Kaufmann, a seceder who, with several others, planned to set up a truly American utopia. This man deserves further study than that given by Professor Arndt on pages 358-377. The Kaufmann Diary was located in the State Library at Columbus, Ohio. Photostats of letters and other papers, including the Tuetonia constitutions, now are extant at Old Economy Village.

Other studies feasible would be those that could be done with ledger books, in English and German, pertaining to nineteenth-century agriculture, printing, medicine, textile manufacture, meteorology and museum organization and management.

The University of Pennsylvania Press is not to be commended upon the paper used or the binding chosen for Professor Arndt's book. Even though the price of the volume appears high, it must be remembered that the author has compressed a tremendous amount of scholarly research into it. Apparently to cut costs of printing, footnotes have been kept at a minimum. Many statements in the main text are documented in the Notes section and many are quoted in the body of the text, but much documentation seems to have been deleted.

However, this publication is a definite contribution to the bibliography of the most successful utopia ever seen in the United States.

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It is always pleasantly surprising to realize that the world's most famous woman artist, and Mary Cassatt merits such a description, was born in Pittsburgh. As Frederick Sweet details in his new monograph, the exact fact is that Mary Stevenson Cassatt was born in Old Allegheny in her father's house on Rebecca Street (now called Reedsdale Street). And, although the date is usually given as 1845, Mr. Sweet, using family documents and the baptismal records of Trinity Church (Trinity Cathedral) in Pittsburgh, proves 1844 to be the correct year of her birth.
Rather astonishingly, I think, in view of the fact that Mr. Sweet is the curator of American painting and sculpture at the Art Institute of Chicago, the great strength of his book is not in the evaluation of Miss Cassatt's art, but in the precision which it brings to the recounting of her biography. Using primary source material, like the Trinity Cathedral records, and especially the copious Cassatt family correspondence — much of it previously unpublished — Mr. Sweet has put together a record of a milieu and a family that rather incidentally included a great and progressive artist.

Perhaps two-thirds of the text of the book consists of quotations from letters. A few of the letters are Degas's, a few Pissarro's; some were written by friends or short-term acquaintances; most were written by Mary's parents, Mr. and Mrs. Robert Cassatt, to their sons and daughters-in-law. A very small minority are Mary Cassatt's own letters, regrettably, since anyone who ever met Mary Cassatt reported that she was a verbal, acutely intelligent, opinionated, and forceful woman.

For the art scholar it is also regrettable that she wrote so little in her letters about her art, a reticence scrupulously followed by her parents. And by Mr. Sweet, since his book takes its shape entirely from the correspondence. Topics that interested family and friends and are therefore much talked about in the letters are developed in depth in the book. Those that did not interest the letter writers are likewise scantied in the book.

Recognizing this limitation of the letters-as-book method, one must also recognize its strength — the presentation of an intimate yet factual history. The Cassatt story that Mr. Sweet marshals is a fascinating one and perhaps could be summarized here. It is the story of an American family that chose to live in Europe. For although Mary Cassatt was born in Allegheny City, and as the title of the book suggests, always considered herself a Pennsylvanian, she spent less than twenty-five years of her life in this country. Her father, Robert Cassatt, was mayor of Allegheny City in 1846 and president of the Select Council in 1847 and 1848, but in the latter year he moved his family to eastern Pennsylvania. Mary Cassatt attended art classes for four years in Philadelphia at the Pennsylvania Academy of the Fine Arts but eventually convinced her reluctant father that she must go to Europe to study the great masters of painting. Accordingly, the year 1866 found her fixed in the American colony in Paris, familiar to her from visits as a child. Following her regime of studio work and museum study, she proceeded from admiration for the old masters...
Correggio and Rubens to what proved to be a lifelong enthusiasm for the work of Courbet.

In retrospect one sees that Miss Cassatt’s passion in art for the real and true led her quite naturally from Courbet to the group of Impressionists who were trying to record nature, the phenomenon of light, more accurately than it had been recorded before. Yet it is difficult not to feel amazement when we see the name of Mary Cassatt, the very proper American spinster, recorded with Monet, Manet, and Degas as a founder of French Impressionism. But a founder she was. Degas, having seen and admired a painting of hers in the Paris Salon, invited her to join the Impressionists, and she participated in four of their historic exhibitions beginning in 1879. In *The Graphic Work of Mary Cassatt*, the standard work on Miss Cassatt’s prints, Adelyn Breeskin writes that Mary Cassatt’s affiliation with the Impressionists “was due largely to mutual admiration, sympathy of taste and artistic direction. On these grounds she was wholeheartedly accepted by the Impressionists, which was another of her major triumphs.”

Although she used high-keyed color and broad brush strokes, Mary Cassatt had less in common with Monet, the prototypical Impressionist, than she had with Degas. Degas, a difficult and aloof man, became her consultant and most perceptive critic. In 1890 Miss Cassatt was an enthusiastic visitor, with Degas, to a large exhibition of Japanese prints held at the Ecole Nationale des Beaux-Arts. Japanese art was only gradually becoming familiar in Europe, and Mary Cassatt’s exploitation of Japanese effects in her famous 1891 series of color prints was perhaps her most original contribution to the art world. For these and her paintings of mothers and children, in which the tenderness is so truthful that it never becomes sentimental, Mary Cassatt the artist will be remembered. The thirty-two photographic plates (eight in color) used by Mr. Sweet are of good quality and document well the development of Mary Cassatt’s art.

Beyond her own painting Mary Cassatt has a second importance for the art world — her astute advice to the Americans she knew who collected paintings. This social activity, exactly the material for letter writing, is very completely presented in our book. By the testimony of her own memoirs, Louvise Elder, later Mrs. Henry O. Havemeyer, while a young girl attending school in Paris, was fired by Miss Cassatt’s enthusiasm for art and at her urging bought with the total of her spending money a pastel by Degas. This was the first purchase in the fabulous Havemeyer collection, now housed in The Metropolitan Museum of Art in New York City. Miss Cassatt was the
lifelong friend of Louisine Havemeyer. Years later, traveling with Mr. and Mrs. Havemeyer through Europe on picture-buying expeditions, she expanded their collecting beyond the Impressionists. She had a faultless eye for quality in paintings and advised buying the work of Veronese, Goya, and El Greco. At this time these artists — especially El Greco — were not widely known and respected.

It seems clear that many an American museum would be a masterpiece or two poorer today if it had not been for Mary Cassatt’s activities in the collecting field. To cite only two instances, the great El Greco “Assumption” was purchased by the Art Institute of Chicago because Mary Cassatt would not accept as final its rejection by another American museum. And in Pittsburgh, instance number two, Simon Vouet’s “Toilet of Venus,” once owned by Miss Cassatt herself, came in 1952 into the collection of Carnegie Institute as a gift from Mrs. Horace Binney Hare, Miss Cassatt’s niece. The Carnegie Institute collection also includes examples of Mary Cassatt’s most famous prints and her 1891 painting “Young Women Picking Fruit.” So it seems that one hundred and twenty-two years after her birth a part of Mary Cassatt, the part of her life she valued most, her art work, keeps her memory bright in the place where she was born.

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Fred Myers


Once in a while a book comes from the press to people who care so much about it that they wish to proclaim its values from the proverbial housetops. The present reprint of the Pennsylvania volume of the First Census of the United States of America is a case in point. It possesses as much fascination as a great novel. Opened at random, it may be read with the same high degree of interest. It is, indeed, a rich example of the worth and charm of documentation of human and humane statistics.

This reviewer, when a small boy, was told that Christianity and the United States both began with a counting of noses. Of course, that