

# American Art from 1650 to 1850

A Resource for Classroom Teachers

## Global Connections



Punch Bowl



Pepper-Pot



The Peaceable Kingdom



Casta Paintings



San Diego de Alcalá

## Power and Portraiture



Mr. and Mrs. Thomas Mifflin



Yarrow Mamout



Benjamin Franklin



Sor Juana Inés de la Cruz



Click for image captions

## Peale's Museum



Staircase Group



Cut-Paper Profiles



Grapes and Peaches

## Crafting Identity



Dish (Pennsylvania German)



Dinner Platter (Wild Turkey)



Wardrobe



High Chest of Drawers



Take a few moments to look carefully at this work of art.



Now take a few moments to look carefully at the other side of this work of art.



What kind of object is this? Does it remind you of something you use?



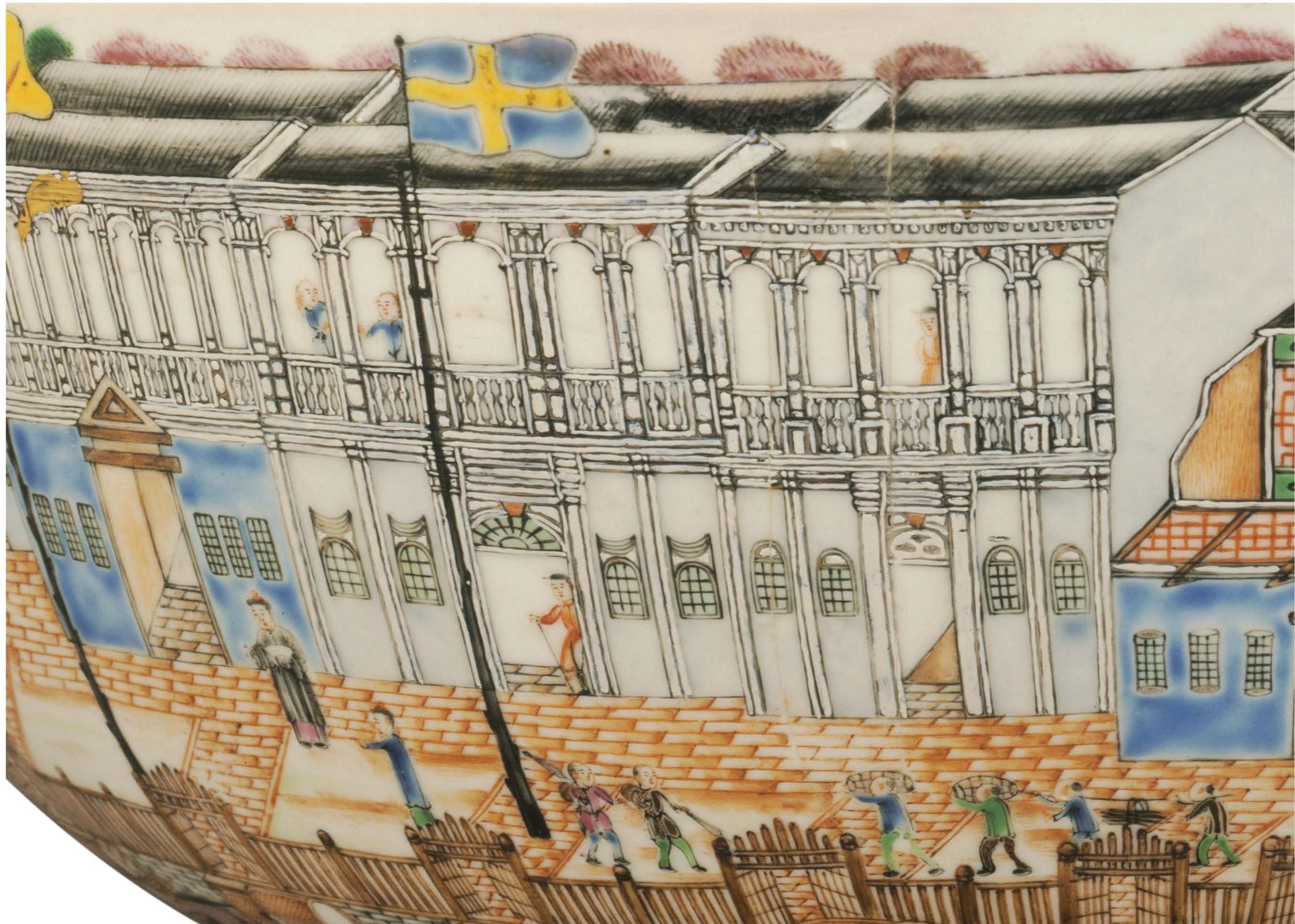
This large bowl, used to serve drinks, was made in China for sale in the United States.



The inside of the bowl is decorated with an American ship, like those that were used to travel the long distance to China.



How would you describe these buildings? How are they similar and different?



How many people can you find? How are they dressed? What are they doing?



Imagine stepping into this scene. What could you hear, smell, or touch?



The scene is set in the Chinese port of **Guangzhou** (gwaang-JOW), a center of trade with Europe and America.



How many flags can you identify? What do the flags tell you about the people in the artwork?



How many of these flags did you find? How many look the same today?



This image of the same scene was painted by a Chinese artist who put the United States flag in the center to appeal to an American audience.



What other differences do you notice?  
How does the shape of the object impact the design of the image?

## Compare and Connect



This bowl was made in Japan for a Japanese audience. The flags and clothing identify the people as merchants from the Netherlands.



Punch Bowl Showing Factories of Canton, China



Bowl

How does this object compare to the punch bowl made in China for an American market?



Made in China for an American Market



Made in Japan for a Japanese Market

How was each bowl designed to appeal to its audience?  
What might that tell us about people's interest in other cultures?

← Main Menu



Take a few moments to look carefully at this work of art.



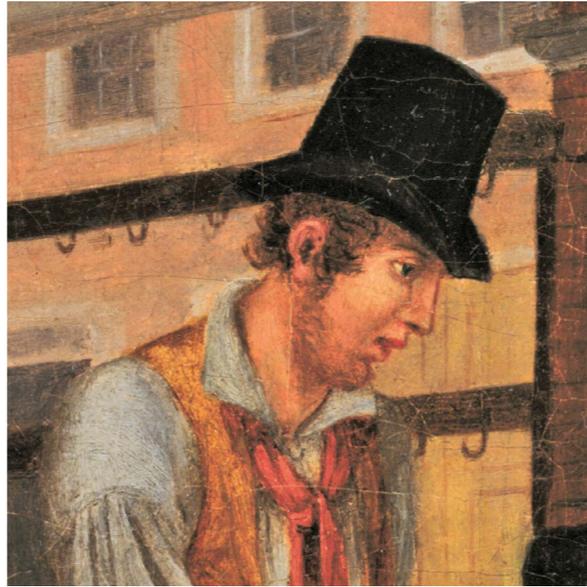
What is going on in this picture?  
What can you tell about the setting?



If you could step inside this place, what sounds or smells would you experience?



How would you describe the people in this scene?



What clues can you find to each of their identities?  
What makes them similar or different?



Describe the physical relationship of the people.  
Who seems included in the group and who seems excluded?



How are the people interacting?  
What kinds of conversations can you imagine them having with each other?



Do the figures seem like real people or exaggerated characters?



Why might the artist have chosen to bring these characters together?  
What does it reveal about life in Philadelphia in 1811? What questions does it raise?

## History Connection



In the 1800s, Philadelphia's Free Black community included many talented artisans, including Thomas Gross who made this cabinet.

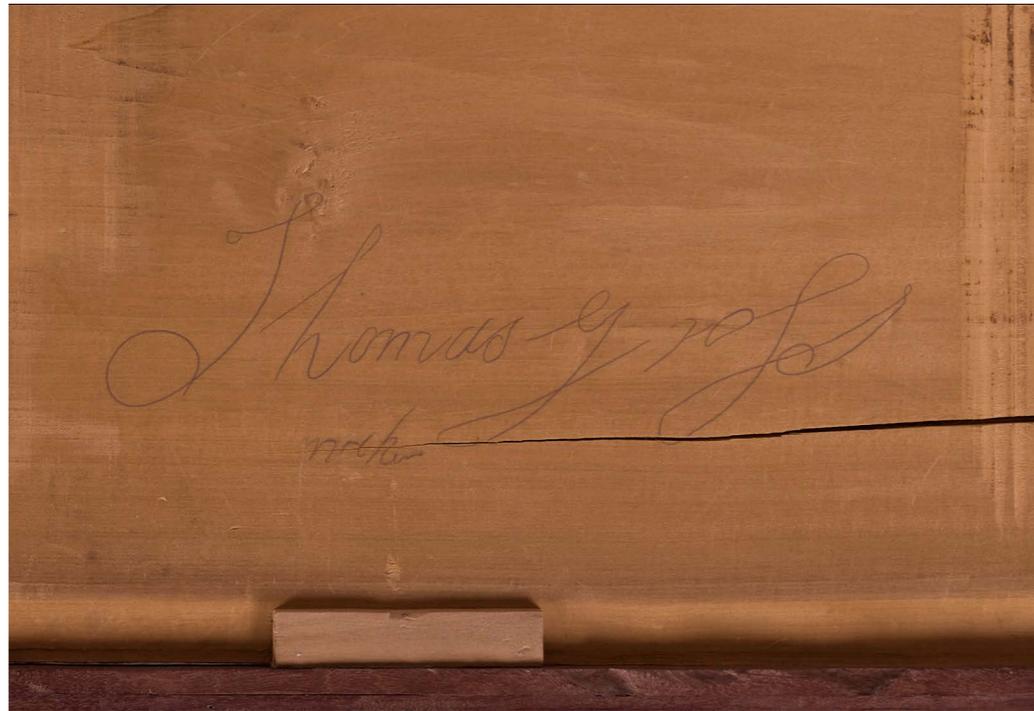


Photo illustration enhanced for legibility.



It was rare for any furniture maker to sign their pieces, but Gross wrote his name underneath one of the drawers. In doing so he made an important contribution to Black history. What does that tell us about the way history is recorded?

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The leopard with the harmless kid laid down  
And not one savage beast was seen to frown

The wolf did with the lambkin dwell in peace  
His grim carnivorous nature there did cease



The lion with the fatling on did move  
A little child was leading them in love;

When the great PENN his famous treaty made  
With indian chiefs beneath the Elm-tree's shade.

Take a few moments to look carefully at this work of art.

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What is going on in this picture?

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If you could step into this landscape, how would it feel?



What kind of relationship do the animals and child share? How can you tell?



How are the trees and ground different in the two scenes? Why might that be?

The leopard with the harmless kid laid down  
And not one savage beast was seen to frown

The wolf did with the lambkin dwell in peace  
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The lion with the fatling on did move  
A little child was leading them in love;

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With indian chiefs beneath the Elm-tree's shade.

How did the artist draw our attention from one scene to the next?  
What separates the two scenes?

The leopard with the harmless kid laid down  
And not one savage beast was seen to frown

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His grim carnivorous nature there did cease



The lion with the fatling on did move  
A little child was leading them in love;

When the great PENN his famous treaty made  
With indian chiefs beneath the Elm-tree's shade.

How do the words in the border relate to the images?

The leopard with the harmless kid laid down  
And not one savage beast was seen to frown

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His grim carnivorous nature there did cease



The lion with the fatling on did move  
A little child was leading them in love;

When the great PENN his famous treaty made  
With indian chiefs beneath the Elm-tree's shade.

The child and animals in the foreground illustrate a passage from the Bible, painted around three sides of the border. The final section of the text describes the scene in the background of the legendary meeting between the Lenape chief Tamanend and William Penn in 1682.

The leopard with the harmless kid laid down  
And not one savage beast was seen to frown

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The lion with the fatling on did move  
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Why do you think the artist combined the two scenes into a painting titled *The Peaceable Kingdom*?

## History Connection

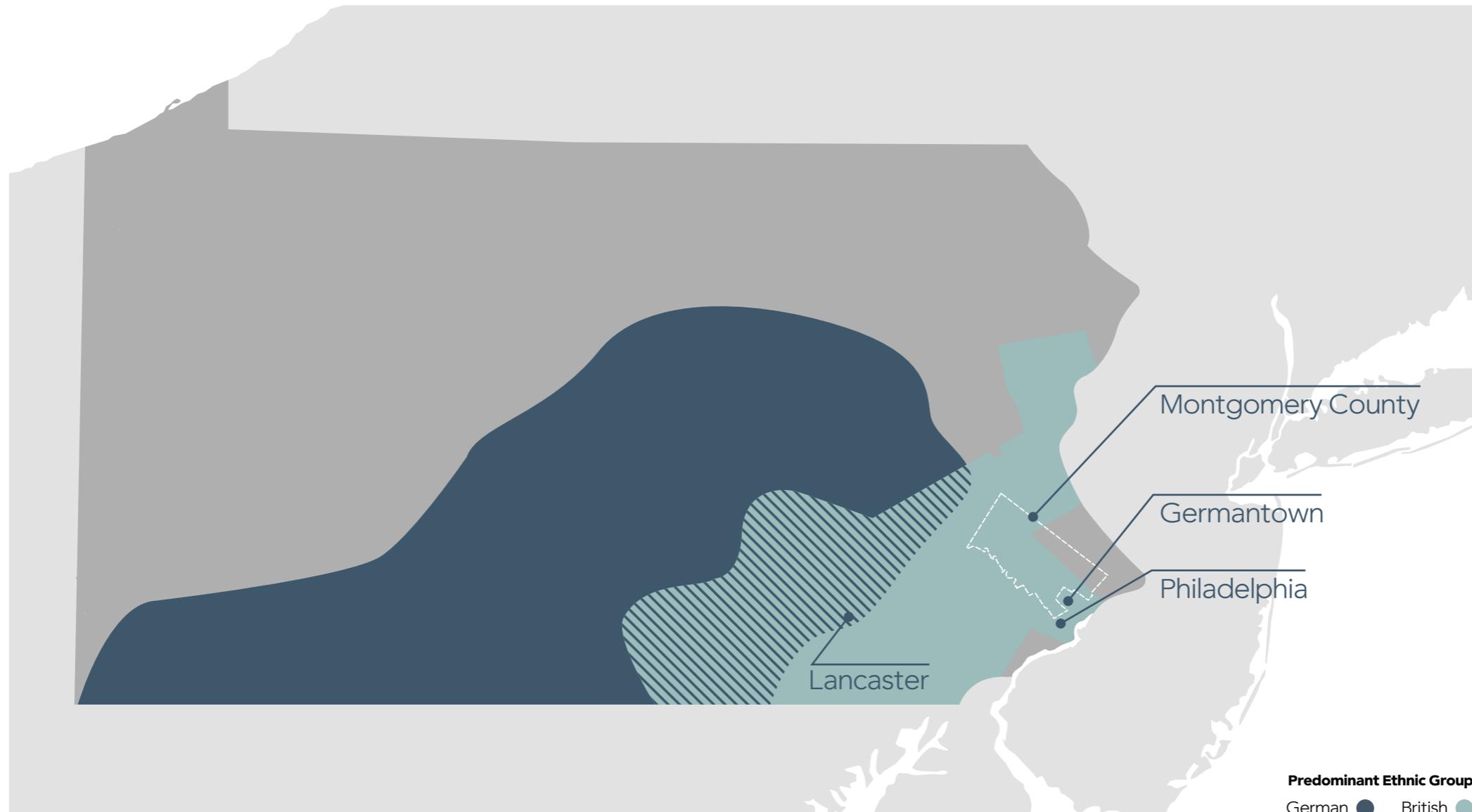


This silver armband was probably given as a diplomatic gift from the federal government to an Indigenous nation.

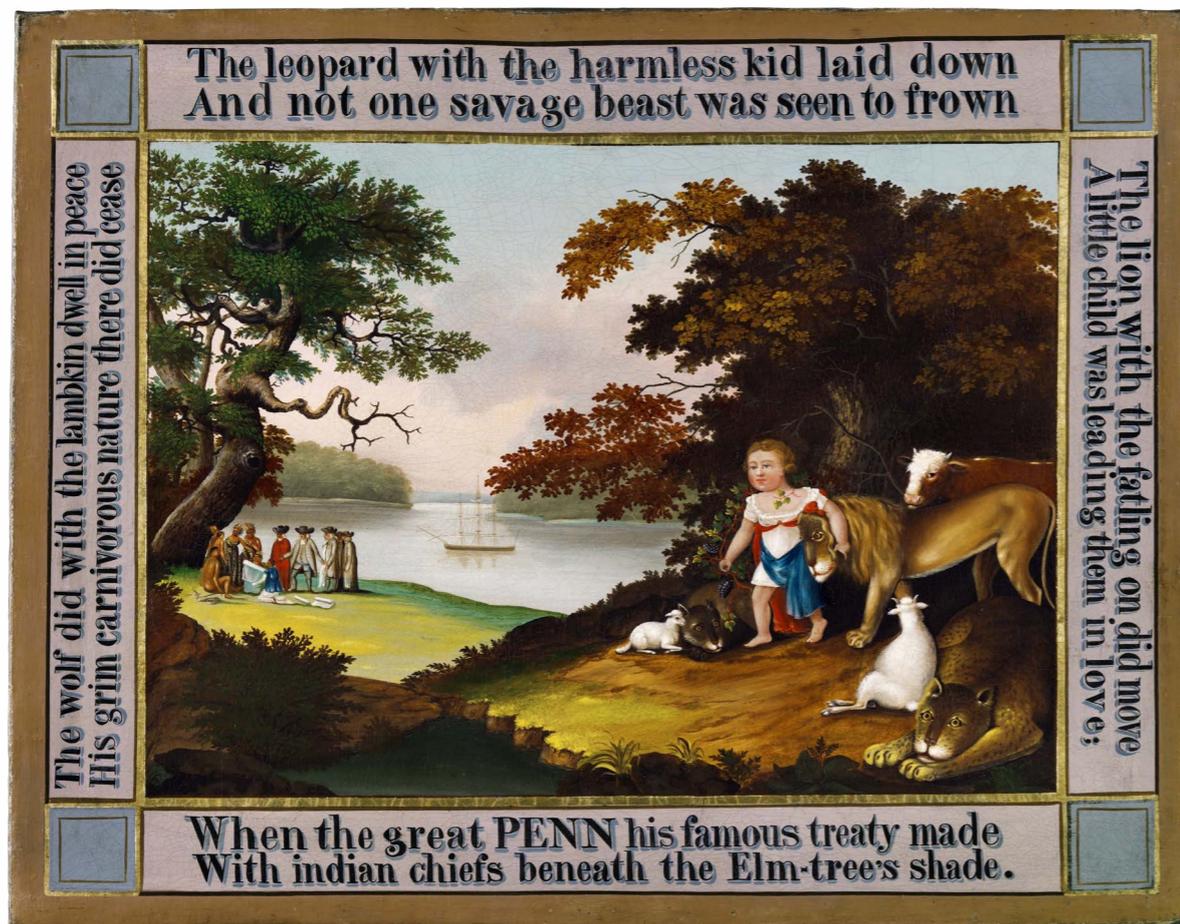


What symbols can you find?

## Map of Pennsylvania around 1800



Before British colonization, these lands were the traditional territories of the Delaware, Susquehannock, Shawnee, and Iroquois People. By 1852, when Edward Hicks painted *Peaceable Kingdom*, Indigenous Americans had been largely displaced by Europeans.



What story do these objects tell about diplomatic relations between Europeans and Indigenous Americans?  
How does that story impact your understanding of history?

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Take a few moments to look carefully at this work of art.



Now take a few moments to look carefully at this work of art.



Compare and contrast the two images. What similarities or differences can you find?



How is each family interacting?



What do you notice about the ways people are dressed?



What details can you find in each scene?  
What do they tell you about the people's daily lives?



What do you think the artist is conveying about the social status of each family?  
What do you see that makes you say that?



These paintings illustrate a system of racial hierarchy invented by the Spanish colonists. The labels at the top use terms that define the racial heritage of each person.



What does that reveal about the culture of New Spain?

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Take a few moments to look carefully at this work of art.



How would you describe the person in this painting?  
What is he wearing? What is he holding?



What can you tell about the setting?



What animals and plants can you find?



What colors stand out to you? Can you find them in both the picture and the frame?



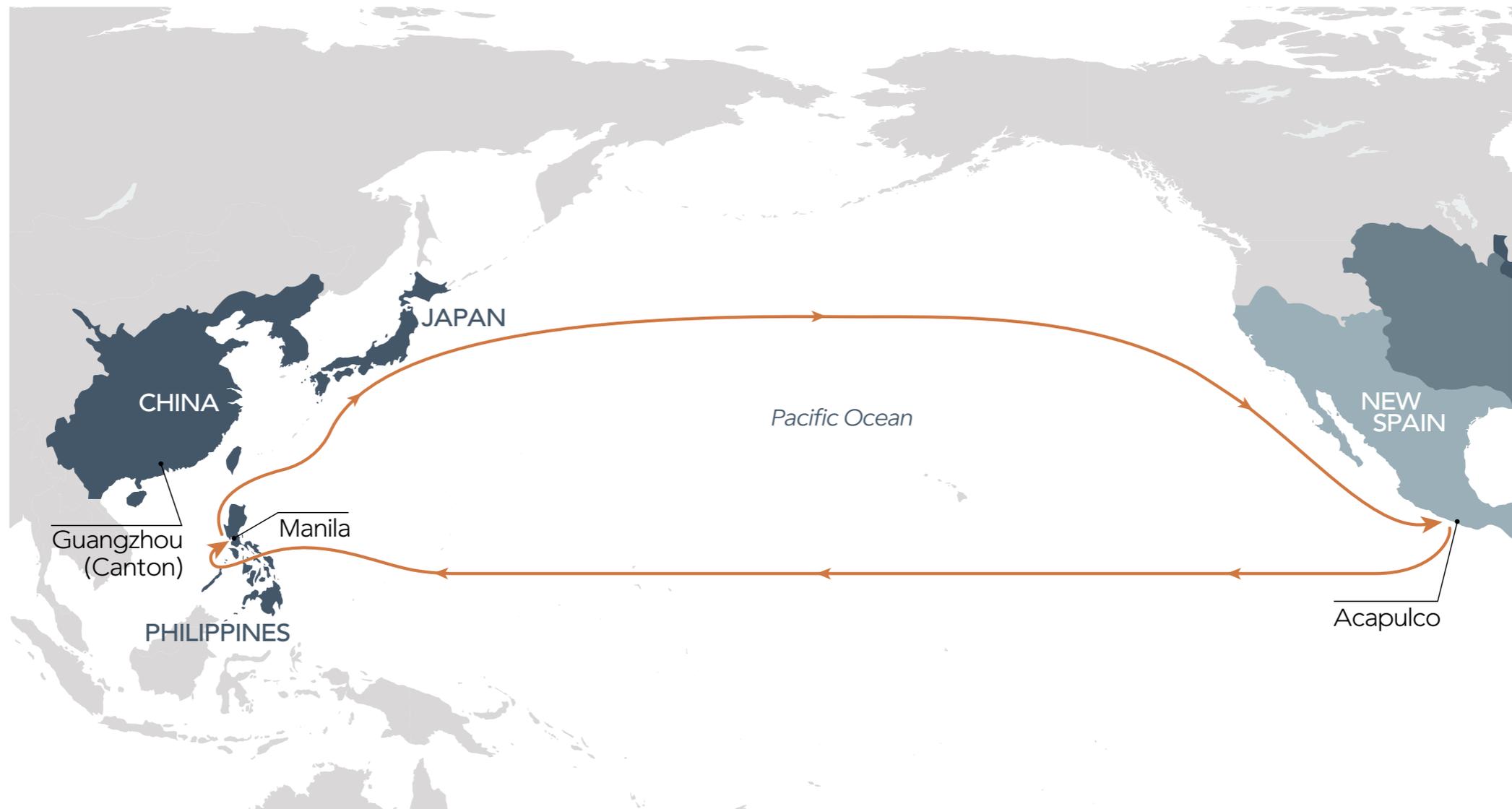
What do you notice about texture? Which areas seem shiny?



What did the artist do to encourage viewers to spend more time with this religious painting?



This work combines Spanish, Japanese, and Indigenous American inspirations.



The Spanish used their North American colonies as a base for trade with Asia. New trade routes led to an exchange of artistic ideas and materials.

## History Connection



Indigenous people in the Americas had been making art with shells for thousands of years before European colonization. In this stone face, made over 1,400 years ago, the whites of the eyes were made by setting shells into the stone in a process called **inlay**.

## Compare and Connect



Here is a contemporary example of Japanese lacquerware. **Lacquer** is a decorative shiny coating. The bird and flower decorations were made of **mother-of-pearl** (the inner lining of some shells) inlay.



Made in New Spain



Made in Japan

What similarities do you notice?

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Take a few moments to look carefully at this work of art.



What are the people in this painting doing? How can you tell?



What do you think the relationship between the man and woman might be?  
What do you see that makes you say that?



What do you notice about their clothing, poses, and facial expressions?



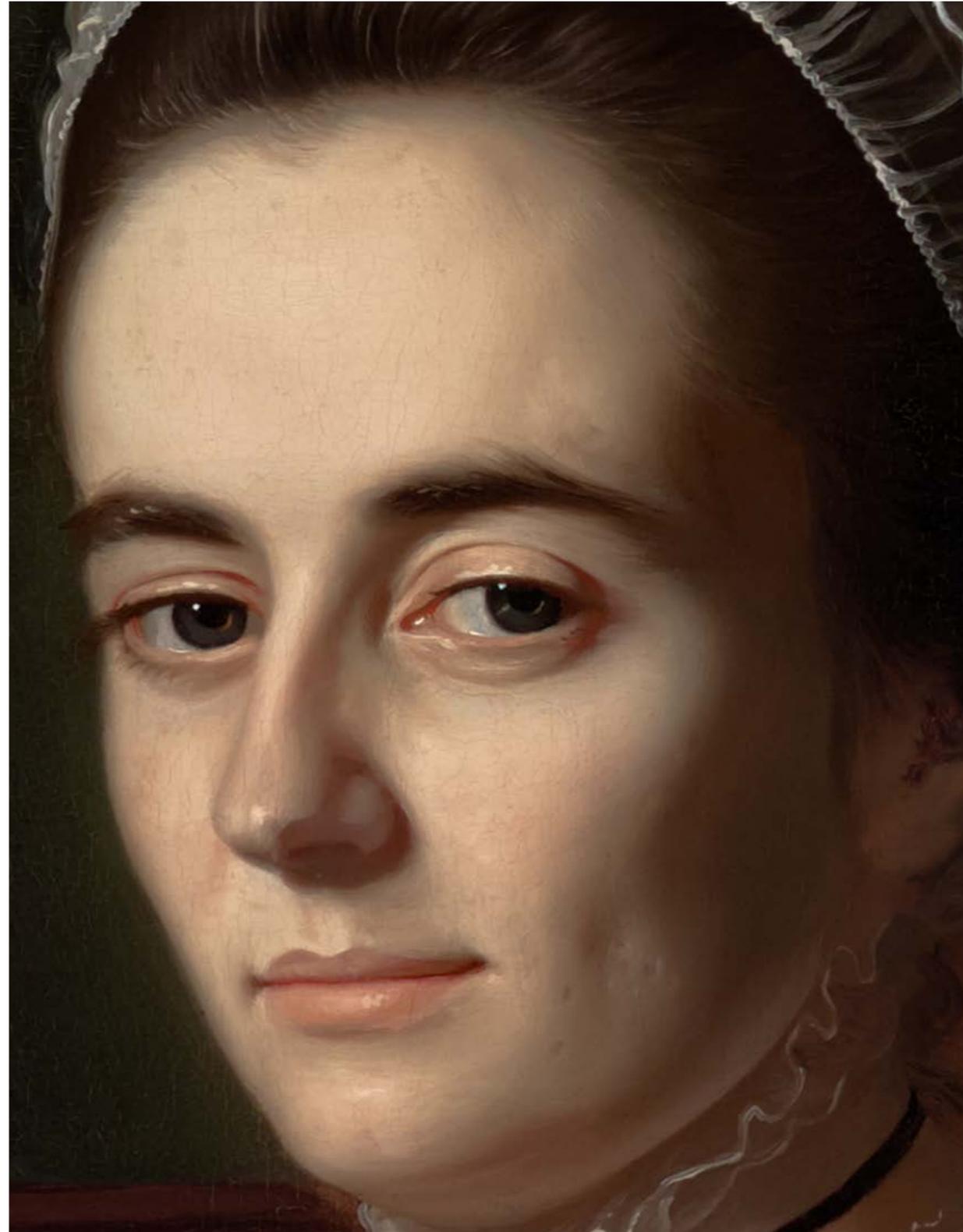
What do you think the artist wanted to capture about these people in this portrait?



Where do you think the artist wanted us to look?  
How do you know?



This portrait shows Philadelphia couple Sarah Morris Mifflin and Thomas Mifflin. It was painted right before the American Revolutionary War.



The artist was so devoted to recording exactly what he saw that he often included some features that could be considered imperfections, such as the smallpox scars on Sarah's cheek.

## Compare and Connect



This is a portrait of another Philadelphia family: *John and Elizabeth Cadwalader and Their Daughter Anne*. It was made one year before the portrait of the Mifflins.



What similarities and differences can you find between these two group portraits?



Both artists wanted to accurately portray the sitters and also capture the nature of their relationship to each other.



What can you tell about the people's relationships to each other?

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Take a few moments to look carefully at this work of art.



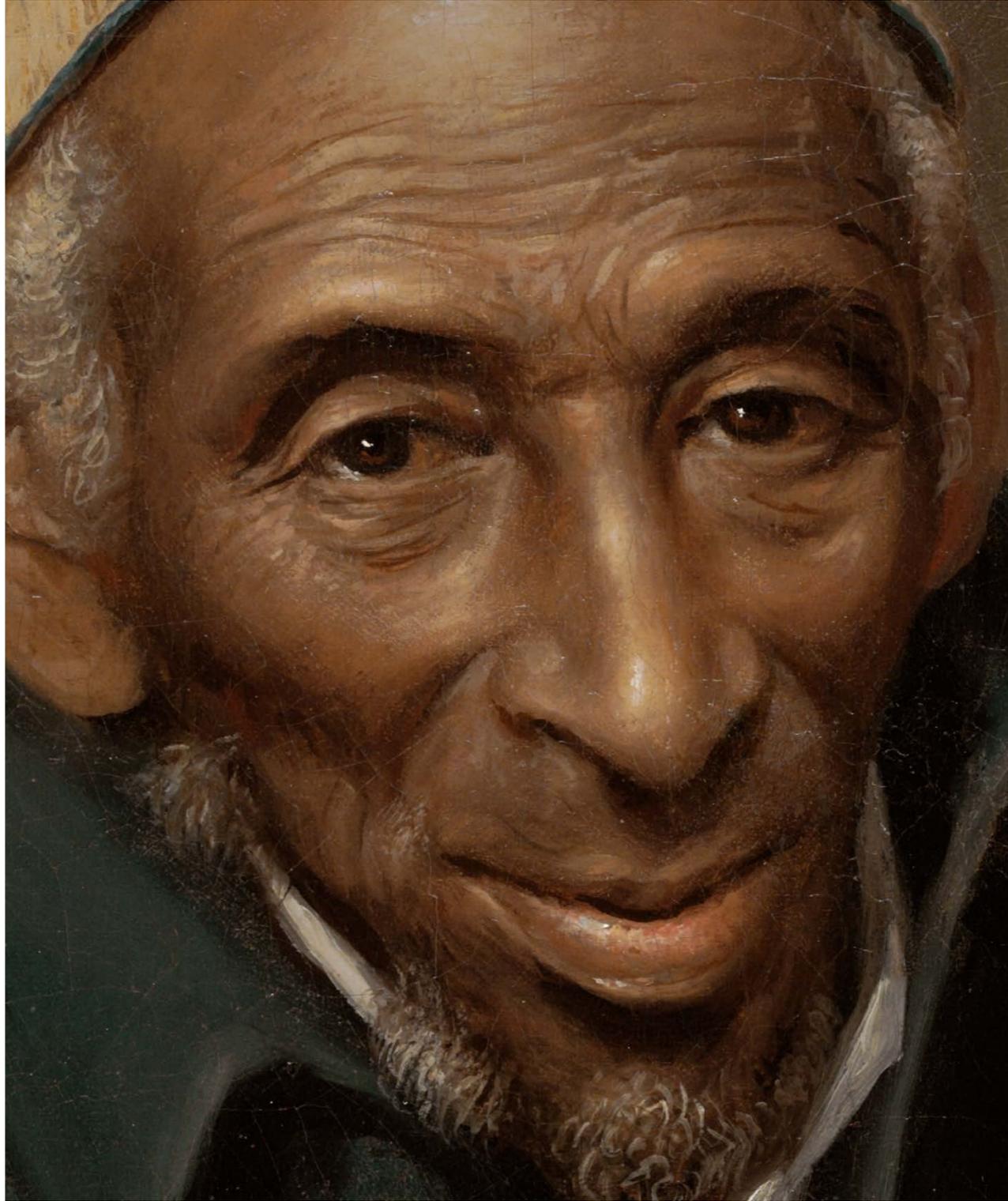
What do you notice about the man in this portrait?  
Describe his pose, clothing, and expression.



What might the details tell you about him?



What do you think the artist wanted to convey about his personality?



Look closely at the man's face. How might he be feeling, and what might he be thinking about?



If you could meet this man, what do you think he would be like?



Yarrow Mamout was brought in bondage from Guinea in West Africa to Maryland and was enslaved for forty-five years. After he gained his freedom, he purchased his son's freedom, owned a home, and earned a living in Washington, DC.



Look again at the portrait.  
What new thoughts do you have about Yarrow Mamout?



What do you wonder about Yarrow Mamout's life story and this portrait?

← Main Menu



Take a few moments to look carefully at this work of art.



What is going on in this picture? What do you see that makes you say that?



Describe the setting. What can you tell about where this is taking place?



This painting shows Benjamin Franklin conducting his experiment about electricity and lightning. It was painted in 1816, long after the original experiment of 1752.



“As soon as any of the Thunder Clouds come over the Kite, the pointed Wire will draw the Electric Fire from them, and the Kite, with all the Twine, will be electrified, and the loose Filaments of the Twine will stand out every Way, and be attracted by an approaching Finger. And when the Rain has wet the Kite and Twine, so that it can conduct the Electric Fire freely, you will find it stream out plentifully from the Key on the Approach of your Knuckle.

—Benjamin Franklin, *Pennsylvania Gazette*, October 19, 1752

What details did the artist include about Franklin and his experiment?



The artist included some fictional elements to the story. What parts of the painting do you think seem imaginary?



Why do you think the artist changed some of the details from the actual event?

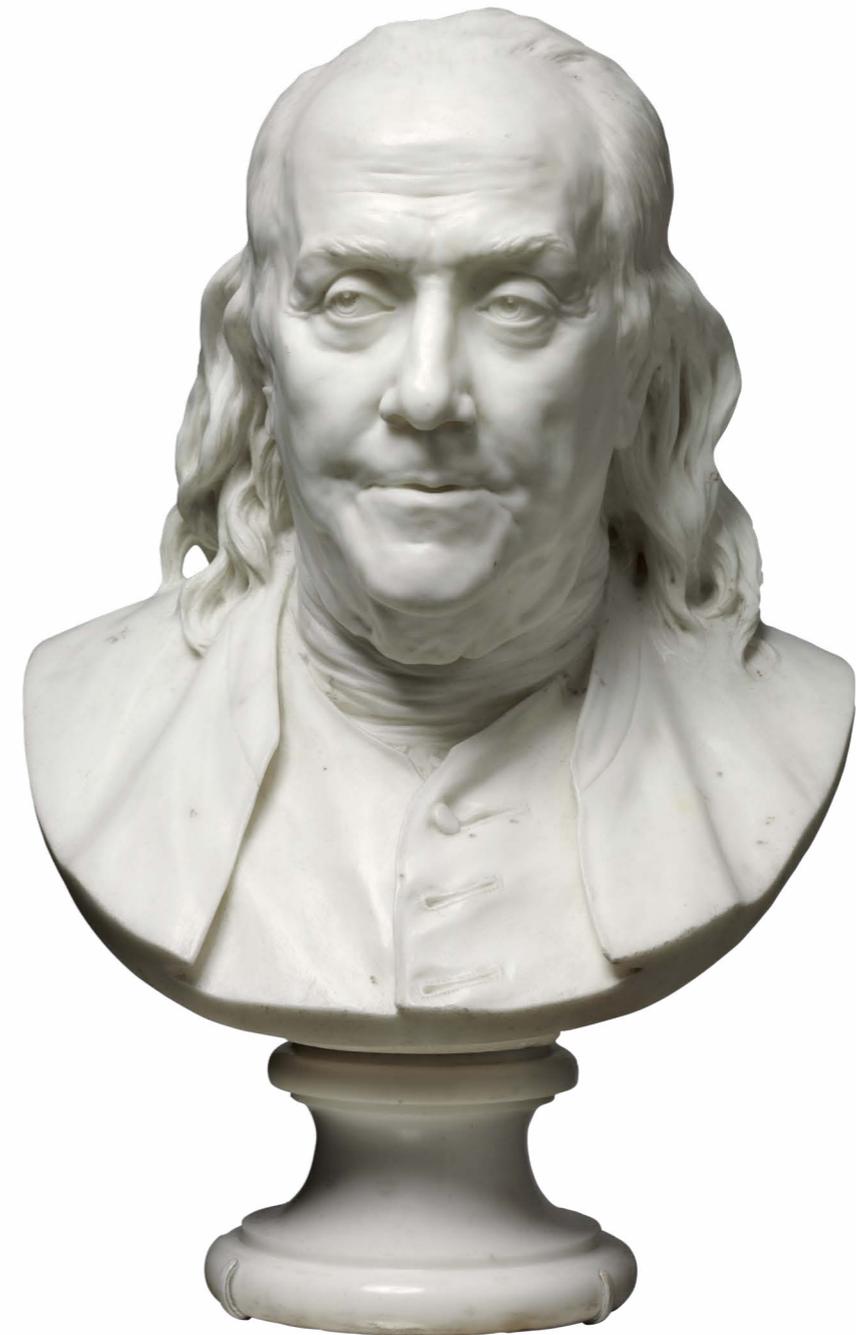


What do Franklin's expression and pose tell us about him?

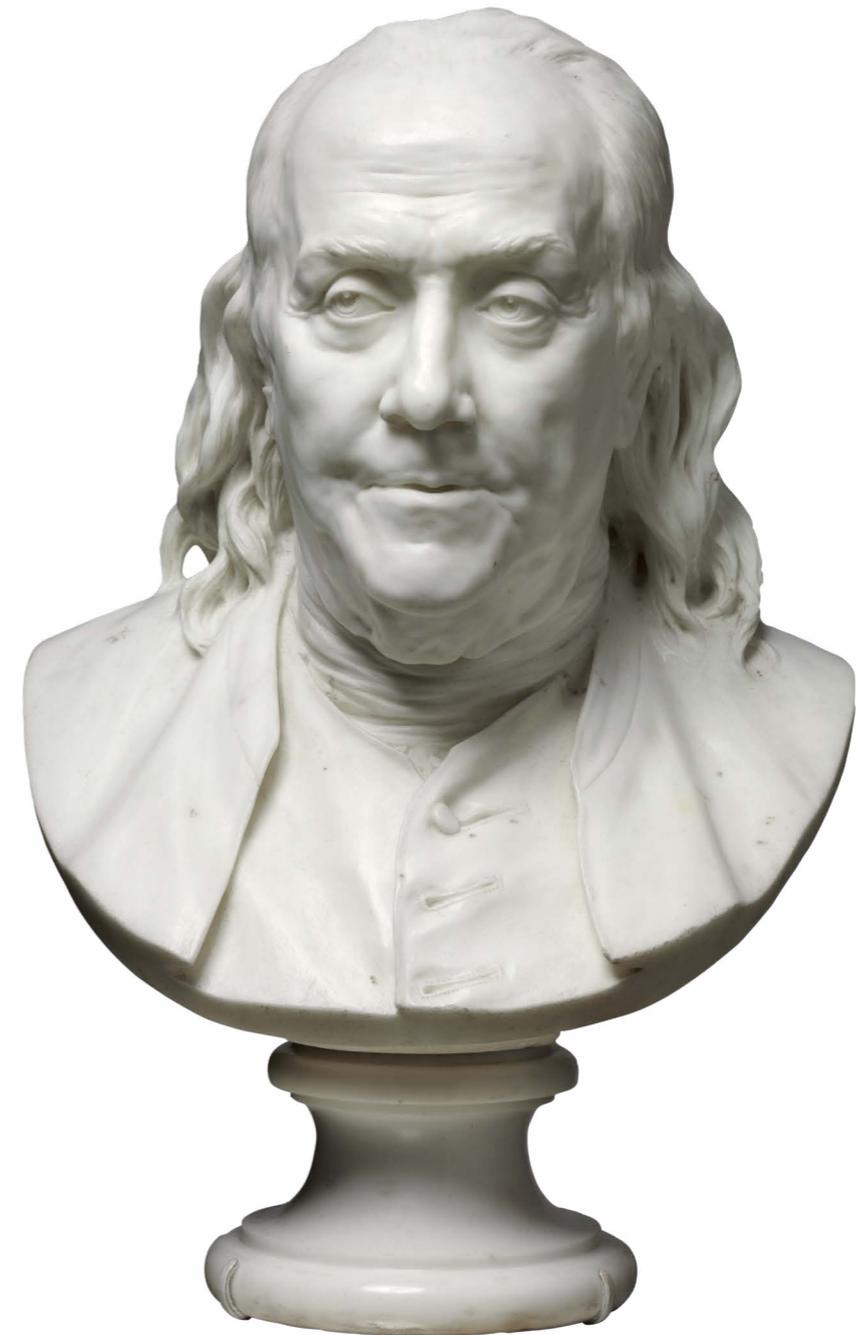
## Compare and Connect



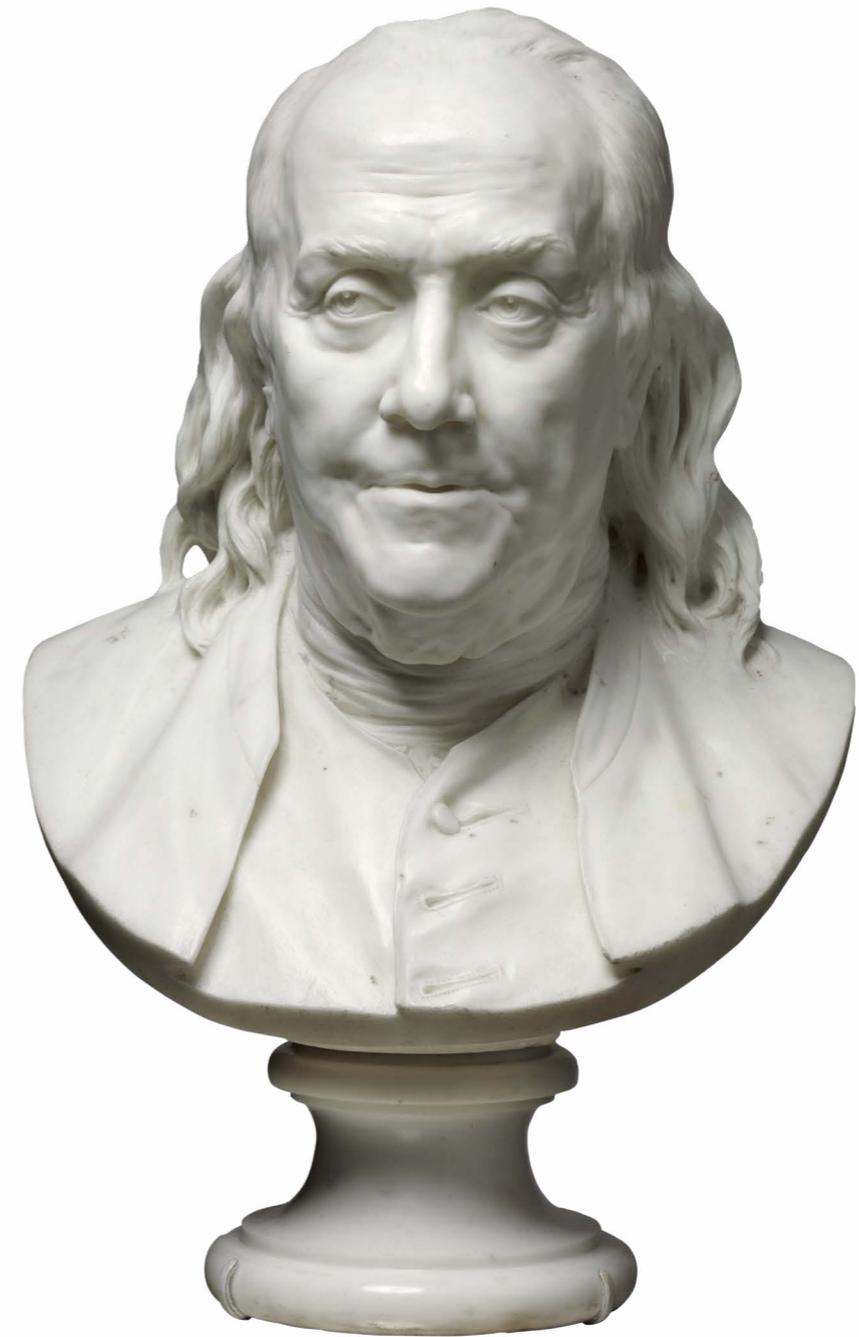
Benjamin Franklin was widely admired for his contributions to science, politics, publishing, and civic life. A French artist, Jean-Antoine Houdon, created this marble sculpture during Franklin's lifetime.



What does each work of art convey about Franklin?



What is similar and what is different about these two portraits, one made during Franklin's lifetime and the other long after?



How might these portraits affect how we remember Franklin today?  
How do portraits impact our understanding of historical figures?

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Take a few moments to look carefully at this work of art.



What do you notice about this woman's clothing and headpiece?



Describe her pose and facial expression. What do they communicate?



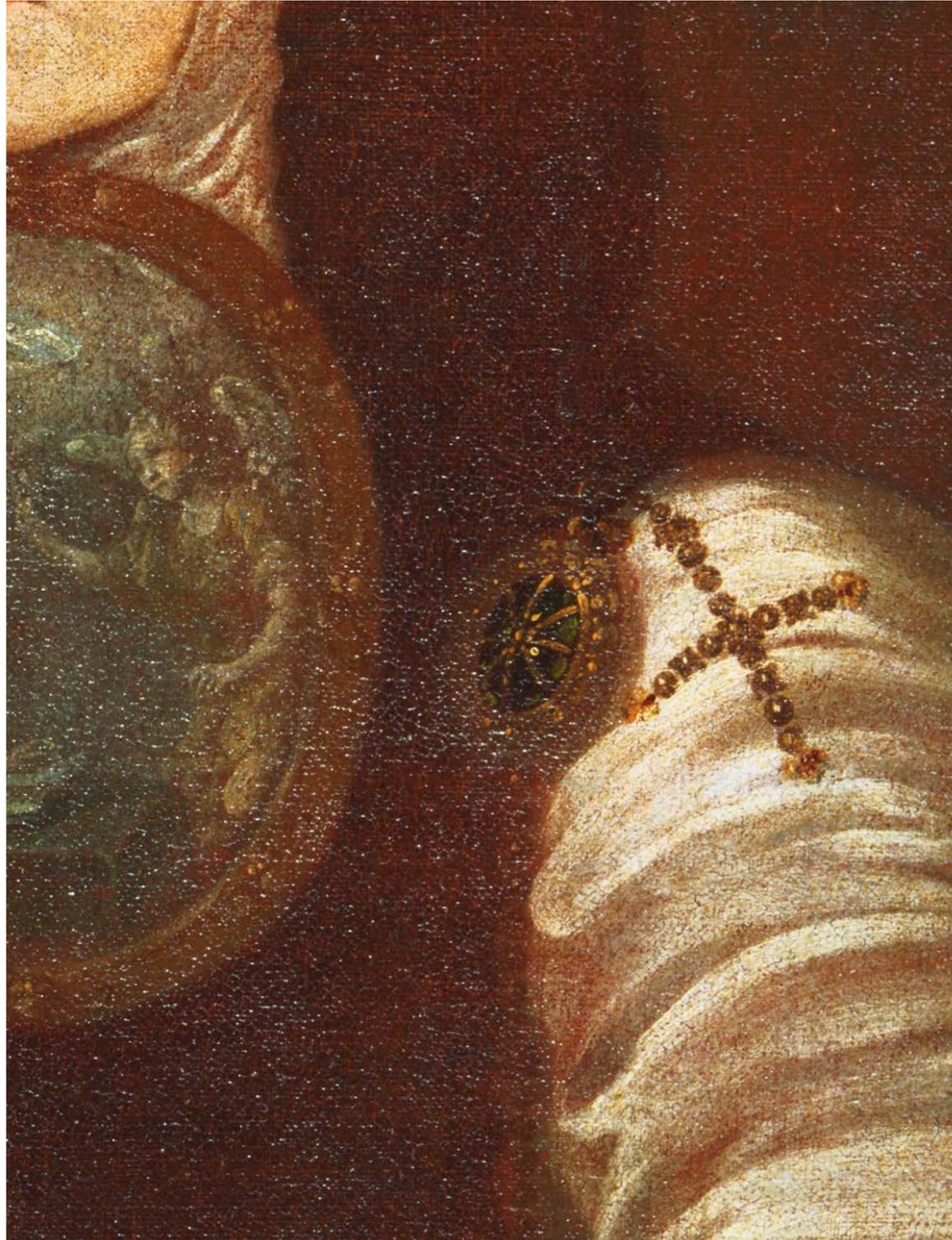
What might the objects around her tell us about her?



Sor (Sister) Juana Inés de la Cruz was a Catholic nun. She was also a gifted writer and scholar, at a time when women were excluded from academic studies, especially if they were married.



The oval-shaped painting under her chin is a devotional badge, traditionally worn by nuns to honor their Catholic faith. Here is an example of one.



On her shoulder is a round box, called a **pyx** (piks) that holds the wafers for the ritual of communion. Here is an example of one.



Some of Juana's writings criticized the church for keeping women uneducated, and she was forced to give up her non-religious studies and writing. Her poetry and prose made her famous in her own time and today.



Obras de la Santa Poetisa  
Sor Juana Inés  
de la Cruz

FIEL

Copia de otra que de sí hizo, y de su mano pintó la R. M. Juana Inés de la Cruz Fenix de la America, Gloriosa de su Sexo, Honrra de la Nacion de este Nuevo Mundo, y argumento de las admiraciones, y elogios de el Antiquo. Nació el dia 12. de Nov. de el año de 1651. á las once de la noche. Recibió el Singlado Habito de el Maximo D. S. S. Gerónimo en el Convento de esta Ciudad de México, de edad de 17. años. Y murió Domingo 17. de Abril de el de 1695. de edad 43. y 4. años, cinco mezes, cinco dias, y cinco horas. Requiescat in pace. Amen

The inscription at the bottom describes Juana as a phoenix. What do you know about phoenixes? What do you think the artist was saying about Juana?



What do you wonder about her?

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Take a few moments to look carefully at this work of art.



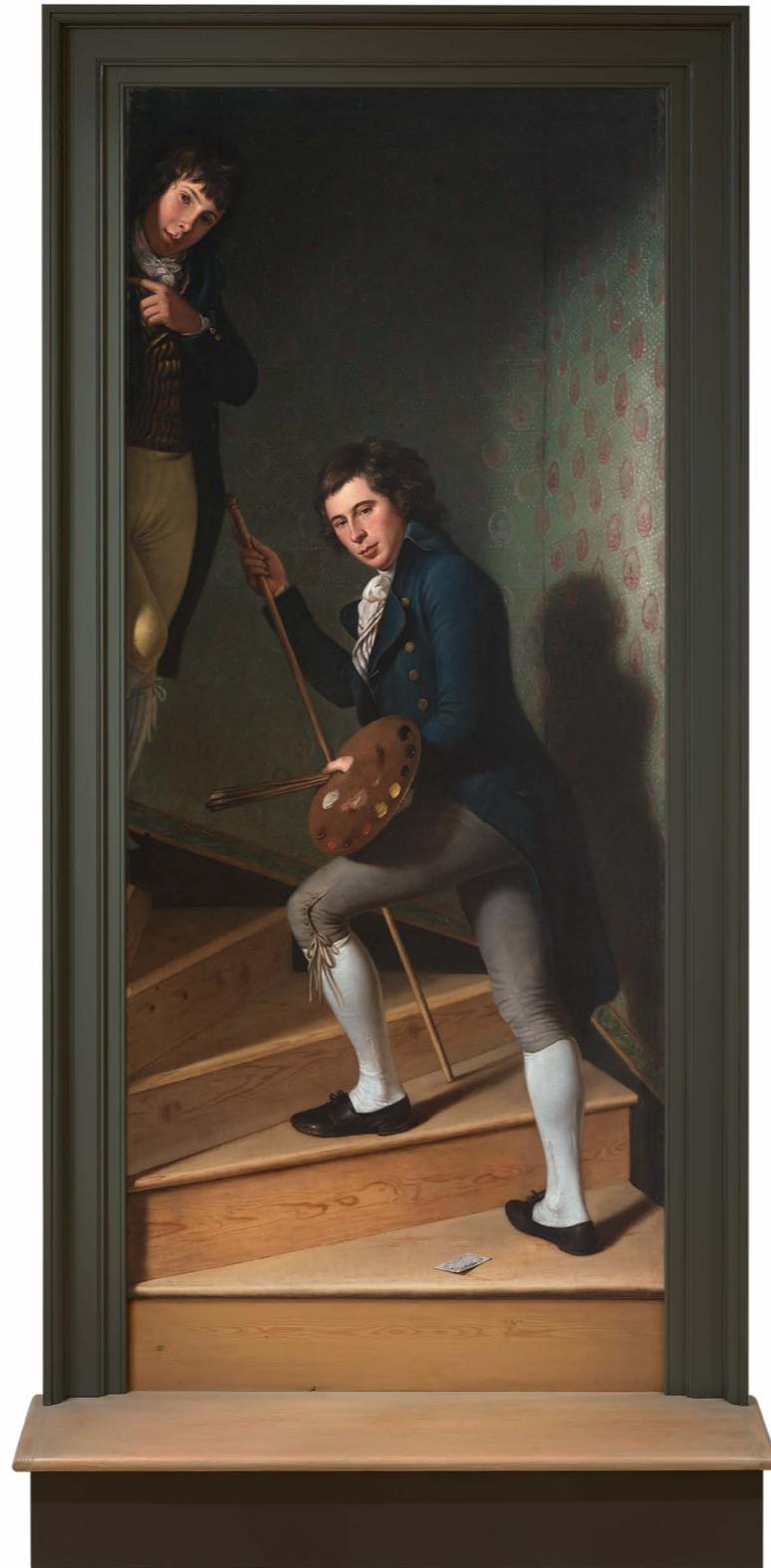
What details catch your eye in the painting? What do you notice first? Next?



What can you tell about where these young men are standing?



What do you notice about the figures' clothing, poses, and expressions?



What do you think they are doing? What might happen next?



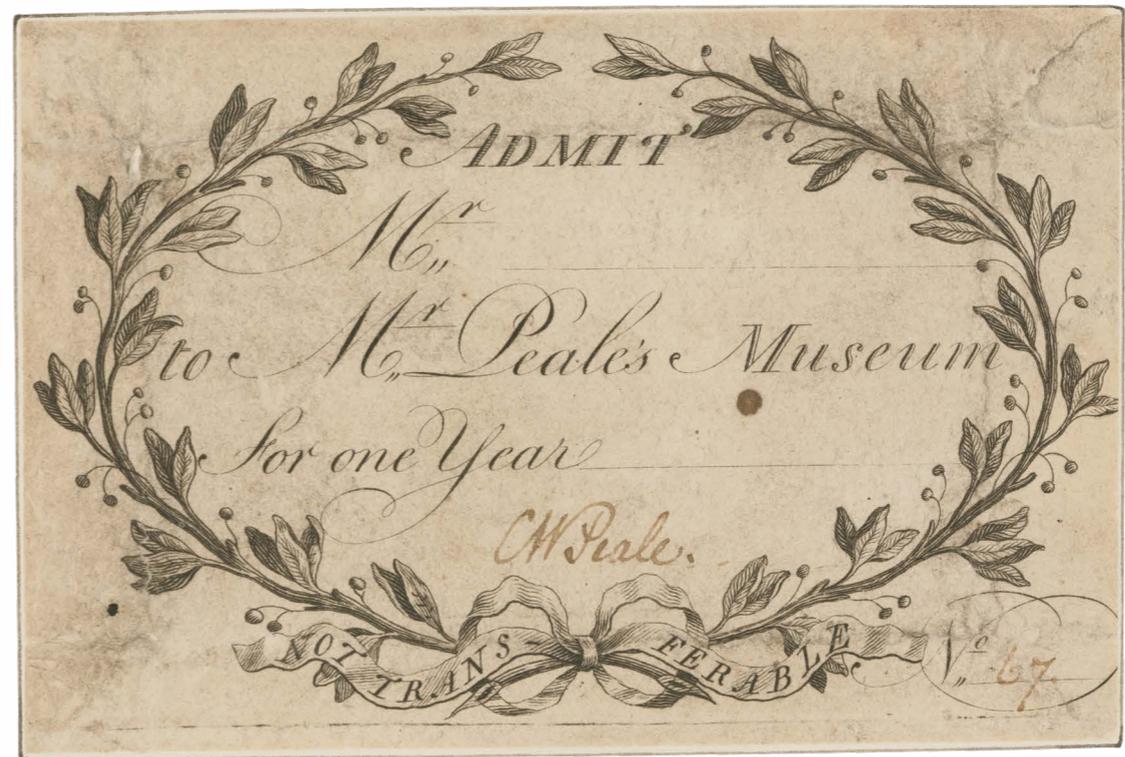
Charles Willson Peale made this life-size painting, hoping to fool us into thinking these are real people in a real staircase. What are some strategies he used to make everything seem real?



Peale painted two of his sons, one is an artist and the other is a natural scientist.  
What clues did he give us about their interests?



Did you notice the small white paper on the step? It's a ticket to Peale's Museum, which exhibited natural history objects, art, and inventions.

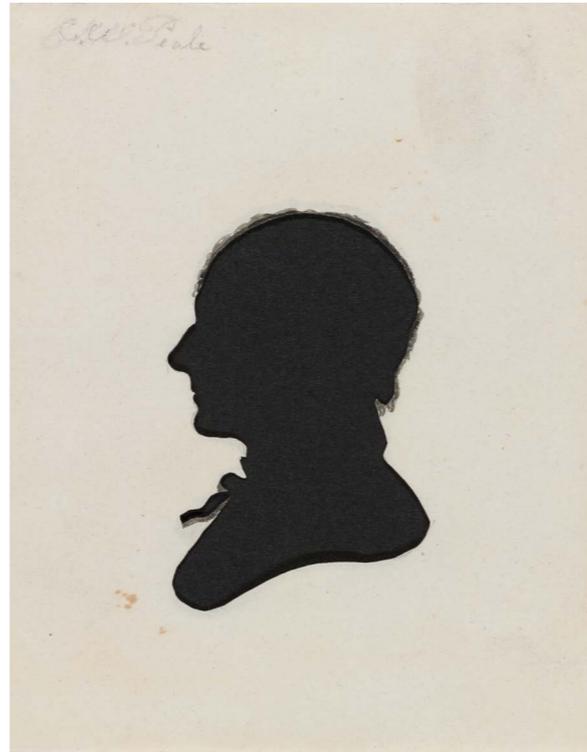


Why do you think Peale included a ticket to his museum in this painting?



What ideas do you think Peale wanted to communicate in this work of art?

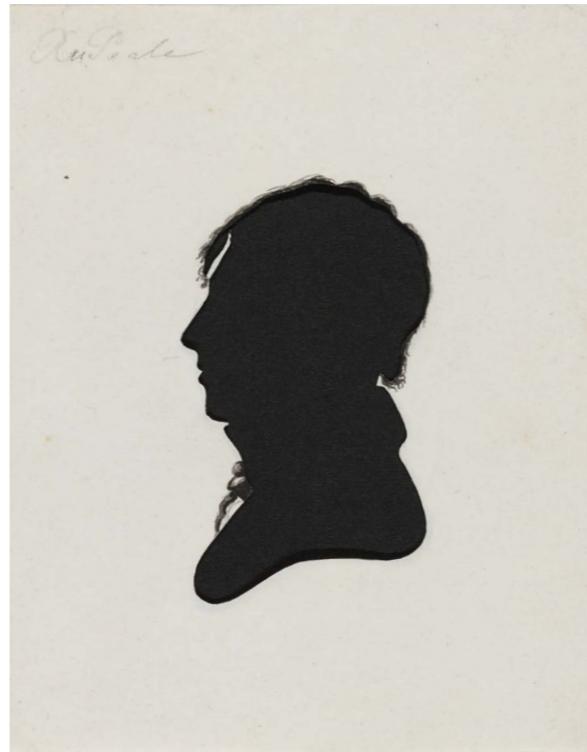
← Main Menu



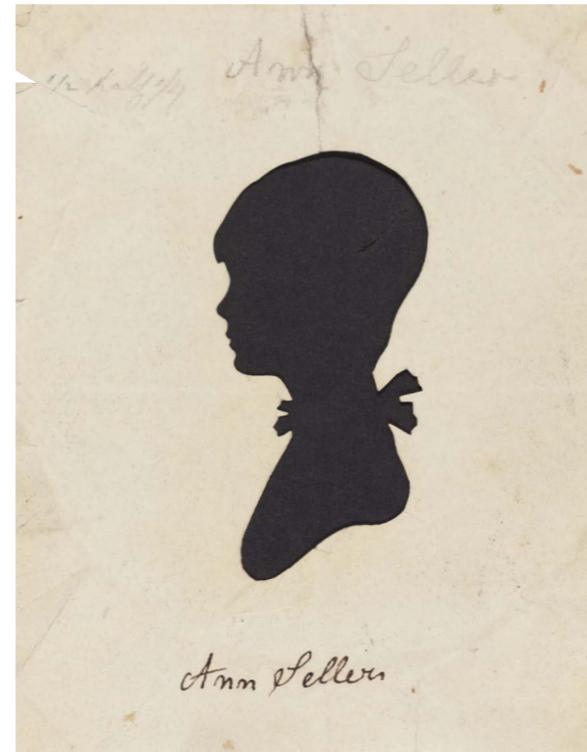
Charles Willson Peale



Elizabeth DePeyster Peale

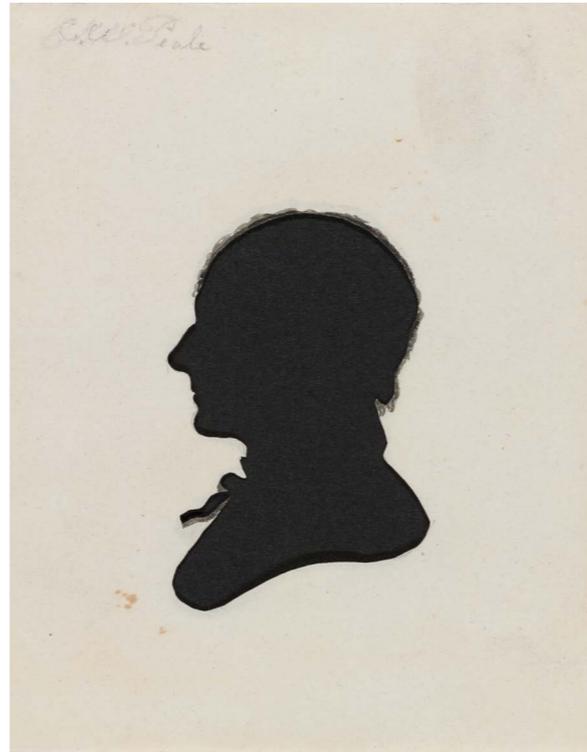


Rubens Peale



Ann Sellers

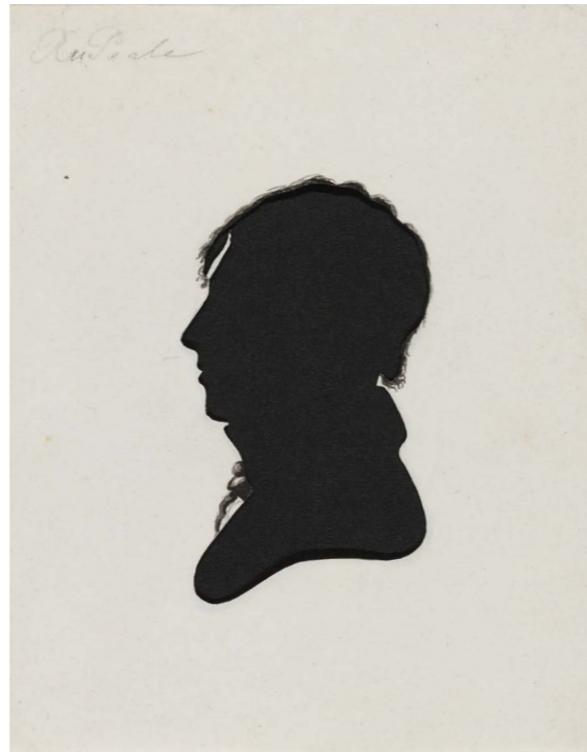
Take a few moments to look carefully at these works of art.



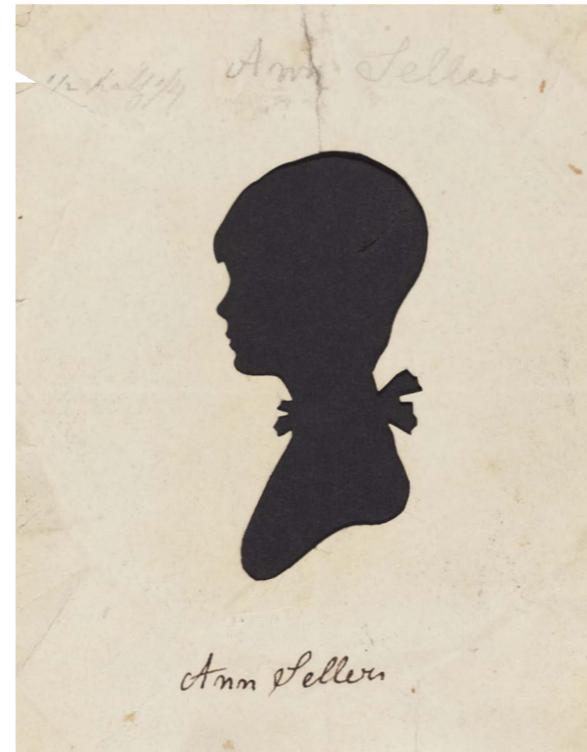
Charles Willson Peale



Elizabeth DePeyster Peale

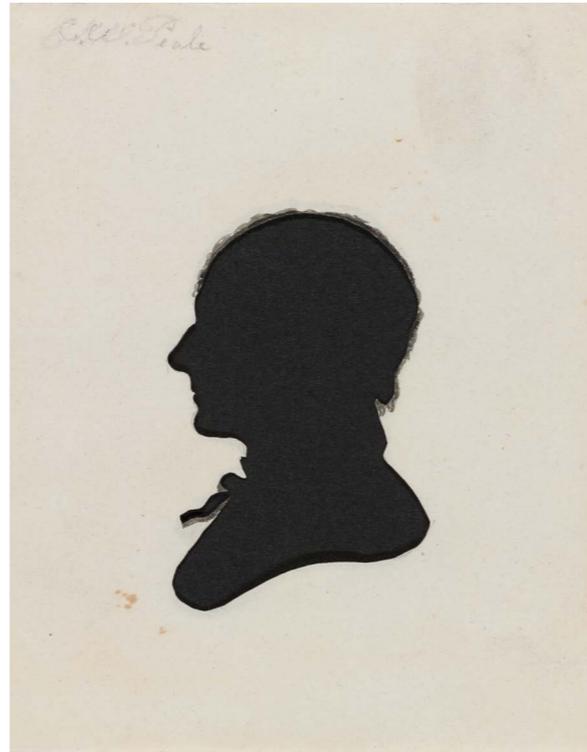


Rubens Peale



Ann Sellers

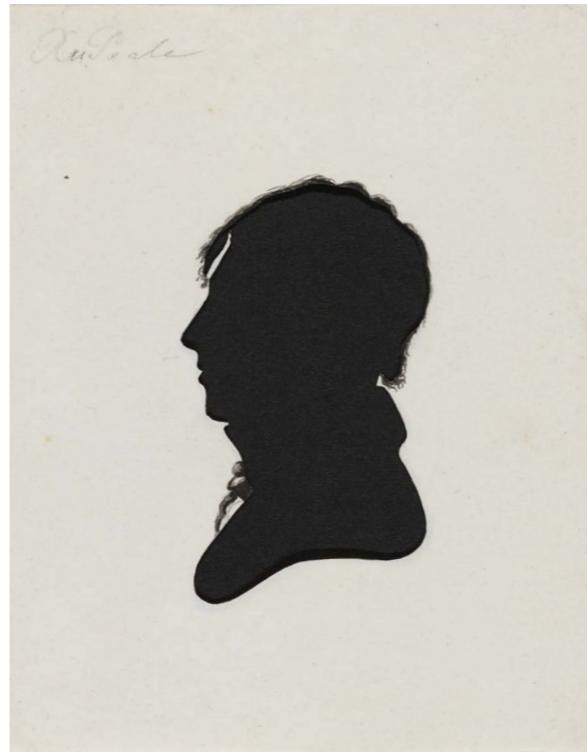
What do you notice about these portraits?



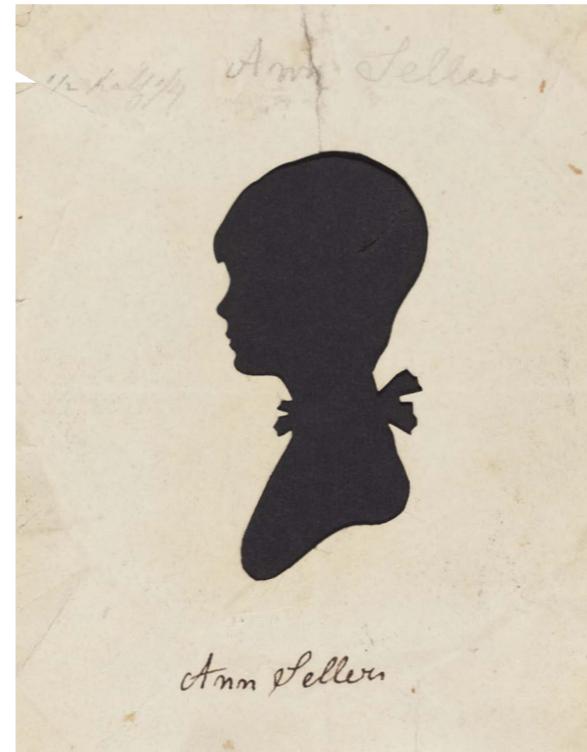
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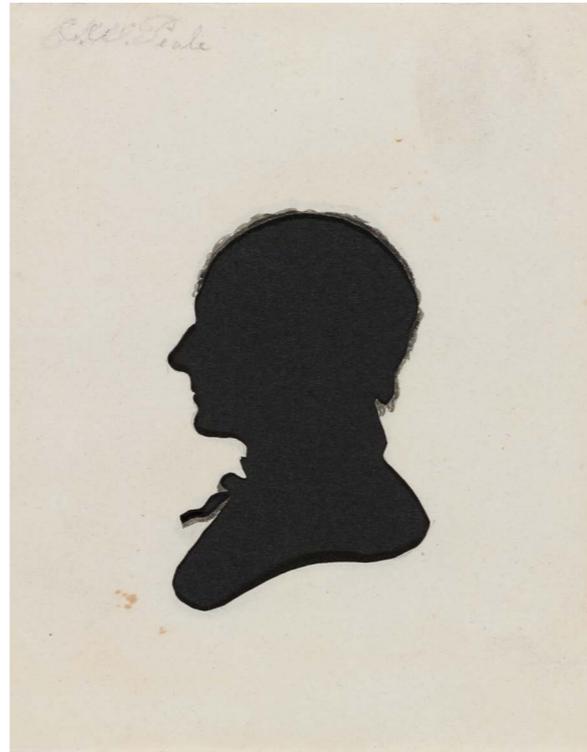


Rubens Peale



Ann Sellers

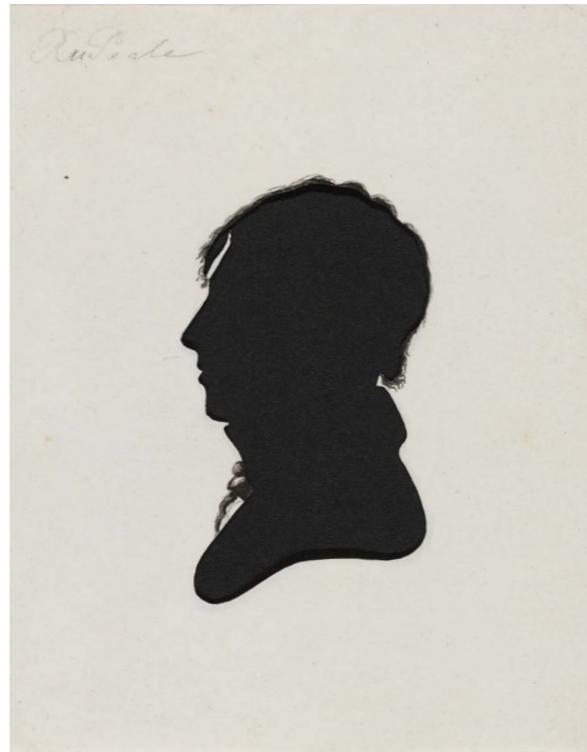
Compare the portraits to each other. What makes each one unique?



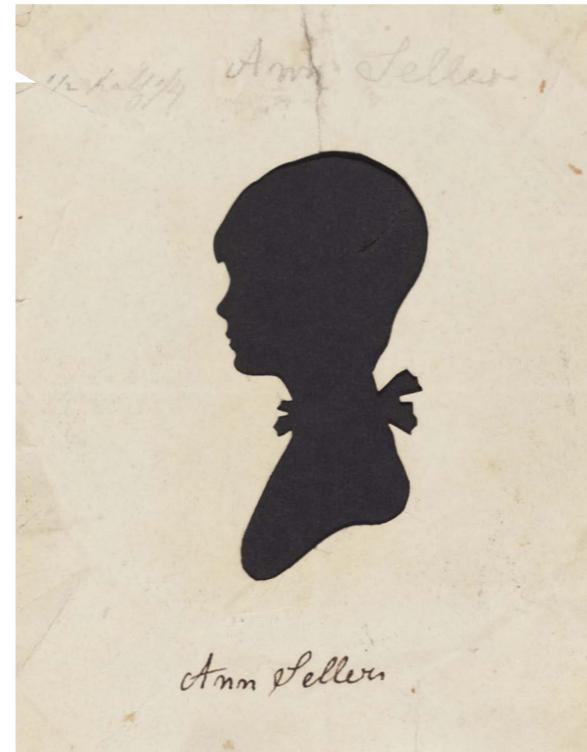
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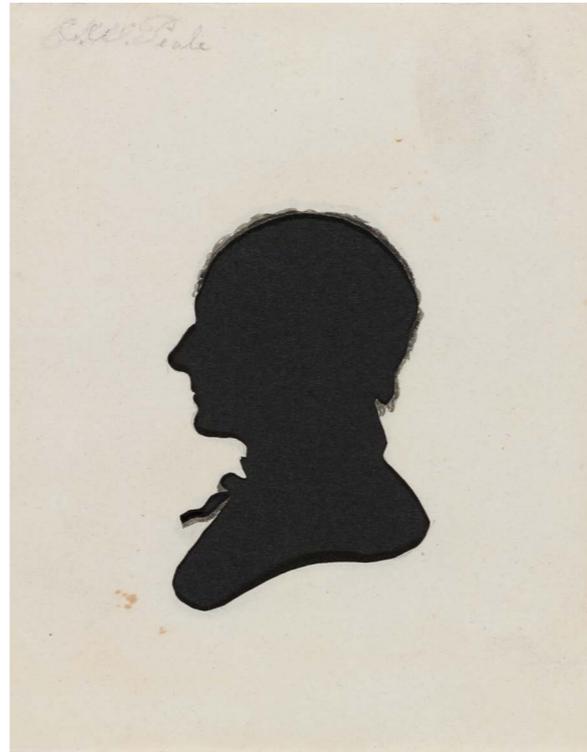


Rubens Peale



Ann Sellers

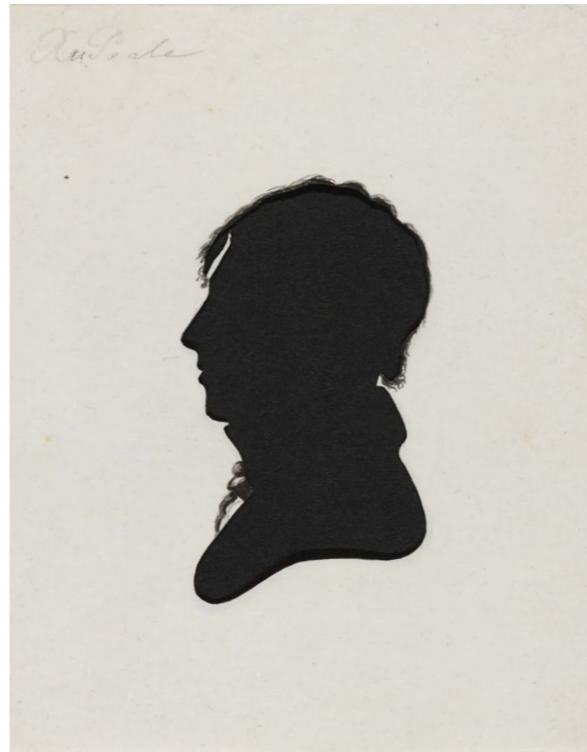
What can you tell about each person? What details stand out?



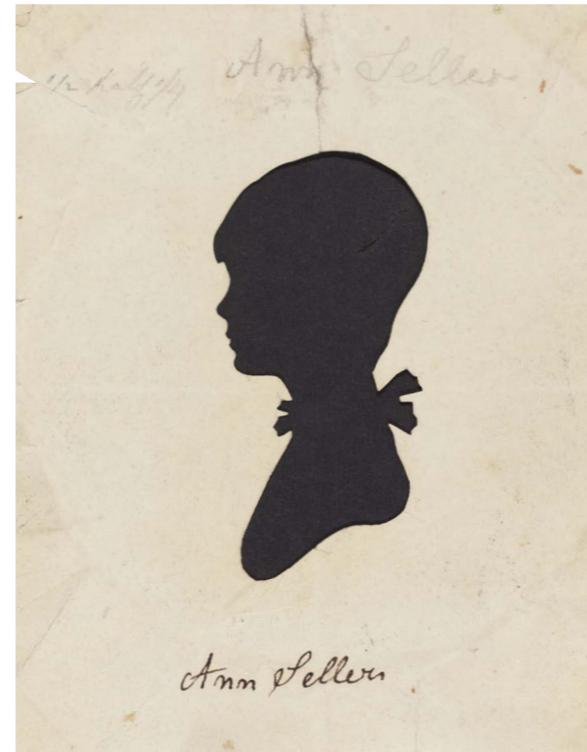
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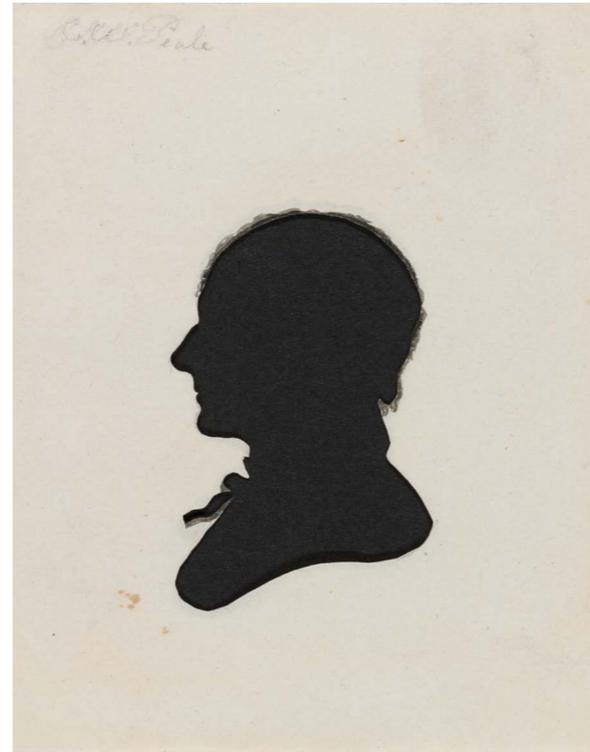


Rubens Peale



Ann Sellers

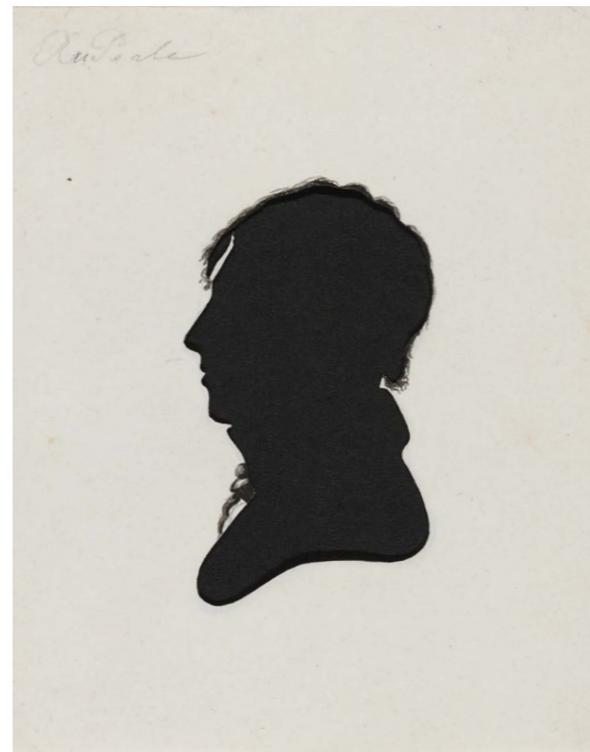
What features are not included?



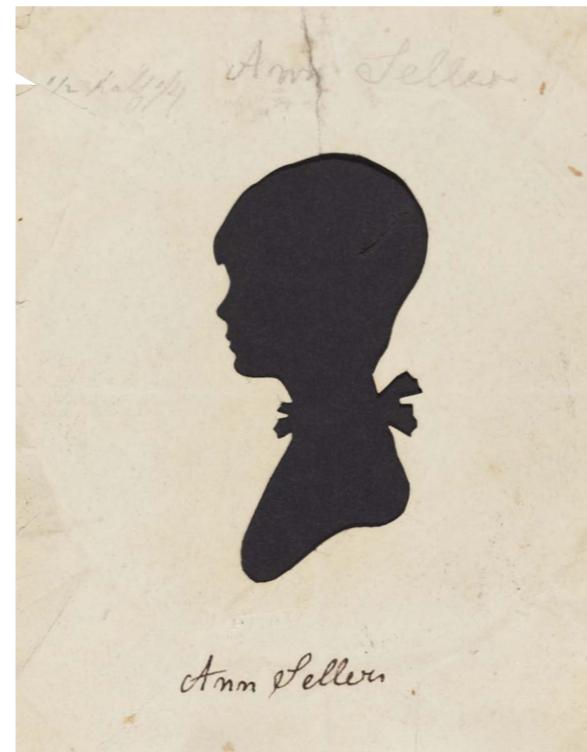
Charles Willson Peale



Elizabeth DePeyster Peale

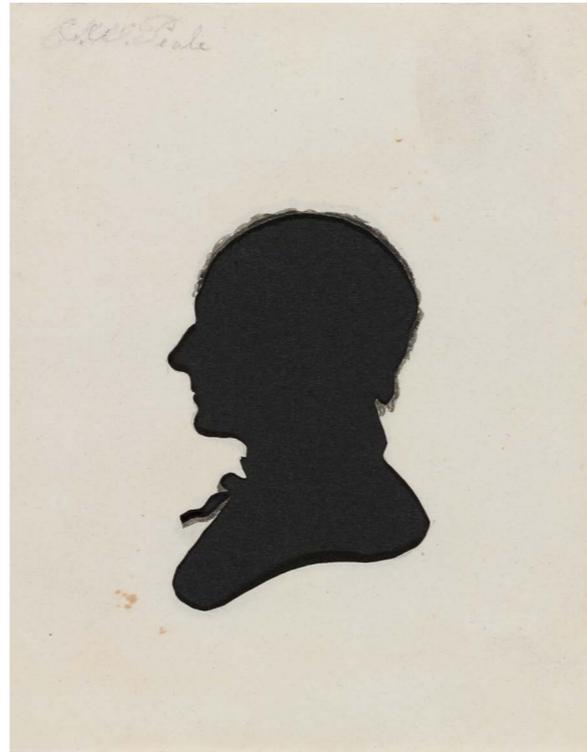


Rubens Peale



Ann Sellers

These profiles were made by Moses Williams. Using a special machine, he traced a person's profile, then precisely cut it out with scissors. He made four exact copies at once.



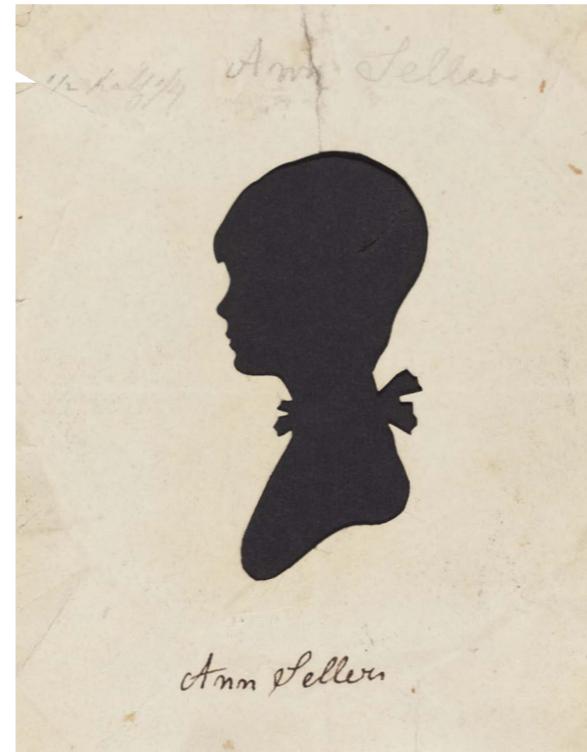
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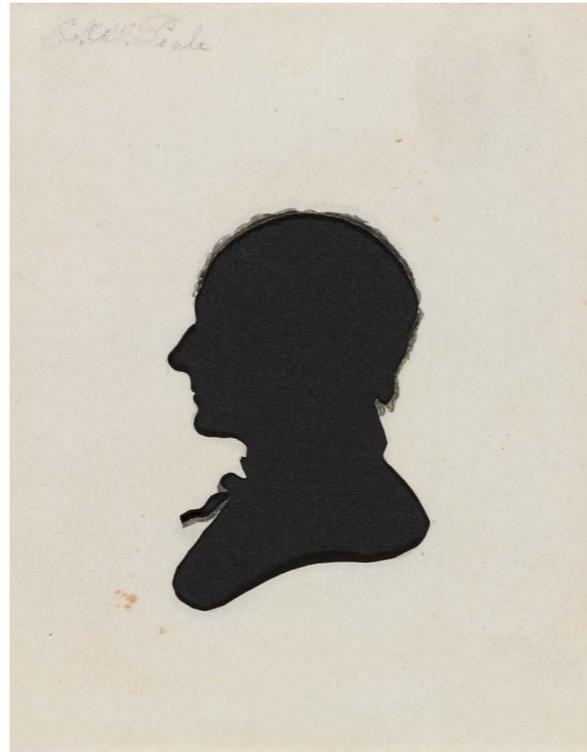


Rubens Peale



Ann Sellers

The white paper was then placed on dark paper, so that the person's profile stood out. Sometimes he added details with a pen. Do you notice any added details?



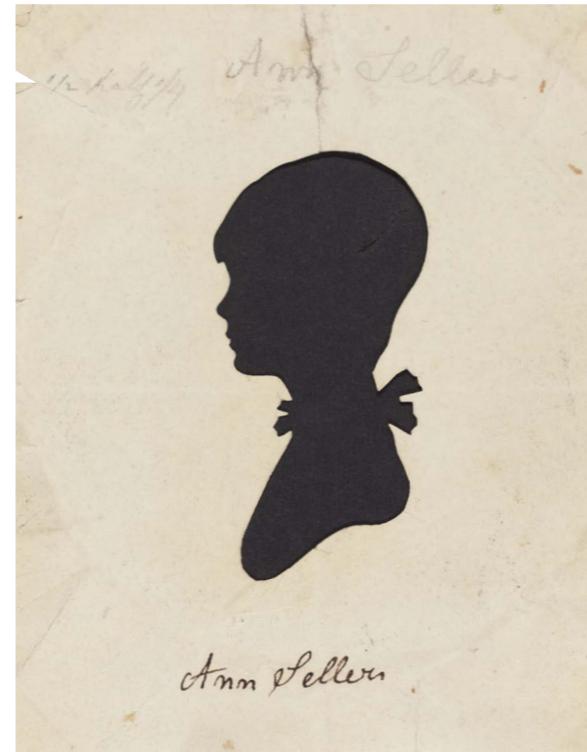
Charles Willson Peale



Elizabeth DePeyster Peale



Rubens Peale



Ann Sellers

Williams cut the profiles in the museum opened in Philadelphia by Charles Willson Peale. Over 8,000 visitors had their profile made in 1803. Why do you think they were so popular?

← Main Menu



Take a few moments to look carefully at this work of art.



What types of fruit do you recognize on the table?



Describe the different textures and colors that you notice.



How do you think these different textures would feel if you could touch them?



How do you think each fruit would taste if you could eat them?  
What do you see that makes you say that?



What similarities and differences do you see between the grapes and peaches?



What are some details that Mary Jane Peale included to make the fruit look realistic?



This painting of peaches covered by a handkerchief was painted by Raphaelle Peale, Mary Jane's uncle.



Compare the two paintings. What do they share? What makes each unique?



What do you think would be some challenges about creating these realistic paintings of fruit?

← Main Menu



Take a few moments to look carefully at this work of art.



Describe the images you see on this plate.



What do you notice about the writing? Can you find the year it was made?

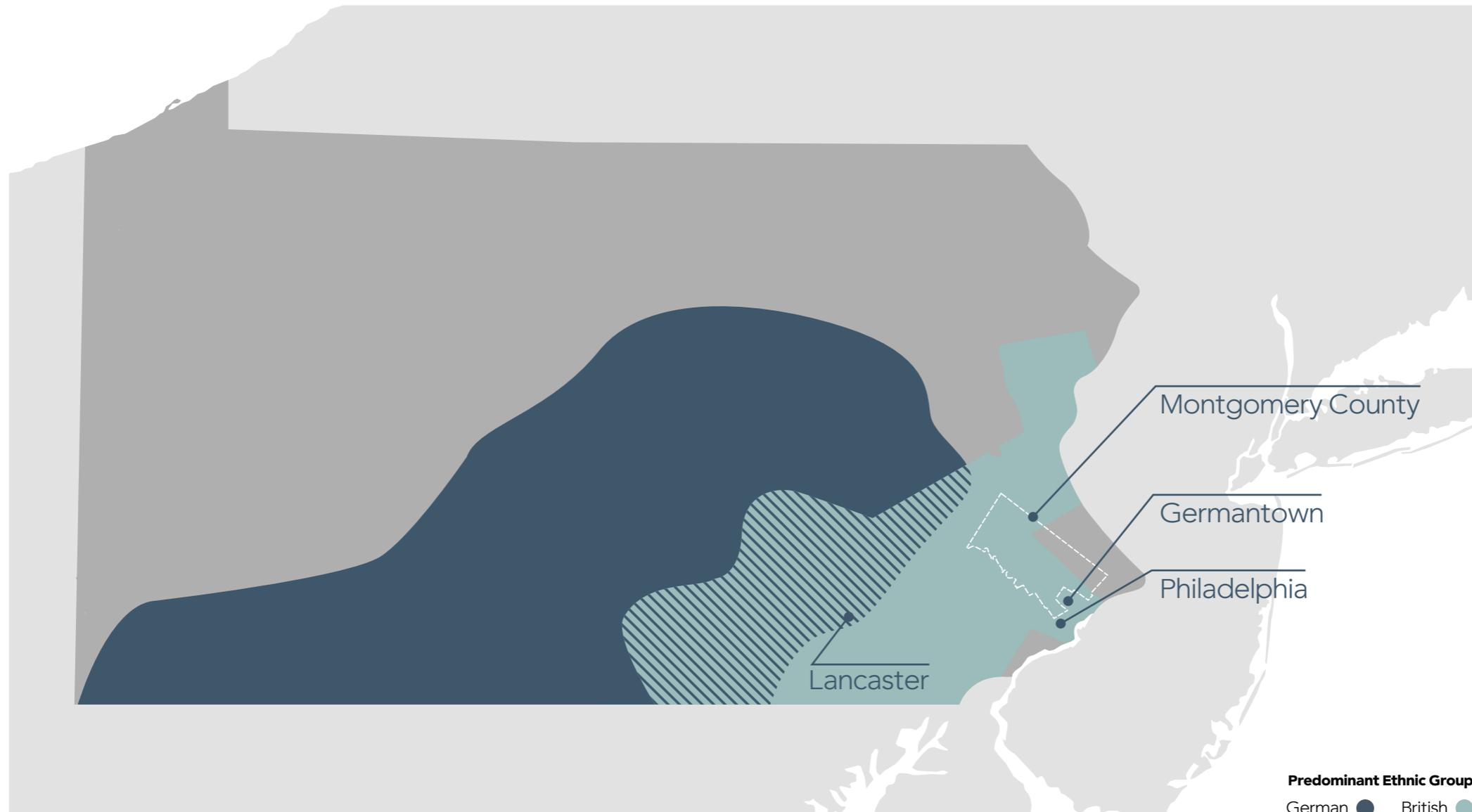


What patterns and repeated shapes can you find?



Why do you think the artist chose this decoration?  
What event in the artist's life might the dish represent?

## Map of Pennsylvania around 1800



This dish was made by a Pennsylvania German artist, likely in Montgomery County. A shared style helped German-speaking immigrants maintain their cultural heritage.



Why do you think people wanted plates with images of people, plants, and animals on them? How would you decorate a plate if you could design one?

**Compare and Connect**



This is another example of a Pennsylvania German dish made around the same time.



What similarities and differences do you notice?

← Main Menu



Take a few moments to look carefully at this work of art.



What do you see in the foreground? What details can you discover in the background?



What time of day is it? How do you know?



What season could it be? What clues can you find?

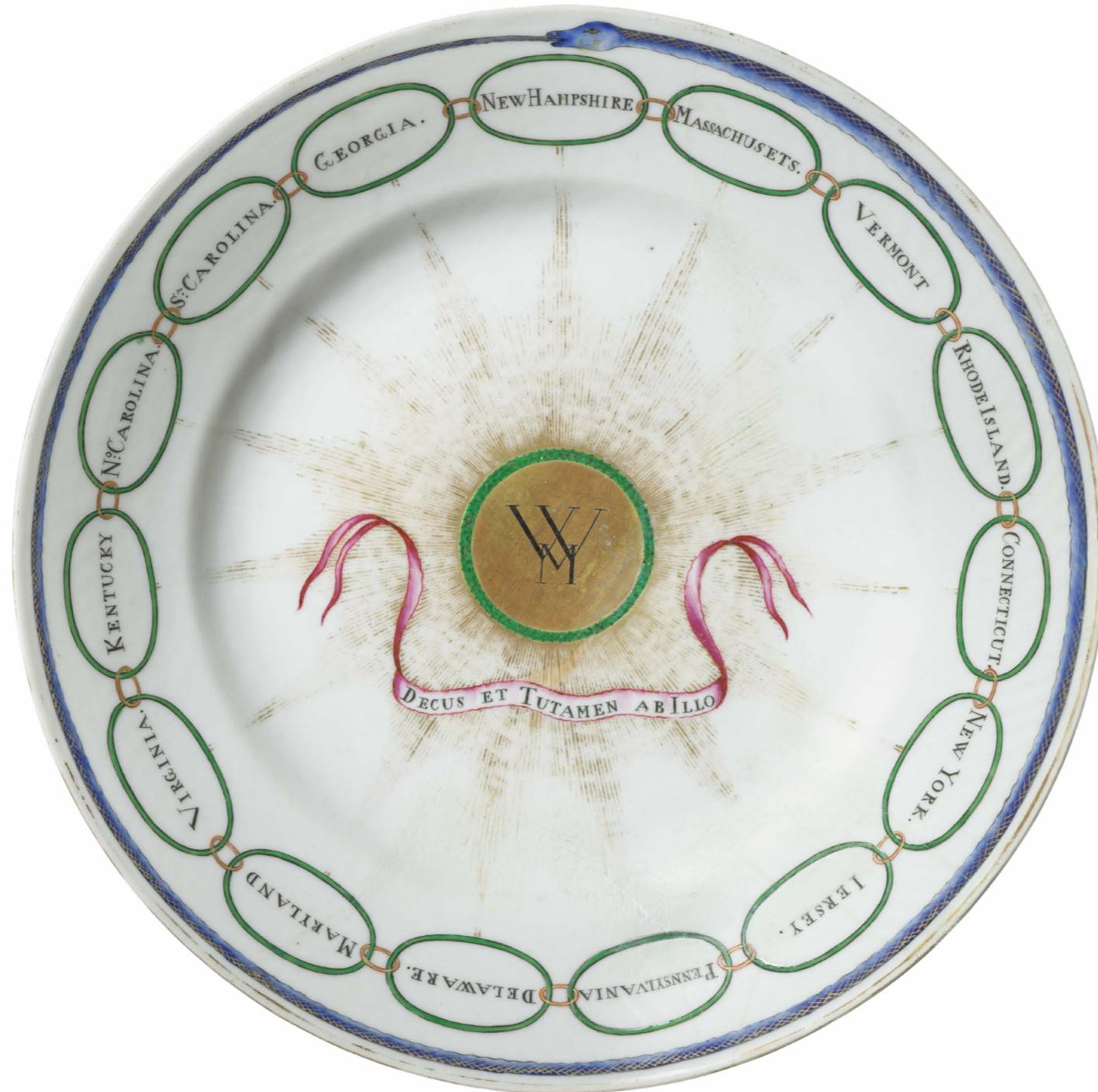


This is a large dinner platter, originally designed for President Rutherford B. Hayes to be used at the White House. The entire dinner service featured images of plants and animals native to the United States.



What ideas do you think the artist wanted to communicate through the design of this platter?

## Compare and Connect



This dish is part of a service made during George Washington's presidency. What do you notice about its design?



Made during Hayes's presidency



Made during Washington's presidency

How are these two designs different? Can you think of any similarities?



Made during Hayes's presidency



Made during Washington's presidency

What ideas does each design reflect?  
What might that tell us about the time in which they were made?

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Take a few moments to look carefully at this work of art.



What adjectives would you use to describe this object?



Georg Huber's family gave this wardrobe to him in 1779 to celebrate his transition from childhood to adulthood. He was married one year later.



What designs can you find on this wardrobe?  
How might they relate to getting married and starting a family?

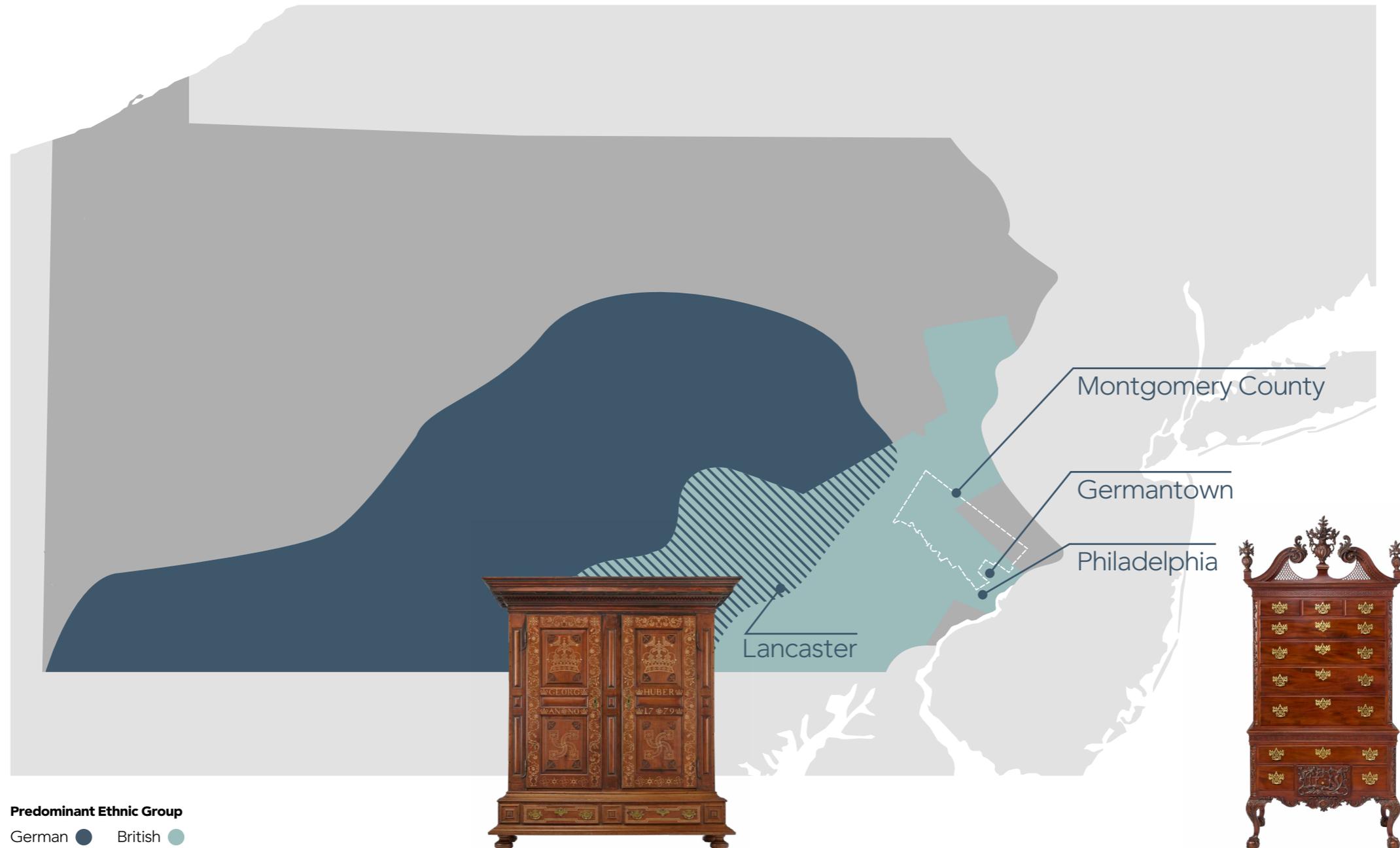


Compare and contrast these two pieces of furniture.  
What similarities and differences can you find?



How do these objects compare to the way you store your clothes and sheets today?

## Map of Pennsylvania around 1800



The wardrobe was made by a Pennsylvania German artist in Lancaster and the high chest was made in Philadelphia by an artist inspired by British design.



How would you describe the differences in the two styles?  
How does each reflect the culture in which it was created?



What would your furniture look like if you designed it to reflect your identity or influences?

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Take a few moments to look carefully at this work of art.



What designs can you find on this chest?  
Which part do you think could have been the most challenging to carve?



What adjectives would you use to describe this object?



This decorative scene of "The Fox and the Grapes" comes from Aesop's Fables. In this tale, the fox is unable to reach the grapes and, in disappointment, claims they are sour. This is the origin of the phrase "sour grapes," to describe a person who criticizes something they cannot have.



This detail is a clue that the owners of this chest may have been Quakers. Quakers disapproved of the trivial nature of novels but appreciated the morals taught by fables.



Why might the artist have chosen this story as a decoration for a luxury item?

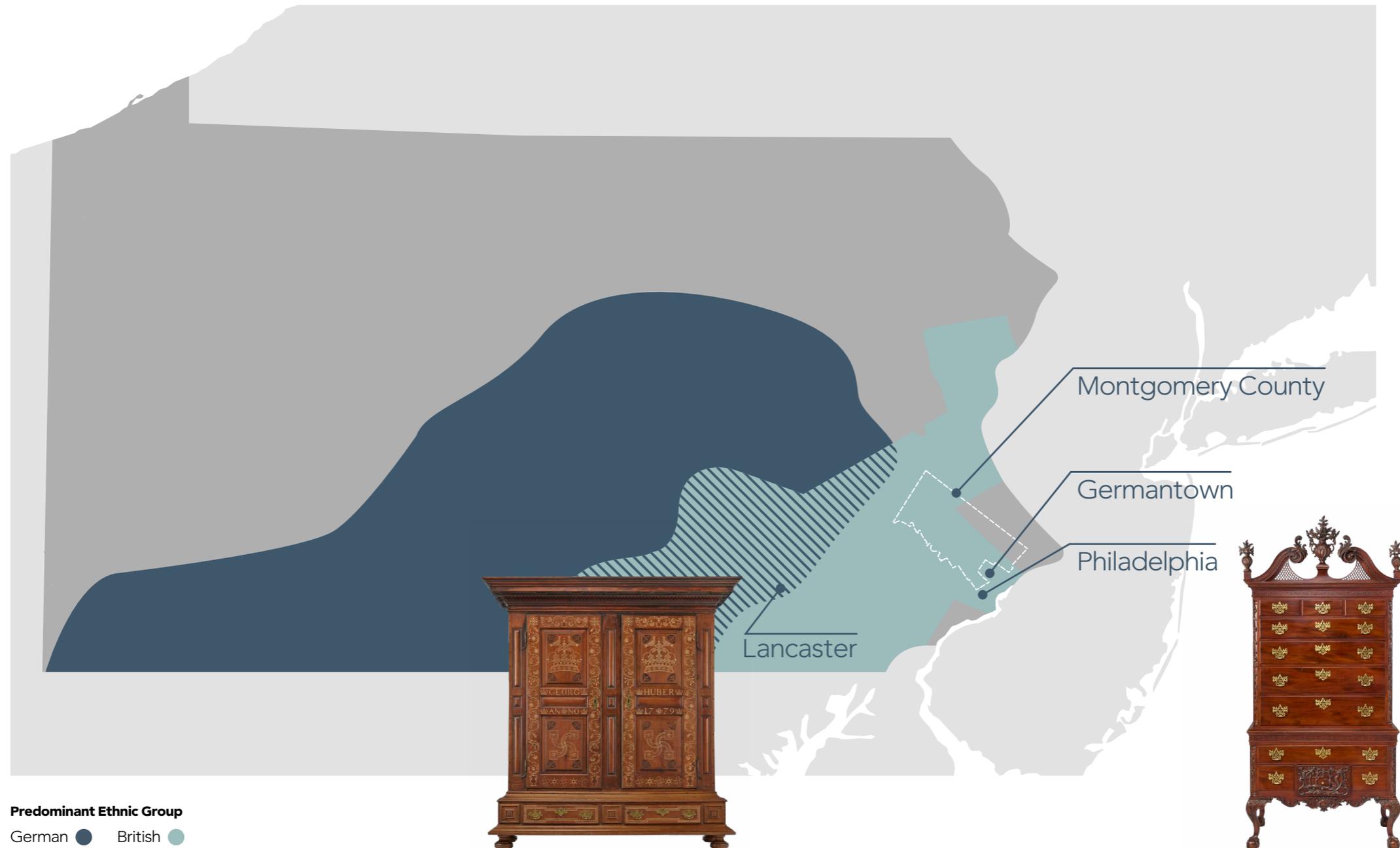


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All artwork in this presentation is from the collection of the Philadelphia Museum of Art

## Global Connections

**Punch Bowl showing the Factories of Canton, China**, around 1790, made in China for export to the American market (On loan from The Dietrich American Foundation). **The Factories of Canton, China**, before 1803, made in China for export to the American market (Gift of Ann M. and William B. Carey, 2011-98-10). **Large Bowl**, late 1700s or early 1800s, made in Japan (Gift of Mr. and Mrs. Ralph Bal-estrieri, 1963-47-2). **Pepper-Pot: A Scene in the Philadelphia Market**, 1811, by John Lewis Krimmel (125th Anniversary Acquisition. Gift of Mr. and Mrs. Edward B. Leisenring, Jr., 2001-196-1). **Double Chest**, 1805-10, by Thomas Gross Jr. (Gift of Mrs. Leslie Legum, 1983-167-1a,b). **The Peaceable Kingdom**, 1826, by Edward Hicks (Bequest of Charles C. Willis, 1956-59-1). **Armband**, 1792-95, shop of Joseph Richardson Jr. (On permanent deposit from The Dietrich American Foundation Collection to the Philadelphia Museum of Art). **From Indian and Mestiza, Coyote** and **From Spaniard and Morisca, Albino**, around 1760, attributed to José de Alcázar (Gift of the nieces and nephews of Wright S. Ludington in his honor, 1980-139-1,2). **San Diego de Alcalá (Saint Didacus of Alcalá)**, late 1600s, made in Mexico (Purchased with the Edith H. Bell Fund, 2015-66-1). **Mask**, 1st century CE-600, made in Mexico (The Louise and Walter Arensberg Collection, 1950-134-947). **Document Box**, around 1970, inlay by Musashigawa Yoshinori; box made by Komai Kazuo; made at Shibata Lacquer Studio, Takaoka, Japan (Gift of Margy Meyerson in memory of Martin Meyerson, 2009-51-1)

## Power and Portraiture

**Portrait of Mr. and Mrs. Thomas Mifflin (Sarah Morris)**, 1773, by John Singleton Copley (125th Anniversary Acquisition. Bequest of Mrs. Esther F. Wistar to The Historical Society of Pennsylvania in 1900, and acquired by the Philadelphia Museum of Art by mutual agreement with the Society through the generosity of Mr. and Mrs. Fitz Eugene Dixon, Jr., and significant contributions from Stephanie S. Eglin, and other donors to the Philadelphia Museum of Art, as well as the George W. Elkins Fund and the W. P. Wiltach Fund, and through the generosity of Maxine and Howard H. Lewis to the Historical Society of Pennsylvania, EW1999-45-1). **Portrait of John and Elizabeth Lloyd Cadwalader and Their Daughter Anne**, 1772, by Charles Willson Peale (Purchased for the Cadwalader Collection with funds contributed by the Mabel Pew Myrin Trust and the gift of an anonymous donor, 1983-90-3). **Portrait of Yarrow Mamout (Mamadou Yarrow)**, 1819, by Charles Willson Peale (Purchased with the gifts (by exchange) of R. Wistar Harvey, Mrs. T. Charlton Henry, Mr. and Mrs. J. Stogdell Stokes, Elise Robinson Paumgarten from the Sallie Crozer Hilprecht Collection, Lucie Washington Mitcheson in memory of Robert Stockton Johnson Mitcheson for the Robert Stockton Johnson Mitcheson Collection, R. Nelson Buckley, the estate of Rictavia Schiff, and the McNeil Acquisition Fund for American Art and Material Culture, 2011-87-1). **Benjamin Franklin Drawing Electricity from the Sky**, around 1816, by Benjamin West (Gift of Mr. and Mrs. Wharton Sinkler, 1958-132-1). **Bust of Benjamin Franklin (1706-1790)**, 1772, 1779, by Jean- Antoine Houdon (125th Anniversary Acquisition. Purchased with a generous grant from The Barra Foundation, Inc., matched by contributions from the Henry P. McIlhenny Fund in memory of Frances P. McIlhenny, the Walter E. Stait Fund, the Fiske Kimball Fund, and with funds contributed by Mr. and Mrs. Jack M. Friedland, Hannah L. and J. Welles Henderson, Mr. and Mrs. E. Newbold Smith, Mr. and Mrs. Mark E. Rubenstein, Mr. and Mrs. John J. F. Sherrerd, The Women's Committee of the Philadelphia Museum of Art, Marguerite and Gerry Lenfest, Leslie A. Miller and Richard B. Worley, Mr. and Mrs. John A. Nyheim, Mr. and Mrs. Robert A. Fox, Stephanie S. Eglin, an anonymous donor, Mr. and Mrs. William T. Vogt, and with contributions from individual donors to the Fund for Franklin, 1996-162-1). **Portrait of Sor (Sister) Juana Inés de la Cruz**, around 1720-70, attributed to Nicolás Enríquez de Vargas (The Dr. Robert H. Lamborn Collection, 1903-918). **Nun's Shield possibly showing the Virgin and Child with Saints John the Baptist and Catherine of Alexandria**, around 1640, attributed to Andrés Lagarto (The Dr. Robert H. Lamborn Collection, 1903-900). **Pyx**, around 1800, made in Mexico (Purchased with Museum funds, 1953-53-8)

## Peale's Museum

**Staircase Group (Portrait of Raphaelle Peale and Titian Ramsay Peale I)**, 1795, by Charles Willson Peale (The George W. Elkins Collection, E1945-1-1). **Admission Ticket to Peale's Museum**, 1794, by Charles Willson Peale (Gift of Jack L. Lindsey in honor of H. Richard Dietrich, Jr., and Robert L. McNeil, Jr., 1997-172-2). Cut-Paper Profiles, clockwise from top left: **Charles Willson Peale, Elizabeth DePeyster Peale, Rubens Peale, Ann Sellers**, after 1802-5, by Moses Williams (Gift of the McNeil Americana Collection, 2009-18-42[167,166,170,15]). **Grapes and Peaches**, 1864, by Mary Jane Peale (Gift of the McNeil Americana Collection, 2009-17-7). **Peaches Covered by a Handkerchief**, 1819, by Raphaelle Peale (Gift of the McNeil Americana Collection, 2015-1-2).

## Crafting Identity

**Dish (Pennsylvania German)**, 1793, made in Pennsylvania (Frederick Township, Montgomery County (Gift of John T. Morris, 1900-19). **Dish**, 1786, made by Georg Hübener, (Gift of John T. Morris, 1900-21). Dinner **Platter (Wild Turkey)**, around 1882, designed by Theodore Russell Davis; made by Haviland & Co., Limoges, 1842-present (Gift of the McNeil Americana Collection, 2006-3-157). **Plate**, 1796, designed by Andreas Everardus van Braam Houckgeest; made for export to the American market (Gift of the McNeil Americana Collection, 2006-3-7). **Wardrobe (Kleiderschrank)**, 1779, made in Pennsylvania (Manhaim or Warwick, Lancaster County) (Purchased with Museum funds, 1957-30-1). **"The Fox and the Grapes" High Chest of Drawers and Dressing Table**, 1765-75, made in Philadelphia (Chest: Gift of Mrs. Henry V. Greenough, 1957-129-1; table: Purchased with funds contributed by Leslie A. Miller and Richard B. Worley, Kathy and Ted Fernberger, The Ballinger Bequest, Marguerite and Gerry Lenfest,, Mrs. J. Maxwell Moran, Lyn M. Ross, The Carey Bequest, an anonymous donor, Sarah Miller Coulson, Donna C. and Morris W. Stroud II, Mr. and Mrs. Frederick Vogel III, Dr. and Mrs. Robert E. Booth, Jr., Dr. Salvatore M. Valenti, Peggy Cooke, Hannah L. Henderson, George M. and Linda H. Kaufman, Lawrence H. and Julie C. Berger, Sis Grenald, Hollie and Jamie Holt, David and Margaret Langfitt, Richard Wood Snowden, and other generous individuals, the Lynford Starr Bequest for American Decorative Art, the Lea Fund, the E. Beatty Acquisition Fund, the Saul/O'Keefe Fund for American Furniture Acquisition, the Center for American Art Fund, and with funds from the proceeds of the sale of deaccessioned works of art, 2012-59-1).