

# American Vernacular Art in 1938 Paris: Its Categorization and Reception at MoMA's *Three Centuries of American Art* Exhibition

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In May 1938, visitors walking through the *Three Centuries of American Art* exhibition at the Musée du Jeu de Paume in Paris would have encountered three rooms devoted to American vernacular art dating from the mid-eighteenth century to the 1930s (Figure 1).<sup>1</sup> The newly established Museum of Modern Art (MoMA) worked on the exhibition for eight years promoting their first show in Europe as an important foray for American art. Indeed, with works dating from the late seventeenth century through 1938, and with approximately 450 architectural models, drawings, films, paintings, photographs, prints, and sculptures, as well as forty-three vernacular artworks, this was the first comprehensive exhibition on the history of American art intended for both American and European audiences.<sup>2</sup>

Art historical categories as epistemological models prove central to this discussion of the agency embedded in vernacular art, the implied meaning contained within its categorization, and the significance of its critical reception in France and the United States. Fundamental to the study of art history and its dissemination in museums, the construction of the category pushes the artwork from a phenomenologi-

cal relationship with the viewer into a conversation among objects whereby curators, viewers, and critics derive meaning from perceived similarities. Inserting artworks into categories involves the act of including and excluding artworks to form groupings, layering or removing interpretations, and, at times, minimizing the artist's own definitions of his or her work in order to argue for the artwork's political or cultural significance. Within the three rooms at the Musée du Jeu de Paume, located near the Louvre Museum in the Tuileries Gardens, MoMA's Director, Alfred Barr, Jr., displayed approximately forty-three artworks comprised of paintings, textiles, wooden sculptures, ceramics, and metalwork.<sup>3</sup> To extend the show's influence in Europe and the United States, MoMA published a 200-page bilingual exhibition catalogue in which Barr drafted a history of "popular" and "folk" art that defined the overlapping categories and outlined his methodology.<sup>4</sup> The folk and popular art categories in the 1938 exhibition addressed the needs and desires of Barr, MoMA, and more broadly citizens' anxieties that still plagued France—a country recovering from the Great War and its ensuing financial and political collapse.<sup>5</sup> The history

<sup>1</sup> This article stems from a portion of my forthcoming dissertation, "Ambassadors of Good Will: MoMA's *Three Centuries of American Art* in 1930s Europe and the United States" (May 2016). The research for this article was made possible through a generous fellowship from the Smithsonian American Art Museum as well as the support of my advisor, Patricia Hills, and the faculty and staff in the Department of the History of Art & Architecture at Boston University.

<sup>2</sup> World Fairs displayed only recently completed artworks that heralded the United States' current stature rather than attempting to create a comprehensive history of American art. In addition to its display in Paris, the show traveled to London and six American museums and was invited to institutions such as the Rijksmuseum in Amsterdam, the Netherland-American Foundation in The Hague, and the American Academy in Rome before the outbreak of the Second World War ended the collaborations.

<sup>3</sup> When displaying vernacular art in Paris, Barr categorized twenty-five works as examples of folk and popular art yet extended his definition to include ceramics by Carl Walters, Henry Varnum Poor, and Russell Barnett Aitken as well as chromolithographs and a screen by Charles Prendergast.

<sup>4</sup> Given the complexity embedded in the process of categorizing artworks, the period terms of "folk" and "popular" as well as the current use of "vernacular" must be defined before inserting the artworks into these categories with the artistic and political motivations of the American and French curators, critics, and diplomats. To differentiate period references from current discussion the all-encompassing "ver-

nal" applies to all forty-three works of art and incorporates both period categories. To Barr, American vernacular art could represent the cultural values of small communities or constitute a national ethos. Fundamentally, vernacular art, as an aesthetic style, did not align with a specific period; rather, it extended throughout the history of the United States. Despite the slippage of these terms, Barr's "popular" underscored the object's perceived ubiquitous quality and suffused it with rhetoric that promoted the emerging middle class art market as worthy of study. For instance, the widely distributed Currier & Ives prints, including *American Forest Scene*, *Maple Sugaring* (Figure 2), functioned as examples of this category. In contrast, Barr aligned "folk" with assumed idiosyncratic, isolated artists whose names had often been lost to the art historical record thus permitting a type of cultural recovery as evidenced by Barr's choice of *Portrait of Henry Ward Beecher* (Figure 3) for the show. Even within his own designations, Barr demonstrated the flexibility of his categories, for example, choosing to capstone the entrance to the vernacular art section with the label "Art Populaire" at the Musée du Jeu de Paume (Figure 1) thereby sublimating the folk category and connoting a decidedly political subtext to the French given the widespread circulation of the weekly politically left-leaning publication, *Populaire*. Alfred Barr, Jr., "Painting and Sculpture in the United States," in *Trois Siecles d'Art aux Etats-Unis; Exposition Organisee en Collaboration avec le Museum of Modern Art NY et Musée du Jeu de Paume Paris*, 2<sup>nd</sup> ed., exhibition catalogue (Paris: Éditions des Musées Nationaux, 1938), 22-23.

<sup>5</sup> Since MoMA President Conger Goodyear, as well as Barr, read French it seems surprising that they were wholly unaware of the implications of the title "Art Populaire" for a portion of their European audience.

Barr crafted in the catalogue and in these three rooms enabled French critics to reflect on the debated categories of vernacular art in the United States, and its repercussions for their own culture and French artistic production.

American art scholar Holger Cahill, an early theorist for the field, argued that vernacular art derived from European models but, during the nineteenth century, became a purely American conception benefiting from a lack of continued European support.<sup>6</sup> This conception of American art enabled art theorists to undercut the argument propagated by French scholars, such as André Villeboeuf in the popular literary and political weekly *Gringoire*, that American art was merely derivative of European styles.<sup>7</sup> Further, the categorization permitted American art to be defined as an artistic practice in addition to its previous designation as evidence of local communities' needs and a shared national ethos. Within this framework, the disparate vernacular artworks in *Three Centuries of American Art* form an intellectual grouping that were given additional interpretative meaning in the process. The artworks, organized by Barr, were subsequently interpreted by at least nine French art critics writing for art journals, leftist-political magazines, and general circulating newspapers. The critics extolled American vernacular art as a visual vocabulary in order to enact a form of cultural recovery in which France left the industrialized, urban environments for the safety of a pre-industrial peace. This rejection of a perceived destructive modernity led to works such as André Derain's *Le Chasse* (Figure 4) and Balthus's *The Mountain* (Figure 5) identified by art historian Romy Golan as representative of 1930s "classical regionalism."<sup>8</sup> These ideologically complex paintings pull the viewer from the city to the perceived safety of the country and resurrected a similar rejection of industrialization and rationality to that found in American vernacular art.

The French already had a vested interest in the vernacular arts linking it to renewed nationalism after the Franco-Prussian War. For example, five museums promoting vernacular art collections located these views within French art. For more information, see Adam Jolles, *The Curatorial Avant-Garde: Surrealism and Exhibition Practice in France, 1925-1941* (University Park: The Pennsylvania State University Press, 2013); and Steven Harris, *Surrealist Art and Thought in the 1930s: Art, Politics, and the Psyche* (Cambridge: Cambridge University Press, 2004).

<sup>6</sup> For additional period sources, see: Holger Cahill, *New Horizons in American Art*, exhibition catalogue (New York: The Museum of Modern Art, 1936); Holger Cahill, *American Folk Art: The Art of the Common Man in America, 1750-1900*, exhibition catalogue (New York: Museum of Modern Art, 1932); and Holger Cahill, "Folk Art: Its Place in the American Tradition," *Parnassus* 4, no. 3 (March 1932): 1-4.

<sup>7</sup> Villeboeuf wrote of the show, "Disillusion is an execrable dish, and I ask you to excuse me for serving it today as the main course. But if the duty of the free critic is to fight with bare hands, the occasion today is imperative. [Yet] we are not trying to disparage American art which is a child and which deserves to be loved and protected." André Villeboeuf, *Gringoire*, 3 June 1938, untitled document of international press, "Three Centuries of American Art Corres. Etc.—Publicity," *Three Centuries of American Art*, Curatorial Exhibition Files, Exh. #76a, The Museum of Modern Art Archives, New York.

#### *Categorization of American Vernacular Art*

In his essay, "Painting and Sculpture in the United States," written for the catalogue, Barr described American vernacular art as the bridge between early nineteenth-century portraiture, by artists such as Samuel Morse, and early twentieth-century modernism, which Barr located in the work of the Ashcan School.<sup>9</sup> The forty-three vernacular artworks displayed in Paris included eighteen portraits, landscapes, and genre paintings; fifteen sculptures of animals or figures; one textile; one mixed media object; seven Currier & Ives chromolithographs (Figure 2) and one Britten & Rey example. In fact, Barr extended the concept underpinning vernacular art through the nineteenth century up to 1938 by aligning it with French works in order to argue for its continued relevance.<sup>10</sup> For example, he compared American self-taught artist John Kane (Figure 6) to French contemporary artists André Bauchant and Camille Bombois and contended that Kane "approached the throne of [Henri] Rousseau."<sup>11</sup> With this comparison, Barr subverted the category he had just defined as an exceptionalist practice choosing to undermine his theory in a strategic attempt to align American and French artistic cultures.

The vernacular arts generated for the 1938 exhibition were an intersection of the visions of Barr, Cahill, MoMA co-founder Abby Aldrich Rockefeller, and dealer Edith Halpert. For the 1938 exhibition, Barr drew his conception of vernacular art from five previous exhibitions at MoMA and the Newark Museum—all of which Cahill had organized.<sup>12</sup> Barr was most influenced by Cahill's *American Folk Art* (1932), *New Horizons in American Art* (1936), and *Masters of Popular Painting* (1938), all shown at MoMA during the years the curators were planning *Three Centuries of American Art*. Indeed, at least ten of the forty-three objects in the French

<sup>8</sup> Romy Golan, *Modernity and Nostalgia: Art and Politics in France Between the Wars* (New Haven, CT: Yale University Press, 1995), 139-150. For more information on post-war French art, see: Kenneth Silver, *Chaos & Classicism: Art in France, Italy, and Germany, 1918-1936*, exhibition catalogue (New York: Guggenheim Museum, 2010); and Silver, *Esprit de Corps: The Art of the Parisian Avant-garde and the First World War, 1914-1925* (Princeton, NJ: Princeton University Press, 1989).

<sup>9</sup> Barr, "Painting and Sculpture in the United States," 23.

<sup>10</sup> In the catalogue, Barr divided vernacular artworks into male limners traveling to find clients; women working at home or at schools; and male amateurs from the "craftsman class." He coupled these three categories with Currier & Ives and Britten & Rey chromolithographs and modern ceramics by artists such as Carl Walters, as confirmed by installation photographs. *Ibid.*, 22-23.

<sup>11</sup> *Ibid.*, 23.

<sup>12</sup> At the Newark Museum, Cahill had previously curated *American Primitive Painting* in 1930 and *American Folk Sculpture* in 1931. Wendy Jeffers, "Holger Cahill and American Art," *Archives of American Art Journal* 31, no. 4 (1991): 7.

exhibition had previously appeared in the show *American Folk Art*. Cahill in describing vernacular art's significance advocated for both its artistic exceptionalism and its rejection of industrialization.<sup>13</sup> In *Masters of Popular Painting*, he promoted a form of "peasant expression" as integral to understanding vernacular artists from both France and the United States, thereby suggesting pre-industrial labor as the model from which these artists drew inspiration.<sup>14</sup> In fact, he supported his argument by postulating that these artists represented "the survival of tastes and traditions which, as Fernand Léger has pointed out, 'go back to the work of primitive and popular artists preceding the Renaissance.'"<sup>15</sup> Yet, while he argued that both French and American vernacular art developed from the same impetus, even quoting famed French painter Léger as support, Cahill asserted nevertheless that the vernacular style manifested itself through artists' hands in different, purely nationalistic, ways. From Cahill's text in *New Horizons in American Art*, Barr argued for vernacular art's inclusion in the definition of art promoted by MoMA.<sup>16</sup> Indeed, the categories of the modern and the popular, though not mutually exclusive at MoMA, were the reason for a contested debate among curators, administrators, and trustees arguing for the intellectual center of the museum, one in which the modern, in its amorphous definition, ultimately ascended.

In addition to drawing on Cahill's curatorial vision, Barr requested loans from significant vernacular art collections, consequently supporting each owner's collecting methodology and thus extending his or her influence on the art market. Abby Aldrich Rockefeller had a large art collection and lent twelve vernacular artworks making her the largest donor to the section.<sup>17</sup> Another eight works came from the American Folk Art Gallery that Cahill and the influential dealer Edith Halpert had founded in 1929. Halpert, at times, promoted a form of folk modernism at her renowned Downtown Gallery and chose to loan an additional two works to the vernacular art section. Thus, while Barr wrote the history of American art for the *Three Centuries of American Art* catalogue, he drew on the scholarship Cahill had produced, collections

Cahill, Halpert, and Rockefeller had formed, and exhibitions curated by Cahill at MoMA and the Newark Museum.

#### *French Response to American Vernacular Art*

The Great War, and the ensuing political and economic unrest, contextualize the French reception of *Three Centuries of American Art*. Reviews of the exhibition compare the motivations of each publication's editors and writers with those of Barr, and indirectly those of Cahill, Rockefeller, and Halpert, as well as the hopes and expectations of diplomats representing the French and American governments. Nine French art critics specifically pointed to vernacular art as being representative of the best of American art. Furthermore, *Three Centuries of American Art*, and its reception, conflates 1930s French art with the French interpretation of American art.<sup>18</sup> To French critics, American art served as an agent of cultural nationalism and as an extension of French visual culture. To the French, the exhibition, especially in its discussions of vernacular art, reaffirmed their country's national feeling of nostalgia embedded in the work of many French artists (e.g. Figures 4 and 5). Due to their subject matter, these artworks defined France not in terms of industrialized cities—but instead espoused a renewed emphasis on all French regions by emphasizing their regionally distinctive, yet completely "French," style. This reconciliation of the local and the nation is similar to the definition ascribed to American vernacular artworks by Barr.

Examining three of the nine reviews for *Three Centuries of American Art* underscores the implications of American vernacular art on French culture. Established in 1859 and edited by famed art dealer Georges Wildenstein, the *Gazette des Beaux-Arts* was an influential art review.<sup>19</sup> Raymond Cogniat, in the May 1938 issue, concluded, "For an authentic origin of American sculpture, one must search in the popular art" supporting his assertion by citing a cast-iron horse weathervane; the wooden *Henry Ward Beecher* sculpture (Figure 3); William Edmondson's sculpture *Mary and Martha* (Figure 7); and John Smith's sculpture *Tough Boy*.<sup>20</sup> In his review, Cogniat unconsciously conflated the artists' chronologies in

<sup>13</sup> In *American Folk Art*, Cahill declared vernacular art "is a varied art which is an honest and straightforward expression of the spirit of a people." Cahill, *American Folk Art*, 2.

<sup>14</sup> "The usual conception of an art of the people is that of peasant art. It seems to be our idea that the European peasant, when he comes to these shores, changes at once into the American laborer, the American artisan or the American farmer. From that no one would think of associating with him the idea of peasant expression." Holger Cahill and Maximilien Gauthier, *Masters of Popular Painting: Modern Primitives of Europe and America*, exhibition catalogue (New York: The Museum of Modern Art, 1938), 95.

<sup>15</sup> *Ibid.*, 97.

<sup>16</sup> Cahill's insistence that the artist should intersect with "his social environment" is unsurprising given Cahill's work at MoMA and for the Federal Government. Cahill, Acting Director of MoMA from 1932-1933 when the curators conceived of *Three Centuries of American Art*, became National Director of the WPA's Federal Art Project in 1935,

remaining in that role until 1943. Cahill, *New Horizons in American Art*, 12; and Jeffers, "Holger Cahill and American Art," 2-11.

<sup>17</sup> Previously, in 1931, Rockefeller had hired Cahill to assemble this same collection thus underscoring the multiple eyes that formed and ultimately promoted her vision at MoMA. Elizabeth Stillinger, *A Kind of Archeology: Collecting Folk Art in America, 1876-1976* (Amherst: University of Massachusetts Press, 2011), 242.

<sup>18</sup> Scholars have asserted that French artists rejected modernism and its associated technologies in favor of regionalism interpreting France as a victimized and, consequently, feminized state. Its perceived feminine qualities thus explained to the French the country's enormous losses during and after the Great War. Golan, *Modernity and Nostalgia*, 139-150.

<sup>19</sup> The Wildenstein Gallery also hosted a portion of the exhibition in London after it closed in Paris.

<sup>20</sup> Raymond Cogniat, *Gazette des Beaux-Arts*, 27 May 1938, untitled

order to draw aesthetic similarities, and, at the same time, he attempted to locate the origin of American sculpture in the work of vernacular artists. Specifically, he interpreted Edmondson's 1930s stone sculpture of two girls and Smith's 1931 wooden sculpture as having been created at the turn of the nineteenth century.<sup>21</sup> Cogniat wrote of his pleasure upon seeing Edward Hicks's work (Figure 8) and the Currier & Ives lithographs (Figure 2) thereby merging the distinct folk and popular categories into a cohesive and overlapping history for the French reading public. Barr would have likely welcomed this interpretation since he promoted the vernacular as an aesthetic style and a regional movement without a specific time frame.

In the regional daily newspaper *Journal du Rouen*, the writer R.T. revealed, "The revelation of the exhibition is the section on popular painting...[paintings that] show a happy soul."<sup>22</sup> To prove his or her point, the critic cited four paintings, including *Baby in Red High Chair* (Figure 9), which expressed "a sort of sacred emotion" and were "full of emotion."<sup>23</sup> Further, embedded in the weather vanes (Figure 10) the critic saw "a supreme synthesis" suggesting a melding of the modern and the vernacular.<sup>24</sup> The critic's decision to twice draw on emotion as a means to describe his or her response to the works confirms a non-intellectual means of understanding the impact of art and was a fairly common method of interpreting vernacular art in the period. What makes it significant to this discussion is that these forms of emotional response to American vernacular works liberated the French mind from Cartesian rationalism and French skepticism.<sup>25</sup> Thus, this declaration of emotion should be aligned with Cahill and Léger's earlier citing of these artists as developing from "peasants," who rejected Renaissance humanism.

In June 1938 in the politically motivated *Marianne*, art critic Maximilien Gauthier published his review of the show espousing an "instinctual" American art embedded in the vernacular forms.<sup>26</sup> With a circulation of 60,000 by the mid-1930s, *Marianne* was well-known in Paris for its politically leftist views and audience of intellectuals.<sup>27</sup> Gauthier, who specialized in French vernacular art as well as eighteenth-

and nineteenth-century painters, wrote the introduction on French vernacular artists for Cahill's catalogue that accompanied his 1938 show *Masters of Popular Painting* at MoMA. Gauthier advocated for a similar construction of the vernacular art category, asserting that the works were "timeless and" the "inevitable" result as artists, beginning with the Romantics, became disinterested in the "Italianate academicism," likely referring to the type of training embedded in France's *École des Beaux-Arts*, and the "super-algebra" underscoring the works of abstract artists.<sup>28</sup>

In his review, Gauthier evoked the image of a tree as a means to categorize American vernacular artists, a tree that had, and continued to produce, distinctively American art while still benefiting from, though no longer beholden to, European art. He contended, "What one sees here is the national branch of a tree whose roots are all international."<sup>29</sup> He argued that "We continue to feel at the base of American art the presence of Europe...[but] elements taking on a local color deriving from a totally foreign [i.e. American] culture."<sup>30</sup> While Cahill dissociated American vernacular from Europe, Gauthier insisted on an international framework from which the United States had benefited. Given the chaos of the period, it is unsurprising that an art critic wanted to graft French influence onto the American vernacular. Indeed, by arguing for French influence over American artworks, Gauthier advocated a form of cultural recovery in which French artists supported an American pre-industrial art and, in turn, could do the same for themselves in classical regionalist works such as those by Derain and Balthus (Figures 4 and 5).

In conclusion, the forty-three vernacular works in *Three Centuries of American Art* confirm how the meaning of an American object changes as it is defined in art historical terms, bound to a category to which the artist did not necessarily subscribe, and subsequently subjected to French and American critical reception. By relabeling genres and creating a new periodization, *Three Centuries of American Art* provided Americans and the French with an opportunity to redefine themselves and their views within a changing global environment.

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document of international press, "Three Centuries of American Art Corres. Etc. -Publicity," *Three Centuries of American Art*, CUR, Exh. #76a, MoMA Archives, NY.

<sup>21</sup> Ibid.

<sup>22</sup> R. T., *Journal de Rouen*, 27 May 1938, untitled document of international press, "Three Centuries of American Art Corres. Etc.-Publicity," *Three Centuries of American Art*, CUR, Exh. #76a, MoMA Archives, NY.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

<sup>25</sup> David Fisher, *Romain Rolland and the Politics of Intellectual Engagement* (Berkeley: University of California Press, 1988), 225.

<sup>26</sup> Maximilien Gauthier, "Art in the United States," *Marianne*, 8 June 1938, untitled document of international press, "Three Centuries of American Art Corres. Etc.-Publicity," *Three Centuries of American Art*, CUR, Exh. #76a, MoMA Archives, NY.

<sup>27</sup> Lawrence D. Kritzman, Brian J. Reilly, and M. B. DeBevoise, *The Columbia History of Twentieth-Century French Thought* (New York: Columbia University Press, 2006), 728.

<sup>28</sup> Cahill and Gauthier, *Masters of Popular Painting*, 18-19, 21.

<sup>29</sup> Gauthier, "Art in the United States," [unnumbered MoMA archive].

<sup>30</sup> Ibid.



Figure 1. Unknown photographer, *Three Centuries of American Art* (installation photograph), 1938, albumen photograph, approximately 3 x 5 inches. The Modern Museum of Art Archive.



Figure 2. [above] Nathaniel Currier, *American Forest Scene, Maple Sugaring*, 1855, lithograph, image: 47.2 x 68.2 cm (18 9/16 x 26 7/8 inches); sheet: 63 x 83 cm (24 13/16 x 32 11/16 inches). Mabel Brady Garvan Collection, Yale University. 1946.9.1396.



Figure 3. [right] *The Preacher* (Portrait of Henry Ward Beecher), c. 1870, origin: Indiana (possibly), butternut and white pine, overall: 21 x 7 1/2 x 7 1/4 inches. From the Collection of Abby Aldrich Rockefeller. Gift of David Rockefeller, Wallace Dewitt Gallery, Colonial Williamsburg Collection. Acc. No. 1931.701.5.



Figure 4. André Derain (1880 - 1954), *La Chasse*, 1938-1944, huile sur papier maroufflé sur toile, 274 x 479 cm. Don Alice Derain et Aimé Maeght, 1962, Centre Pompidou. AM 4055 P. ©2015 Artists Rights Society (ARS), New York / ADAGP Paris.



Figure 5. Balthus (Balthasar Klossowski), *The Mountain*, 1936-37, oil on canvas, 98 x 144 inches (248.9 x 365.8 cm). Purchase, Gifts of Mr. and Mrs. Nate B. Spingold and Nathan Cummings, Rogers Fund, and The Alfred N. Punnett Endowment Fund, by exchange, and Harris Brisbane Dick Fund, 1982, The Metropolitan Museum of Art. 1982.530.

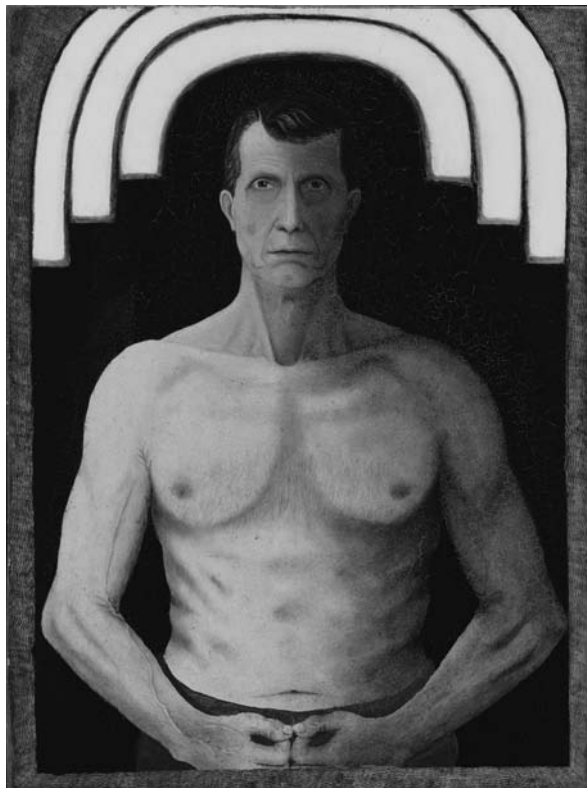


Figure 6. [left] John Kane, *Self-Portrait*, 1929, oil on canvas over composition board, 36 1/8 x 27 1/8 inches (91.8 x 68.9 cm). Abby Aldrich Rockefeller Fund, Museum of Modern Art. 6.1939.

Figure 7. [below] William Edmondson, *Mary and Martha*, c. 1930-1931, limestone, 14 x 16 7/8 x 6 7/8 inches (35.4 x 42.7 x 17.3 cm). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. Gift of Joseph H. Hirshhorn, 1972. Photo credit: Mysti Scott.



Figure 8. Attributed to Edward Hicks, *The Residence of David Twining*, 1845-1847, Bucks County, Pennsylvania, oil on canvas, unframed: 26 1/2 x 31 9/16 inches (67.3 x 80.2 cm) and framed: 32 x 37 x 1 1/2 inches. From the Collection of Abby Aldrich Rockefeller. Gift of David Rockefeller, Wallace Dewitt Gallery, Colonial Williamsburg Collection. Acc. No. 1933.101.1.

Figure 9. [below, left] Anonymous, *Baby in Red High Chair*, 1810-1830 (possibly), Pennsylvania (possibly), oil on canvas, unframed: 22 x 15 inches and framed: 24 1/4 x 17 1/2 inches. From the Collection of Abby Aldrich Rockefeller. Gift of David Rockefeller, Wallace Dewitt Gallery, Colonial Williamsburg Collection. Acc. No. 1931.100.1.

Figure 10. [below, right] *Weather Vane: Rooster*, 1875-1890, possibly by Rochester Iron Works, New Hampshire, Rochester (possibly), cast and sheet iron, 22 7/8 x 24 1/2 x 4 1/4 inches. From the Collection of Abby Aldrich Rockefeller. Gift of the Museum of Modern Art, Wallace Dewitt Gallery, Colonial Williamsburg Collection. Acc. No. 1931.800.8.

