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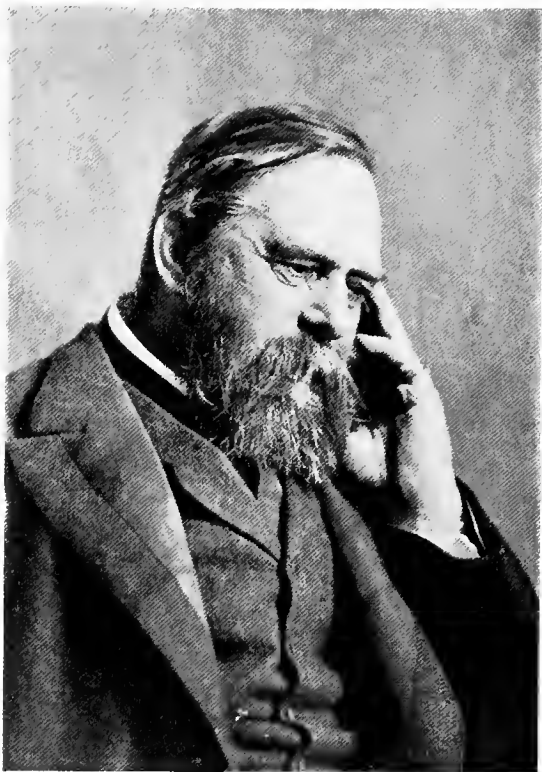
ALBERT P. RYDER  
MEMORIAL EXHIBITION

MCMXVIII









ALBERT PINKHAM RYDER

Photo by Rockwood, New York

ryder?

THE METROPOLITAN MUSEUM OF ART

LOAN EXHIBITION  
OF THE WORKS OF  
ALBERT P. RYDER

NEW YORK  
MARCH 11 TO APRIL 14  
MCMXVIII

5189(2)

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THE METROPOLITAN MUSEUM OF ART  
March, 1918

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## LENDERS TO THE EXHIBITION

R. B. Angus

Charles Melville Dewey

Mrs. Charles Fitzpatrick

Charles L. Freer

John Gellatly

Mrs. E. B. Greenshields

The Hillyer Art Gallery, Smith College,  
Northampton, Mass.

Charles E. Ladd

Adolph Lewisohn

Burton Mansfield

N. E. Montross

Mrs. Alexander Morten

George S. Palmer

A. T. Sanden

Dr. Dudley Tenney

Lady Van Horne

R. C. and N. M. Vose

Mrs. Lloyd Williams

Colonel C. E. S. Wood

Numbers 12 and 35 are from the collection of the Museum.



## INTRODUCTION

IT IS strange that the art of Albert Pinkham Ryder should have happened in America in these days, but the history of art prepares one for such contrasts. Within sound of the elevated trains and in the midst of the clang and bustle of this boisterous city of ours, he found his place, and here he painted pictures that depend but little on the statement of facts, and in which the emotional value of design and color reproduces his sentiment in a fashion that approaches the immateriality of music. He is of the company of the Oriental painters, of the Sienese, of Blake, Coleridge, Poe, and of the "Romantic" composers. He makes one feel the weirdness of gaunt branches against moonlight skies, the fragility and helplessness of ships on vast seas, the turmoil of waves that chew on rocky shores. He shows us people of old legends like apparitions in dreams, the serenity of autumn fields basking in afternoon light, the mystery of night. With a poet's vision and the intuition of a mystic he has chosen the expressive lines and the significant color that evoke these sensations in a way that can not be analyzed.

He worked without sketches, changing and re-changing the composition and color in response to the suggestions of his mood, and often spent years on one of these little panels. The paint is loaded dangerously, fussed over and fused to a surface like enamel, out of which the color

seems to glow from within like dusty jewels or embers in the ashes. His early admirers, indeed, found color his most remarkable quality. To us of today it is only one of the means, no more important than the others, by which he arrives at the fullness of his expression. The modern trend of artistic appreciation, exemplified in the newly found admiration for Oriental painting, familiarizes us with his language.

He was born in 1847 in New Bedford, Mass., studied in the schools of the National Academy and under the painter and engraver William E. Marshall, a picture by whom, *The Artist's Mother* (M 35-1), is exhibited in Gallery 12. A relationship to the imaginative pictures by Marshall can be discerned in Ryder's work, and through Marshall, affiliated to a degree with the Thomas Cole group, is found Ryder's connection with a certain trend in American art. J. M. W. Turner seemingly was one of his influences. But there was not in his case the conscious carrying-on of the tendencies of any person or school. He was a solitary, and worked out by himself his processes and ideals. His death took place on March 28, 1917.

Ryder was also a poet in words. He frequently made verses to accompany his paintings, and as far as possible those that refer to any of the present examples have been collected and printed in the catalogue under the headings of the works they were written for. He made other poems, too, marked by the same characteristics as his pictures. No idea of their publication or even of their preservation seems to have occurred to him and many have disappeared. One, entitled *The Wind*, appeared in an article on the painter in the *Century Magazine* in 1890. As an interesting analogy to his methods of picture-making, I quote it here:



## THE WIND

The wind, the wind, the wind,  
 The breath of balmy, balmy evening,  
 That am I, that am I!  
 My unseen wanderings  
 Who can pursue, who comprehend?  
 Soft as a panther treads  
 When moving on its prey,  
 I fly o'er beds of roses sweet  
 And violets pale,  
 Till disturbed within their slumbers,  
 They bend from my gay caress—  
 Only to lift their heads again  
 And send the aroma of sweet perfumes  
 To call me yet once more  
 Ere that I pass away.

I am the wind, the wind, the wind,  
 As fickle as lightning, swift as light.  
 I seize on the giants of the forest  
 And shake them to their roots!  
 I make them tremble to their sap!

I am the wind, the wind, the wind,  
 I'll away, I'll away to where maidens  
 Are sighing for fond lovers;  
 And softly coo and woo and whisper in their ears,  
 With sigh answering sighs,  
 Making their hearts to throb,  
 Their bosoms rise  
 Till I seem hardly from without—  
 Almost within the voice  
 Of their souls' illusion!  
 What lover would not give his all for this:  
 To kiss that rosy cheek,  
 Those dewy lids, that luscious mouth;  
 So wantonly to lift those woven tresses,  
 And breathe upon those rounded bosoms?

But I'm the wind, the wind, the wind,  
 I'll away to the gloomy pools profound,  
 Stirring the silence of their reflective depths

## INTRODUCTION

With rippling laughter  
At my wanton freaks.  
For I'm the wind, the wind, the wind,  
And my fantastic wanderings  
Who can pursue, who comprehend?

His life was without notable incident, and his pictures, which tell of the struggle and joy each caused him, are its only archives. Beyond that there is little to recount. He was a recluse and his tastes were of the simplest. Though his art brought him but small return in money, it was sufficient for his modest needs. Some of his fellow-painters and some discerning critics early appreciated his value and among these he found his few devoted friends.

BRYSON BURROUGHS.

## CATALOGUE

It is impossible to place Ryder's pictures in exact sequence for the reason that work on them extended over a number of years and there were long lapses of time when they were left untouched. The finishing of an earlier picture was often delayed by work on one of more recent date. In general, however, the arrangement of this catalogue is approximately chronological.

### 1 IN THE STABLE

Canvas: h. 21; w. 32. Signed at lower right: *Ryder*.

Lent by George S. Palmer.

### 2 ROADSIDE MEETING

Canvas: h. 15 $\frac{1}{8}$ ; w. 12 $\frac{3}{8}$ . Signed at lower right: *A P Ryder*.

Lent by R. C. and N. M. Vose.

### 3 THE WHITE HORSE

Canvas: h. 8 $\frac{1}{8}$ ; w. 10.

Lent by N. E. Montross.

### 4 MENDING THE HARNESS

Canvas: h. 19; w. 22 $\frac{1}{2}$ . Signed at lower right: *A. P. Ryder*.

Lent by Adolph Lewisohn.

5 THE CANAL

Canvas: h.  $16\frac{1}{4}$ ; w.  $20\frac{1}{4}$ .

Lent by John Gellatly.

6 JOAN OF ARC

Canvas: h.  $10\frac{3}{8}$ ; w.  $7\frac{1}{8}$ . Signed at lower left: *A P. Ryder.*

Lent by R. C. and N. M. Vose.

On a rude, mossy throne  
Made by Nature in the stone  
Joan sits; and her eyes far away  
Rest upon the mountains gray.  
And far beyond the moving clouds  
That wrap the sky in vap'rous shrouds,  
Visions, she sees—  
And voices come to her on the breeze.

With a Nation's trouble she's opprest  
And noble thoughts inspire her breast.  
Ah, gentle maid, and can it be  
Thou wiltst do more than chivalrie?  
That thy weak arm shall strike the blow  
That hurls the invading conqueror low?  
Who knows what God knows?  
His hand he never shows,  
Yet miracles with less are wrought,  
Even with a thought.

—ALBERT P. RYDER.

7 THE PASTURE

Canvas: h. 12; w.  $15\frac{1}{4}$ . Signed at lower left:  
*A. P. P . . . .*

Lent by Dr. Dudley Tenney.

8 ORIENTAL CAMP

Canvas: h.  $7\frac{3}{4}$ ; w. 12. Signed at lower left: *ARyder.*

Lent by N. E. Montross.

9 THE RED COW

Panel: h. 11½; w. 12. Signed at lower right: *ARyder.*

Lent by Charles L. Freer.

10 THE WOOD ROAD

Canvas: h. 6¾; w. 6¾. Signed at lower left: *A. P. Ryder.*

Lent by R. C. and N. M. Vose.

11 AT THE FORD

Panel: h. 12; w. 11¾. Signed at lower left: *ARyder.*

Lent by N. E. Montross.

12 THE CURFEW HOUR

Panel: h. 7⅝; w. 10¾. Signed at lower left: *A. P. Ryder.*

The Metropolitan Museum of Art.

13 PASSING SONG

Panel: h. 8½; w. 4⅝.

Lent by Mrs. Alexander Morten.

By a deep, flowing river,  
There is a maiden pale,  
And her ruby lips quiver  
A song on the gale.

Adown the same river,  
A youth floats along;  
And the lifting waves shiver  
As he echoes her song.

Nearer, still nearer,  
His frail bark doth glide.  
Will he shape his course to her  
And remain by her side?

Alas! there's no rudder  
To the ship that he sails.  
The maiden doth shudder—  
Blows sea-ward the gales.

Sweeter and fainter  
The song cometh back;  
And her mind it will darken  
And her heart it will rack.

And then she'll grow paler  
With this fond memory;  
Paler and paler—  
And then she will die.

—ALBERT P. RYDER.

14 PERETTE

Canvas: h.  $12\frac{7}{8}$ ; w.  $7\frac{5}{8}$ . Signed at lower right: *A P Ryder*.

Lent by The Hillyer Art Gallery, Smith College.

15 THE LOVERS

Panel: h.  $11\frac{3}{8}$ ; w.  $7\frac{7}{8}$ .

Lent by Mrs. Lloyd Williams.

16 MOONRISE, MARINE

Canvas: h.  $9\frac{1}{4}$ ; w.  $11\frac{1}{4}$ .

Lent by A. T. Sanden.

17 GAY HEAD

Canvas: h.  $7\frac{1}{2}$ ; w.  $12\frac{1}{2}$ . Signed at lower right: *ARyder*.

Lent by A. T. Sanden.

18 FLORIZEL AND PERDITA

(The Winter's Tale)

Canvas: h.  $12\frac{1}{4}$ ; w.  $7\frac{1}{4}$ . Signed at lower right: *A P Ryder*.

Lent by John Gellatly.

19 RESURRECTION

Canvas: h.  $17\frac{1}{8}$ ; w.  $14\frac{1}{8}$ .

Lent by N. E. Montross.

20 THE FLYING DUTCHMAN

Canvas: h.  $14\frac{1}{4}$ ; w.  $17\frac{1}{4}$ .

Lent by John Gellatly.

Who hath seen the Phantom Ship,  
Her lordly rise and lowly dip,  
Careering o'er the lonesome main  
No port shall know her keel again.

But how about that hopeless soul  
Doomed forever on that ship to roll,  
Doth grief claim her despairing own  
And reason hath it ever flown  
Or in the loneliness around  
Is a sort of joy found  
And one wild ecstasy into another flow  
As onward that fateful ship doth go.

But no, Hark! Help! Help! Vanderdecken cries,  
Help! Help! on the ship it flies;  
Ah, woe is in that awful sight,  
The sailor finds there eternal night,  
'Neath the waters he shall ever sleep,  
And Ocean will the secret keep.

—ALBERT P. RYDER.

June 8, 1897.

21 DANCING DRYADS

Canvas: h. 9; w. 7. Signed at lower right: *ARyder*.

Lent by N. E. Montross.

In the morning ashen-hued  
Came nymphs dancing from the wood.

—A. P. RYDER.

22 HARVEST

Canvas: h. 26; w. 35 $\frac{7}{8}$ .

Lent by John Gellatly.

23 PASTORAL STUDY

Canvas: h. 24 $\frac{1}{4}$ ; w. 29 $\frac{1}{2}$ . Inscribed at lower left corner: *Pastoral Study*. Signed at bottom near right corner: *Ryder*.

Lent by John Gellatly.

24 NIGHT

Canvas: h. 12 $\frac{1}{4}$ ; w. 20 $\frac{1}{4}$ . Signed near lower left-hand corner: *Ryder*.

Lent by A. T. Sanden.

25 NIGHT AND THE SEA

Panel: h. 11 $\frac{1}{8}$ ; w. 12 $\frac{1}{4}$ .

Lent by Charles Melville Dewey.

26 PEGASUS

(Old title, *The Poet on Pegasus Entering the Realm of the Muses*)

Panel: h. 12; w. 11 $\frac{3}{8}$ .

Lent by Mrs. Alexander Morten.

27 PEGASUS

Canvas: h. 14 $\frac{1}{4}$ ; w. 17 $\frac{1}{4}$ .

Lent by John Gellatly.

28 MOONLIGHT

Panel: h. 11 $\frac{1}{2}$ ; w. 12 $\frac{1}{8}$ . Signed at lower right: *ARyder*.

Lent by Burton Mansfield.



29 THE SEA

Canvas: h.  $20\frac{3}{8}$ ; w.  $18\frac{1}{2}$ .

Lent by John Gellatly.

30 MOONLIGHT—MARINE

Panel: h. 12; w.  $12\frac{3}{8}$ . Signed at lower left: *ARyder*.

Lent by N. E. Montross.

31 THE DEAD BIRD

Panel: h.  $4\frac{3}{8}$ ; w.  $9\frac{7}{8}$ .

Lent by N. E. Montross.

32 DIANA'S HUNT

Canvas: h. 18; w. 14.

Lent by Charles Melville Dewey.

33 UNDER A CLOUD

Canvas: h. 20; w.  $23\frac{3}{4}$ .

Lent by A. T. Sanden.

34 MOONLIGHT COVE

Canvas: h.  $14\frac{1}{4}$ ; w. 17.

Lent by Mrs. Alexander Morten.

35 TOILERS OF THE SEA

Panel: h.  $11\frac{3}{8}$ ; w. 12. Signed at lower left: *A. Ryder*.

The Metropolitan Museum of Art.

With the shifting skies,  
Over the billowing foam,  
The hardy fisher flies  
To his island home.

—ALBERT P. RYDER.

- 36 JONAH  
Canvas: h.  $27\frac{1}{8}$ ; w.  $34\frac{3}{8}$ . Signed at lower left: *AP Ryder*.  
Lent by Colonel C. E. S. Wood.
- 37 THE TEMPLE OF THE MIND  
Panel: h.  $17\frac{3}{4}$ ; w. 16. Signed at lower right: *Ryder*.  
Lent by R. B. Angus.
- 38 FOREST OF ARDEN  
Canvas: h. 15; w. 19. Signed at lower right: *Ryder*.  
Lent by A. T. Sanden.
- 39 SIEGFRIED AND THE RHINE MAIDENS  
Canvas: h.  $19\frac{3}{4}$ ; w.  $20\frac{1}{2}$ . Signed at lower right: *A. P. Ryder*.  
Lent by Lady Van Horne.
- 40 DESDEMONA  
Canvas: h.  $14\frac{1}{4}$ ; w. 10.  
Lent by Charles E. Ladd.  
Received too late for reproduction.
- 41 MACBETH AND THE WITCHES  
Canvas: h.  $28\frac{3}{4}$ ; w.  $35\frac{3}{4}$ .  
Lent by A. T. Sanden.
- 42 THE SENTIMENTAL JOURNEY  
Canvas: h.  $12\frac{1}{4}$ ; w. 10. Signed at lower left: *A P Ryder*.  
Lent by Mrs. E. B. Greenshields.

- 43 COUSTANCE  
(The Man of Law's Tale, Chaucer)  
Canvas: h. 28; w. 35½.  
Lent by Lady Van Horne.
- 44 THE FLIGHT INTO EGYPT  
Canvas: h. 14; w. 11½.  
Lent by Charles Melville Dewey.
- 45 THE WAY OF THE CROSS  
Canvas: h. 14; w. 11¼. Signed at lower left: *A. Ryder.*  
Lent by Mrs. Charles Fitzpatrick.
- 46 WEIR'S ORCHARD  
Canvas: h. 16⅞; w. 20⅞.  
Lent by A. T. Sanden.
- 47 KING COPHETUA AND THE BEGGAR MAID  
Canvas: h. 24½; w. 18.  
Lent by John Gellatly.
- 48 THE RACE TRACK  
Canvas: h. 27¾; w. 35⅞. Signed at lower left: *A. P. Ryder.*  
Lent by A. T. Sanden.



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1

IN THE STABLE



2

ROADSIDE MEETING





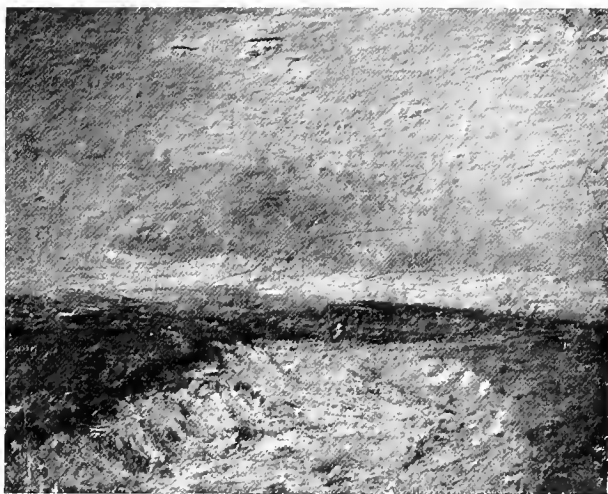
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THE WHITE HORSE



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MENDING THE HARNESS



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THE CANAL



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JOAN OF ARC



7

THE PASTURE



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ORIENTAL CAMP



9

THE RED COW



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THE WOOD ROAD





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AT THE FORD



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THE CURFEW HOUR



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PASSING SONG



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PERETTE



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THE LOVERS



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MOONRISE, MARINE



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GAY HEAD



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FLORIZEL AND PERDITA





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DANCING DRYADS



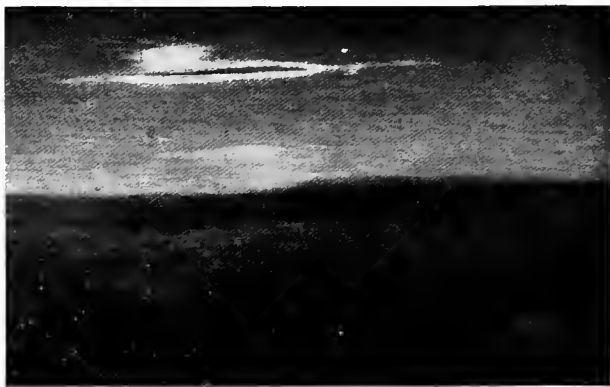
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HARVEST



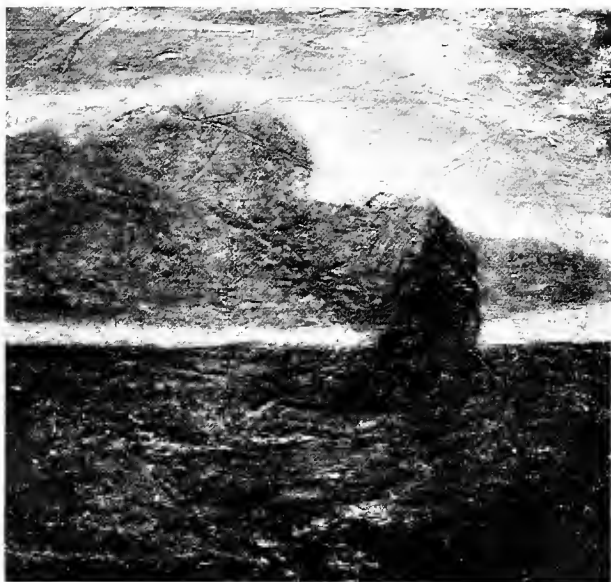
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PASTORAL STUDY



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NIGHT



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NIGHT AND THE SEA



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PEGASUS





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PEGASUS



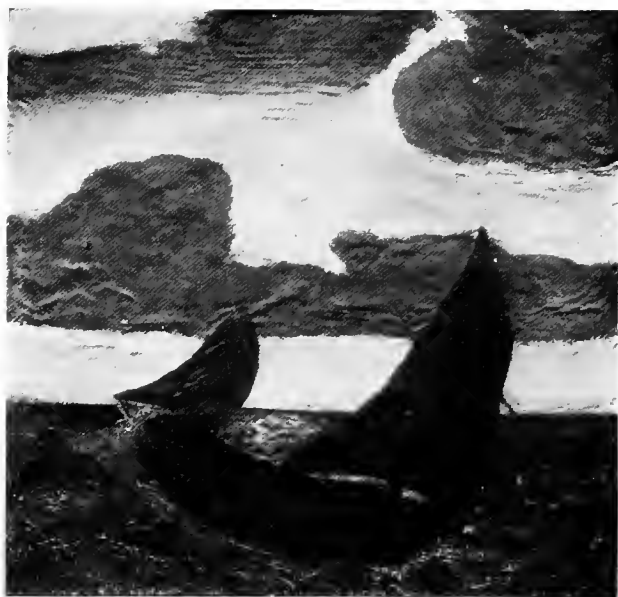
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MOONLIGHT



29

THE SEA



30

MOONLIGHT — MARINE



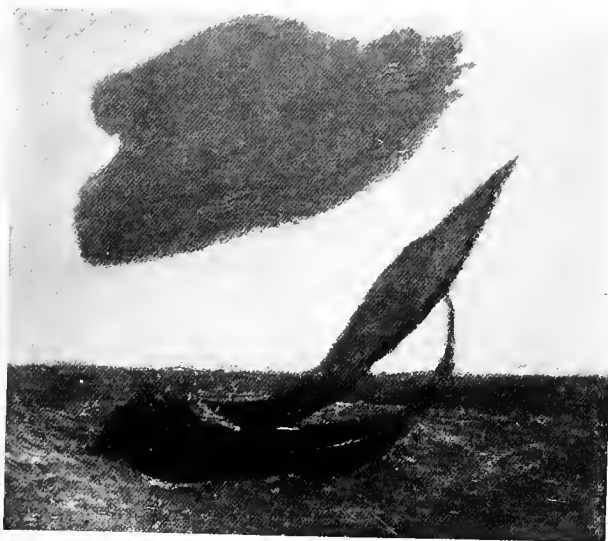
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THE DEAD BIRD



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DIANA'S HUNT



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UNDER A CLOUD



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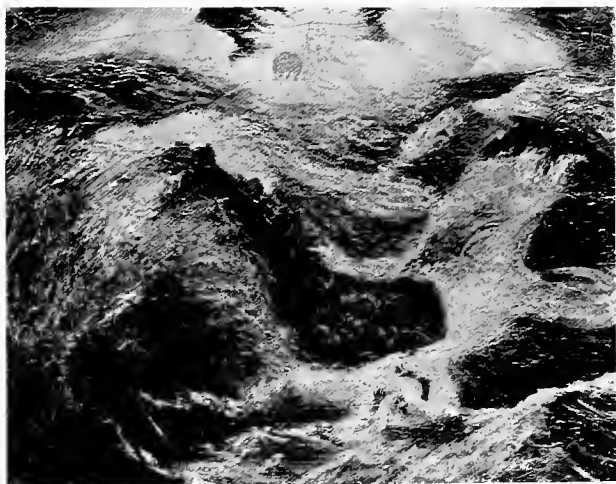
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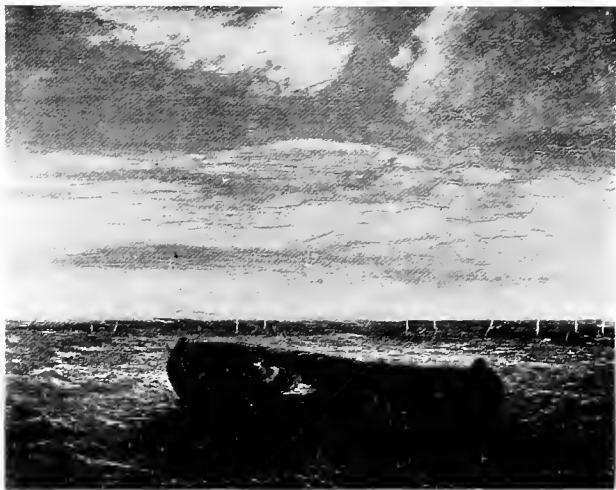
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COUSTANCE





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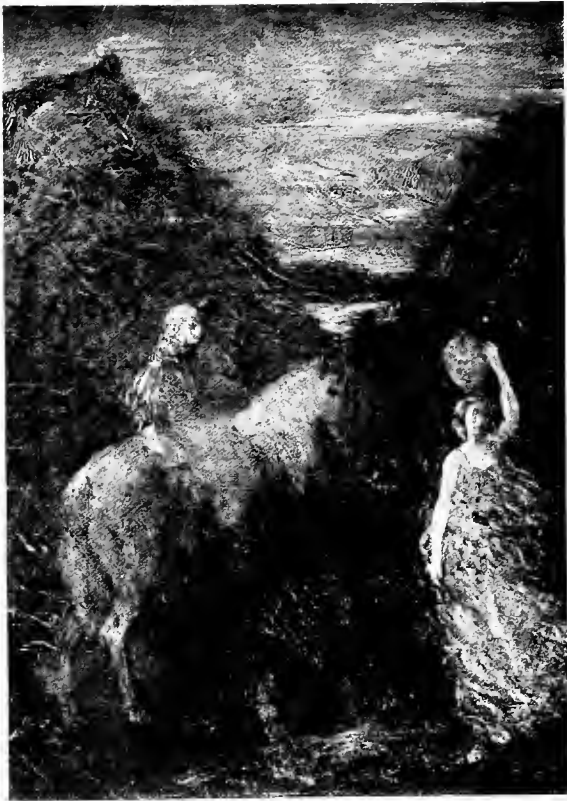
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THE WAY OF THE CROSS



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WEIR'S ORCHARD



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KING COPHETUA AND THE BEGGAR MAID



48

THE RACE TRACK

OF THIS CATALOGUE  
ONE THOUSAND COPIES HAVE BEEN PRINTED  
MARCH, 1918

