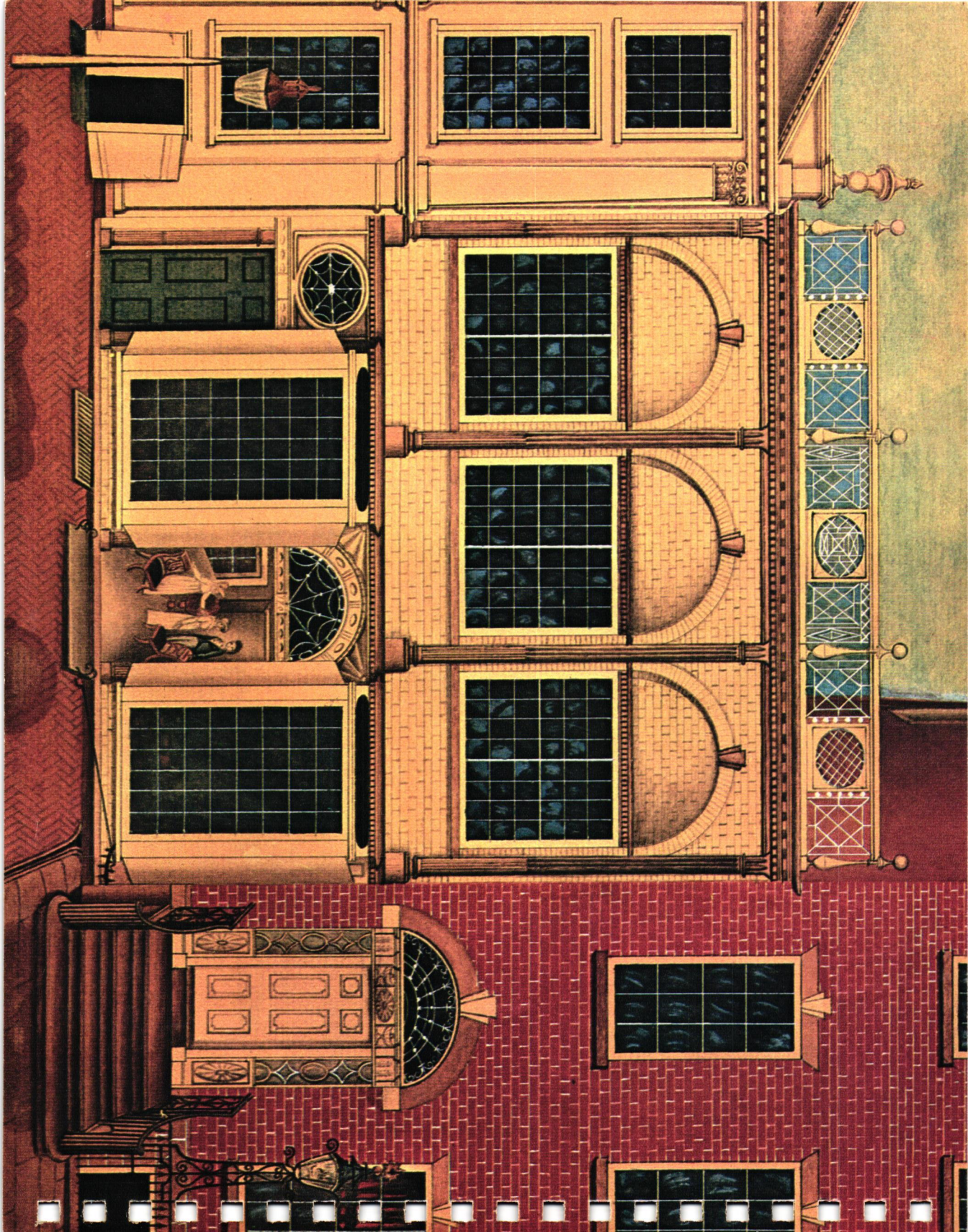
My picture sighted in paper. David, Lisa & family stop enroute home from Fla.

I

Saturday

I graduated home from hospital.





February

The Shop and Warehouse of
Duncan Phyfe, 168-172 Fulton
Street, New York City

*Detail from the watercolor by an unknown
artist, about 1815*

Duncan Phyfe, born Fife near Inverness, came in his mid-teens to Albany, where he made furniture for some ten years. A little before 1800 he settled for life in the thoroughfare between Manhattan's east and west ferries, on the site of the Hudson Terminal. He kept pace with North America's fastest-growing city by soon employing a hundred or more expert joiners and carvers in the first big American factory of fine furniture. With his own spare and supple grace, he interpreted the styles of Sheraton and the Parisian designers of the Directoire and the First Empire. He must have designed his own showroom façade, enlarging the fretwork of cabinet doors for the balustrade and planting the pilasters with no architectural regard for the doors and windows below. The façades to right and left observe the usual builder's decorum.

Levine's hen for supper & bowling.

2

Sunday

Household report for John.

3

Monday

*Snow - Helen's name in
paper w/ review of Dark of the
Moon.*

4

Tuesday

5

Wednesday

6

Thursday

7

Friday

8

Saturday

9

Sunday

10

Monday

11

Tuesday

12

LINCOLN'S BIRTHDAY

Wednesday

13

Thursday

14

Friday

15

Saturday

Busy week painting!

Joey came home

Joey is 20th

February

Travel by Stagecoach near
Trenton, New Jersey

*Detail from the watercolor by Pavel
Petrovich Svinin (1787-1839)*

"The coach had three rows of seats, each calculated to hold three persons. We were for some miles tossed about like a few potatoes in a wheelbarrow. Our knees, elbows, and heads required too much care for their protection to allow us the leisure to look out of the windows."

Mrs. Trollope, *Domestic Manners of the Americans* (1832)

"The roads are so little attended to that the driver has to call to the passengers in the stage to lean out of the carriage, first at one side, then at the other, to prevent it from overturning in the deep ruts with which the road abounds. 'Now, gentlemen, to the right,' upon which all the passengers stretch their bodies half out of the carriage to balance on that side. 'Now, gentlemen, to the left' and so on."

Isaac Weld, *Travels through the States of North America, 1795, 1796, 1797*





February

Washington Crossing the Delaware

*Detail from the painting by Emanuel Gottlieb
Leutze (1816-1868)*

In the fall of 1776 George Washington, unable to capture New York, was forced south across the Delaware with his band of ragged, hungry and discouraged men eager for release from their enlistment on January 1. If Washington were to continue the struggle, he must strike a blow now — and win. The British lay comfortably in Trenton across the river, which was so blocked with ice floes that they had not bothered to defend its shore. On Christmas Eve Washington managed to get his men and horses ferried across the Delaware by poling and by grappling the ice blocks. When he chased the British to Princeton and beat them there, he was free to dig in till spring on the heights of Morristown. He had turned the tide of history. This picture has represented the crossing, has indeed epitomized the whole Revolution for all Americans ever since it was painted in Düsseldorf in 1851. The painter's student Worthington Whittridge posed as Washington in an authentic uniform, but the flag was not designed until half a year after the crossing.

16

Sunday

WASHINGTON'S BIRTHDAY OBSERVED

17

Monday

18

Tuesday

*Class trip with Steven &
Merifield Post Office*

19

Wednesday

Cub scout banquet - family affair.

20

Thursday

Jean's cast removed.

21

Friday

*Liz home for a week. - Dad's
basketball team doing well.*

22

Saturday

23

Sunday

Carpenter John - beautiful molding job.

February-

March

24

Monday

25

Tuesday

Mic - Mac's 2nd place in bowling!
1st time ever.

Centre Square and the Marble Water Works, Philadelphia

Watercolor by Pavel Petrovich Svinin
(1787-1839)

26

Wednesday

Philadelphia greeted the first day of the nineteenth century by turning on the first modern city waterworks. A water wheel on the Schuylkill pumped water into this smoking temple, designed by Benjamin Henry Latrobe on the site of the present City Hall; there the most powerful steam engine in the Americas relayed 4,500,000 gallons daily to the hilltop reservoir where the Philadelphia Museum now stands.

27

Thursday

The fountain figure of the Nymph of the Schuylkill was carved in wood by William Rush. Even forty-two years later, Dickens was astonished at the "fresh water, which is showered and jerked about and turned on, and poured off, everywhere."

28

Friday

I

Saturday

John's surprise birthday party.
Steven's gift to John - winning their first basketball game.





March

The Plantation

Painting by an unknown artist, about 1825

Though untrained artists painted—and still paint—in similar flat sharp patterns, the European and American naïve painters were shaped by opposite origins. The German, Austrian and Balkan painters of saints and inn signs backwardly aped the official styles of baroque courts. But in North America different conditions produced a uniquely varied naïve art. On farms and in small towns a man without servants had to meet any daily need, whether it was mending a horse collar or painting a hex sign on his barn. So a young man with a knack often traveled over the thinly settled continent to paint for his board and a little cash. These itinerant artists struggled on their own with drawing and perspective, and were forever being exercised by having to cope with portraits, landscapes, decorations and views of farms and houses. The American primitive painter differed from the European peasant painter in exactly the same way as the American pioneer differed from the European peasant.

Liz on Stowe ski trip.

2

Sunday

3

Monday

4

Tuesday

5

Wednesday

Bremford tournament

6

Thursday

Md. lost -

7

Friday

Steven won 2nd game.

8

Saturday

9

Sunday

10

Monday

11

Tuesday

Isak & Jean interviewed for
Confirmation.

12

Wednesday

Isak got a haircut - Naved
shag - Helen made the pret!

13

Thursday

Isak's birthday -

14

Friday

Isak's party.

15

Saturday

March

Frances and Charles Cowdrey

Watercolor by Henry Walton
(active 1836-1850)

"Never speak to thy parents without some
title of respect viz. Sir, madam, &c.
according to their quality.

Bite not thy bread, but break it; but not
with slovingly fingers, nor with the
same wherewith thou takest up thy
meat.

Smell not thy meat, nor put it to thy nose;
turn it not the other side upward to
view it upon thy plate.

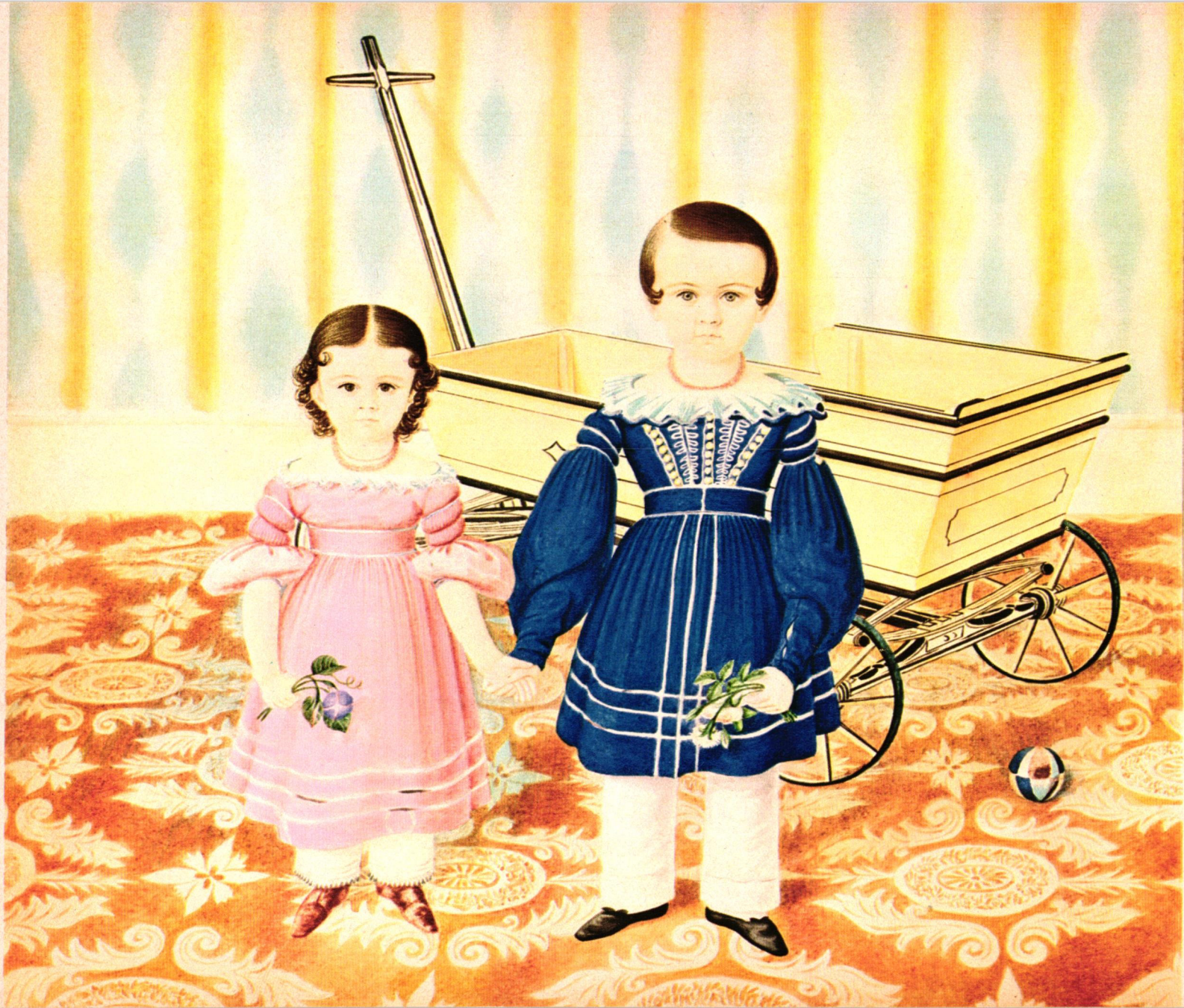
Lift not up thine eyes, nor roll them about
while thou art drinking.

Stand not with thy body wriggling hither
and thither, but steady and upright.

Spit not in the room, but in the corner.

If thy superior be relating a story, say not,
I have heard it before, but attend to it
as if it were to thee altogether new;
seem not to question the truth of it; if
he tell it not right, snigger not."

The School of Good Manners (1794)





March

The Constitution and the Guerrière

*Painting by Thomas Chambers
(1815-after 1866)*

Soon after 1800 a transatlantic war seemed unavoidable. What could the still shaky United States do while struggling with the debts of the Revolution? How could the best American effort of half-a-dozen ships match the massed squadrons from overseas? The unexpectedly successful solution was to design a ship midway between the two most formidable classes in the British navy, a ship that would look like a second-rate British ship but would carry the heavy cannon of a British first-rate on the upper deck only, counting on the probability that the enemy ship, with all their heavy guns close to the waves, would have to shut their water-level ports in rough weather. Then the American ship could use its heavy guns on its upper deck to hit the enemy while staying out of range of the enemy's available lighter guns. The gamble succeeded, for the six new American ships in the War of 1812 conquered in every single combat, and could be trapped only by a formation of the enemy. Thus the United States Navy was born.

16

Sunday

ST. PATRICK'S DAY

17

Monday

18

Tuesday

19

Wednesday

20

Thursday

21

Friday

22

Saturday

23

PALM SUNDAY

Sunday

24

Monday

25

Tuesday

26

Wednesday

27

PASSOVER

Thursday

28

Friday

29

Saturday

Denver & "the towers" - then 21st.!

March

Castle Garden, New York, 1840s

Color blockprinted paper for a bandbox

About 1830, in Boston, woodcuts began to be printed in color on sheets for decorating hatboxes. This hatbox covering shows Castle Garden, begun in 1809 as a fort to defend the southern tip of Manhattan Island. In 1824 it opened as a concert hall with fifty boxes, a bar and restaurant, to entertain Lafayette on his return to the United States. Here P. T. Barnum staged Jenny Lind's sensational concerts in 1850. The building then served as a reception center for immigrants and as an aquarium, and is now a vacant historic monument. But in 1818 *The Stranger's Guide* described the Battery when it was the city's smart esplanade: "The view from this spot embraces the whole of the Bay, with the numerous vessels riding at anchor, or in full sail; . . . On the national anniversary, the citizens resort here in great numbers, to regale themselves in booths erected for the purpose, and the military parades, which have been frequent here, tend greatly to enliven the scene."

CASTLE GARDEN.





March- April

Huck's visit to Pa coming up.

Fur Traders Descending
the Missouri

31

Monday

*Painting by George Caleb Bingham
(1811-1879)*

I

Tuesday

When wild horses of Spanish stock strayed northward from Mexico, the Sioux Indians captured them and rode into the Great Plains, where they could begin to live off the buffalo. The Plains Indians then trapped furs for traders who traveled in canoes on the Missouri and its vast tributaries. The fur traders, by supplying clothing and cooking pots, stopped the Indians from making these things for themselves. John James Audubon, in his *Delineations of American Scenery*, said that "the canoes and pirogues being generally laden with furs from the different heads of streams that feed the great river, were of little worth after reaching the market in New Orleans, and seldom reascended, the owners making their way home through the woods, amidst innumerable difficulties." Fur traders paddled mostly in side streams after 1832, when a steamboat first churned far up the Missouri, ending one age to begin another.

2

Wednesday

High winds in area.

3

Thursday

4

Friday

Jeon gets locked out —

5

Saturday

6

Sunday

That pretty rescales how cool
it is - flowers trying hard to bloom

April

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Monday

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Tuesday

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Wednesday

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Thursday

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Friday

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Saturday

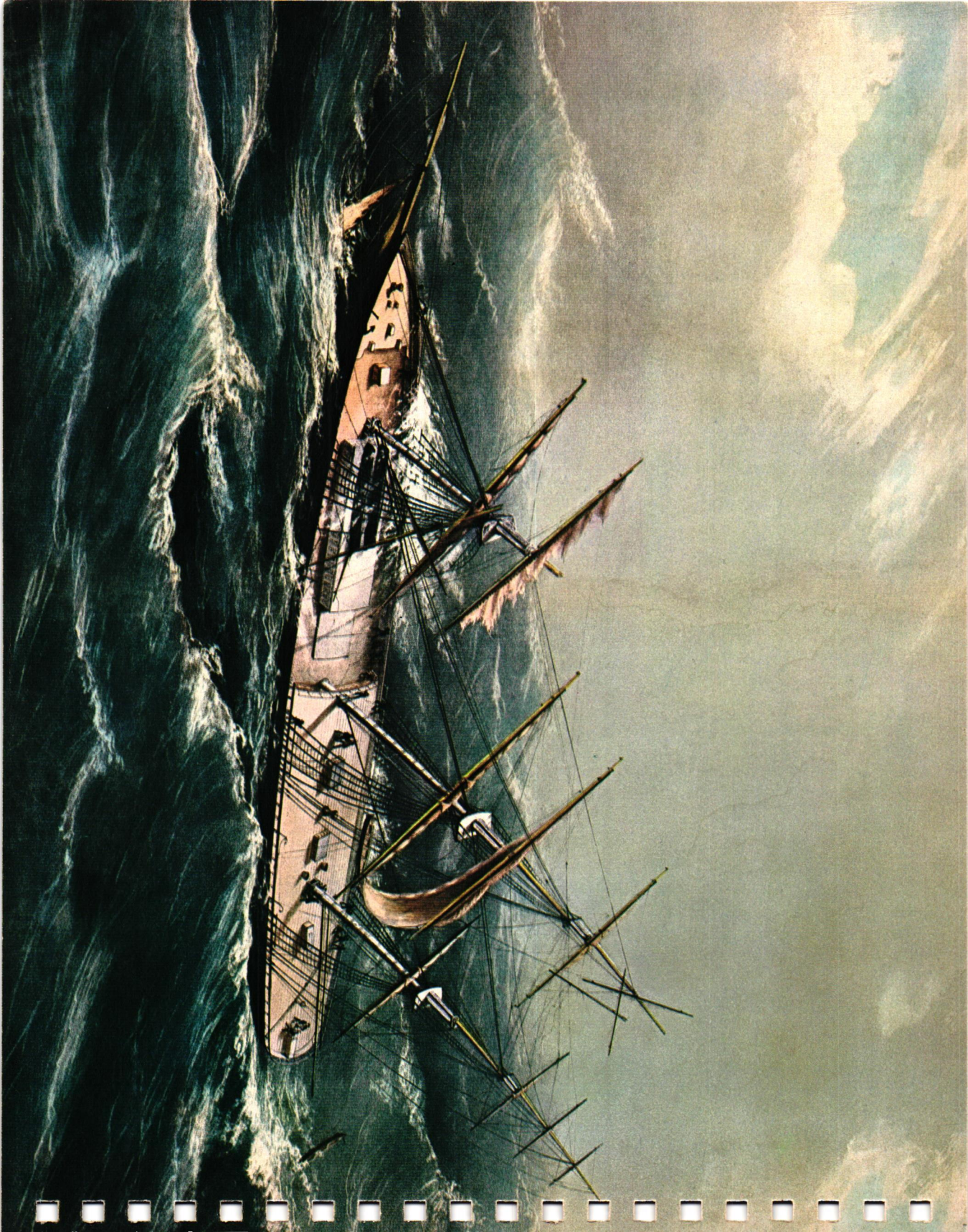
Winter Pastime

Color lithograph by Currier & Ives, 1870

“A boy would often start from one bank and go flying to the other, trusting to his speed to save him, while the thin sheet sank and swayed, but never actually broke under him. . . . [The skates] were always coming off, or getting crosswise on your foot, or feeble-mindedly slumping down on one side of the wood; but it did not matter, if you had a fire on the ice, fed with old barrels and boards and cooper’s shavings, and could sit round it with your skates on, and talk and tell stories, between your flights and races afar; and come whizzing back to it from the frozen distance, and glide, with one foot lifted, almost among the embers.”

William Dean Howells, *A Boy’s Town*
(1890)





April

Clipper Ship "Comet" of New York. In a hurricane off Bermuda on her voyage from New York to San Francisco, Oct. 1852

Color lithograph by N. Currier, 1855

In 1794 improved ships gave New York the courage to challenge the world by sailing the *Empress of China* to Canton. The China trade demanded that a ship sail well in the extreme weathers met while crossing the temperate zone, the light airs of the horse latitudes, the hurricanes of the tropics and the overwhelming surges around the terrible Horn. In the 1840s and 50s shipbuilders evolved the clipper (slang for "fast") by lengthening the hull to lessen pitching, sweeping the bow in a cutwater that sliced through waves, and towering tier above tier of canvas clouds. American clippers—the most splendid ships that ever sailed—doubled former records of speed by running twenty-two knots for days on end as they rushed Canadian furs to Canton, Chinese tea to London, Fresh Pond ice to Bombay, paddle-wheel ferries and portable houses from New York to San Francisco.

Open her contacts 1 week -

13
Sunday

14
Monday

15
Tuesday

16
Wednesday

17
Thursday

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Friday

19
Saturday

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Sunday

21

Monday

22

Tuesday

Steven has virus - high fever -

23

Wednesday

24

Thursday

25

Friday

26

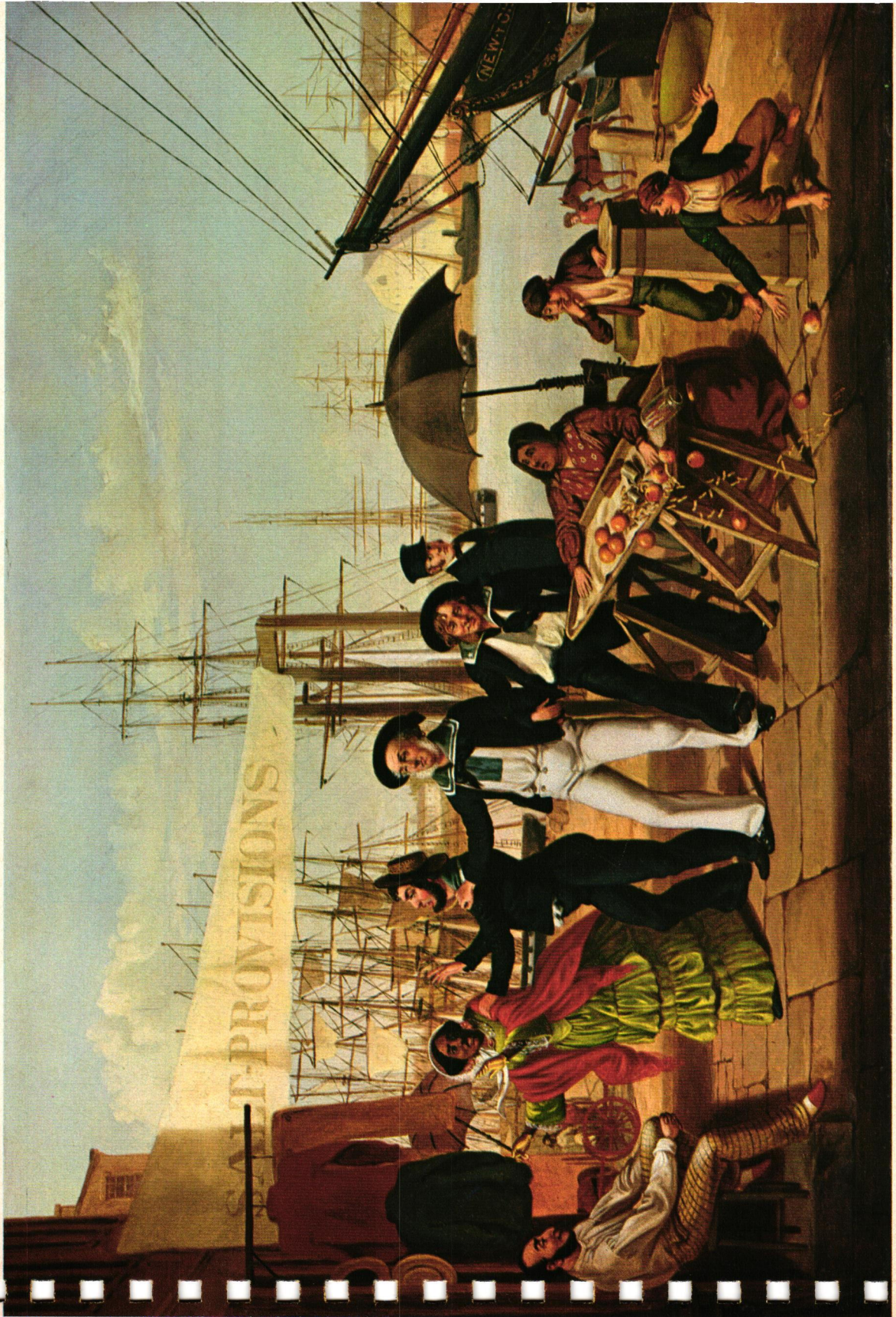
Saturday

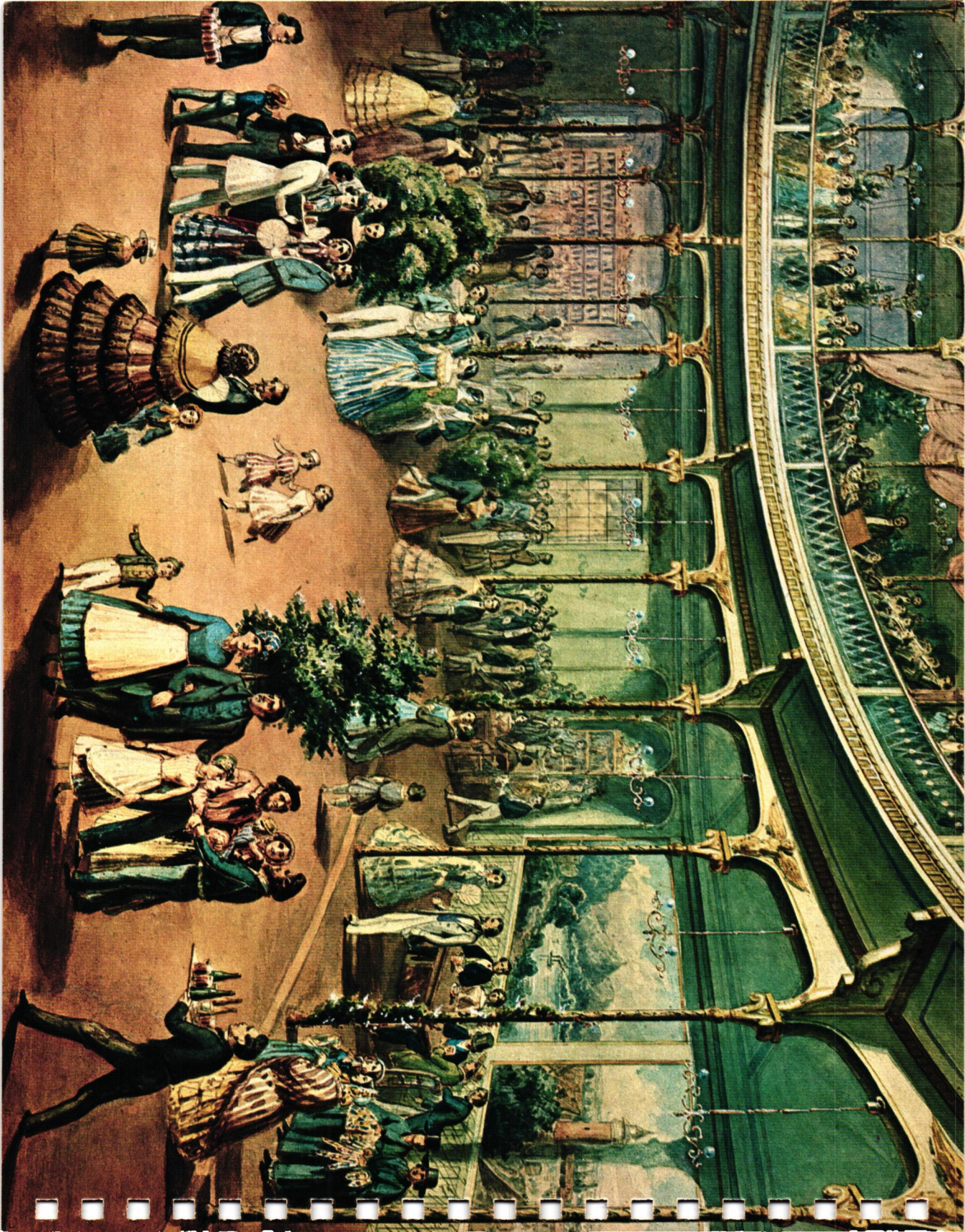
April

After a Long Cruise, South Street,
New York

Painting by John Carlin (1813-1891)

In 1842 Dickens said of South Street: "Here, by the water-side, where the bowsprits of ships stretch across the footway, and almost thrust themselves into the windows, lie the noble American vessels, which have made their packet service the finest in the world." The clipper-ship sailors, who worked under hardships that only fanatics could bear, faced other perils when they landed. "Not only is New York first in the number of its street walkers, but nowhere else has this class become so degraded. . . . Singly, in couples, or groups, these girls, many of whom are mere children and very few of whom have scarcely passed maturity, plunge along the sidewalks, accosting every man they meet, or, stopping at the street corners, annoy all passers until they are driven away by the police. Many of them are under the influence of liquor, and not a night passes but some of these degraded creatures are carried into the station-house helplessly or furiously drunk" (Edward Crapsey, *The Nether Side of New York* [1872]).





April- May

The Interior of the German Winter-Garden, New York

*Detail from the watercolor by Fritz Meyer,
1856*

Eighteenth-century Englishmen and nineteenth-century Germans liked to eat and drink to cheerful music in public gardens. Those who settled in New York reminded themselves of home by congregating in open city plots that had to have buildings of some sort for winter comfort. From 1829 until the Civil War the most famous of these winter gardens was managed by a little Irishman called William Niblo (1789-1878). Probably resembling this picture, Niblo's Garden had native and exotic plants scattered among places for eating and for enjoying music and plays. This harking back to remembered foreign pleasures still colors the town, for while settlers in New York might forget their mother tongues, they have remembered their mothers' cooking and demanded restaurants to provide the specialties of every country, of every province of every country—but not the native cooking of the United States. That has to be made at home.

27

Sunday

28

Monday

29

Tuesday

30

Wednesday

1

Thursday

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Friday

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Saturday

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Sunday

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Monday

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Tuesday

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Wednesday

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Thursday

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Friday

10

Saturday

May

Broadway, New-York

Detail from the aquatint by J. Hill, drawn and etched by T. Hornor, 1836

The down-town streets, the jobbers'
houses of business, the houses of business,
of the ship-merchants and money-brokers,
the river-streets, . . .

The carts hauling goods, the manly race of
drivers of horses, the brown-faced
sailors, . . .

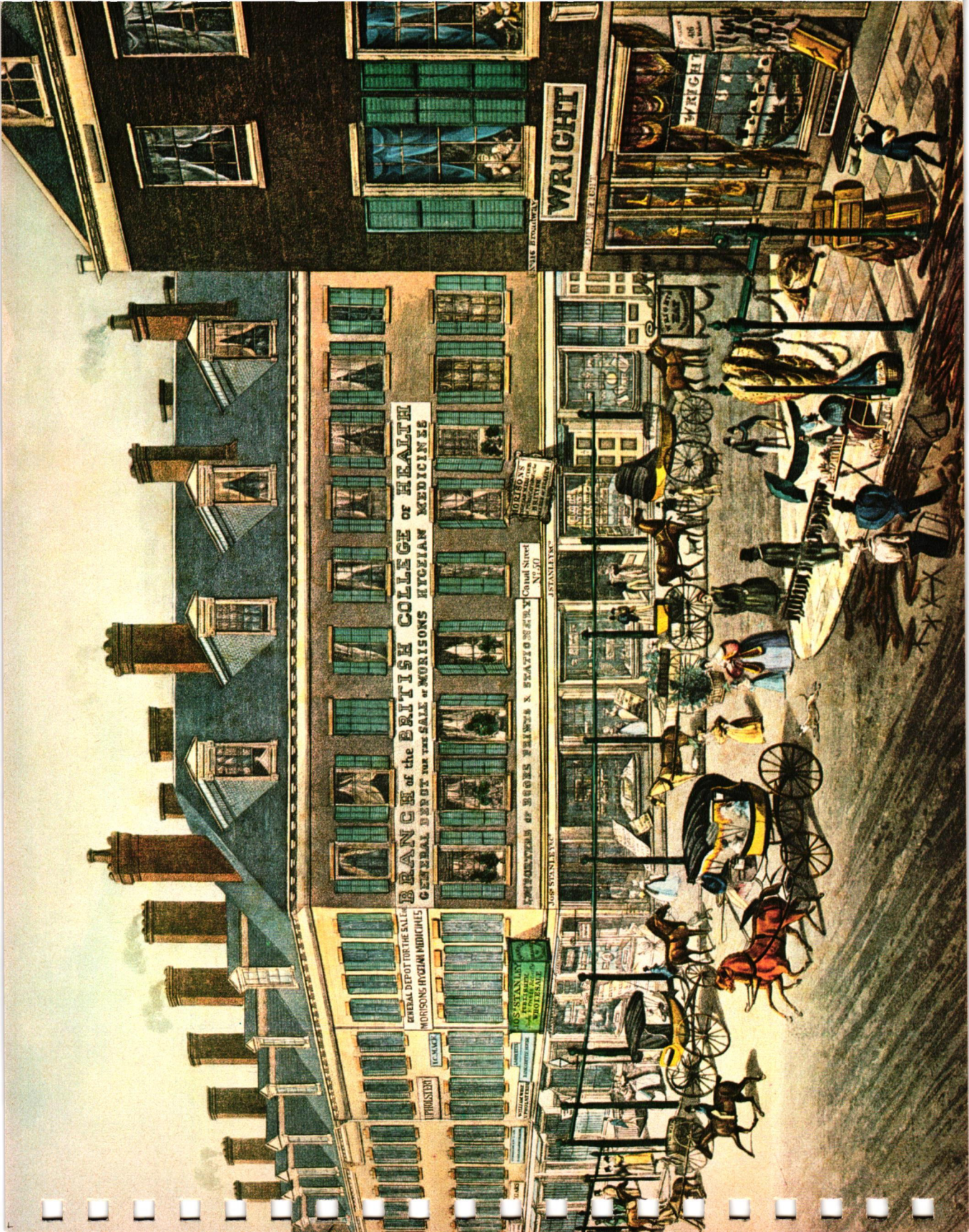
The mechanics of the' city, the masters,
well-form'd, beautiful-faced, looking
you straight in the eyes,

Trottoirs throng'd, vehicles, Broadway,
the women, the shops and shows,
a million people—manners free and
superb—open voices—hospitality—the
most courageous and friendly young
men,

City of hurried and sparkling waters! city
of spires and masts!

City nested in bays! my city!

Walt Whitman, *Mannahatta* (1860)



BRANCH of the BRITISH COLLEGE of HEALTH
GENERAL DEPOT FOR THE SALE of MORISON'S HYGIENIC MEDICINE

WRIGHT

J. STANLEY
105 STANLEY ST.
LONDON

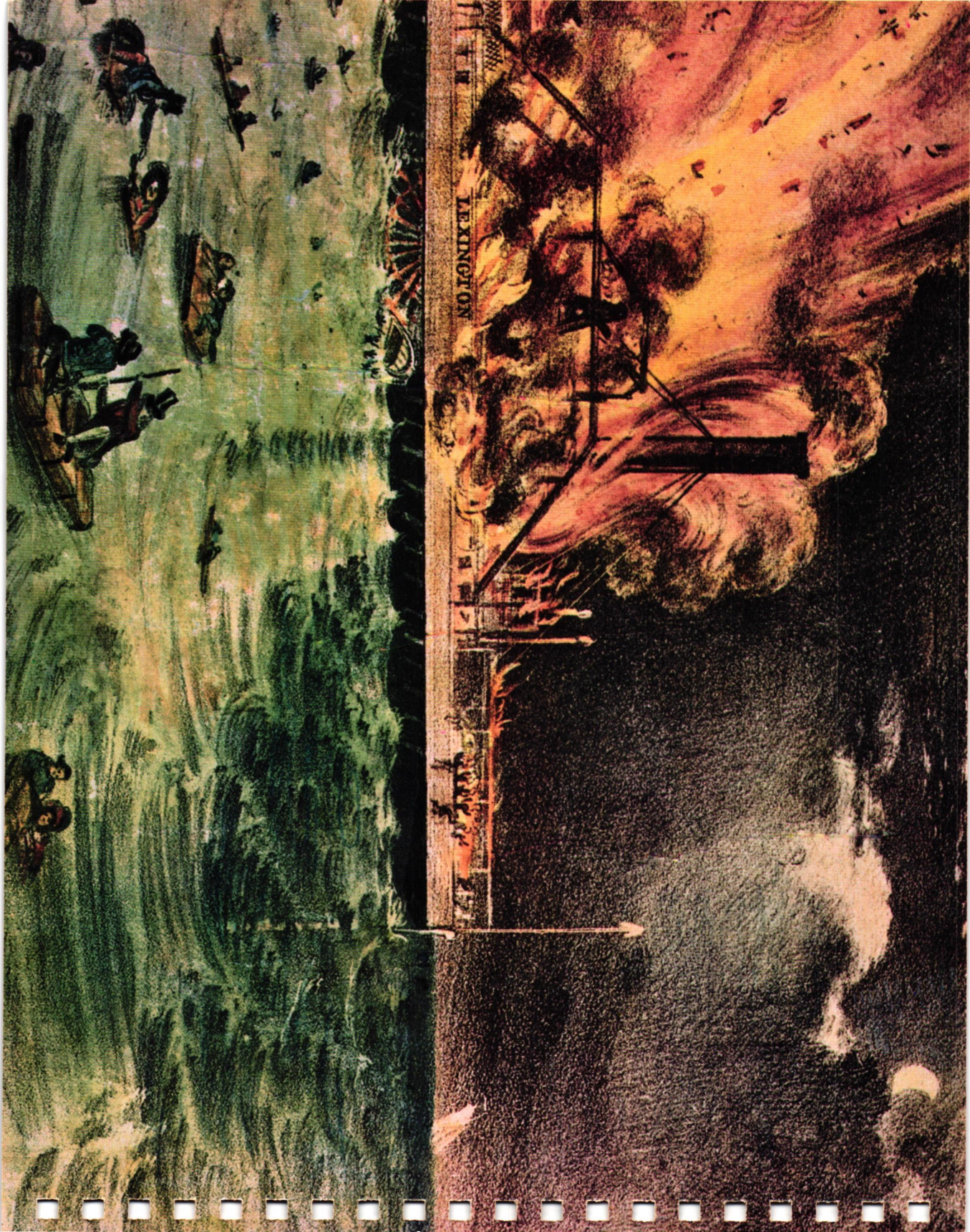
W. STANLEY & CO. LTD.
105 STANLEY ST.
LONDON

TRINITY

TRINITY

J. STANLEY
105 STANLEY ST.
LONDON

J. STANLEY
105 STANLEY ST.
LONDON



LEXINGTON

May

Awful Conflagration of the Steam Boat "Lexington" in Long Island Sound

*Detail from the color lithograph
by N. Currier, 1840*

On the evening of January 13, 1840, the paddle-wheeler *Lexington* was steaming from New York to Stonington, Connecticut, where the passengers expected to change to the short railway line to Boston. About midnight the smokestack ignited the adjoining timbers in a blaze that spread so fast that it charred the steering ropes before the captain could beach the boat. The engine stalled two miles offshore, where about 125 people burned or drowned in the icy chop of Long Island Sound. Four men saved themselves by straddling bales of cotton until rescued in the tardy winter dawn. Three days later a young lithographer, Nathaniel Currier, sent newsboys yelling through the New York streets with this lurid print of the disaster. His scoop in pictorial journalism made him famous and helped to establish what became the world's most enterprising print publishing firm of Currier & Ives.

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May

Classroom in Emerson School
for Young Ladies

*Detail from the daguerreotype
by Southworth and Hawes, before 1855*

Education has always been something like a heavy industry in New England. In 1642 the Massachusetts Bay Colony made parents responsible for educating their children, and in 1647 the General Court ordered all communities of over a hundred families to use tax money for free schools. These historic innovations did not become really effective until the 1830s, when George Barrell Emerson and Horace Mann modernized public schools on a plan that the rest of the country followed. Emerson (1797–1881) was a doctor's son from Maine who studied Greek and mathematics at Harvard, then taught and directed various schools. From 1823 to 1855 he ran his own outstanding school for girls. Serious education for women was just beginning; Emma Hart Willard had opened her Troy Female Academy in 1821 to teach solid courses in science, mathematics and history, and Oberlin Collegiate Institute became the world's first coeducational college in 1833.





May

25

Sunday

Snap the Whip

*Detail from the painting by Winslow Homer
(1836-1910)*

"If you have been beguiled, as a little boy, into being the last in the game of snap-the-whip, and the snap sent you rolling head over heels on the hard ground, and skinned your nose and tore your trousers, you could cry from the pain without disgrace, and some of the fellows would come up and try to comfort you; but you were bound in honor not to appeal to the teacher, and you were expected to use every device to get the blood off you before you went in, and to hide the tear in your trousers. Of course, the tear and the blood could not be kept from the anxious eyes at home, but even there you were expected not to say just what boys did it."

William Dean Howells, *A Boy's Town*
(1890)

MEMORIAL DAY

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*John received M. W. P. award
for tennis & favorable
comments also!*

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June

The Belated Party on
Mansfield Mountain

*Detail from the painting by Jerome B.
Thompson (1814-1886)*

"I went to the cliff with Henry Thoreau. Warm, pleasant weather, which the great mountain amphitheatre seemed to drink in with gladness. A crow's voice filled all the miles of air with sound. . . . In the wood, God was manifest, as he was not in the sermon. In the cathedralled larches the ground-pine crept him, the thrush sung him, the robin complained him, the cat-bird mewed him, the anemone vibrated him, the wild apple bloomed him. . . . I beheld the river, like God's love, journeying out of the gray past on into the green future."

Ralph Waldo Emerson, *Journals* (1838)





June

View of Poestenkill, New York

*Detail from the painting by Joseph H. Hidley
(1830-1872)*

“These communities stray so little from the type, that you often ask yourself by what sign or difference you know one from the other. The goodly elms, on either side of the large straight ‘street,’ rise from their grassy margin in double, ever and anon in triple, file; the white paint, on wooden walls, amid open dooryards, reaffirms itself eternally behind them—though hanging back, during the best of the season, with a sun-checked ‘amusing’ vagueness; while the great verdurous vista, the high canopy of meeting branches, has the air of consciously playing the trick and carrying off the picture.”

Henry James, *The American Scene* (1907)

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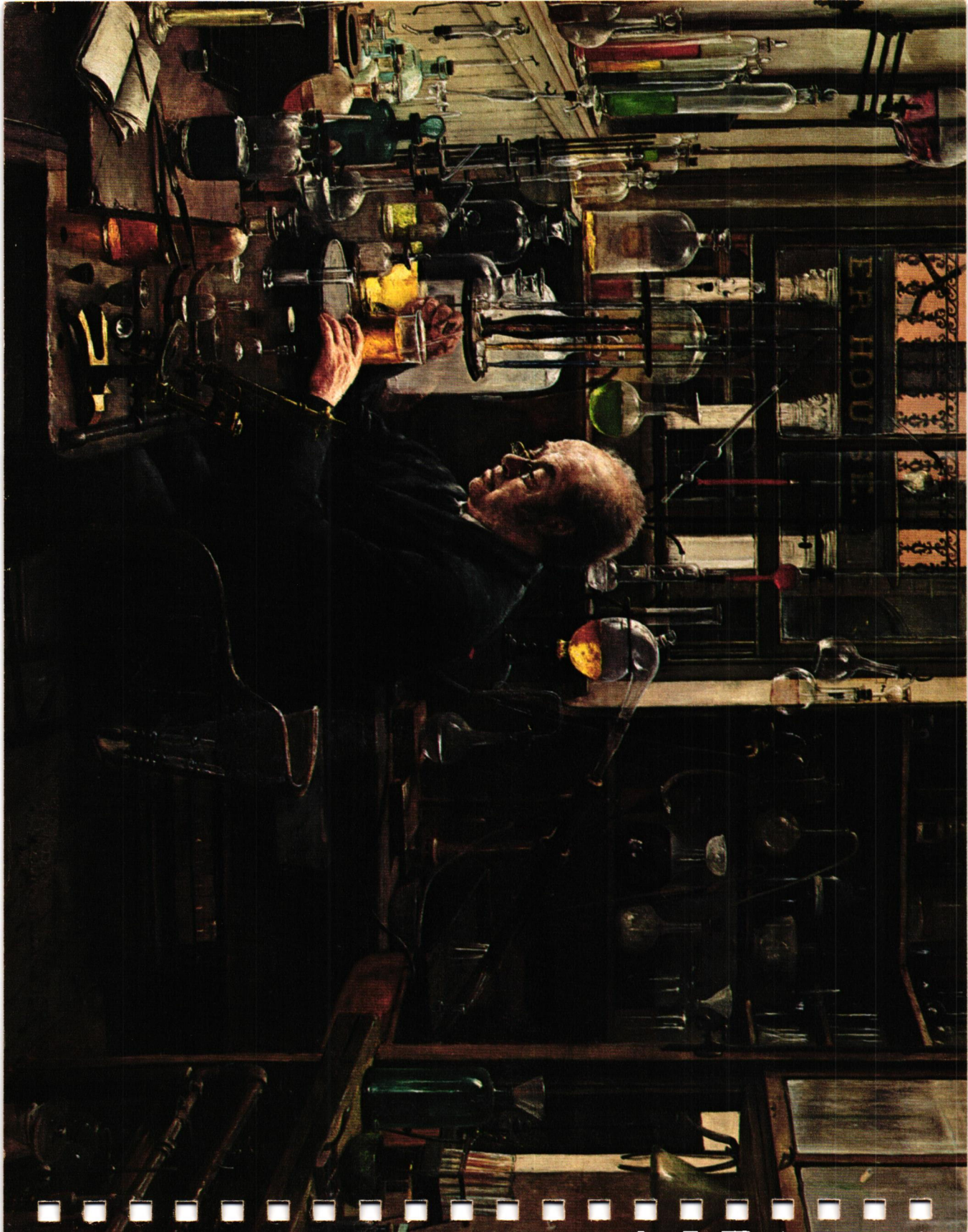
June

“Rounding a bend” on the Mississippi. The Parting Salute

Color lithograph by Currier & Ives, 1866

In 1816 a New Orleans builder invented the Mississippi River boat by raising the boiler to the top of a shallow-draft barge and surrounding it with deck upon deck of cabins and saloons. These boats, made of “wood, tin, shingles, canvas, and twine,” wore out after about four years, but since they “could skim a mile on the foam from a keg of beer,” they were ideal for the 4,000 miles of muddy current that drowned trees and shifted mud banks until a pilot never navigated the same river twice. Danger added zest when two boats raced for the prize of the buck horns that the winner hung between the smokestacks. In 1853 a river boat steamed upstream for 1024 miles in three days, averaging fourteen knots. Snags gutted so many hulls, and so many boilers burst, that the first thirty-three years of Mississippi boating destroyed 235 boats and killed some twenty-five hundred people. But oblivious to risks, these carpentry palaces carried up to a thousand passengers apiece and transported almost twice the tonnage that American clippers shipped across the ocean.





June

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Sunday

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Monday

The Laboratory of Thomas Price

*Detail from the painting by Henry Alexander
(1860-1894)*

Ten years after the California gold rush of 1849, gold and silver began to be discovered in Colorado, Nevada and Montana. By then California, as the headquarters for American mining, had amassed the experience and the capital to exploit these new strikes. The metals of these new lodes were analyzed in this San Francisco office of the California State Mineralogist and Chemist, where the sedateness of tradition has already settled itself. The window looks across the street at the What Cheer House, then one of the most famous California hotels.

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INDEPENDENCE DAY

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June- July

View of the Terrific Explosion
at the Great Fire in New York

Color lithograph by N. Currier, 1845

When fires used to destroy major parts of cities—as they did in New York in 1776, 1835 and 1845—volunteer firemen worked as though they were saving their own homes, as indeed they often were. American fires provided a spectacle that every traveler hoped to see. “We were five days here, and every night there was an alarm of fire, usually a false one; but the noise of the firemen was tremendous. At the head of the procession came a runner blowing a horn with a deep unearthly sound, next a long team of men (for no horses are employed) drawing a strong rope to which the ponderous engine was attached with a large bell at the top, ringing all the way; next followed a mob, some with torches, others shouting loudly; and before they were half out of hearing, another engine follows with a like escort; the whole affair resembling a scene in *Der Freischutz* or *Robert le Diable*, rather than an act in real life” (Sir Charles Lyell, *Travels in North America* [1845]).



By A. S. Currier.

VIEW OF THE TERRIFIC EXPLOSION AT THE GREAT FIRE IN NEW YORK.

FROM BROAD ST. — JULY 19TH 1845.

Painted according to the description in the year 1845 by A. Currier, in the lithographic office of the publishers Currier & Mitchell, No. 27, N. Y.

2. Spruce St. N. Y.

17. Street blown up.



July

Camp Meeting

*Detail from the painting by Worthington
Whittridge (1820-1910)*

Americans enjoyed living in tents near pretty lakes and rivers to attend camp meetings. A minister would rouse them by preaching and by leading them in singing until they shed their troubles in the release of ecstasy. "The noise was like the roar of Niagara. The vast sea of human beings seemed to be agitated as if by a storm. Some of the people were singing, others praying, some crying for mercy in the most piteous accents, while others were shouting. At one time I saw at least five hundred people swept down in a moment, as if a battery of a thousand guns had opened upon them, and then immediately followed shrieks and shouts that rent the very heavens" (Alice Felt Tyler, *Freedom's Ferment* [published 1944]).

Accident

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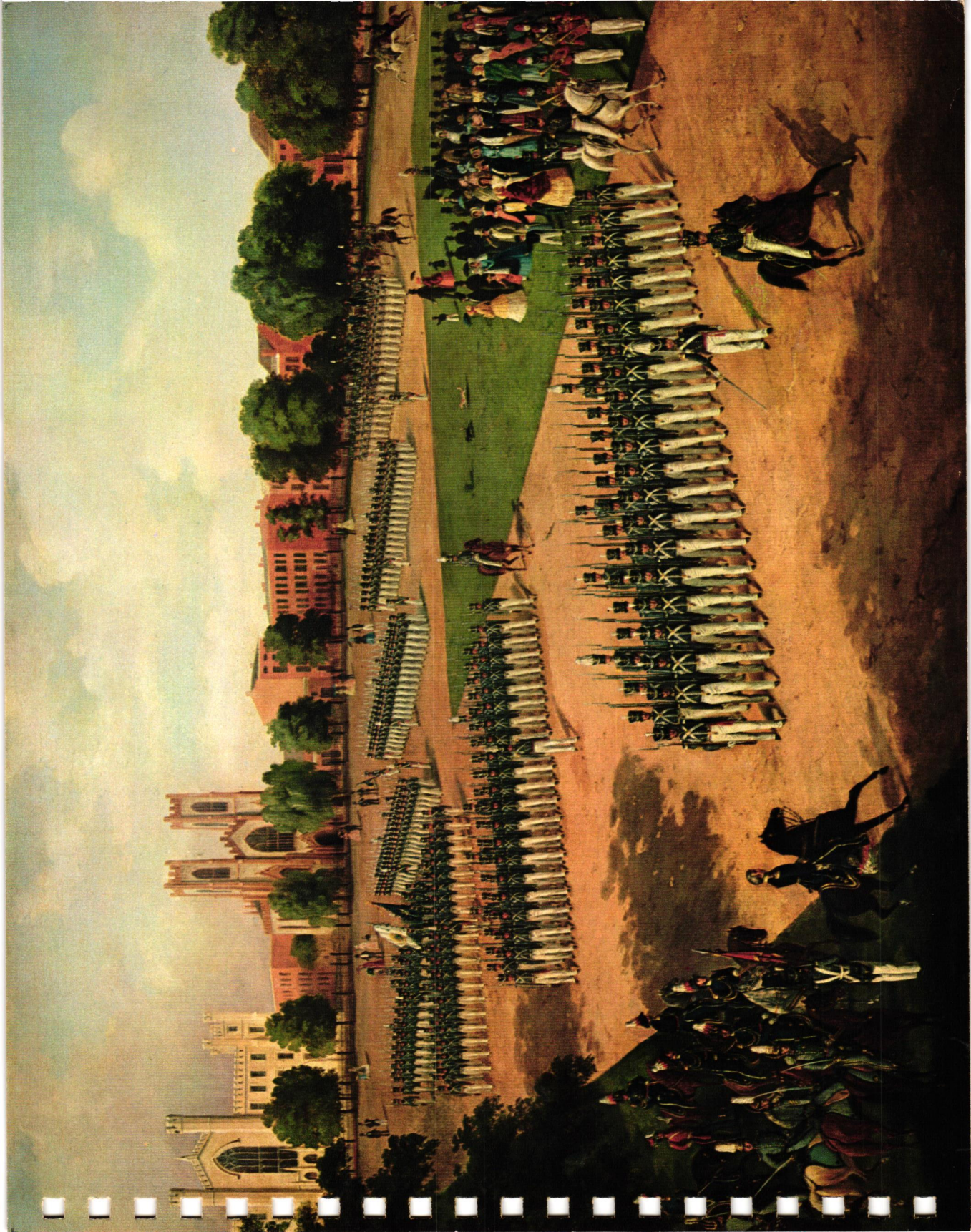
Saturday

July

Seventh Regiment on Review,
Washington Square, New York

*Painting by Otto Böetticher
(about 1816–after 1864)*

We Americans so hunger for shows of pomp and circumstance that we will wait in the rain to catch a glimpse of aldermen and Odd Fellows plodding behind a drum majorette with chapped knees. The early republic staged glossier shows when local militia companies drilled for a smartly costumed and exactly executed parade on the national holiday. A New York newspaper noted that the Fourth of July parade of 1838 brought out “the tall, the graceful, the majestic, the beautiful giraffe.” For these parades American music publishers issued as many gaily lithographed marches and quicksteps (120 steps to the minute) as they did waltzes. This spirit of adolescent cockiness swept the country into seizing northern Mexico in the 1840s, and into the illusion that the first battle of Bull Run had decided the whole Civil War. The grimness of that war put an end to these pretty male cotillions.





F. A. S.
1908

July

Negro Boy Dancing

Watercolor by Thomas Eakins (1844-1916)

Everybody knows that blacks invented the only American music with a world impact, and that they originated recent dances like the Charleston. But actually blacks have inspired our dancing for much longer than most of us realize. In 1759-60 Andrew Burnaby, traveling through "the Middle Settlements in North America," observed that in Virginia "towards the close of an evening, when the company are pretty well tired with country dances, it is usual to dance jiggs; a practice borrowed, I am informed, from the Negroes. These dances are without method or regularity: a gentleman and lady stand up, and dance about the room, one of them retiring, the other pursuing, then perhaps meeting, in an irregular fantastical manner."

Jamaica

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July-
August

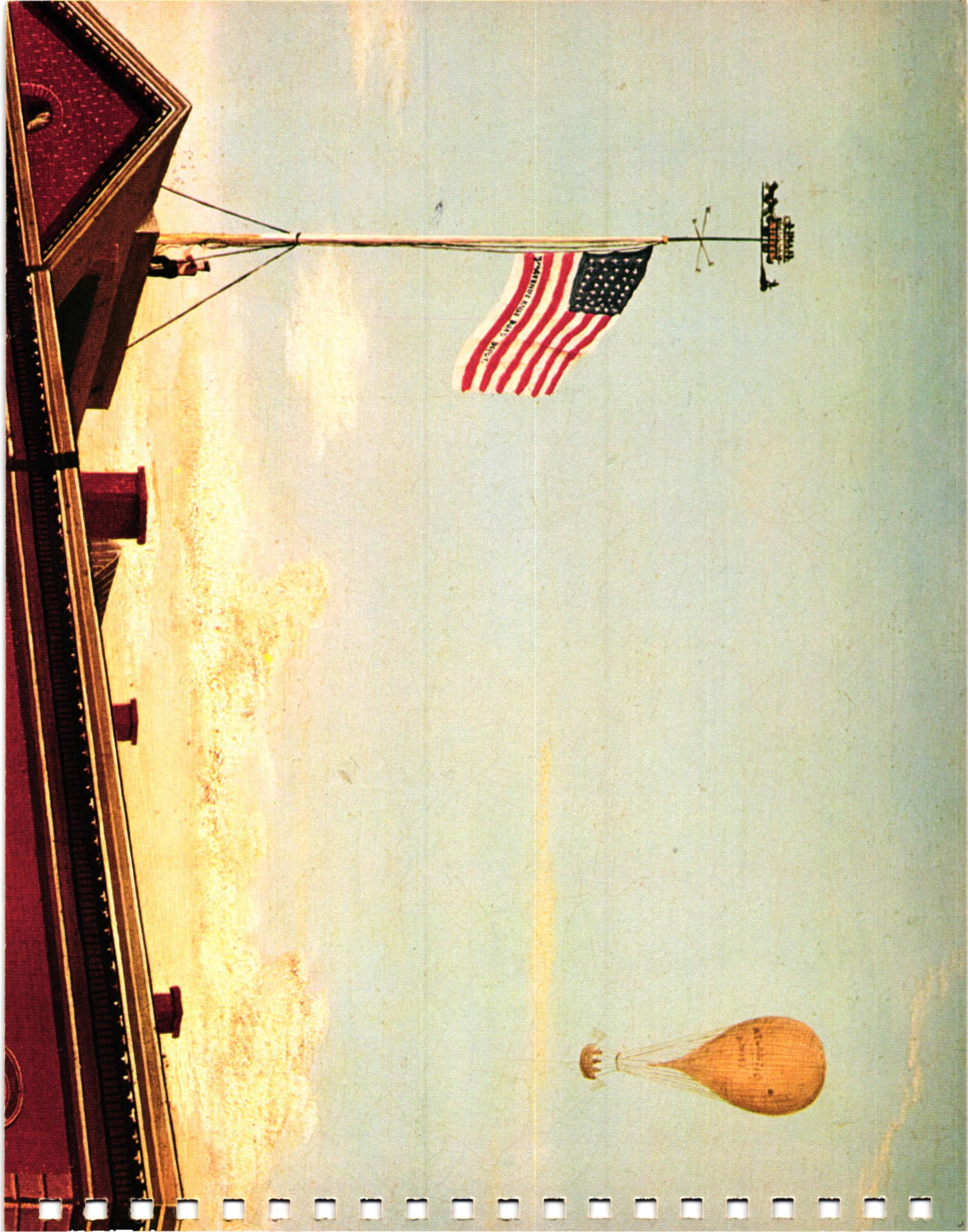
The Cabbage Patch

Detail from the painting by Thomas Pollock Anschutz (1851-1912)

“Before the Pilgrims landed we were here. Here we have brought our three gifts and mingled them with yours; a gift of story and song—soft, stirring melody in an ill-harmonized land; the gift of sweat and brawn to beat back the wilderness, conquer the soil; . . . the third a gift of the spirit. . . . Our song, our toil, our cheer. . . . Would America have been America without her Negro people?”

W. E. B. Du Bois, *The Souls of Black Folk* (1903)





August

The Third Avenue Railroad Depot

*Detail from the painting by J. H. Schenck
(active about 1860)*

After the first balloon ascensions, Benjamin Franklin was asked: "What use is this new invention?," to which he replied: "What use is a newborn baby?" The balloon took some seventy-five years to prove useful. In November, 1859, Thaddeus S. C. Lowe inflated a balloon on the site of the New York Public Library in order to fly the Atlantic, which he luckily did not attempt. Since this balloon had an enclosed cabin and a lifeboat slung below, it cannot be the *Atlantic* shown here. Lowe drifted over four hundred miles from Cincinnati to South Carolina in 1861. As a leading American aeronaut, he reconnoitered for the Northern armies during the Civil War. On May 3, 1862, in a night ascension, he detected the Confederates evacuating Yorktown. At Fair Oaks, four weeks later, he managed to report all day long on the battle by draining one balloon into another buoyant enough to carry him and a telegraph aloft. The Confederates, envying his easy inspections above the range of their guns, themselves patched up a balloon from silk dresses that served well until it was unhappily captured on a river boat that ran aground.

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*Just received most improved
on swimming*

Herkules - & the Mc. Gavins

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Sea Colony of the Lerneis

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August

Bull Run, Mrs. Henry's House,
July 21, 1861

Photograph by Mathew Brady (1823/24-1896)

On July 21, 1861, the first battle of the Civil War was fought at Bull Run, a little stream a few miles south of Washington. Both opposing armies were mostly three-month volunteers fresh from farms, factories and shops, who dashed in thinking to settle the conflict then and there. All that sultry midsummer day, threatened by a storm that broke after dark, Americans for the first time shot each other by the thousands. The slaughter centered on a hilltop around the Henry house, where the North drove back the South at noon, but were routed when the railroad rushed in fresh Southern troops at three o'clock. The victory deluded the South into assuming that it had won the war, but shocked the North into the determination that drove it to victory after four years of heartbreak for all Americans everywhere, a heartbreak that will not quite stop beating in our blood today.





August

Brooklyn Sanitary Fair, 1864

*Color lithograph of A. Brown & Co.,
New York*

Early in the Civil War various northern cities organized the United States Sanitary Commission to care for the sick and wounded. To finance the remarkably efficient field and base hospitals, Brooklyn and New York held fairs in April, 1864. The New York fair raised over a million dollars by encouraging a popular interest in art. August Belmont opened his private gallery of 115 fashionable contemporary Dutch and French paintings, charging the then large sum of one dollar a head. The West Fourteenth Street Armory showed 360 paintings, of which 153 were lent by collectors and the rest were contributed by the artists to be auctioned for the cause. After the auction a further gift of 124 works of art arrived from artists in Europe, mostly Germans, which were sold at a final auction in June. The unprecedented success of the New York Metropolitan Fair encouraged a small band of businessmen and artists to found the Metropolitan Museum of Art six years later.

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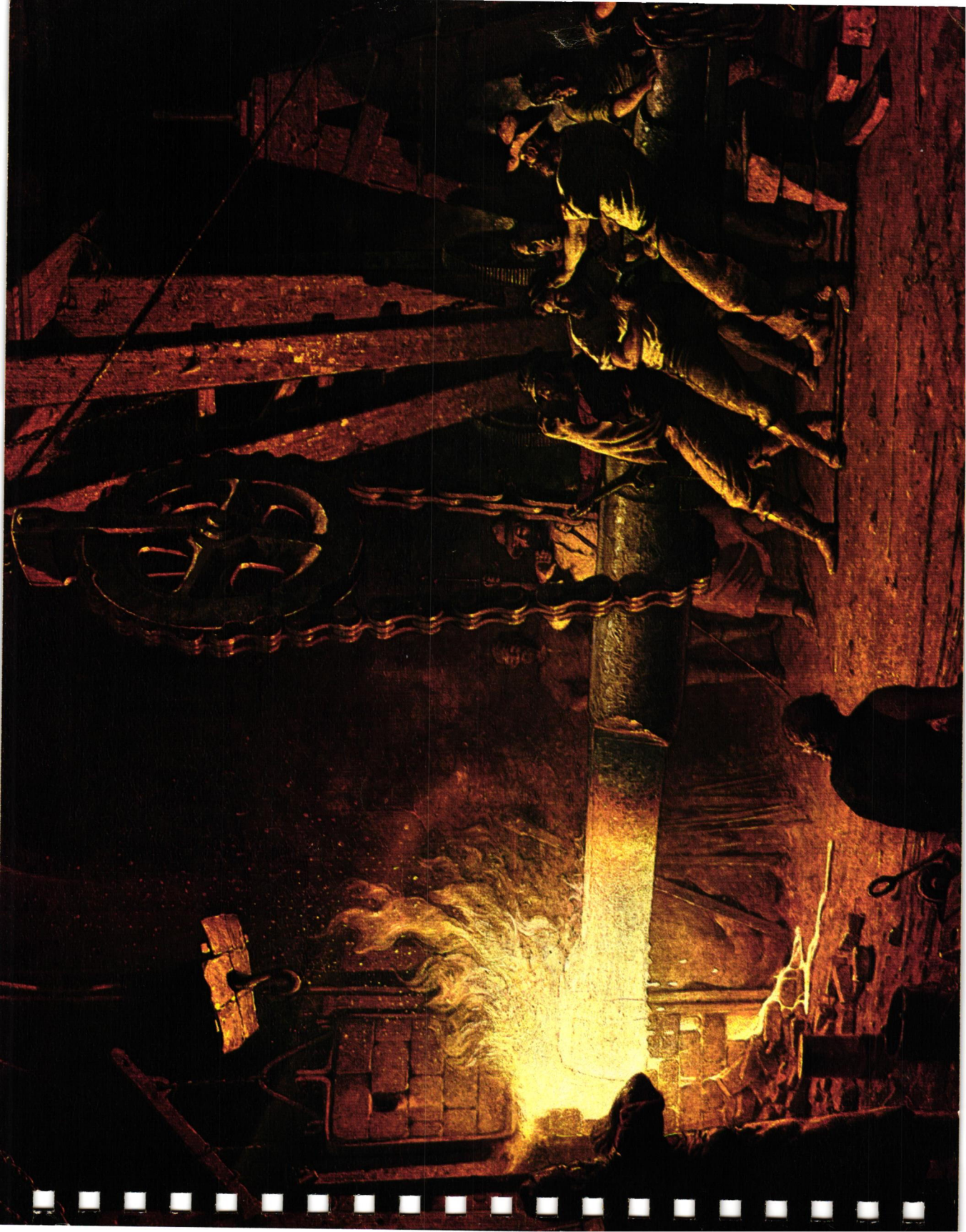
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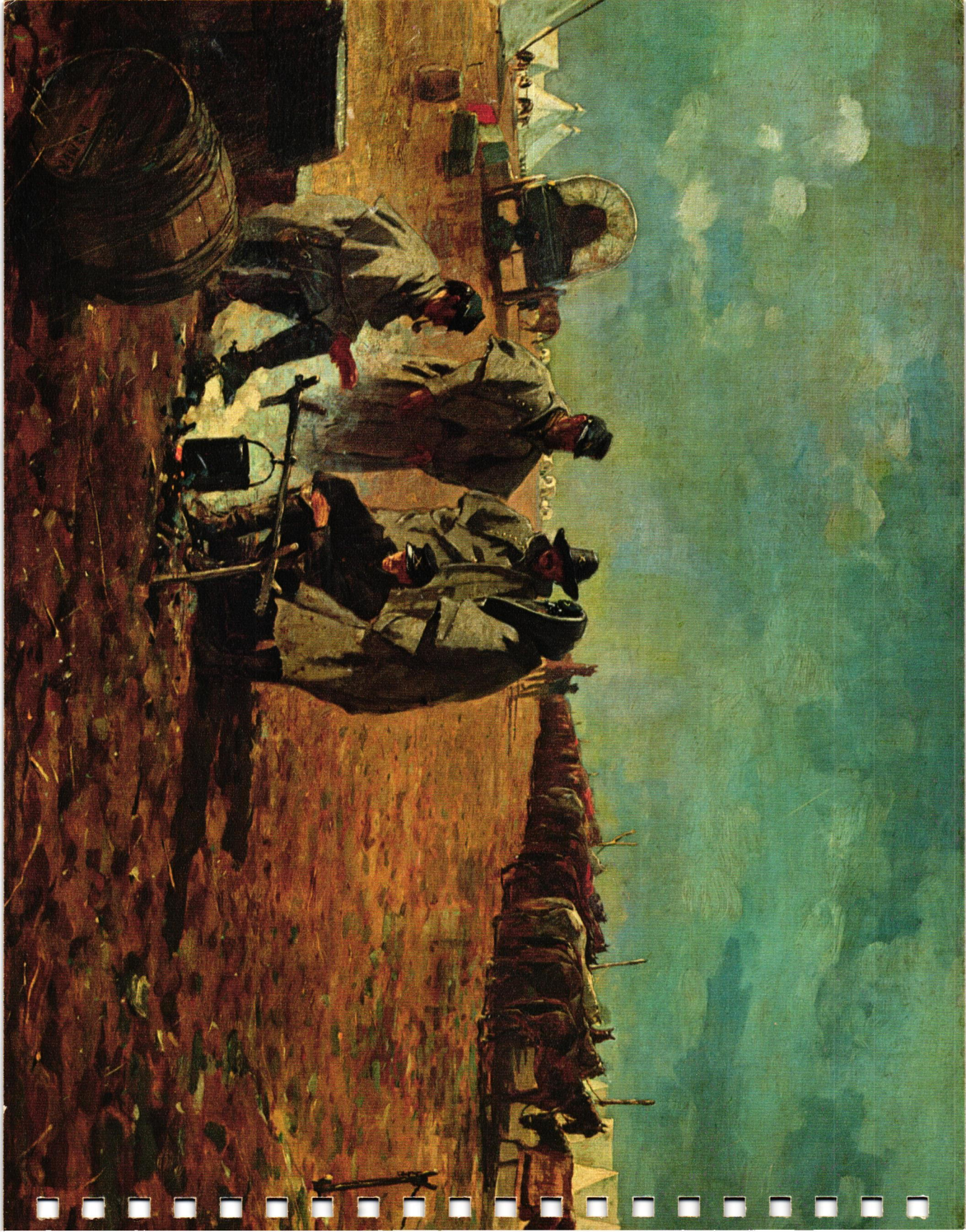
August

Forging the Shaft

Detail from the painting by John Ferguson Weir (1841-1926)

During the Civil War this foundry forged the formidable Parrott guns for the Union army. In 1849 Robert Parker Parrott, professor of physics at West Point, heard that Krupp in Germany had secretly produced a serviceable rifled cannon. Parrott experimented for some ten years at the nearby Cold Spring iron foundry until he perfected a wrought-iron jacket to prevent cannon from bursting, and also a device for spinning projectiles so as to hit targets more accurately. The Parrott guns contributed heavily to the Union victory in the war.





August- September

A Rainy Day in Camp

Detail from the painting by Winslow Homer
(1836-1910)

The Civil War improvised modern warfare as it evolved into the first war that enlisted entire populations, that depended on heavy industry (created by its very need), that moved by steam on rails, fought iron ships against each other, communicated by telegraph, sewed uniforms by machine, and that was photographed in all its dogged toil, its months of boredom among tree stumps where forests had been. Mathew Brady alone took six thousand glass negatives of the war, losing the fortune that he made as a portrait photographer. Thanks to his photographs, however, we can feel ourselves chafed by those bulky uniforms, and are commanded by an unstillable haunt that disrupts our breathing when we meet the proud sad names of the places of vain sacrifice—Bull Run, Antietam, Gettysburg, Chancellorsville, Shiloh, the Wilderness, Appomattox.

John enters senior yr. of N.S.
Jean " freshman " " "
Lick " eighth grade
Steven - 4th grade

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LABOR DAY 1
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ROSH HASHANA 6
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ROSH HASHANA

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*Leah D. run for president of
Freshmen class*

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Eye Friend. Boll - M.C. -

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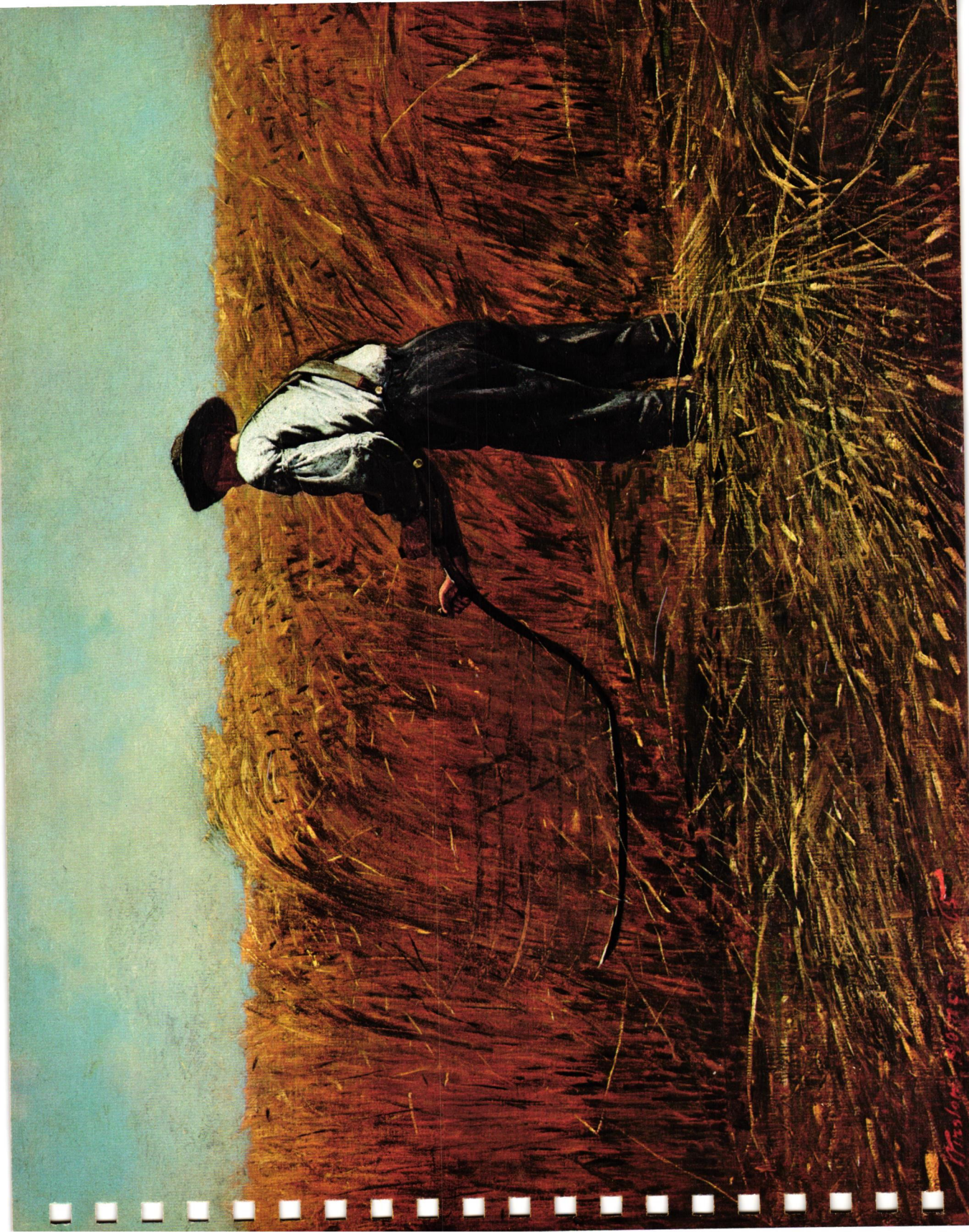
September

The Veteran in a New Field

*Detail from the painting by Winslow Homer
(1836-1910)*

"Although three years had passed since the final crash [the defeat of the Confederacy], I found the old aristocracy still in the dust. I remember dining with three cultured Southern gentlemen, one a general, the other, I think, a captain, and the third a lieutenant. They were all living together in a plain little wooden house, such as they would formerly have provided for their servants. Two of them were engaged in a railway office, the third was seeking for a situation, frequently, in his vain search, passing the large blinded house where he had lived in handsome ease before the war."

David Macrae, *The Americans at Home*
(1870)





September

Cavalry Charge on the Southern Plains

*Detail from the painting by Frederic
Remington (1861-1909)*

"... To act against an enemy who is here today and there tomorrow; who is everywhere without being anywhere; who assembles at the moment of combat, and vanishes whenever fortune turns against him; who leaves his women and children far distant from the theatre of hostilities, and who has neither towns or magazines to defend, nor lines of retreat to cover; who derives his commissariat from the country he operates in, and is not encumbered with baggage-wagons or pack-trains, who comes into action when it suits his purpose, and never without the advantage of numbers or position—with such an enemy the strategic science ... loses much of its importance."

Colonel R. B. Marcy, *Thirty Years of
Army Life on the Border* (1866)

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YOM KIPPUR I5
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I6
Tuesday

*Making of Jean's down jacket -
Plenty of grow room!*

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The presidency for Jean

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No school - excellent breakfast in
bed by Sid.

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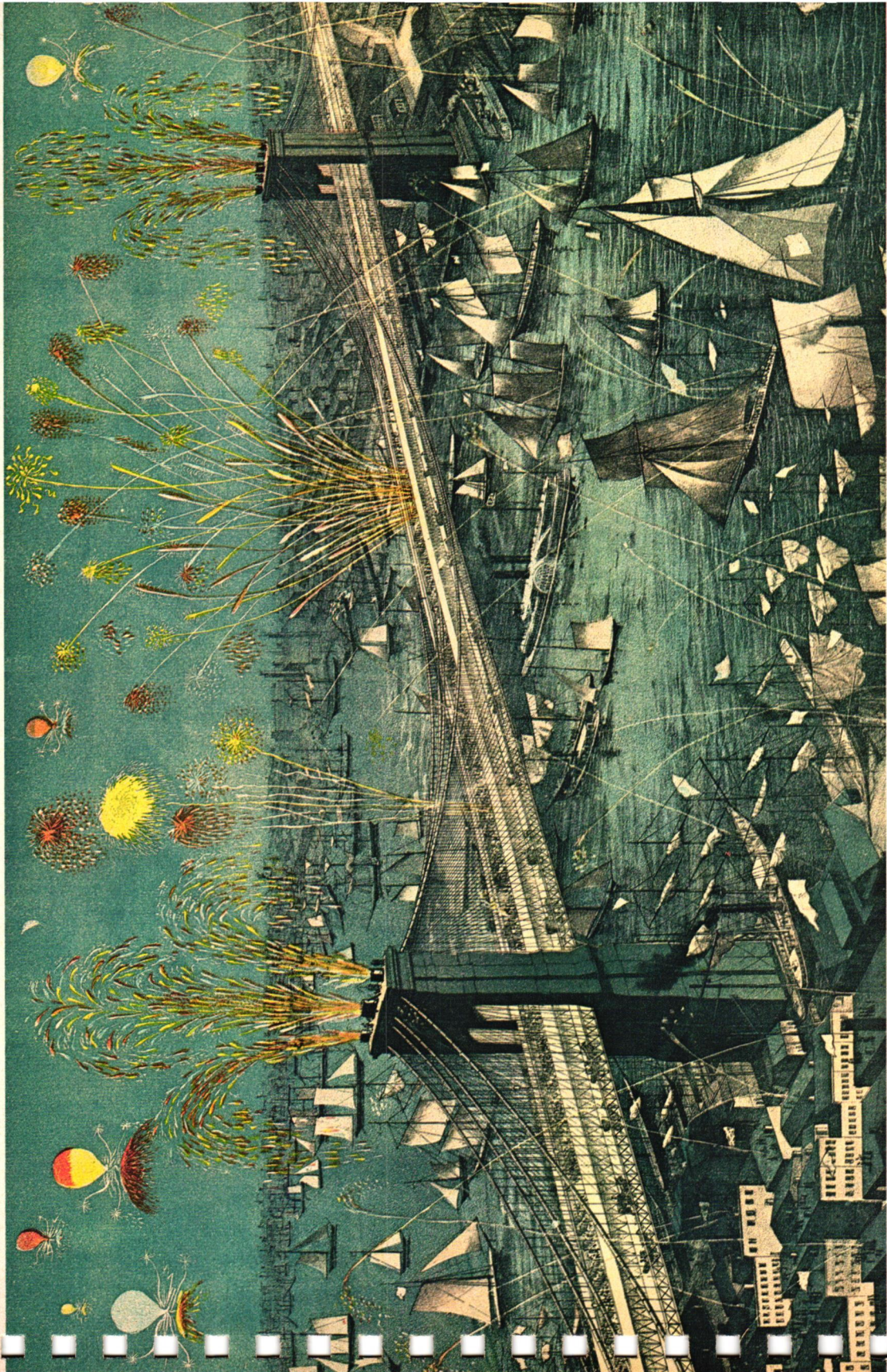
Saturday

September

Bird's Eye View of the Great
New York and Brooklyn Bridge,
and Grand Display of Fire Works
on Opening Night

Color lithograph by A. Major, 1883

Storms and ice floes often detained the early settlers on Manhattan Island for days, and the ferries, when they came, could take from a quarter of an hour to three hours. In 1811 the steam ferries began to shuttle predictably for about a hundred and fifty years, until various tunnels supplanted them. But the Island's first spectacular connection was the Brooklyn Bridge, which opened in 1883, after thirteen years of work. The center span of nearly sixteen hundred feet doubled the length of the longest suspension bridge then attempted (over Niagara), and required the constant supervision and invention of the engineer, John A. Roebling, who died before he finished his great work. The fame of the bridge sent American engineers building bridges all over the world. In this view, New York harbor shows practically nothing but sailing ships, even though the great days of the clippers had passed twenty years before.





1908

1909

1910

1911

September- October

The Hatch Family, Park Avenue,
New York

Detail from the painting by Eastman Johnson
(1824-1906)

"There are two syllables—*um, hu*—which are very generally used by the Americans as a sort of reply, intimating that they are attentive, and that the party may proceed with his narrative, but by inflection and intonation are made to express dissent or assent, surprize, disdain. I myself found them very convenient at times, and gradually got into the habit of using them."

Captain Frederick Marryat, *A Diary in America* (1839)

Springsteen concert cancelled - big
disappointment for Jean.

Reading trip. (Stew cancelled
wedding!)

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October

The Third Avenue Railroad Depot

*Detail from the painting by J. H. Schenck
(active about 1860)*

“You, as a stranger, wish to be put down at, say, 89th street. You are left in misery to calculate the number of the street as you move along, vainly endeavoring through the misty glass to decipher the small numbers which after a day or so you perceive to be written on the lamp posts. I soon gave up all attempts at keeping a seat. A woman, as she enters, drags after her a dirty mass of battered wirework, which she calls her crinoliné, striking it about against men’s legs, and heaving it with violence over people’s knees. She looks square at you in the face, and you rise to give her your seat. She takes the place from which you have moved without a word or a bow. She twists herself around, banging your shins with her wires, with her chin raised and her face flattened, and she directs her friend’s attention to another seated man as though that place were also vacant.”

Anthony Trollope, *North America*
(1861–62)



LEWIS & CLARK

FRANKLIN AVENUE
3
DANVILLE

DEDICATED TO WEA DARLING ESS, PRESIDENT OF 1884



October

Cider Making

Detail from the painting by William Sidney Mount (1807–1868)

Mount was the first American painter to seek subjects, as he said, “in private houses—also by the way side—in Porter saloons, Black smith shops—shoe shops, wherever character can be found.” His life swung between his family home in Setauket, Long Island, and New York. At seventeen he went to the city for his only training with his elder brother, a sign painter. He then followed the fashion of exalted themes from poetry or the Bible, but at twenty-three struck out with a *Country Dance* that won him a prize and newspaper articles. He exhibited it in a New York fair that promoted American products by quoting the higher prices of similar articles when imported from abroad. Under President Jackson, Americans were claiming to do everything as well as anybody else, if not better. This mood of Yankee brag carried Mount to success as a genre painter, and to fame when his pictures began to be engraved in gift annuals in 1834, and then appeared in Parisian lithographs. He said: “I must paint such pictures as speak at once to the spectator, scenes that are popular, that will be understood on the instant.” He avoided banality by his loving study of the fields around him and his unceasing search for painters’ materials.

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COLUMBUS DAY

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October

High Tide, Singing Beach,
Manchester, Massachusetts, 1870

Painting by Winslow Homer (1836-1910)

“There is excellent bathing for those who like bathing in shelving sand. I don’t. Here ladies and gentlemen bathe in decorous dresses and are very polite to each other. I must say I think the ladies have the best of it. My idea of sea-bathing is not compatible with a full suit of clothing. I own that my tastes are vulgar and perhaps indecent, but I love to jump into the deep clear sea from off a rock, hampered by no outward impediments as I do so. For ordinary bathers, for all ladies, and for men less savage in their tastes than I am, the bathing at Newport is very good.”

Anthony Trollope, *North America*
(1861-62)



WINSLOW HOMER - 1870 -



October- November

Cornhusking at Nantucket

*Detail from the painting by Eastman Johnson
(1824-1906)*

"Both sexes join in the pleasant labor with songs, stories, chaffing, and the understanding that the fellow who husks a red ear has the privilege of kissing the girl next to him. The corn baskets are filled, the pile diminishes, the stalks and husks are cleared away. Then comes a profuse supper of pork and beans, pumpkin pie, doughnuts, apples and cider, if these have been produced, or other stronger beverages. Then, if Puritanism is not too strong, a fiddle and a dance; if it is, games of romps and forfeits, certainly quite as objectionable, and a walk home by moonlight."

Thomas L. Nichols, *Forty Years of American Life* (1864)

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VETERANS' DAY

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ELECTION DAY

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November

Max Schmitt in a Single Scull

Painting by Thomas Eakins (1844-1916)

By the late 1700s ferrymen were racing each other in Philadelphia, Boston and New York. Since rowboats normally race close to a long line of shore, rowing soon attracted as many spectators as horse racing. Yale took it up in 1843 but was beaten in 1852 by Harvard in the first intercollegiate race, held on Lake Winnepesaukee and sponsored as publicity to open a new railroad line. In 1870 Yale showed the speed obtainable with the newly invented sliding seat, thus making single- and double-scull racing so popular that oarsmen became almost as celebrated as pitchers and batters. So many sculls raced on the stretch of the Schuylkill shown here that this quiet water, with its row of boathouses that we still can see from the train, grew to be a sort of American Henley.





November

Entrance Hall, The Metropolitan
Museum of Art (128 West
Fourteenth Street, 1873–1879)

Painting by Frank Waller (1842–1923)

When the infant Metropolitan Museum purchased 176 European paintings thrown on the market by the Franco-Prussian War, it showed them for a year in the Dodworth Dancing Academy on Fifth Avenue. Then the acquisition of the huge Cesnola collection of Cypriote antiquities forced the Museum to expand into the Douglas mansion, shown here; Henry James recalled it as “installed, stately though scrappy, in a large eccentric house on West Fourteenth Street.” After six years next door to the trustees, horsecarts trundled the collections away to their final location in Central Park, and the trustees for the last time arranged their treasures in cases. The open country at Eighty-second Street lay so far north of their domestic orbit that they had to abandon the Museum to the beginnings of a professional staff and to a more public destiny, whose outcome James proclaimed: “Education, clearly, was going to seat herself in these marble halls—admirably prepared for her—and issue her instructions without regard to cost. . . . The Museum, in short, was going to be great.”

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November

American Railroad Scene.
Snow Bound

Color lithograph by Currier & Ives, 1871

In 1849 Senator Thomas Hart Benton declaimed: "Let us complete the grand design of Columbus, by putting Europe and Asia into communication. Let us give to his ships, converted into cars, a continuous course, unknown to former times." Exactly twenty years later the railroad builders drove the last—the "golden"—spike, the telegraph crackled *one-two-three-done*, a hundred guns thundered in New York, and a San Francisco headline boasted CALIFORNIA ANNEXES THE U.S. Unlike the railways of Europe, which linked established settlements, our tracks broke through an empty continent for most of their three thousand miles in order to propagate settlements that would keep them active as the train "with its great, glaring Polyphemus eye, lighting up long vistas of prairie, rushed into the night and the Wild!" Even in 1906, Henry James spoke of "the great, straddling, bellowing railway, the high heavy dominant American train, suggesting somehow that the country exists for the 'cars,' and not the cars for the country?"

*Weekend at the McGoover's
Jean nominated & Lady Langley*





MOSES.

November

Ly home from Boston

23
Sunday

Thanksgiving Turkey

*Painting by Anna Mary Robertson Moses
(Grandma Moses), (1860-1961)*

24
Monday

As girls, Grandma Moses and her sisters had pressed fruit juices to paint "lamb scapes," but during her long, happy and matter-of-fact life on farms up and down the Atlantic states she made pin money with other skills—churning butter and frying potato chips. In her seventies she wrote: "If I didn't start painting, I would have raised chickens. I would never sit back in a rocking chair, waiting for someone to help me. When I first started to paint with oils, I thought every painting would be my last one, so I was not so interested. Then the requests started to come for this one and that one. 'Paint me one just like that one!' So I have painted on and on, till now. I think I am doing better work than at first, but it is owing to better brushes and paint. Before I start a painting, I get a frame, then I saw my masonite board to fit the frame. (I always thought it a good idea to build the sty before getting the pig.) I never know how I'm going to paint until I start in; something tells me what to go right on and do."

*Dad's Birthday - Helen &
Michigan*

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*Featuring to the M. Mokon's
Paul & family & Nana*

THANKSGIVING DAY

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Steven left at Smithamion

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November- December

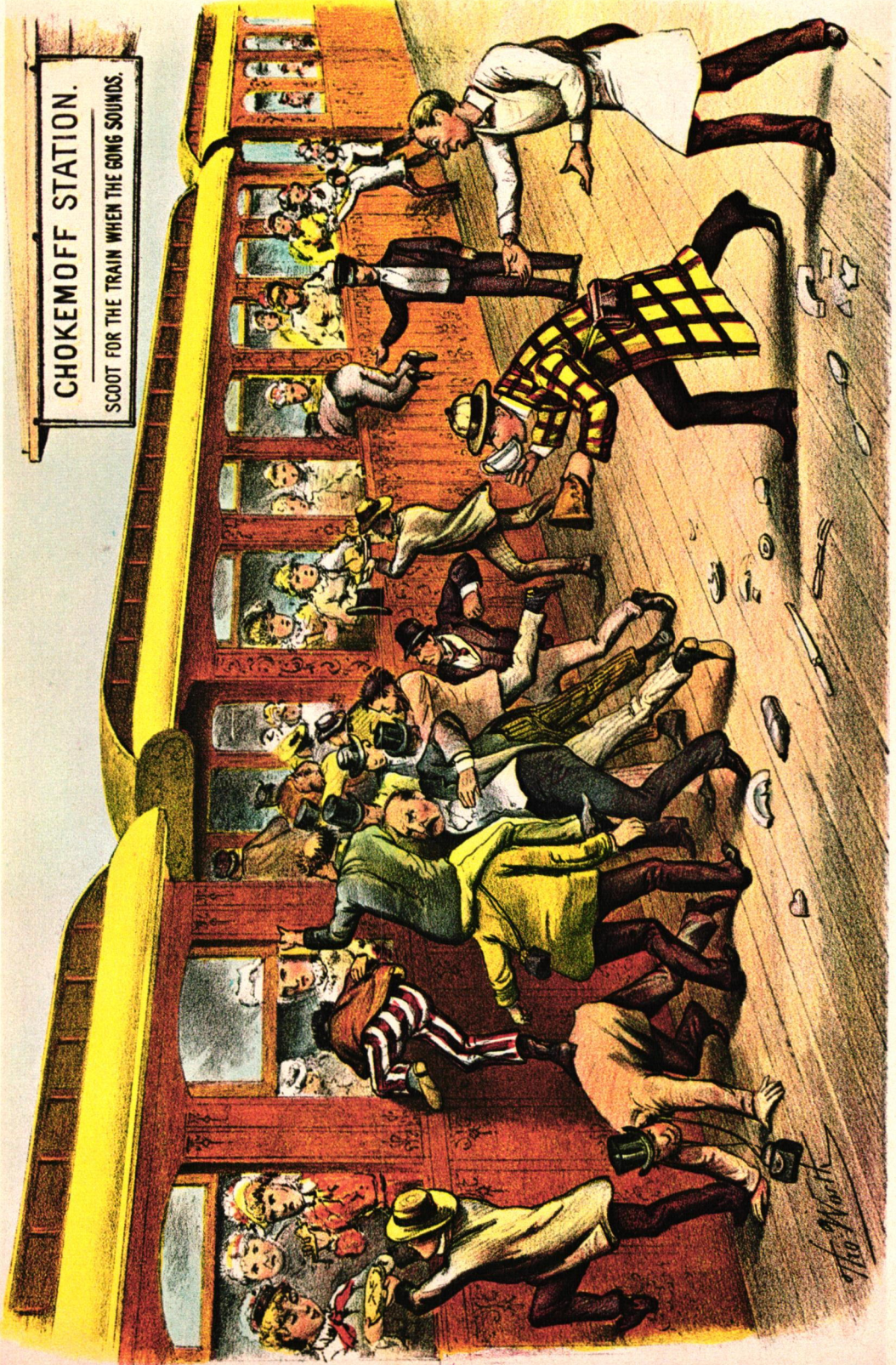
A Wild Cat Train. No Stop Overs

Color lithograph by Currier & Ives, 1884

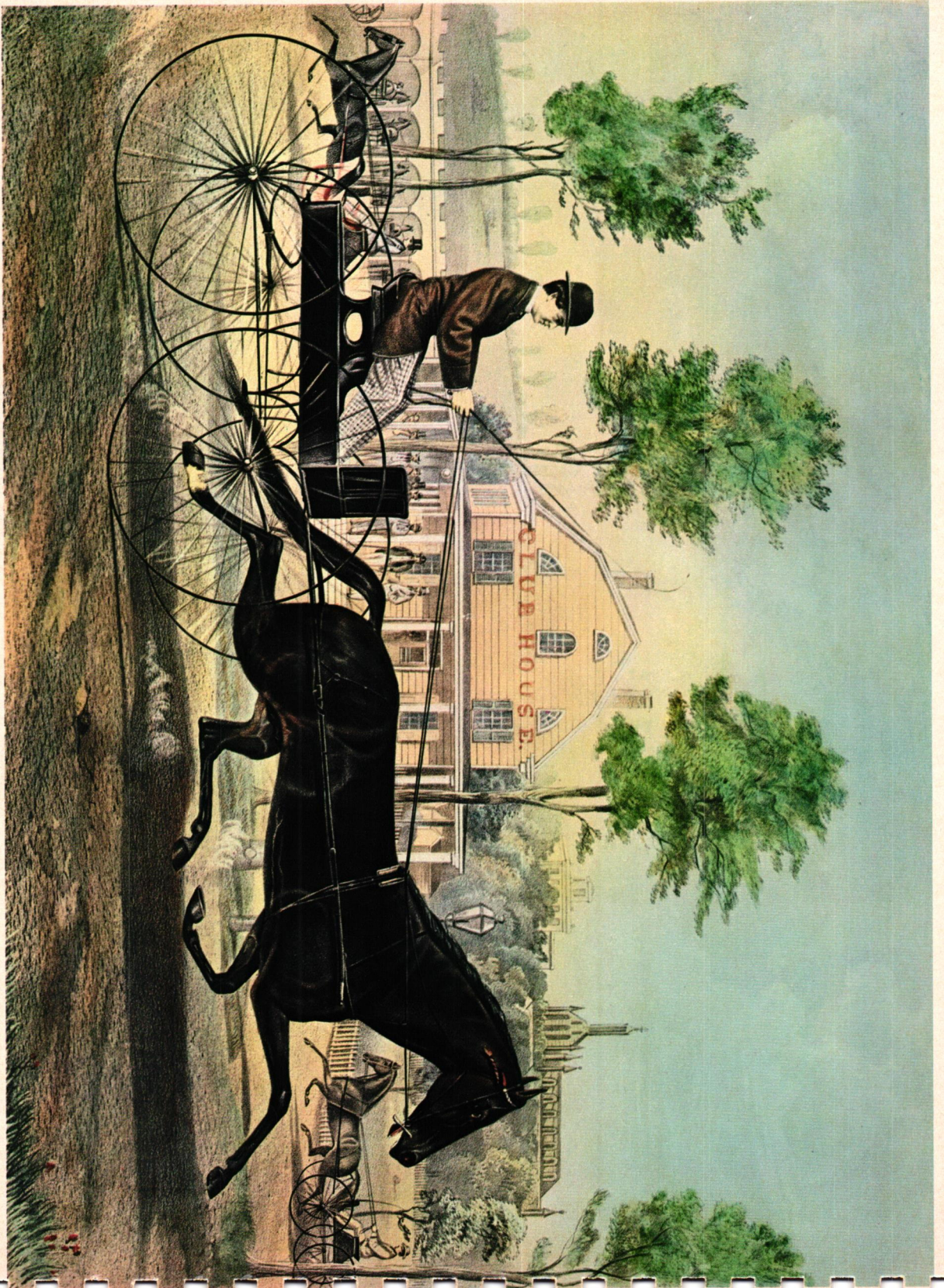
Twenty-minute stopovers for a scramble and a sandwich were not the only hardships for the early railroad traveler. Dickens in 1842 noted: "The cars are like shabby omnibuses, but larger: holding thirty, forty, fifty people. The seats, instead of stretching from end to end, are placed crosswise. In the centre of the carriage there is usually a stove, fed with charcoal or anthracite coal; which is for the most part red-hot. It is insufferably close; and you see the hot air fluttering between yourself and any other object you may happen to look at, like the ghost of smoke. The conductor, or checktaker, or guard, or whatever he may be, wears no uniform. He walks up and down the car, and in and out of it, as his fancy dictates; leans against the door with his hands in his pockets and stares at you."

CHOKEMOFF STATION.

SCOOT FOR THE TRAIN WHEN THE GONG SOUNDS.



The North



CLUB HOUSE

December

George Wilkes

Color lithograph by Henry C. Eno, 1864

Immediately on taking New Amsterdam from the Dutch in 1664, the British started to race horses on Long Island. Horse racing dominated sports both in New York, where settlers had come not to found a new Zion but just to make money and enjoy it, and also in the South, where men rode through tracks in the pine woods and raced to better the breed of their indispensable horses. But the inevitable betting made racing with professional jockeys suspect in New England. There, however, the roads were improved until everybody drove carriages and often raced each other on the spur of the moment. This harmless general diversion was permitted to become a spectator sport in 1818 when Boston allowed the first public trotting race in harness down a one-mile course. Trotting races soon became a national passion, and trotters became national heroes. In St. Louis so many people wanted to see Lady Suffolk, the Old Gray Mare, that she was shown to the whole city on a river steamer that slowly passed close to shore. Her death in 1854 saddened more people than the death of many a president.

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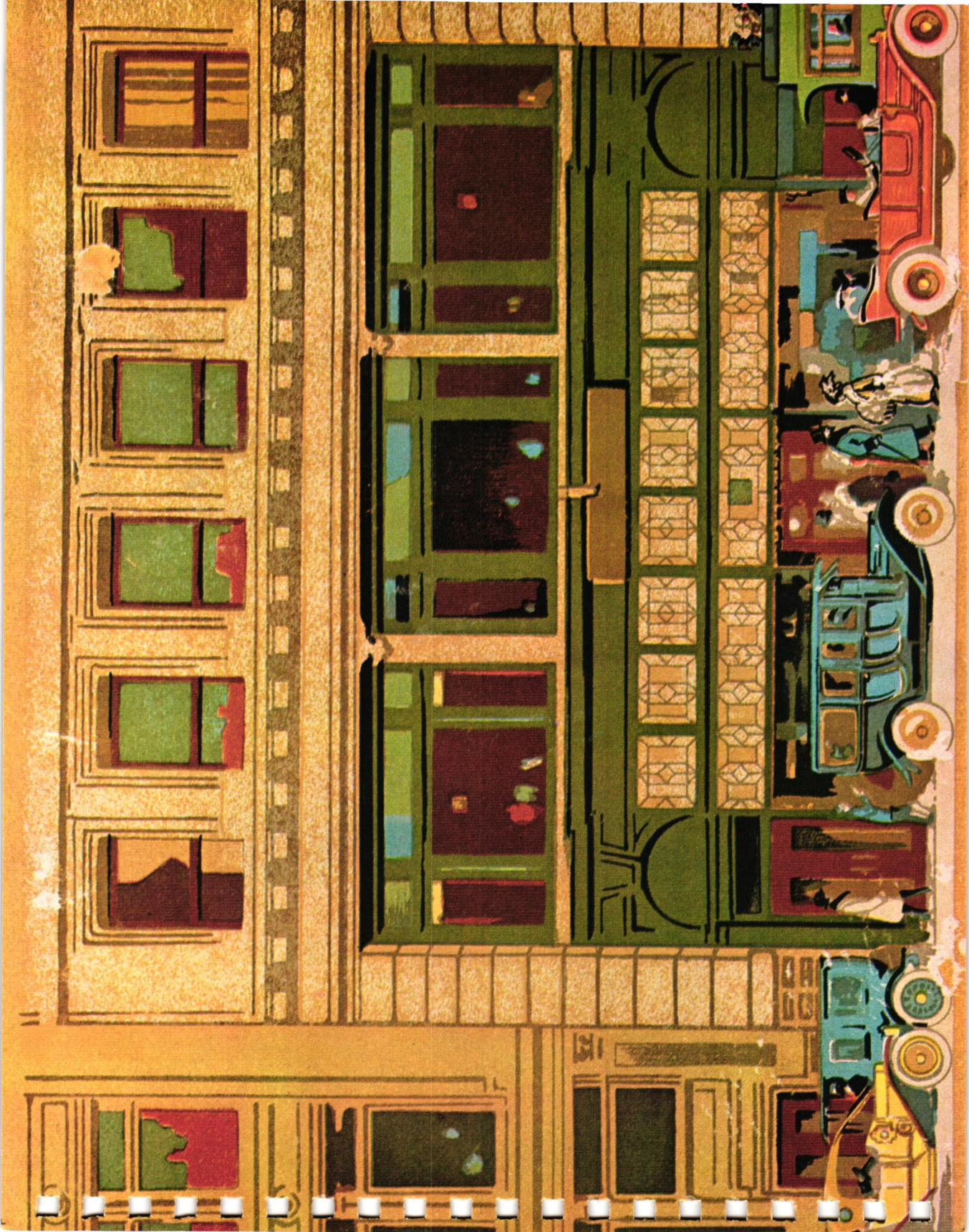
Saturday

December

Fifth Avenue, New York

*Detail from a color lithograph design for
a hatbox band, New York, about 1912*

Nineteenth-century artists often painted the dominant railroad, but twentieth-century artists have ignored the even more dominant automobile, perhaps because it would quickly date a picture. A toy for the very rich in the 1890s, the automobile was still a toy in 1906 when Woodrow Wilson said that “nothing has spread socialistic feeling in this country more than the use of the automobile.” But in 1909, when Henry Ford launched his Model T, he foresaw that the automobile would order our daily life like the telephone. In 1908 the United States had only 650 miles of macadamized roads, with nothing at all in concrete, and it was not until 1921 that the Federal Highway Act started to plan roads continentally. If the current motor-car statistics stagger us today, they will stagger still more in the retrospect to come, when our children and our children’s children will have to make do with less and less. After growing up in the Land of Cockaigne, we cannot admit that nature is now edging us out onto her poor farm.





December

Central Park: Winter

*Painting by William James Glackens
(1870-1938)*

“Now” he cried.

The sled started with a bound and they flew through the dusk, gathering smoothness and speed as they went, with the hollow night opening out below them and the air singing like an organ. Mattie sat perfectly still, but as they reached the bend at the foot of the hill, where the big elm thrust out a deadly elbow, he fancied that she shrank a little closer.

“Don’t be scared, Mat” he cried exultantly as they spun safely past it and flew down the second slope, and when they reached the level ground beyond, and the speed of the sled began to slacken, he heard her give a little laugh of glee.”

Edith Wharton, *Ethan Frome* (1911)

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CHRISTMAS

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December

The Medicine Show

Painting by Jack Levine (1915-)

“Men living in democratic countries are apt to entertain unsettled ideas, and they require loose expressions to convey them. Abstract terms, which are used on every occasion without attaching them to any particular fact, enlarge and obscure the thoughts they are intended to convey; they render the mode of speech more succinct, and the idea contained in it less clear. But with regard to language, democratic nations prefer obscurity to labor. . . . An abstract term is like a valise with a false bottom; you may put in it what ideas you please, and take them out again without being observed.”

Alexis de Tocqueville, *Democracy in America* (1835)





Tables for Ladies

Painting by Edward Hopper (1882-1967)

Americans have only recently been able to enjoy the varieties of food produced by the variety of our climate. Before ice was stored in quantity, our hot summers spoiled meat and curdled milk from morning to evening, so that cows had to be milked and cattle slaughtered close to consumers. In the late 1820s, when horses were hitched to the ice saws, ice became so cheap that ice water, iced foods and ice cream were the wonder of travelers and the comfort of at least northern natives. Asa Gray in Boston made a fortune by shipping Cambridge Fresh Pond ice to India. In the 1840s refrigerator cars made it possible to market some produce at a moderate distance. But in 1861 these crude iceboxes on wheels proved inadequate for victualling troops in the far southern summers, so the emergency developed the canning industry that has been with us ever since. During World War II, when even more food had to be shipped to much greater distances, dehydration, quick freezing and air freight developed, and now bring us whatever ripens anywhere north of Mexico.

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COVER: *The 9.45 Accommodation.* Painting by Edward Lamson Henry (1841-1919). Bequest of Moses Tanenbaum, 1937

INSIDE FRONT COVER: *The Liner "United States" Passing 42nd Street, New York.* Photograph by Andreas Feininger (1906-). Gift of Mrs. Phyllis D. Massar, 1971

TITLE PAGE: Woodcut engraving from a catalogue of weather vanes by J. W. Fiske, New York, 1893 or later. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1964

INTRODUCTION: Printer's embellishments from a type book by Phelps, Dalton & Company, Boston, 1883. The Jefferson R. Burdick Collection, 1967

Staircase from a catalogue of parlor furniture by Palmer, Embury & Company, New York, 1871. The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1965

Steelworker. Gift of Dorothy M. Beskind, 1971

January 1: Lent by Mr. and Mrs. Samuel Schwartz

January 5: Gift of Samuel P. Avery, 1897

January 12: Gift of Mrs. Russell Sage, 1910

January 19: The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures. Bequest of Edward W. C. Arnold, 1954

January 26: Rogers Fund, 1942

February 2: Rogers Fund, 1922

February 9: Rogers Fund, 1942

February 16: Gift of John S. Kennedy, 1897

February 23: Rogers Fund, 1942

March 2: Gift of Edgar William and Bernice Chrysler Garbisch, 1963

March 9: Gift of Edgar William and Bernice Chrysler Garbisch, 1966

March 16: Gift of Edgar William and Bernice Chrysler Garbisch, 1962

March 23: The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1949

March 30: Morris K. Jesup Fund, 1933

April 6: Bequest of Adele S. Colgate, 1963

April 13: Bequest of Adele S. Colgate, 1963

April 20: Maria DeWitt Jesup Fund, 1949

April 27: The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures. Bequest of Edward W. C. Arnold, 1954

May 4: The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures. Bequest of Edward W. C. Arnold, 1954

May 11: Bequest of Adele S. Colgate, 1963

May 18: Gift of I. N. Phelps Stokes, Edward S. Hawes, Alice Mary Hawes, and Marion Augusta Hawes, 1937

May 25: Gift of Christian A. Zabriskie, 1950

June 1: Rogers Fund, 1969

June 8: Gift of Edgar William and Bernice Chrysler Garbisch, 1963

June 15: Bequest of Adele S. Colgate, 1963

June 22: The Alfred N. Punnett Endowment Fund, 1939

June 29: Bequest of Adele S. Colgate, 1963

July 6: Amelia B. Lazarus Fund, 1913

July 13: The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures. Bequest of Edward W. C. Arnold, 1954

July 20: Fletcher Fund, 1925

July 27: Morris K. Jesup Fund, 1940

August 3: The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures. Bequest of Edward W. C. Arnold, 1954

August 10: Harris Brisbane Dick Fund, 1933

August 17: The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1949

August 24: Gift of Lyman G. Bloomingdale, 1901

August 31: Gift of Mrs. William F. Milton, 1923

September 7: Bequest of Miss Adelaide Milton de Groot (1876-1967), 1967

September 14: Gift of Several Gentlemen, 1911

September 21: The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures. Bequest of Edward W. C. Arnold, 1954

September 28: Gift of Frederic H. Hatch, 1926

October 5: The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures. Bequest of Edward W. C. Arnold, 1954

October 12: Purchase, Charles Allen Munn Bequest, 1966

October 19: Gift of Mrs. William F. Milton, 1923

October 26: Rogers Fund, 1907

November 2: The Alfred N. Punnett Endowment Fund and George D. Pratt Gift, 1934

November 9: Purchase, 1920

November 16: Bequest of Adele S. Colgate, 1963

November 23: Bequest of Mary Stillman Harkness, 1950. Copyright © by Grandma Moses Properties, Inc.

November 30: Bequest of Adele S. Colgate, 1963

December 7: The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures. Bequest of Edward W. C. Arnold, 1954

December 14: Gift of Mrs. Bella C. Landauer, 1928

December 21: George A. Hearn Fund, 1921

December 28: Hugo Kastor Fund, 1956

OPPOSITE: George A. Hearn Fund, 1921

INSIDE BACK COVER: *A Brisk Gale, Bay of New York.* Aquatint by William J. Bennett (1787?-1844). The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures. Bequest of Edward W. C. Arnold, 1954

