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The Hudson River School

and the Early American Landscape Tradition

by Frederick A. Sweet

WHITNEY MUSEUM OF AMERICAN ART

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THE HUDSON RIVER SCHOOL

In the year 1800, Washington Irving, then a lad of seventeen, made his first trip up the Hudson, and Washington Allston, an aspiring young painter from Charleston, graduated with honors from Harvard. Though these two young men were unknown to each other at this time, they were destined to meet in Rome five years later and become warm friends. Their place in the scheme of things at the opening of the nineteenth century is significant, for both were imbued with the new spirit already beginning to be felt in America—a spirit which was a manifestation of the romantic movement that had been gradually sweeping over Europe for nearly a century.

Allston was an inveterate reader of German and English tales of terror and was especially delighted with Mrs. Radcliffe's novels. While still in college he did illustrations for her most ambitious medieval fantasy, The Mysteries of Udolpho, published in America in 1795, and later painted Spalatro's Vision of the Bloody Hand, an eerie scene from The Italian. Irving on arriving in France in 1804, his first trip abroad, wrote in his journal the following description of a castle: "It had a most picturesque appearance as the first glimpse of morning fell on its mouldering towers. It stood on the brow of a high bank of the river which glittered at its base. The description of Mrs. Radcliffe was brought immediately to my recollection." As the leading exponent of the "Gothic" novel, Mrs. Radcliffe had an enormous influence in stimulating a taste for the picturesque and the medieval as well as for the terrific and the supernatural. It is apparent that she touched the imagination both of our first American-born painter to achieve distinction in the field of landscape and of our first American-born writer to gain widespread acknowledgment.

Despite the fame that Irving and also Cooper reaped in the 1820s, we must not overlook the studious Philadelphia writer, Charles Brockden Brown, whose four novels published between 1798 and 1801 are significant as the first American counterpart of the British "Gothic" novel. These romances, though much admired by Shelley and Poe for their elements of suspense and qualities of the supernatural, did not meet with great success due to competition with more highly finished English novels which were reprinted here in great numbers in the days before there was an international copyright. Brown deserves something more than the oblivion he enjoys today, but he failed largely because he was unable to create a mise en scène, while Irving and Cooper, by this very ability to picture American scenery impressively and convincingly, gained great success. In addition Irving had a suavity and charm of style which made his folk tales irresistible, while Cooper, though a less gifted stylist, glorified the noble savage and the life of the frontier, both of which were highly attractive to the romantic mind. Rip van Winkle, Ichabod Crane, Natty Bumpo, and Indian John are immortalized characters in the annals of American literature.

This glorification of the grander aspects of nature became the chief concern of the American landscape painter, who approached his subject with a veritable religious reverence. Various circumstances were contributing causes to his attitude toward nature, the sources of which must be sought in eighteenth century Europe.

Very nearly up to the middle of the nineteenth century the American people continued to be largely of British descent and were of course English speaking with little knowledge of foreign languages. It was only natural that they read British books almost exclusively and followed to a large
extent British cultural directions. Due to an inevitable time lag between England and America, it was often many years before a trend was transported across the ocean. This seemed particularly true of the romantic movement which, though strongly felt in England as early as the 1720s, was apparent here in only a few isolated examples before 1800. Thomas Jefferson read Rousseau, expressed faith in the individual, and recognized the importance of nature to man. In this he was a romanticist before his time.

In England romanticism developed gradually as a movement parallel to the traditional classical approach, manifested in late Baroque forms of architecture, Italian gardens, the formal poetry of Pope, and the staid prose of Addison. In 1726 John Dyer published his poem Groniger Hill, the first blast of the picturesque in English literature. Here he describes a wide-angle view in terms of a painting as it might appear in a landscape by Claude Lorrain. It is interesting to note that Dyer was also a painter. James Thomson soon followed with his picturesque poems, The Seasons, which together with Dyer’s work had a great influence in teaching the public to see landscape as a charmingly arranged picture, sensually rather than intellectually. Poetry, painting, architecture, gardening, interest in travel, all came under the spell of the picturesque. Romanticism thus broke down the barrier between the various arts.

At the beginning of the eighteenth century roads were improved, travel became less difficult, and the Grand Tour became the fashion for every English gentleman. With the Treaty of Utrecht in 1715 trips to the continent became feasible, and Switzerland and Italy swarmed with tourists. Banditti, formerly the bane of travelers, were now seldom met with except in novels (though Spain proved an exception). Together with the taste for grandiose scenery came the interest in those artists who had painted such scenery; Claude Lorrain and Salvator Rosa were enormously popular and may be regarded as the fountainhead of the interest in romantic landscape. English travelers collected their work to take home, paying high prices. Copies and fakes appeared in such numbers that untangling the genuine and the spurious has been a major problem for present-day collectors. There seemed to be equal interest in the lyrical and more peaceful landscapes of Claude and the wild and forbidding or “sublime” aspects of nature as depicted by Salvator Rosa. Edmund Burke’s Sublime and Beautiful, published in 1756, recognized the “sublime” as an element of beauty; it connoted all the phenomena of which one stood in awe—vastness, infinity, darkness and solitude, surprise and terror. These two standard types were the basis for the principal versions of nature as recognized by the romantic school.

Horace Walpole crossed the Alps to Italy with the poet Thomas Gray in 1739 and they were much impressed with the wild scenery. Their reactions were enthusiastically expressed in their journals and later Gray spurred on the romantic movement in his poetry even as Walpole did in connection with the Gothic Revival in architecture. In 1747 Walpole took over Strawberry Hill and soon after began remodeling it in Gothic style. Without understanding any of the structural principles involved, he superimposed an overlay of lathe and plaster Gothic vaults, tracery, and crenellations which were more akin to the art of the pastry cook than the stone mason. The result was sensational and went a long way toward stimulating the Gothic Revival, another important phase of the romantic movement. In 1764 Walpole published The Castle of Otranto, a fantastic medieval tale filled with ghosts, clanking chains, and terror; this set the taste for the “Gothic” novel, hundreds
of examples of which appeared during the succeeding half century. Mrs. Radcliffe, as we have already indicated, was the high priestess of the tale of terror.

William Beckford was another English gentleman to combine writing with an interest in medievalism. In 1786 he published *Fathek*, an Oriental fantasy, and ten years later rebuilt his family estate, Fonthill Abbey, in Gothic form. So poorly was this edifice constructed that it fell to ruins in 1825. Its sham tower, 276 feet high, satisfied Beckford’s romantic illusion as a monument to his own pride of ancestry, but it had little more reality than the castle of Otranto. Such an approach, literary rather than archaeological, was typical of the romanticist.

On a much more modest scale, we find the same sort of thing being done in this country, for Washington Irving in 1836 had a seventeenth century Dutch farmhouse, Sunnyside, at Tarrytown, remodeled by the firm of Town and Davis in Gothic style. James Fenimore Cooper, after his return from abroad in 1834, likewise remodeled his family home, Otsego Hall, at Cooperstown, into a Gothic manor house and also did over in medieval style Christ Church nearby.

Giving play to the imagination rather than to reason was the romanticist’s credo; feeling rather than intellect; emphasis on the individual rather than on society. A new philosophy was born which advocated closer relationship between man and nature. Jean Jacques Rousseau in 1749 first declared the superiority of the “savage state” and in all his writings exerted a tremendous influence with his description of the beauties of nature. If Rousseau was the founder of the new way of life, it was in Germany that it first bore fruit. England absorbed Schelling’s *Naturphilosophie* at the same time that Germany was under the spell of English romantic novels and poetry. Philosophers, poets, and critics were all active in Germany during the 1770s in the *Sturm und Drang* movement, and Goethe, though really a classicist, was deeply interested in the early phases of the new approach. The transcendental philosophy of Immanuel Kant became the ideal of the romanticist. It was impossible to explain the universe on the basis of established theories; one must transcend the finite to the world of the infinite. Fantasy was to be desired more than logic; unrest was preferable to harmony. Nature philosophy led to an interest in all the mysterious aspects of nature—the darkness of the forest, the vastness of the sky, the inexplicable powers of the occult, hypnotism and mesmerism.

Clement Brentano’s trip down the Rhine in 1802 increased Germany’s enthusiasm for the scenery of her famed river valley. It is not surprising, then, that Baedeker’s first handbook of travel (1828) described the Rhine. Emphasis on local scenes also brought about a revival of interest in German folk *Lieder*, an idea which had been further stimulated by the publication in 1802 of Walter Scott’s *Minstrelsy of the Scotch Border*. In England, attention was also given to the local scene, as the Lake District, the Wye Valley, and North Wales were discovered to be places of great scenic beauty. In the latter part of the eighteenth century, William Gilpin published eight books of travel which greatly enhanced the popularity of these places.

Nationalism evolved as a strong force in Europe at this time with the result that each country turned to its own past, began to discover its own beauties and to venerate its own traditions. England, for example, ceased to follow so strictly continental forms of architecture and turned to her native style—the Gothic. At the same time, there was an increased interest in the architecture of ancient Greece and Rome—studied not because classical forms were the fountainhead of Renaissance architecture, but because they were manifestations of specific cultures. This was, then, the result of a
romantic interest in nationalism of the past. At the end of the eighteenth century in England and from 1800 until the Civil War in America, the Greek Revival in architecture was a popular movement. After 1821, sympathy with the Greeks in their War of Independence stimulated this trend. Christos Evangelides, a young Greek student, was greatly lionized when he came to this country as a protégé of Samuel Ward and was painted in 1828 by Samuel F. B. Morse. From this country, Samuel Gridley Howe went to fight for Greece even as his wife, Julia Ward Howe, was later to fight for Abolition; this championing the cause of the Negro slave also showed a romantic tendency. An American Missionary School was founded in Athens in 1831.

Gardens, which had previously been formal in the Italian tradition, began to be laid out irregularly and picturesquely in imitation of painted landscapes. Among the earliest of these were the gardens at Stowe, England, which were transformed by Bridgman about 1726. After this the jardin anglais became the rage and was copied in France, Germany, and elsewhere. Gardenists, as the designers were aptly called, not satisfied with the effects of trees, shrubs, and water alone, began introducing picturesque ruins, cottages, temples, and grottoes, some of which were even inhabited by hermits. These included copies of ancient and Gothic styles of architecture, as well as Chinese and Egyptian. The growing interest in the Chinese, influence of which was especially strong in the designs of furniture, textiles, and ceramics, stimulated the desire for asymmetrical arrangements. In this way, Chinoiserie came to be another force opposing the order, balance, and symmetry of the classic ideal.

Taste for ruins in landscape brought about an interest in genuine medieval monuments, formerly so despised as “barbaric.” Nostalgia for the past and reverence of the unknown with its mysterious and even terrifying aspects stimulated the Gothic Revival. Lady Boyne in Lucy, a novel published in 1794, says: “I dote on ruins; there is something sublime and awful in the sight of decayed grandeur and large edifices tumbling to pieces.” In the mid-nineteenth century, Ruskin killed the picturesque elements in this admiration of the past by insisting on minute imitation of medieval forms.

Another important point in the development of romanticism is the fact that nature which medievalists had regarded as sinful, perhaps because the pagan gods of nature were incompatible with Christianity, now became fully “respectable,” as it were, and could be admired for its own sake. Romanticists believed that nature could do no wrong, while the classicist thought nature in the raw was chaotic and must be put in order before it could be considered beautiful.

Romantic landscape painting did not develop in England until the mid-eighteenth century. Philip de Loutherbourg (1740-1812), a German painter trained on the continent under Vernet and Van Loo, came to England in 1771 where he showed great aptitude for stage sets and unusual scenic effects. In 1781 he perfected his Eidophusikon—a kind of panorama in which he could indicate light and dark, changes of season, and all manner of unusual effects. Such a dramatic invention was highly romantic in its interest in the vagaries of nature but was much more the result of the theatrical producer and stage designer than it was of the landscape painter.

Richard Wilson, very Claudian in his early work, gradually became more robust when he began treating Welsh scenery, thus being the first painter since Salvator to interpret directly nature in its wild state. He spent some time in Rome where he came under the spell of Claude Lorrain,
Gaspar Poussin, and Salvator Rosa. While there he was friendly with Horace and Claude-Joseph Vernet, who encouraged him greatly. On returning to England in 1756, he painted with a distinct Italian flavor, though with simplicity and lack of pretentiousness. As the years went on, he became more and more interested in wilder and more vigorous scenes. Being a Welshman by birth, he had the imaginative nature of a Celt and in consequence was sympathetic in his treatment of nature. Reynolds was unkind enough to say that he painted "too near common nature." What Sir Joshua referred to as "common" nature was in reality nature in its free state, which Wilson was the first to portray honestly and unaffectedly. Thus Reynolds's comment was unintentionally complimentary rather than derogatory. Wilson was really the father of English landscape and had a considerable influence on some of our own landscape painters. Turner in his earlier work owed a great deal to Wilson while Gainsborough, who followed the Dutch tradition in landscape rather than the Italian, was more calculating in his approach. The result may have been artistically superior to Wilson, but it was not nearly as close to nature. Wilson in a simple, quiet, and direct way made of natural scenery something noble.

The situation in Germany is also important to consider. There the romantic movement and its essential interest in nature started as a philosophical approach, and it is in this field that Germany had its greatest influence in England and subsequently in this country. Their painters, however, played an important role in the romantic movement after 1800 and were divided into two main groups. One, known as the Brotherhood of San Isidoro and derisively called the Nazarenes, was inspired by a new sympathy for the Catholic Church and took as artistic models Italian religious paintings of the Quattrocento. In this group were Friedrich Overbeck, Philipp and Johannes Veit, and Peter Cornelius. They had a strong influence in England but were not much felt in this country in spite of the fact that some of our painters knew them in Rome. The other romantic painters were more concerned with landscape for its own sake, but they did not form any organized group comparable to the Nazarenes. Philipp Otto Runge, though he died young, was one of the most accomplished of these German artists. His Tageszeiten (1803-05), representing four periods of the day, is significant as a romantic concept; periods of man's life, periods in the development of civilization were frequently illustrated by romantic painters—especially true of the American, Thomas Cole. Joseph Anton Koch spent the greater part of his artistic life in Rome where he died in 1839. His heroic landscapes, done in the Italian grand manner, show much the same spirit as those works by Cole which were painted in the vein of Salvator Rosa. By far the greatest of all their landscape painters was Caspar David Friedrich. Trained at the Copenhagen Academy, he spent his life painting landscapes in northern Germany and Scandinavia. He never went to Rome and had no interest in seeking Italian inspiration as so many of his compatriots did, but he was interested in expressing the spirit of nationalism in his landscapes. A true romantic, he often depicted Gothic ruins, vast expanses of ocean, distant landscapes. He delighted in the chalk cliffs on the Island of Rügen and even painted icebergs, a subject which later attracted Frederick Church to Labrador in 1859. When he introduces figures, they usually look into the picture, sharing the spectator's emotional approach to the subject. This device was to become characteristic of the romantics. Except for slight contacts in Rome, our painters did not come under the direct influence of the German school, though they had much in common in their attitude towards nature.
One of the most important means by which German thought did reach America was through Madame de Staël whose *De l’Allemagne* was published in 1813. She praised German universities and their methods of teaching, saying that they started in where most of the universities of Europe left off. She then went on to extol the beauties of German literature and philosophy. This book gave, especially to the English speaking world, an understanding of the importance of the romantic movement in Germany which had not previously been fully appreciated. George Ticknor and Edward Everett, two of Boston’s brightest young men, read Madame de Staël’s book with enthusiasm and in 1815 set out to study in Germany, the first Americans to attend the University of Göttingen. On returning to America, these men brought back new ideas in education, especially in regard to modern European literature and philosophy, and they reorganized Harvard’s educational system. From then on, the influence of German literature and philosophy was strong. New England was fertile ground for the new ideas which, through men like Emerson and Thoreau, were reinterpreted to suit their own environment. Boston and Concord did not in themselves produce many painters at this time, but they formulated ideas which had a far-reaching influence. Emerson was considered a heretic when he declared in his lecture on the American Scholar, delivered at Harvard in 1837: “Our day of dependence, our long apprenticeship to the learning of other lands, draws to a close.” No one heeded this cultural declaration of independence more than our painters.

America’s approach to romanticism differed from that in Europe, though influences from across the Atlantic were strong and established general directions. In this country, romanticism did not grow up as a revolt against an already established classical tradition for the simple reason that before 1800 there existed no formal school of poetry, prose, philosophy, or landscape painting. There was to be sure a vital American literature before this time, but it consisted for the most part of sermons, speeches, political pamphlets, ballads, and folk verse. Portrait painting flourished from the seventeenth century, reaching a high degree of competence in the 1740s at the hands of Robert Feke, and in the two decades before the Revolution, John Singleton Copley, with a forthright and honest directness, produced a series of portraits which stands today as our greatest artistic achievement in Colonial times. But there was no established school of landscape painting.

We are assured by many inventories and wills of the period that landscapes were painted before the closing years of the eighteenth century. The fact, however, that valuations were exceedingly low and that virtually no examples of pure landscapes painted here previous to 1790 are known to exist, indicates that the interest in this field of painting was slight. A considerable change in point of view had, then, to take place between 1751, when the thirteen landscapes in John Smibert’s estate were valued at an average of four shillings apiece, and 1876, when Frederick Church’s Niagara Falls was purchased for $12,500 at the John Taylor Johnston Sale.

During the opening years of the nineteenth century, the United States was in a favorable position to dabble in the stream of romanticism and presently to plunge in wholeheartedly. Having won her freedom and established her own government, she began to take stock of herself. It was only natural that the growing sense of nationalism which permeated Europe in the eighteenth century should take a foothold in America when she became independent. We were susceptible, as a newcomer to the family of nations, to any movement which gave us an opportunity to express pride in our own surroundings. Delight in our scenic wonders was one of the first manifestations that we
were joining the ranks of romanticists. Niagara Falls offered the perfect focal point for the ecstasies of poet, painter, and writer. Though difficult of access until the opening of the Erie Canal in 1825, Niagara had its full quota of visitors during the quarter century previous to the completion of "Clinton's ditch." Visiting Englishmen were especially gushing on the subject. Robert Munro in 1804 said: "I have seen the Falls and am all rapture and amazement . . . Here all its awful sublimities rushed full upon me." Mrs. Trollope, who found little to admire in this country, said of Niagara in 1832 that "wonder, terror, and delight completely overwhelmed me." Our own Nathaniel Hawthorne two years later wrote: "It came like a march of Destiny." David Wilkie, the English painter, thought that all foliage should be removed in order that nothing detract from the "sublime spectacle before us." Captain Marryat, who managed to get around a good deal in 1839, said on seeing Niagara that he felt dizzy and wanted to jump in.

Mrs. Sigourney and Joseph Rodman Drake wrote poems about it and Ole Bull, the visiting Norwegian violinist, composed a stirring piece of music, "Niagara," in 1844. John Vanderlyn in 1802 was the first to paint the Falls. John Trumbull followed soon after, while Thomas Cole was there in 1829 and again in 1847. Ten years later Frederick Church did his famous Niagara now in the Corcoran. Margaret Fuller visited the Falls in 1843 and wrote at length about it: "For the magnificence, the sublimity . . . I was prepared by descriptions and paintings." It would seem, then, that Niagara was a constant source of inspiration for our romanticists.

Trenton Falls, fourteen miles from Utica, though far less spectacular, was a popular spot for those interested in scenic wonders. The whole Hudson River Valley and the adjacent Catskills became a section of supreme importance to the romanticists, as did Lake George and the White Mountains—especially the section around Mount Chocorua.

America's interest in her scenic wonders gradually developed into a philosophy of nature which found expression in the early poems of William Cullen Bryant, who published Thanatopsis in 1817, and which was completely formulated in the works of Henry Thoreau and Ralph Waldo Emerson. Bryant, brought up in the rolling green country of western Massachusetts, wrote of the aspects of nature which were close to him. He sang of the Berkshires, not Mount Olympus; of the bobolink, rather than the nightingale. Washington Irving published his Sketch Book in 1821 while living abroad; though it dealt with many English themes, it also included the old tales of the Hudson which brought him fame and endlessly delighted his American readers. Two years later James Fenimore Cooper published The Pioneers, his first novel to romanticize the frontier. Here Leatherstocking, the famous hunter, was first introduced. This philosophy of nature was to be expressed after 1825 by the landscape painters, who looked upon the scene before them as something far more than an exciting view.

America welcomed her new-found poets, novelists, and philosophers, and it was not long before she began to accept the work of her landscape painters. In the beginning, however, they had a difficult time and most landscapes dating from the first quarter of the nineteenth century are the occasional work of men who were primarily portrait or historical painters. Some of these men, like Morse and Inman, would have preferred not to do portraits, but no painter at that time could make a living from landscapes alone. Our newly rich had little interest in painting beyond the portrayal of their own physiognomies.
In the year 1800 there were a few painters who concerned themselves with landscape, but America took little notice of them. During that summer, the national capital was moved from Philadelphia to a muddy site on the Potomac—the new city of Washington. Philadelphia remained, nevertheless, the cultural center of the United States. Here Charles Willson Peale had founded the first museum in 1786 and the Pennsylvania Academy was established in 1805. Though Peale's museum was largely composed of zoological and mineral specimens, there were also portraits, as well as "moving pictures," an arrangement of moving transparencies which no doubt Peale had learned from Philip de Loutherbourg through Benjamin West. An offshoot of his museum was the Columbianum or Academy of Painting, Sculpture, Architecture, and Engraving, founded in 1795. Instrumental in its founding was William Groombridge, who was one of four landscape painters to come over here in the 1790s from England, the first artists to practice this type of painting almost exclusively. Their works are the earliest American landscapes that have been discovered up to the present time. It is interesting to note that William Winstanley, another of the four, sold four landscapes to George Washington, two in 1793 for $140, and two in 1794 for $93.33; still another of the group, George Beck, painted two views of the Potomac for Washington in 1797, thus making the Father of our country the most conspicuous early patron of landscape painting. These three artists, Groombridge, Winstanley, and Beck, were all trained in England and painted in the characteristic English style of the latter part of the eighteenth century.

Francis Guy, 1 the fourth member of this group, fits, however, into a different category. With him we shall start our survey of landscape painting in America insofar as it exemplified the romantic movement. In the first quarter of the century, examples are isolated and sporadic, having no special bearing on each other. Not until after 1825 did anything like a school of landscape painting develop, though at the time the members scarcely thought of each other as an organized group.

Several artists such as Wall and Havell did paintings with the express purpose of having color prints made after them. These prints were sold by the thousands and penetrated to the most remote village. Likewise, engravings were made after notable paintings by Cole, Durand, and others, and were also widely circulated. Large numbers of amateurs were at work in this period and they often used these lithographs and engravings as a basis for their compositions. The crudity of such work is usually apparent, yet oftentimes the source of the subject is easily recognized. Paintings of this category have received a great deal of attention in recent years since the cult of the primitive has been in vogue. While most are anonymous, a few have been identified, important among whom is Thomas Chambers. Interesting as many of these paintings are, we feel that they do not belong in an exhibition whose purpose is to show the work of the main stream and not of subordinate lines.

A convenient term, Hudson River School, applies to the period from 1825, the year that Thomas Cole settled in New York, to the seventies, when Church and Bierstadt glorified the Rockies and the Andes in huge dramatic canvases—the final burst of the romantic movement in America. Already Inness and La Farge were working in a modern vein learned from the French. Blakelock and Ryder were evolving a new mysticism and Homer and Eakins were developing new approaches to realism.

1 For information on these four artists I am indebted to a scholarly article by Dr. J. Hall Pleasants, "Four Late Eighteenth Century Anglo-American Landscape Painters," reprinted from the Proceedings of the American Antiquarian Society for October, 1942.
From 1800, when Washington Allston was beginning to try his hand at romantic themes, to 1825 lies a quarter century in which we find several landscapes being produced, inspired by the new interest in nature. The artists formed no group and had little direct influence on what came after, but they do exemplify the new trend, a trend which is entirely differentiated from the eighteenth century—one which exemplifies the early phases of the romantic movement. As such we feel that it is important to include them in the exhibition as a precursor to the Hudson River School.

Francis Guy (1760-1820), a jack-of-all-trades and something of a bombast, appears to have been only moderately successful as a painter. Born and brought up in the English Lake District, his exact place of birth is given in Stiles' History of Brooklyn as Burton-in-Kendall, Westmorland, while he, himself, said that he was born at Lorton, near Keswick. Though he wanted to be an artist, much against his will he was apprenticed to a tailor in Burton. Ultimately he ran away to London, where he arrived in November, 1778, and established himself as a tailor. He also invented a machine
for calendering or glazing silks and calico which attracted one of the ladies of the Court, with the result that he was appointed calenderer and dyer to the Queen.

Due to some difficulty, the nature of which we do not know, he left London for America, arriving in New York in December, 1795. For a short time he conducted a dye business in Brooklyn, but, since it was not successful, he moved on to Philadelphia. While there he is supposed to have painted the Tontine Coffee House, now in the New York Historical Society. After a brief stay he moved on to Baltimore where he lived from 1798 to 1817, when he moved to Brooklyn. In the Baltimore directories he appears as a dyer in 1799, after that as a landscape painter. In an advertisement in the Federal Gazette for May 22, 1804, he announced an exhibition at Mr. Bryden's Assembly Room of fourteen large oil paintings to be disposed of by subscription. Since the tickets sold slowly, the actual raffling of these pictures did not take place until October 23. About fifteen hundred dollars was realized on the sale. Of the group, six can be identified today, two of which are those included in this exhibition, the Pennington Mills scenes (Nos. 111, 112).

Interspersed with his sales of painting, Guy offered cures for toothache, mixed in religious controversies, wrote verse, and attempted to raise subscriptions to publish an autobiography. In 1817 he moved to Brooklyn where he was chiefly occupied with painting his well-known Brooklyn Snow Scene. He died August 12, 1820.

Guy was a self-taught artist and a close observer of nature. That being the case, he did not bring with him the established English style but developed an honest direct manner of painting after reaching this country. According to Rembrandt Peale, Guy taught himself to paint landscapes by working in a tent which had a window frame the size of his intended canvas. Across the window he stretched a piece of transparent black gauze on which he drew in chalk a literal rendering of the view as he saw it. This chalk drawing was then transferred to canvas and formed an accurate basis for the painting. He soon became so adept that he no longer needed to depend on this ingenious contraption.

There is nothing idealized or aloof about the two Pennington Mills canvases; they are literal observations, meticulously set down, of various human activities in a setting of considerable charm. These compositions follow no classical formula but are on the other hand the very personal first-hand impressions of a man who was deeply interested in what he saw. Guy seems then to have been the first landscape painter in this country who had an unbiased approach to nature—an approach which was direct and individual, unhampered by eighteenth century idealized or decorative forms. In spite of a certain stiffness in his work, he has advanced far beyond the uncompromising qualities of a mere topographic view. There is a freshness in Guy's painting which strikes a new note.

Washington Allston (1779-1843) was the most important figure in American landscape painting at the beginning of the nineteenth century, yet he was destined to live out a life of frustration and to end by exerting a minimum of influence either on his contemporaries or his followers.

He was born November 5, 1779, on a rice plantation on the Waccamaw River near Charleston, South Carolina. His father, Captain William Allston, a prominent planter, died when Washington was two. He was the pet of the plantation Negroes and, like Edgar Allan Poe, was much impressed by their fanciful tales of witches and ghosts. Not being a very strong child, his mother thought it
best to send him away from the Carolina summer heat. At the age of seven he went to Newport, Rhode Island, which at the close of the eighteenth century, was especially favored by leading Charleston families as a summer resort. Allston ended by remaining in Newport for ten years, attending a private school run by Robert Rogers. He had been interested in drawing since before he was six, a diversion which was encouraged in Newport by Samuel King, an artist who made numerous corrections and suggestions in Allston’s early attempts. Even more important was the fact that he met Edward Malbone, who became our leading miniature painter. He and Allston formed a warm friendship which had, no doubt, considerable influence in directing the young southerner toward taking up painting seriously as a career.

His mother, in the meantime, married Dr. Henry C. Flagg of Newport, an alliance which was not looked upon with favor in Charleston. Among his step-relatives were numbered several people of unusual talent, including the painter, George Flagg, and Allston’s able biographer, Jared B. Flagg.

In 1796 he entered Harvard, graduating in 1800 with honors. While in Cambridge, he took a great interest in the meager supply of “old masters”: an early Italian landscape² owned by a friend

² This landscape is presumed to be the one owned by Judge Francis Dana which is still in the possession of the Dana family. From a poor photograph, it appears to be by a minor seventeenth century Italian hand.
and a copy by Smibert of Van Dyck's head of Cardinal Bentivoglio in the college library. He did several drawings and paintings while in college, being at this time very much under the influence of romantic tales of terror which he read avidly. His undergraduate paintings included Damon and Musidora from Thomson's The Seasons as well as scenes from Mrs. Radcliffe's Mysteries of Udolpho. Painting was not the only art in which Allston was interested, for on graduating from Harvard he was chosen class poet. He continued writing poetry in later years and wrote one romantic novel, Monaldi (1821), a fanciful tale of minor literary worth.

After graduating he returned to Charleston for a few months, then in May, 1801, he and his old friend, Edward Malbone, went to England. Soon after arriving in London, Allston became a student at the Royal Academy and was cordially received by Benjamin West. In 1802 he exhibited three paintings at Somerset House: Landscape with Horsemen, done in college, Rocky Coast with Banditti, and The French Soldier. Allston commented frankly on the work of English artists. He admired very much the fanciful paintings of Fuseli and placed Opie next in rank: "I cannot but think that Opie, like Salvator Rosa, must have lived among banditti to have so admirably portrayed them," he wrote in a letter4 to Charles Fraser. He had little use for the English portrait painters. Stuart he considered a better painter than Lawrence and Malbone, as good as any of their miniature painters.

In November, 1803, after two and a half years' study in London, Allston went to Paris with John Vanderlyn, who had recently come from New York. In the Louvre, Allston was especially impressed with the Venetians, Tintoretto and Veronese, and the Bolognese, Lodovico Carracci. Apparently, figure compositions and landscapes interested him most, though he remarked, “I cannot honestly turn up my nose even at a piece of still life, since, if well done, it gives me pleasure.”

Although he did not remain long in Paris, he managed to paint four pictures in addition to a copy from Rubens. He traveled across Switzerland over the St. Gotthard Pass to Lake Maggiore. Much impressed by the grandeur of the Alpine scenery, he remarked on the “poetic truth” of Turner’s Swiss scenes. In March, 1805, he reached Rome. His tremendous admiration for Michelangelo was responsible to a large extent for the monumental figures which he began to paint. His interest in sculpture increased at this time and he devoted many hours to modeling figures, a practice which he recommended to all painters.

Rome proved very stimulating to Allston not only for the works of art he saw, but also for the

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2  WASHINGTON ALLSTON, Coast Scene on the Mediterranean, 1806-1811
   Lent by Mrs. Arthur A. Lyman, Waltham
WASHINGTON ALLSTON, The Deluge, 1804
Lent by The Metropolitan Museum of Art, New York
WASHINGTON ALLSTON, The Rising of a Thunderstorm at Sea, 1804

Lent by the Museum of Fine Arts, Boston
people he met there. The rendezvous for all the North Europeans and the few traveling Americans was the Caffè Greco; it consisted of three rooms, the smallest of which, known as the Omnibus, was used by the younger artists. Another room, set aside for the older men, contained four tables, one each for the English, the Germans, the Russians, and one mixed table. Here writers, as well as painters and sculptors, congregated and none could remain long in Rome without being known to the rest. In its day, the Greco was frequented by Shelley, Keats, Hans Christian Anderson, the Danish sculptor Thorwaldsen, Turner, James Fenimore Cooper, and many others.

Allston knew the group at the Caffè Greco and also those who gathered around William von Humboldt, the Prussian Ambassador. His brother Alexander, who had recently been exploring in South America, was there; also Madame de Staël, the brilliant French woman whose book on Germany was so influential in drawing the attention of the English and Americans to German scholarship. She was nearly run out of France by Napoleon and, at one time, contemplated coming to America, having purchased a tract of land in upper New York State from Judge William Cooper, the writer's father.

Washington Irving arrived in Rome the same month as Allston, accompanied by Joseph Car-
rington Cabell, a gay young Virginian whom he had met in Naples. Irving's trip was considered more pleasure seeking than educational until he met Allston, who impressed him so deeply that he nearly gave up writing for a career as a painter. Irving said of him, "Everything about him spoke the man of intellect and refinement. His conversation was copious, animated, and highly graphic, warmed by a genial sensibility and benevolence, and enlivened at times by a chaste and genial humor." Even though Irving decided to move on to Paris with Cabell, he continued his interest in sketching. On the last day of December, 1805, soon after Irving's departure, Samuel Taylor Coleridge arrived in Rome from Naples. He met Allston early in his stay and a lasting friendship was established. Coleridge was deeply interested in Allston's work and proved himself a keen and penetrating art critic as indicated by his detailed comments on Diana and Her Nymphs in the Chase which Allston painted in Rome in 1805. Allston said that he owed more to Coleridge intellectually than to any other man he had ever met and greatly revered his golden rule "never to judge any work of art by its defects."

Coleridge returned to England in June, 1806, but Allston remained in Rome another two years. He was at no loss for companionship, as Vanderlyn had joined him again and there was always a stimulating group at the Caffè Greco. While waiting for his boat at Leghorn in April, 1808, he probably started the Coast Scene on the Mediterranean (No. 2), finishing it during the course of the next three years when he was in Boston. This little known painting of fisher folk is very Italianate in feeling but is conceived in a lyrical rather than grandiose mood. Lighting effects and tonal qualities make this well-knit composition most effective. When the picture was exhibited at Harding's Gallery in 1839, Elizabeth Peabody wrote effusively about it for the Salem newspaper, "I never saw such triumphs of individual genius as in the subduing . . . of that magnificent Scene on the Mediterranean to the Allstonian tone . . . Looking the sun itself in the face, he commands him to veil his proud beams and acknowledge a master."

Shortly after his return to Boston, he married a girl whom he had known years before in Newport, Ann Channing, sister of the celebrated divine, William Ellery Channing. In 1811 Allston and his wife returned to England, accompanied by Samuel F. B. Morse, his new pupil, who had just graduated from Yale. Soon after their arrival, Charles R. Leslie also went over to London to become a pupil. Although Allston continued to paint landscapes, we find him preoccupied with large religious compositions. He did a few portraits including one of Coleridge (an earlier unfinished portrait of Coleridge had been started in Rome). Mrs. Allston's death in 1815 greatly saddened the artist and his own ill health only added to his melancholy state. Encouragement came when in 1816 the Pennsylvania Academy purchased one of his largest compositions, The Dead Man Revived, but the price paid ($3,500) was rather modest. Not all of his creative endeavors were devoted to painting, for in 1813 he published a book of poems, The Sylphs and the Seasons and Other Poems.

In 1817 Allston went to Paris again accompanied by Leslie. This was his last trip to the Continent, for the next year he returned to Boston, in the environs of which he spent the rest of his life. He had just been elected an Associate of the Royal Academy and was greatly honored in England

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⁴ M. F. Sweetser, Washington Allston (Boston, 1879), p. 45.
⁶ Dunlap, op. cit., II, 167.
and Italy, but homesickness prevented his remaining abroad any longer. He brought several paintings back with him including his Belshazzar’s Feast, a huge canvas, 16x12 feet, which occupied him for the next twenty-five years and yet remained unfinished at his death in 1843.

On returning home, he found himself in strained financial circumstances, a state which was not altered during the rest of his life, for whatever interest was taken in his work was not sufficient to lead to any very impressive sales. He was highly thought of and became not only a member of Boston’s most exacting intellectual circles but was sought after by many visiting celebrities. Honor in his own home did not win him much in the way of a substance; Bostonians were too much of a philosophical and literary turn of mind to add art patronage to their cultural pursuits.

Aside from the apathy of Boston collectors was the fact that Allston was overly preoccupied with the Belshazzar to complete many other canvases. He drew in figures only to become dissatisfied, paint them out, and start over again. Gilbert Stuart, who, as a crochety old man, was living out his last days in Boston, criticized the drawing in the picture, thus heaping further discouragement on Allston’s already distracted soul. Everyone awaited anxiously a view of the great masterpiece, but the more people clamored, the more secretive he became until he reached the point of hiding it from everyone. The picture became at once a fetish and a tormentor, dominating his life, reducing him to a state of inescapable moroseness. Allston could not know it, but he was defeated before he started, for big religious compositions were not his métier. The wreck of the Belshazzar, now in the basement of the Museum of Fine Arts in Boston, the Pennsylvania Academy painting, skied over the main staircase, and other surviving large compositions are ponderous and empty echoes of the grand manner—a type of painting which study in European galleries had inspired him to paint but which he should never have attempted.

Allston’s genius lay in his landscapes. Temperamentally, he was suited to both the wild and the lyrical aspects of romanticism. In his early work, he gave full play to the romantic side of his nature as in the Deluge (No. 3), done in 1804, an extraordinary painting of nude figures washed up on a beach in the fury of a storm; near the bodies are writhing serpents and a howling wolf. Immersed as he was in the sensationalism of late eighteenth century romantic literature, Allston here expresses his feelings to the full. Such a scene, somewhat reminiscent of the work of Claude-Joseph Vernet, numerous examples of whose work he no doubt saw in the Louvre, is the height of romanticism in painting. It is inconceivable that any American could have executed such a subject before this time and its accomplishment does credit to Allston’s amazing imaginative faculties. The Rising of a Thunderstorm at Sea (No. 7), probably one of the four paintings done in Paris in 1804, is another example of the chaotic and tempestuous. Here we are confronted with all the horror of impending doom, the eerie brink of disaster. The last year Allston was in London, he painted Elijah Fed by the Ravens (No. 4), in which he represents so vividly Elijah kneeling near the river Cherith while the ravens bring him “bread and flesh in the morning, and bread and flesh in the evening.” Amidst a rocky mountainous landscape stands a stark dead tree, setting the mood of barren desolation. Less dynamic than the earlier sea pictures, this canvas has a solemn intensity and quiet grandeur which make its drama even more deeply felt.

The following words of Mrs. Jameson, who had praised the Allston exhibition of 1839 in Boston, are eloquent: “When I have thought of the vehement poetical sensibility with which Allston
5  WASHINGTON ALLSTON, Flight of Florimell

*Lent by The Detroit Institute of Arts*
was endowed, his early turn for the wild, the marvelous, the terrible—his nervous temperament, and a sort of dreaming indolence which every now and then seemed to come over him, I have more and more deeply appreciated the sober grandeur of his compositions, the refined grace of some of his most poetical creations, the harmonious sweetness which tempered his most gorgeous combinations of color, and the conscientious, patient care with which every little detail is executed."

In 1830 Allston married Martha Dana, cousin of his first wife, and aunt of Richard Henry Dana, whose *Two Years before the Mast*, published in 1840, was to prove such an exciting first-hand account of life at sea. Allston’s last years were lived in comparative seclusion at Cambridgeport. He refused commissions, pleading that he was too busy, his chief concern being Belshazzar’s Feast, which remained an insoluble problem to the time of his death in 1843. Thus ended the career of one of our most talented painters, whose life was tragic in the extreme. Intensely sensitive, highly imaginative, and seething with emotional force, his energies were so often misdirected. The resulting failure only entangled him deeper in problems which he was temperamentally unsuited to solve. Though the fulfillment of a great career was wrecked on the rock of the insurmountable Belshazzar, his completed work in the field of landscape, as well as in a few sympathetically treated portraits, is of such very distinguished quality that it forms in itself the basis of a sound reputation. He struck the first vibrant note of romanticism in American painting.

**John Trumbull (1756-1843)**, son of Governor Jonathan Trumbull, was born in Lebanon, Connecticut. That he was a precocious young man is apparent from the fact that he graduated from Harvard at the age of seventeen. As an undergraduate, he knew Copley, who was still living in Boston, and was familiar with Smibert’s portraits as well as his copy of a Van Dyck which was later to interest Allston. Although he had already started on his career as an artist, he had not been working many months when the Revolution broke out. He joined the ranks and, because of his knowledge of draughtsmanship, attracted the attention of Washington, who asked him to draw a plan of the enemies’ fortifications. As a result of highly satisfactory work, Trumbull was attached to the General’s staff as Brigade-Major. The following year he joined General Gates with the rank of Colonel. Because of the long delay in the approval of his commission and because it was dated several weeks later than the time he had assumed his rank, Trumbull’s pride was hurt and he resigned in March, 1777. In 1780 he went to France and shortly after to London, as the British government offered no difficulties despite the fact that the war was not yet over. Although well received by Benjamin West, he did not have long to paint since, as a result of some personal animosity, he was apprehended on suspicion of being a spy and not released for eight months. On being freed, he had to quit England at once. Fortunately the Revolution ended soon after this so that Trumbull was enabled to resume his studies in England under Benjamin West. In 1786 he completed his Battle of Bunker Hill. Following the precedent established by West some fifteen years earlier in the Death of Wolfe, he represented everyone in contemporary dress rather than in classical togas, which had formerly been the standard tradition of historical compositions. This was followed by other historical pictures the best of which is the Sortie from Gibraltar.

9 Flagg, op. cit., p. 298.
In 1789 Trumbull returned to the United States to paint the founders of our newly-established government. His portraits of the signers of the Declaration of Independence were especially successful. He went abroad as secretary to John Jay in 1794 and did not return until eight years later when he visited Niagara Falls and took various sketches back with him to England. He felt that it was far easier to find patronage in England than in America.

His opportunity came, however, when commissions were given out for the eight large canvases to decorate the rotunda of the Capitol. When applications were being considered by Congress in 1816, he returned to America and was selected to do four of these historical scenes at $8,000 apiece. He gave the original sketches for these, as well as about forty other paintings, to Yale University, where a special building to house the collection was erected. In return Yale allowed Trumbull a pension to see him through his declining years, for most of the money given him for his work in the Capitol had been used in paying off earlier debts.

In 1808 the New York Academy of Fine Arts was incorporated. Trumbull was for several years its President, but he and his associates were too dictatorial. As a result the organization went out of existence in 1841, superseded by a much more vigorous rival, the National Academy of Design.

While Trumbull’s fame rests on his historical paintings, his reputation as a painter is not based today on the lifeless canvases in the Capitol, but rather on the small sketches at Yale, certain portraits and miniatures, and on a few landscapes. He was taken by the growing interest in the
wonders of nature and in consequence painted a series of waterfalls—Norwich (No. 154), Yantic, and several versions of Niagara. It had been his hope to have executed a large panorama of Niagara, but this was never completed. Trumbull is factual in his interpretation, but in the case of his Falls he appears anxious to make the scene impressive and full of grandeur. In dealing with nature, he has, then, a touch of the romantic about him, but in most of his painting, he is too stilted and unimaginative to fall into this category; the two examples in the exhibition are characteristic of his somewhat hard and literal approach. The Niagara (No. 155) is one of the earliest paintings of America’s greatest wonder, which was then beginning to be a focal point for nature enthusiasts.

William Dunlap (1766-1839) is one of the most interesting personalities in the annals of American painting, not only for his own work but especially for his books on art, which give us a remarkably clear impression of the early nineteenth century artists. Although he is not always accurate in his judgment, he is usually dependable in his estimates of those who lived in the vicinity

91 WILLIAM DUNLAP, View of Niagara Falls, 1815
Lent by the Addison Gallery of American Art, Andover
of New York. Aside from art criticism he spent a good deal of time as a theatrical manager, dabbled in botany, was an omniverous reader, and, while assistant paymaster-general to the New York Militia, traveled to remote parts of the state, where he made keen observations both verbal and pictorial. Although he lost the sight of his right eye at the age of twelve, he managed to take in more with one eye than most people did with two. A busier human being could not be imagined. He enjoyed returning to his birthplace, Perth Amboy, New Jersey, for there he could study the birds and flowers. By no means the least of his accomplishments was his capability as a naturalist.

In 1784 he fulfilled what was expected of all self-respecting American artists—a trip to London to study under Benjamin West. On his return he alternated between portrait painter, theatrical manager, and miniature painter. His interest in the theatre carried over into his painting, for we find him illustrating a scene from *The School for Scandal*, as well as one from *The Spy*, James Fenimore Cooper’s early novel which was dramatized soon after it was published in 1821.

Of particular interest to us is the period from 1814 to 1816 when Dunlap was traveling around New York as paymaster. It was during this time that he painted the two water colors included in the exhibition. His representations are factual and honest but show no exceptional competency in handling. They are important for us, however, as they are direct observations made by a man who had an exceptional curiosity about the world around him. An unusual construction like the Bridge over the Mohawk (No. 90) no doubt interested him for its rhythmical design, and Niagara (No. 91) excited him as a natural wonder. He accentuates the scale of the Falls by introducing tiny figures whose gesticulations seem to indicate their enthusiasm for the scene. Dunlap says of his travels, “I practised more than ever I had done before, sketching scenes from nature in water-colours, and
making faithful portraits of places which appeared worthy of my attention.” Of Niagara he wrote, “I remained four days at the Falls, and made drawings which I carefully coloured in the open air, on the banks and on the table- rock. This wonder of nature is an exhausted theme. I will only remark that I saw it in 1815, and before the artificial additions and conveniences were added, which now exist.”

Piety seems to have been an attribute of the majority of our early nineteenth century artists and Dunlap was no exception to this high-minded approach to art. He remarked that “the good artist who is not a good man is a traitor to the arts and an enemy to society.” Emerson took much the same viewpoint when he said that beauty sought for pleasure, and not for religion and love, degrades the seeker. “The hand can never execute anything higher than the character can inspire,” he wrote in his “Essay on Art.”

Ezra Ames (1768-1836), though born in Framingham, Massachusetts, May 5, 1768, was primarily associated with Albany, New York, where he died, February 23, 1836. His parents were farming people and when Ezra, the youngest of six children, was still a boy, they moved to Staatsburg, New York. He became a coach painter but soon turned his hand to miniature painting. In 1794 he married Zipporah Wood and lived for a time in Worcester, but the following year he settled in Albany. Here he continued to work as a carriage painter and miniaturist and also began doing portraits. Perhaps the best of these was one of George Clinton, the first governor of the State of New York, painted in 1813.

His Romantic Landscape is shown in the exhibition as another example of interest in nature by a man who was primarily engaged in eking out a living from official portraits. Though Ames was a man of no great imaginative powers, he shows here a nostalgic interest in the beauties of the countryside which could be easily reached from his home. Since little remunerative reward could be expected from such an effort, a painting of this sort was the result of a personal interest in the subject matter. These occasional examples of landscape, produced under the unsympathetic conditions which prevailed in this country before 1825, show the romantic interest in nature which was slowly evolving. Thomas Cole’s Voyage of Life elaborates on the theme used in Ames’ Romantic Landscape (No. 8).

John Vanderlyn (1776-1852), born in Kingston on the Hudson of an old Dutch family, was a grandson of Pieter Vanderlyn, the most notable early portrait painter of the upper Hudson Valley. At seventeen John entered the employ of Thomas Barton, an Englishman, who was the chief importer of engravings in New York. During the evening, he studied drawing under Archibald Robertson. Gilbert Stuart, who was a client of the shop, recognized Vanderlyn’s talent and permitted him to copy his portraits of Aaron Burr and Egbert Benson. These copies interested Aaron Burr so much that he decided to become Vanderlyn’s patron. He made it possible for him to study under Stuart in Philadelphia and soon after, in 1796, sent him to France to work under Antoine Paul Vincent.

10 Dunlap, op. cit., I, 275.
At a time when most Americans studied in London and a few in Rome, Vanderlyn was unique in his choice of Paris.

He returned to New York in 1801 to report on his progress to his patron, did a few portraits, and in 1802 painted two views of Niagara Falls—the first paintings\textsuperscript{11} ever made of this scenic wonder. In 1803 he returned to London, where he met Washington Allston, and they crossed over to Paris together. He had been commissioned by the newly-formed New York Academy of Fine Arts to purchase casts from the antique. This collection of casts, the first of its kind in America, was taken over in 1841 by the National Academy of Design when the Academy of Fine Arts became defunct.

After two years in Paris, Vanderlyn went through Switzerland to Italy. In Rome he joined his friend Allston and settled down to study and paint. Part of the time he lived in a house formerly occupied by Salvator Rosa, whose work he greatly admired. Later he returned to Paris where he painted his famed Ariadne, a life-size nude reclining in a landscape. Though well received in France, the picture was something of a shock to the American public who had never before seen a nude pictured out-of-doors. A mythological title was not sufficient to veil the ample female form.

Vanderlyn returned to America in 1815 and the next year painted a large panorama of the gardens of Versailles done from sketches he made in 1814. He exhibited this in a rotunda built in City Hall Park in New York. Though successful for a time, the Rotunda had been so costly to build

\textsuperscript{11} The Falls were engraved by a French artist, Louis Hennepin, in 1697 and numerous other engravings were made during the course of the eighteenth century.
that Vanderlyn could not pay off the expenses. Finally, in 1830, the city took it away from him.

Being in financial difficulties, he now resorted to portraiture as a means of livelihood.

In 1832 he was commissioned by Congress to do a full-length portrait of Washington for the House of Representatives and in 1837 was assigned one of the eight panels in the Rotunda of the Capitol. His subject was the Landing of Columbus and in order to introduce authentic scenery, he made a special trip to the West Indies. In spite of these encouragements, he was never able to straighten out his finances and died poverty stricken at Kingston in 1852.

The great canvas Niagara (No. 156), a prominent feature of the exhibition, was completed in 1826 after he had made numerous sketches. Vanderlyn's conception is quite unlike any other in that it shows the Falls as the distant part of a landscape in which the principal feature is a broken dead tree on which perches a hawk. This motif is extraordinarily like the tree with the raven used by Washington Allston in his Elijah canvas. In both cases, these stark rugged elements accentuate the desolate and lonely mood which the artists wished to convey. While Allston imagined a desert of Biblical times, Vanderlyn emphasizes the wild frontier country of which the great Falls are a notable feature, but not the overwhelming force that most artists pictured. Inconspicuousy introduced at the left is a man with an ox team, symbolizing the beginning of settlement by white men. In the center of the composition stands a dog who seems to exchange glances with the hawk on the dead branch above as if to indicate the rivalry between the trained hunter of civilization and the ruthless bird of prey of the wilderness.

Thomas Birch (1779-1851), born in England, was brought to this country in 1794 by his father, William Birch, whose thirty views of Philadelphia, executed between 1798 and 1800, were a notable achievement. Thomas, taught by his father, continued the topographical approach to landscape. He and Thomas Doughty were among those who made the original drawings for a second series of Philadelphia views published by Cephas Childs from 1827 to 1830.

It is supposed that his love of the sea was stimulated by study of engravings after Vernet's notable series of paintings of French seaports. Thomas Birch made several paintings of the sea, some of which illustrated famous naval engagements such as the Constitution and the Guerrière. Many of these were engraved and widely circulated, thus making Birch's work extremely popular.

His very meticulous style, intended primarily as a basis for engravings, is anything but romantic in effect, but one of his water colors has been included since it shows the occasional informality of mood of an artist who adheres for the most part to a strict formula. The Falls of the Passaic (No. 17) is a charming interpretation of a country scene freely handled and expressive in its feeling for nature.

William G. Wall (1792-1885), born in Dublin, came to New York in 1818. Like Birch, he was especially noted for his "views," which after passing through the hands of the engraver, were widely distributed. His notable Hudson River Portfolio, a set of twenty aquatint views, was issued about 1824. Wall's work was especially popular in New York, but he also aroused considerable interest
during his stay in Newport and New Haven. Since his style was essentially topographical, he takes only an incidental place in our exhibition.

A painting such as his Hudson River from West Point (No. 157) has great charm and is treated in a far more painterly fashion than the majority of his work. His fame rests on his color prints.

**Samuel Finley Breese Morse (1791-1872)** is probably remembered today first as the inventor of the telegraph and only secondly as a painter. It was a matter of considerable disappointment to him that, up to the end of his life, he had received no outstanding recognition as an artist. He regarded his scientific accomplishments as secondary.

Born in Charlestown, Massachusetts, April 27, 1791, son of a noted student of geography, he went to Andover and to Yale. Even before graduating in 1810 he had painted a few miniatures. By the following year he had interested Washington Allston in his work and went back to England with him as a pupil. Though he was associated with the group of American artists in Benjamin West’s studio, he always considered that he was Allston’s pupil. Historical painting interested him most but on returning to America four years later he found it necessary to turn to portraiture in order to make a living. He was able to find a few sitters in his home town and in southern New Hampshire. In January, 1818, on the encouragement of an uncle, he went to Charleston, South Carolina. After a successful season he went north to claim his bride, Lucretia Pickering Walker, returning with her
to Charleston in the fall. While today we highly regard his crisp style of painting, many patrons at that time preferred the more languid approach of the British school.

In 1821 he went to Washington to paint the House of Representatives, a truly remarkable group painting now hanging in the Corcoran Gallery in Washington, and in 1825 he painted a distinguished portrait of Lafayette, who was making a tour of America.

Settling in New York, he organized the Drawing Association, which in 1826 grew into the National Academy of Design of which Morse was the first President. During the late twenties, he spent his summers in upper New York State. In Cooperstown he painted Apple Hill (No. 145), the Dix estate,\textsuperscript{12} representing Mrs. John A. Dix and Margaret Willett seated on the bank of the Susquehanna River looking towards Otsego Lake.

He went abroad again in 1829, remaining three years. As various patrons made the trip financially possible, he was expected to give each of them paintings in return. One of the sponsors was Stephen Salisbury, II, who was with him in Rome for a while before going to Naples. Morse wrote\textsuperscript{13}

\textsuperscript{12} This is now the country estate of Stephen C. Clark, present owner of the picture. The view remains today very much as it appears in Morse's canvas.

him from Rome, May 3, 1830, saying that he was going to Subiaco and Tivoli the next day on a sketching tour with a group of English artists. While on this trip, he made the sketch for the Chapel of the Virgin at Subiaco (No. 144) included in the exhibition. This sketch was given to his friend, John L. Morton, from whose heirs it was later acquired for the Worcester Art Museum. Morse painted a larger version of the picture in his studio with more dramatic lighting and vivid coloring. This completed version was sent to Stephen Salisbury and has also found its way to the Worcester Museum, where it may be studied side by side with the sketch. Another of Morse's patrons was Jonathan Goodhue. Towards the end of his stay abroad, he painted for him The Wetterhorn and the Falls of the Reichenbach, Vale of Meyringen, Switzerland (No. 146). This smaller canvas was rated as a $50 commission whereas Salisbury's was $200. The Goodhue canvas is a highly romantic scene conceived with all the vividness and picturesque quality of a stage set.

Morse spent several months in Paris where he enjoyed the company of Horatio Greenough the sculptor and James Fenimore Cooper, who was much interested in the interior scene. Morse was painting of the Louvre. This canvas, in which many familiar masterpieces can be recognized, went...
SAMUEL F. B. MORSE, The Wetterhorn, ca. 1832

Lent by The Newark Museum
to George Clarke of Cooperstown but subsequently became the property of Syracuse University.

Not until after he returned to America in 1832 did Morse become interested in the telegraph. His later years were more and more taken up with his invention, with the result that painting, much to his regret, no longer had a place in his life.

**Thomas Doughty (1793-1856)** was the first artist of the group which may properly be called the Hudson River School. During his own lifetime he was not conscious of being a member of any localized school and did not himself frequent the Hudson River until the latter part of his life. It is his attitude towards nature which marks him as the pioneer in the second generation of landscape painters in America. Previously landscape had been the occasional practice of men who were primarily engaged in historical painting or portraiture. Their subject matter varied greatly, as we have seen, but was likely to be a scenic wonder like Niagara—as treated by Trumbull and Vanderlyn—or a highly imaginative and dramatic incident such as Allston created from his very fertile mind. The new generation consisted of landscapists *per se*, portraiture and other fields being incidental. They had an inherent love of nature and represented all aspects of American scenery in a fairly literal fashion. Though they often dealt with scenic wonders, they were equally concerned with a peaceful forest scene, a Catskill brook, or a quiet Vermont hillside.

Romanticism with Doughty and with many others who followed in quick succession was expressed in a contemplative and philosophical attitude towards nature, a veritable religious worship of the creations of God and the force of the elements upon them. Their attitude was closely allied with that of William Cullen Bryant, whose poems extolled the simple but worthwhile aspects of nature which were there for anyone to see if he would but step into his own backyard. His *Inscription for the Entrance to a Wood* offers the beauties of nature to erase the sorrows of a careworn world:

> The calm shade  
> Shall bring a kindred calm, and the sweet breeze  
> That makes the green leaves dance, shall waft a balm  
> To my sick heart.

Landscape paintings, too, offered a refuge to those who would but pause to look at them.

Thomas Doughty\(^4\) was born July 19, 1793, in Philadelphia, then still the cultural center of the country. At fourteen he began to draw, but it was several years before his artistic ambitions were realized. At the age of sixteen, he was apprenticed to a leather merchant and after three or four years he set up in business with his brother Samuel as a leather courier. Shortly before this he had tried his hand at oil painting and took a few lessons at night school drawing in “Indian ink.”

Though he appears to have done well in the leather business, he decided to give it up in 1820 and become an artist. It is interesting to note that in the Philadelphia directory for that year he is listed as a “landscape painter.” He had many opportunities to see paintings at that time, for Thomas Sully, various members of the Peale family, and other artists were working in Philadelphia. Doughty, however, was a pioneer in his chosen field. His choice of subject was unquestionably

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\(^4\) I am greatly indebted to Howard N. Doughty, great-grandnephew of the artist, for permission to use his unpublished biography of Thomas Doughty.
influenced by the fact that he was an enthusiastic hunter and fisherman, spending a good deal of time in the woods or out in the open country in direct contact with nature. It must have taken considerable courage to give up a remunerative business for such a precarious profession as landscape painting—all the more so since about 1816 he had married and his wife Sarah already had the care of the first of several children.

Since the latter part of the eighteenth century, wealthy men had been in the habit of commissioning artists to paint their estates, generally referred to as “country seats.” Francis Guy and various others executed a number of such pictures, usually in the topographical style of an earlier period. Doughty appears to have done paintings of this sort at the outset of his career, for one of his first patrons, Robert Gilmore of Baltimore, wrote in 1821, “Thomas Doughty was a landscape painter of Philadelphia—self-taught. I have bought several of his pictures, especially his studies from Nature on the spot, which are his best performances—he painted two views of my country seat.”

The following year Doughty was represented by eight pictures in the Pennsylvania Academy of the Fine Arts—his first public showing. In the 1824 exhibition, eight more were shown, including two canvases illustrating scenes from James Fenimore Cooper’s Pioneers, recently published; this is one of numerous instances of the close association between the landscape painters and the novelists
of the period. In this year, too, Thomas Cole, who was living temporarily in Philadelphia, showed his first painting at the Academy and remarked that he felt humble before the work of Birch and Doughty. Still further importance is attached to the year 1824, for Doughty was elected a member of the Pennsylvania Academy at this time. His success continued, as groups of his paintings were always in demand at exhibitions, and in 1825 his Fairmount Water Works was issued by Carey and Lea in a colored engraving. He was also included in the first exhibition in 1826 of the newly formed National Academy of Design in New York. The New York Mirror for June 10 referred to his two canvases as the “most beautiful landscapes in the room.”

He traveled more and more as indicated by the subjects of his paintings, which were executed at various places in New England, New York, and Pennsylvania. In 1827 the Boston Athenaeum showed six of his pictures and in 1829 nineteen were included. Unfortunately a group of his canvases was sunk when a packet returning from Boston was lost at sea. It would seem that he was constantly on the go, commuting between Philadelphia and Boston with stopovers in New York. He learned lithography from the firm of John B. Pendleton in Boston and in 1830 he published twenty-four plates for a new Philadelphia magazine, Natural History and American Rural Sports.
This gave him an opportunity to do birds and animals, subjects wholly familiar to him from his many trips into the woods. Apparently the venture was not too successful, for in 1832 we find him settling in Boston where he considered his prospects to be better. In the Transcript for June 5, he advertised for classes in oil, drawing, and water color.

One of the most up and coming families of Boston were the Peabodys of West Street. Margaret and her father opened a reading room and bookshop in their front parlor where the specialty was foreign books and the new German and English reviews which were beginning to have such an influence on the younger generation of New England scholars. Margaret Peabody\(^{15}\) came to Doughty and induced him to come to their house to give lessons in drawing to her invalid sister, Sophia—the brilliant and lovely young lady who later became the wife of Nathaniel Hawthorne.

Though Washington Allston had found Bostonians poor prospects as art collectors, interest in current art displays had brightened considerably, for the Transcript reported of the 1833 Athenaeum exhibition (in which Doughty had twelve canvases) over eight thousand paid admissions with over four thousand catalogues sold. The following year Doughty showed forty-three canvases at Harding's new exhibition hall on School Street, thus continuing his exhibition career on an ever-expanding scale.

\(^{15}\) In 1843 she became the second wife of Horace Mann, the famous educator.
About this time, he must have made a trip to Mount Desert, Maine, one of the earliest artists to go to this scenic spot which later became a fashionable resort. From sketches done there, he painted Desert Rock Lighthouse, sent to England for exhibition in 1836. The picture was engraved and published with a group of American scenes. A painting in the Newark Museum, misnamed Eddystone Lighthouse, is another version of the Mount Desert Lighthouse. In 1837 Doughty went to England, but we know little of this brief trip except that he was well received and his landscapes described as of “foremost rank at home.”

On returning to America he settled in New York. This was just on the eve of the founding (1839) of the Apollo Association which was later called the American Art Union. This organization bought from artists works of art which were then distributed to members by lottery. In ten years its membership grew to nearly 19,000 and its receipts to $96,300. Though its benefits were great, there were several artists who considered themselves ill treated. Jealousies grew until suit was brought and the Art Union was dissolved October 22, 1852, on the basis that the lottery infringed on the anti-gambling law of the State of New York. The Art Union purchased more than fifty paintings from Doughty though towards the end ignored him. He felt that he was being personally discriminated against and was one of those artists who were loud in their condemnation of the Union’s high-handed methods.
In the spring of 1845, he went abroad for the second and last time, going to England, Ireland, and France. He was included in the Paris Salon for 1847. Soon after his return to New York he found that American artists were confronted with a growing taste on the part of the new-rich for European art. In 1849 the Düsseldorf Gallery was founded in New York to sell the work of this popular German school of realistic genre painting, and a branch of Goupil and Vibert of Paris was also established to sell academic Salon pictures. This was something of a blow to American artists just when the market for their pictures was fairly well assured. Landscape painters still found an outlet for their work, but the competition with European wares was keen and the demise of the Art Union cut off another outlet which had been profitable to many.

During the last years of his life, Doughty was ill, his pictures did not sell well, and consequently he was in financial straits. Although he appeared not to care, it must have been a disappointment that he was never elected to the National Academy; he believed this due to personal differences in policy. He died July 22, 1856. The popular conception of him has been that he led a life of poverty and neglect but this is not supported by facts. It is true that he was often in need of money and that he

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89 THOMAS DOUGHTY, The Raft, 1830

*Lent by the Museum of Art, Rhode Island School of Design, Providence*
was especially hard up at the end of his life, but his work was consistently well received and he was highly revered as an artist. His pictures sold well, though the prices were fairly modest, with the result that he made a decent if not spectacular living.

His work has great appeal as a result of qualities which may not at first be apparent. There is a simple charm and poetic atmosphere about his paintings which we do not find in the work of any of the other Hudson River School artists. His landscapes are modest and unassuming, completely lacking in pretentiousness—the works of a true lover of nature, one who has discovered these beauties for himself and set them down honestly but sensibly.

**Alvin Fisher** (1792-1863) is among the less well-known artists whose work is beginning to come to the fore again. He was born in Needham, Massachusetts, on August 9, 1792, and worked for several years as a clerk in a country store in Dedham, where his first exercises in drawing took the form of sketches in the margins of account books. Determined to be an artist, he gave up storekeeping to spend two years taking lessons from an artist named Pennyman. By 1814 he was taking portrait commissions at a small fee. Soon after, he began doing rural farm scenes—a subject which was unique to artists at that time.

In 1825 he went to Europe for the Grand Tour, stopping in Paris long enough to take some drawing lessons and to copy old masters in the Louvre. Most of his life was spent in Boston where he continued to paint portraits, genre pictures, and country scenes such as the Mountain Stream (No. 108).
108  ALVIN FISHER, Mountain Stream

Lent by the Robert C. Vose Galleries, Boston
Asher B. Durand (1796-1886) came of a French Huguenot family which settled in Connecticut. He was born in Jefferson Village, New Jersey, a tiny hamlet now included in Maplewood, on August 21, 1796. Trained not as a painter but as an engraver, he received instruction from his father, John Durand, a watchmaker, then, at the age of seventeen, was apprenticed to Peter Maverick, a prominent writing engraver. So great was Durand's ability, that after five years he became his master's partner. He had worked on plates for banknotes, copied engravings from English books such as novels by Sir Walter Scott, and had managed to find time to attend classes at the American Academy of Fine Arts. John Trumbull, who then headed this organization, appreciated Durand's skill and engaged him to make an engraving of his Declaration of Independence. Maverick, jealous of the preference shown his former pupil, dissolved the partnership. Durand then set up his own establishment and, due to his success with the engraving of Trumbull's famous painting, was acclaimed as America's leading engraver. Another highly successful work in this field was Ariadne done from Vanderlyn's notable canvas.

He was much in demand to engrave portraits and did a great many engravings for reproduction in the Annuals and Gift Books so popular during the second quarter of the nineteenth century. These books, variously called Token, Talisman, Atlantic Souvenir, and so forth, were elaborately bound compendiums of sentimental stories and poems, moralizing, recipes, and reproductions of popular paintings. They were presented to ladies on birthdays, Christmas, and other anniversaries and usually occupied the center table in the parlor together with the family album.

Durand engraved a notable illustration for Cooper's The Spy, besides Allston’s Spalatro and the Bloody Hand, the famous scene from The Italian by Mrs. Radcliffe. Association between artists and writers is ever apparent.

Luman Reed, a wealthy New York merchant, decided to become a patron of American art and ultimately filled a whole floor of his Greenwich Street house with the work of local artists. He commissioned Durand to do a portrait of Andrew Jackson, then ordered portraits of Jackson's six predecessors. To a large extent, it was due to the encouragement of Reed that Durand gave up engraving in favor of painting about 1834, though he had done oils from time to time before this. He became proficient both in portraiture and landscapes, but it is in the latter field that we shall consider him here. Luman Reed's early death in 1836 unfortunately cut off what was undoubtedly the most important patronage that American artists had known up to that time. So highly was he regarded that he was made a member of the Sketch Club, an organization reserved exclusively for professionals.

Another valuable patron was Jonathan Sturges, through whose assistance Durand was enabled to go to Europe in 1840. He sailed June 1 on the British Queen with his friends and pupils, Casilear, Kensett, and Rossiter. In London he admired the seventeenth century Dutch masters, Salvator Rosa, and Claude Lorrain. In Paris he disliked the Neo-Classicists and remarked, “David appears to have sown the first seeds of a corrupt style.” He went through Belgium and Holland, up the Rhine, which he greatly admired, across Switzerland, where he was ecstatic over the scenery, to the Italian Lakes. He visited the principal cities and spent the winter in Rome. June, 1841, found him back in England sailing for home from Liverpool. From the Britannia he sketched icebergs, always an exciting subject to the romantic mind.
99  ASHER B. DURAND, The Morning of Life, 1840
    Lent by the National Academy of Design, New York

102  ASHER B. DURAND, View in the Catskills, 1844
    Lent by the Museum of Fine Arts, Boston

44
93  ASHER B. DURAND, The Evening of Life, 1840
Lent by the National Academy of Design, New York

103  ASHER B. DURAND, Rutland, Vermont, 1838-1840
Lent by The Detroit Institute of Arts
In 1846 he succeeded Morse as President of the National Academy, remaining in office until he resigned in 1862.

Durand was among those included in a group of artists and writers who on June 1, 1858, embarked on one of the most unusual excursions in the annals of nineteenth century American travel. At the invitation of the Baltimore and Ohio Railroad, fifty painters and literati, among whom were, besides Durand, Beard, Rossiter, Kensett, and Nathaniel Parker Willis the writer, set out from Baltimore in a train of six cars including dining car, parlor car complete with sofas and piano, sleeping apartments, and a dark room for photographers. Their journey progressed slowly and was frequently interrupted by stops whenever an artist saw a likely spot for a little sketching. They spent some time at Harper’s Ferry and by late afternoon of the first day arrived at Martinsburg where they were joined by several ladies. It was said of the occasion that, “there was wit, champagne, and deviled crabs.” Arriving at St. John’s, they went by coach to Berkeley Springs where they spent a gala evening. The next day, back in the train, they continued on to Cumberland and up to Altamont at the top of the Alleghenies. After a brief stop at the Oakland Mountain House, they went down the west slope ending the journey at Wheeling.

This festive and romantic journey is an extraordinary commentary on the esteem in which our artists were held in the late fifties. One suspects that the Baltimore and Ohio was not completely altruistic, for no doubt they looked forward to publicity from both the brush and the pen of their
guests. Even so, it is apparent that by the middle of the century the public had really developed an appreciation of the work of our landscape artists. Their long struggle for recognition had been vindicated.

Since Durand was trained as an engraver, it is only natural that his earlier paintings are somewhat hard in texture and meticulous in their rendering of detail. One of his early oils is the View of Rutland, Vermont (No. 103), lent by the Detroit Institute of Arts. Here the foreground is indicated with the greatest amount of detail, and the color, which becomes so rich in Durand's more fully developed work, is in the beginning rather pale. Among Durand's most ambitious works were two canvases, The Morning of Life (No. 99) and The Evening of Life (No. 93), painted for Frederick J. Betts of Newburg, New York. In both instances, he has represented luxurious trees and mountains in the background. In The Morning of Life, a young shepherd is shown with a woman and several children and at the end of a vista is a Classical temple. Contrasting with this is The Evening of Life with the shepherd as an old man seated on the ruins of the temple while in the distance is a Gothic Cathedral. This concept of the Ages of Man is a truly romantic approach full of philosophical implications. Though man grows old and one civilization succeeds another, nature in all its glory triumphs throughout.

In memory of his friend, Thomas Cole, who died in 1848, he painted Kindred Spirits showing Cole and William Cullen Bryant standing on a cliff overlooking a Catskill stream. In this instance the tidily dressed gentlemen look so out of place in the wild landscape that the picture is thrown
off balance by its own literary content. Durand is far more successful in his straightforward woodsy scenes such as Monument Mountain, Berkshires (No. 98). While most artists did their paintings in a studio from sketches made on the spot, Durand was a pioneer in making actual paintings out-of-doors. He advised artists first to go to nature, only secondly to study the work of other artists. Less poetic than Doughty and less dramatic and imaginative than Cole, he ranks, nevertheless, as one of the leading Hudson River men. His work is clearly delineated and, at its best, rich in tone.

Robert Havell (1793-1878), belonging to the noted family of English engravers, was born in Reading, Berkshire. At an early age he learned to work in water color and became expert in aquatint engraving. Because his father tried to force him into a professional career, he left home, finding employment with the publishers Colnaghi and Company. There his father found him in 1827 when he sought an expert engraver to work on the plates for Audubon’s Birds of America. They formed a partnership and Robert, Junior, engraved all but ten of the plates (which had already been done by William Lizars), while Robert, Senior, colored and printed them.

In 1839, after the vast job was finished, Havell and his wife followed Audubon back to America
and settled at Sing Sing (now Ossining) on the Hudson. There he painted many oils and completed also a series of engraved views of American cities. His delicate and meticulous style may be studied in the two excellent examples (Nos. 115, 116) of his work in the exhibition.

**John Neagle (1796-1865)** was born in Boston, though his parents were from Philadelphia and it was there that he spent the greater part of his life. His father having died young, Neagle had the misfortune to be brought up by an unsympathetic step-father who set him to work in a grocery store. His early struggles for an artistic education were similar to those of many other artists, but he was fortunate in having the encouragement of Thomas Sully, whose step-daughter, Mary, he married.

Thinking that the opportunities for a young portrait painter might be better in the West, he tried his luck in Lexington, Kentucky, then in New Orleans. As both ventures proved unsuccessful, he returned to Philadelphia where he was able to establish himself. Though portraiture was his principal occupation, he painted several landscapes, such as the View on the Schuylkill, (No. 149), handled in the broader manner of the English school whose mannerisms he inherited from Sully.
116  ROBERT HAVELL, West Point, 1848
Lent by the New York State Historical Association, Cooperstown

149  JOHN NEAGLE, View on the Schuylkill, 1827
The Art Institute of Chicago
Charles Codman (1800-1842), a resident of Portland, Maine, was a painter of signs, clock faces, and fire buckets. As time went on, he developed a facility for landscape painting and had considerable success in this field both in Maine and in Boston, where he exhibited several times in the Athenaeum. He is an example of a comparatively minor painter who has been largely forgotten, but whose work has merit and deserves consideration for its charm and atmosphere. View near Portland, Maine, (No. 47) is a typical example.

Henry Inman (1801-1846), though born in Utica of English parents, moved to New York at the age of twelve; in 1814 he started a seven-year apprenticeship under John Wesley Jarvis. Trained essentially as a miniature and portrait painter, he always had, nevertheless, a great fondness for landscape.

He was made Vice-President of the National Academy of Design but resigned on going to live on the outskirts of Philadelphia. His love of the country is apparent in the delightful composition, Picnic in the Catskills (No. 120); in the later work, Mumble-the-Peg (No. 119), done in 1842, we note the tendency toward sentimental genre subjects which became so characteristic of one phase of American painting.

Inman returned to New York to live, continuing his profession as a portrait painter. In 1844 he went to England but was too ill to do much work. He died in 1846 soon after his return.
121  HENRY INMAN, Washington's Tomb at Mt. Vernon, 1841
Lent by the Fisher Gallery, The University of Southern California, Los Angeles
120  HENRY INMAN, Picnic in the Catskills
Lent by The Brooklyn Museum
John Quidor (1801-1881) stylistically speaking was a completely isolated figure, as he had no apparent relationship with any of his fellow artists. Since his subjects were drawn largely from the romantic literature of the period, which he illustrates with an almost maniacal ferocity, he takes a place in a landscape exhibition only as the creator of imaginative scenes which form the background of events drawn from Cooper and Irving.

Not much is known about him except that he was born in Tappan, New York, on January 26, 1801, and moved to New York about 1811, spending most of his life there. For a short time he was a student of John Wesley Jarvis, Inman being a fellow pupil. Quidor appears not to have been well treated by his master and must have had little instruction, for there is no evidence of Jarvis' influence on his style. On the contrary, his manner of painting reflects more the eerie and over-dramatic qualities of eighteenth century romanticism which we associate with the early work of Washington Allston. This is often combined with the boisterous conviviality of a seventeenth century Dutch genre scene.

In the sixties, toward the end of his painting career, he abandoned the vivid coloring of his earlier style to paint in reddish brown monotone, exemplified in the Voyage to Hell Gate from
Communipaw (No. 150), probably painted in 1866, which illustrates a scene from Irving’s *Diedrich Knickerbocker’s History of New York*. Here the clearly delineated, broken, and twisted trees emphasize the stormy mood of the picture and the misty atmosphere accentuates the eerie, almost phantom quality of the ship. Such a fanciful and imaginative approach to dramatic incidents is quite unique in the 1860s when the literal-minded sentimentalist left little to the imagination.

**Thomas Cole (1801-1848)**, the leading light in the development of the Hudson River School, though younger than Durand, preceded him as a landscape painter and is the first after Doughty to specialize in the painting of natural scenes.

He was born at Bolton-le-Moors, Lancaster, England. After a brief period at school in Chester he went to Chorley, Nottinghamshire, where his family had moved, and was apprenticed to a designer of calico prints. He later spent a short time in Liverpool as an engraver. In 1818 he set out with his family for America arriving in Philadelphia on July 3. On September 24, they started by wagon for Ohio, but Thomas went only part way then returned to Philadelphia to work on engravings for Bunyan’s *Holy War*. In January, 1819, he made a trip to St. Eustacia in the West Indies and was deeply impressed by the grandeur of the scenery. Though he had read of

72 THOMAS COLE, View of White Mountains, 1828
*Lent by the Wadsworth Atheneum, Hartford*
magnificent scenery in romantic literature, this was the first time he had the experience of being close to colorful mountains and the tropical sea.

In the late summer of 1819 he went to Ohio to join his family in Steubenville, where he taught drawing and painting for a time in his sister’s school. Observing the comparative success of an itinerant portrait painter named Stein, Cole decided to try his own luck in this field. After a vain attempt to drum up trade in various Ohio towns, he abandoned the venture and went to Pittsburgh where his family had removed, as his father’s wallpaper business had not flourished in Steubenville. He had been impressed by the beauties of the Ohio countryside and also roamed the environs of Pittsburgh. Finding little opportunity for patronage, he decided to return to Philadelphia in November, 1823; there he spent two years close to starvation. He picked up occasional work decorating Japan-ware and continued to paint landscapes. He practiced drawing at the Pennsylvania Academy and exhibited there for the first time in 1824.

In 1825 he moved to New York where he soon began to receive recognition. His career as a professional landscape painter really dates from this time, and the era, which for convenience we call the Hudson River School period, may now be said to be under way. It is well to recall once more that the term Hudson River School did not come into use until many years later, presumably coined by a New York newspaper critic, and that it is not meant to imply that the artists confined
their activities to the Hudson Valley alone. Most of the men included in the group painted the Hudson at some time in their careers, but they were also concerned with various parts of New England, upper New York state, New Jersey, Pennsylvania, and other sections of the country. They did some work abroad and later members of the group went West; Church even traveled to Latin America and Labrador.

In New York Cole set up his studio in the attic of his family’s house, since they had recently moved there. Selling a few landscapes at trifling sums, he interested Mr. G. W. Bruen in his work and was given the opportunity to go up the Hudson to paint. Three landscapes done on this trip were placed in Coleman’s window and attracted the attention of Trumbull. He, Durand, and Dunlap each bought one at $25 apiece.

Cole was among those who, in the spring of 1826, founded the National Academy of Design and he had three canvases in the first exhibition. Critics spoke well of him and fellow artist encouraged him. By now he was established and was receiving a sufficient number of commissions for his support.

Because of his intense love of the country, he went to live in Catskill in 1826. There he indulged in long lonely walks and wrote enthusiastically to his friends and patrons of the majestic scenery and of the excitement of thunderstorms in the mountains. In the fall of 1828, he went to the White
THOMAS COLE, Voyage of Life: Youth, 1840
Lent by St. Luke's Hospital, New York
Mountains, climbed Mount Chocorua, and went over Crawford’s Notch. Soon after, he made a trip to Niagara Falls, since he was planning to go abroad and could not think of sailing without having seen America’s great wonder. June 1, 1829, he sailed for England.

Washington Allston, in a letter to Henry Pickering, offered the following advice to the latter’s friend, Thomas Cole, on going abroad for the first time. He suggested spending half the time in England, where the leader was Turner, whose Liber Studiorum was essential for any artist. A short time might be spent in France, two or three months in Switzerland, and the rest of the time in Italy. He continues, “You say that your friend is a passionate admirer of nature. Let him never lose his love for her . . . The young artist should study nature and pictures together.” He goes on to recommend that he study the best masters whom he lists as Claude, Titian, the two Poussins, Salvator Rosa. Cole must have taken this advice to heart for he remained in England until May, 1831, then spent several months in Italy.

Robert Gilmore of Baltimore, who had been Doughty’s early patron, was also one of the first to take an interest in Cole and sponsored his first European tour. On reaching England, Cole enjoyed sketching the countryside but cared little for the art galleries. He felt that his own work was as good as most of that which was being done by British artists, and he wrote his patron Gilmore that his favorite artists were Claude and Gaspar Poussin. He went to Paris but did not stay long as he disliked French pictures, which he considered either too violent or too voluptuous. Instead of the usual trip across Switzerland, he took the route down the Rhone (which he likened to the Hudson) and

Flagg, op. cit., p. 203.
went by boat from Marseilles to Italy. He spent nine weeks in Florence, including side trips to Volterra. In February, 1832, he set out for Rome, accomplishing most of the journey on foot. There he occupied a studio where Claude is supposed to have lived. Cole spent a great deal of his time in the environs of Rome making studies from nature rather than copying old masters in the galleries. He remarked, “Italian painting is perhaps worse than the French, which it resembles in its frigidity. In landscape it is dry and in fact wretched. There are a few German and English artists in Rome who paint with more soul than the Italians.”17 The Neo-Classic men in particular offended him, but he remained faithful to Claude whom he considered the greatest of landscape painters.

In October, 1832, he returned to New York where Luman Reed, the great patron of the arts, called on him and gave him the commission to execute five large panels. This series, known as the Course of Empire, had not been completed when Reed died in June, 1836. Cole finished the work in October and received much praise from his friend Cooper and many others. No doubt he was influenced by Turner's Building of Carthage, which he saw in London.

In November, 1836, he married Maria Barton, whose family home at Catskill was to be their residence from then on and is today occupied by Cole's granddaughter. Commissions came to him steadily, for William P. Van Rensselaer of Albany ordered The Departure and The Return, P. G. Stuyvesant, Past and Present, and in 1839 Samuel Ward placed an order for a series of four large panels, the Voyage of Life. The second and most effective of the last group (No. 77) is included in the exhibition, while tiny sketches for all four panels (No. 74) and larger sketches of two of them

(Nos. 75, 76) are also included and afford an excellent opportunity to study his method of building up large compositions.

He went abroad again in August, 1841; traveled around England, went to Paris, then took a trip to Switzerland. He returned to France, going to Vaucluse and Avignon, then continued on to Italy for the winter. In April he was in Sicily where he particularly admired Taormina and climbed to the crater of Mount Etna. Important paintings both of Vaucluse (No. 71) and Taormina (No. 67) are included in the exhibition. He retraced his steps through Italy, went to Lake Maggiore, then to Germany, and down the Rhine.

On returning home, Catskill remained the center of his activities, but he made trips to Maine where he was one of the first artists after Thomas Doughty to paint Mount Desert. In 1847 he again visited Niagara. He was working on another series, The Cross of the World, at the time of his death, February 11, 1848.

Cole’s career as a painter lasted barely a quarter century, but he witnessed the introduction of landscape painting as an independent phase of American art and saw it developed to a position of importance. One of the most delightful of Cole’s early paintings is the View on the Schoharie (No.
73), painted in 1826. He is technically a little unsure of himself and has attempted no very elaborate compositional arrangement, but the result is a sincere portrayal of a simple outdoor scene done by an artist who obviously had a deep love for the unpretentious aspects of nature. Here we see a figure in the foreground and broken and gnarled trees. Since similar trees appear in early drawings, it seems obvious that he introduced them into various compositions as motifs to give added character and to centralize interest. On his trip to New England in 1828, he did the View of the White Mountains (No. 72), a literal interpretation of the scene but again with the introduction of a single figure and a prominent tree motif in the foreground.

From 1829 to 1832, Cole was abroad and obviously was very much enriched by the experience. He was deeply impressed by European scenery and made many sketches of places which interested him. Though he liked to decry European painters, he admired Richard Wilson and Turner's early work and certainly derived something from both Claude and Salvator Rosa.

In The Catskill Mountains (No. 48), painted soon after his return from abroad, we note a considerable change in his style. He sees a larger view and composes the scene on a more monumental scale. His favorite tree motif is still in the foreground but is integrated with the rest of the picture.

THOMAS COLE, Voyage of Life: Study for Manhood
*Lent by the Albany Institute of History and Art*
THOMAS COLE, The Titan's Goblet, 1833

Lent by The Metropolitan Museum of Art, New York
THOMAS COLE, The Valley of Vaucluse, 1841
Lent by The Metropolitan Museum of Art, New York

65
An individual episode of a woodchopper or hunter no longer interests him, for he now sees the eternal grandeur of the mountains and the forest—the kingdom of the savage red man (a few of whom can be seen lurking amidst the trees). Such scenes, however, have none of the stage-set romanticism which derived from Mrs. Radcliffe. The eighteenth century concept has been superseded by something less sensational and more substantial. Even in allegorical themes, emphasis is placed not on sinister implications, but on high moral issues.

In the sketches for Past (No. 65) and Present (No. 66), we see Cole's more romantic side which came to the fore when he was dealing with a European setting complete with medieval ruins. In general his sketches such as these, as well as those for the Voyage of Life and the Course of Empire (Nos. 50, 51), are fresh and lively, possessing a vitality which is lacking in the finished compositions. Though he gained a great reputation through these large allegorical series, they are for the most part too labored in technique as well as too large to handle adequately. He over-spent himself and the results are not as satisfactory as his less pretentious compositions. Youth (No. 77) from the Voyage of Life is the best of the group and will serve to exemplify his famous allegory depicting the four ages of man. Here we see youth setting out to steer his boat with high ideals toward the lofty mountains and the fantastic vision in the sky. Such an elaborate building may have been inspired by the Royal Pavilion at Brighton, England, but, as Cole was something of an architect himself, more likely it evolved from his own fertile imagination.

One of his most exciting compositions is the Valley of Vaucluse (No. 71), done on his second
trip abroad after careful observation of the actual scene. The castle on the rock and the storm in the
wild gorge are intensely romantic in the "sublime" vein of Salvator Rosa. In the foreground, the
gnarled dead tree trunks continue the theme used so frequently earlier, notably in Landscape with
Tree Trunks (No. 58), one of the first of his Catskill scenes to have the dramatic turbulence of
Salvator.

Cole was an intensely religious person and his paintings reflect his feelings, for they seldom
deal with the trivial and almost always have a high moral tone. He has great reverence for nature
which he represents alternately in tranquil mood and in state of violence. One of his most sensa-
tional pictures is John the Baptist in the Wilderness (No. 57), which spotlights St. John and his
little band of followers on a promontory completely overwhelmed by mountains and rugged cliffs.

Though we can find interest and some entertainment in so exaggerated a flight of fantasy as the
Architect’s Dream, showing the architect lounging on the top of a mammoth column surrounded by
classical, Egyptian, and Gothic buildings, his extremes in religious symbolism become oppressive to-
ward the end of his life. It is just as well that the Cross of the World was left unfinished at the time
of his death.

In a romantic age that was strongly nationalistic, where people worshiped the beauties of their
own country, yet gloated over medieval ruins, and at the same time built Gothic and Greek houses,
where Protestantism in its many denominations and sects had a strong hold, where death was awaited
almost cheerfully even before life was well begun. Cole was the ideal painter, for he embodied
within himself the many-sided elements of his own period and produced pictures for his fellow men
to suit every mood. If allegory was a little beyond his powers, he was in other respects the most dis-
tinguished landscape painter that America produced before the middle of the century. His paintings
often call to mind the popular lines from Thomas Campbell’s *Pleasures of Hope*, published in 1799.

At summer eve, when Heaven’s ethereal bow
Spans with bright arch the glittering hills below,
Why to you mountain turns the musing eye,
Whose sunbright summit mingles with the sky?
Why do those cliffs of shadowy tint appear
More sweet than all the landscape smiling near?
’Tis distance lends enchantment to the view,
And robes the mountain in its azure hue.
Thus, with delight we linger to survey
The promised joys of life’s unmeasured way.

58 THOMAS COLE, Landscape with Tree Trunks
_Lent by the Museum of Art, Rhode Island School of Design, Providence_
51  THOMAS COLE, Course of Empire: Sketch for Savage State  
Lent by the Museum of Historic Art, Princeton University

76  THOMAS COLE, Voyage of Life: Sketch for Old Age, 1839  
Lent by Mrs. Florence H. Cole Vincent, Catskill
Robert W. Weir (1803-1899) was born in New Rochelle of a family in comfortable circumstances, but his father met financial reverses in 1813 and moved to New York where he hoped to regain his losses. Robert’s school was by chance opposite the studio of John Wesley Jarvis, and it was there that he first became interested in painting. After an unhappy interval as a clerk, Weir started out in 1821 to become a professional painter. As a result of some success at copying pictures, he was enabled through the help of friends to go abroad. Arriving in Italy early in 1825, he went to Florence for a few months, then to Rome, where he remained for nearly two years. In 1829 he was made a member of the National Academy and married the first of two wives. He became the father of sixteen children.

He succeeded Charles Leslie as Instructor in Drawing at West Point in 1834, becoming full Professor in 1846, a post which he held until he retired in 1876. While he was best known for historical and genre pictures and was commissioned by Congress to paint the Embarkation of the Pilgrims for the Capitol Rotunda, he also painted several landscapes, such as the warm-toned View from West Point (No. 158) included in the exhibition. Having lived so long on the Hudson, he depicted it with care and understanding, even if rather vividly. These canvases appeal to us more today than his somewhat ponderous genre scenes. Not only did Robert Weir teach a succession of West Point Cadets, he also gave the first art instruction to his two artist sons, John F. and J. Alden Weir.
E. C. Coates is a painter of considerable charm about whom virtually nothing is known. He was active in the vicinity of New York, painted a view of Niagara Falls in 1845, and also did several pictures in Canada. The View of New York Harbor from Weehawken (No. 46) is actually dated 1837-1847, indicating that he must have started the painting, put it away, then some years later thought better of it and decided to finish it. Judging from the style of the costumes, the figures were put in toward the end of the ten-year period. This delightful promenade in the woods introduces the harbor as a sort of window view. In the distance are Staten Island and the Narrows, while at the left is the tip of Manhattan Island with Castle Garden where Jenny Lind, the Swedish Nightingale, made her sensational debut in 1850 at $1,000 a night under the auspices of P. T. Barnum.

William Sidney Mount (1807-1868) was born in Setauket, Long Island, but moved to Stony Brook in 1814, after his father's death. Ten years later he went to New York to learn sign and decorative painting from his older brother, Henry, who was already established in this trade. In 1826 he began attending classes at the National Academy, but poor health forced him to return to Stony Brook. His first ventures in painting were rather awkwardly handled portraits and religious scenes. Returning to New York, he began to take an interest in episodes from everyday life and in
1830 exhibited at the National Academy The Rustic Dance, first of a long series of genre pictures which were to bring him great popularity. Americans in general were highly susceptible to the sentimental side of romanticism and took great delight in the homely scenes of the genre painters. In a few of Mount’s compositions the outdoor setting is sufficiently prominent for the picture to be classed as a landscape. One of the best of his paintings is Eel Spearing at Setauket (No. 147), done in 1845, representing an old Negro woman poised in the bow of a skiff about to plunge her spear, while a small boy guides the boat from the stern. The glassy still river and the farmland in the background are rendered with the clarity and precision of a Dutch master.

In 1836 he returned to Stony Brook and remained there for the rest of his life, except for frequent short trips. He was friendly with Thomas Cole, whom he visited at Catskill, and also was closely associated with the portrait painter, Charles Loring Elliott, whose sister married his brother, Shepard Mount. It is perhaps this couple who are represented in the Landscape with Figures (No. 148) painted in 1851. This is more picturesque than most of Mount’s work and is the most grandiose conception of nature that he ever painted. Towards the end of his life, he was not very well and accomplished little in the way of painting, becoming deeply interested in spiritualism.
George Catlin (1796-1872) is the first of four painters of the West who were particularly concerned with the Indian and his empire. He was born in Wilkesbarre, Pennsylvania, and as a child heard many stories of frontier life, for his mother had once been captured by the Indians. From 1817 to 1818 he read law in the office of Reeves and Gould in Litchfield, Connecticut, but at the same time became well known as an amateur painter. Until 1823 he practiced law at Luzerne, Pennsylvania, then moved to Philadelphia, having decided to take up seriously the career of portrait painter. He spent a few months in Albany painting members of the state legislature, as well as Governor DeWitt Clinton. He was in Washington for some time and did portraits of Dolly Madison and numerous others. In 1829 while in Philadelphia he chanced to see a delegation of Indians from the West. He was so deeply impressed that he determined to visit their homes and to devote the rest of his life to “rescuing from oblivion the looks and customs of the vanishing races of native man in America.” In 1832 he went to St. Louis and set out to follow the Missouri River into their own country. He spent about eight years living with the Indians, making sketches of their villages and surroundings, and doing a large number of portraits. He returned to civilization during the winter and completed his paintings—some six hundred in all. They went on tour, accompanied by a group of Indians, and were enormously popular. A trip to England and France

25  GEORGE CATLIN, View on Missouri, Prairie Meadows Burning, 1833

Lent by the United States National Museum, Washington, D.C.
proved a less successful venture and Catlin found himself in financial difficulties. Later he went to South America and also gained considerable fame for his writings, notably *Letters and Notes on the Manners, Customs, and Conditions of the North American Indians*, published in 1841. His collection was ultimately given to the United States National Museum (Smithsonian Institution) where it remains today, although about a third of it was destroyed by fire.

Three of his paintings, Prairie Meadow Burning (No. 25), View on Lake St. Croix (No. 23), and Brick Kilns (No. 24) are included in the exhibition and are among the earliest paintings extant showing the western country. Catlin was obviously not a highly trained artist and was in any case a portraitist rather than a landscapist. He gives us, nevertheless, something of the color and the vastness of the West and treats with considerable drama the scene of Indians fleeing from a prairie fire. He was a true romanticist in glorifying the red man and should be recognized for his spirit and enthusiasm.

**Seth Eastman** (1808-1875), another painter of the Indian, was born in Brunswick, Maine, graduated from West Point in 1829, and was sent out to Fort Snelling, near St. Paul, Minnesota, in 1831. From 1833 to 1840, he taught drawing at West Point. After serving in the Florida campaign against the Seminoles, he returned as a Captain to take command at Snelling. While there, he made numerous sketches of the Indians and their customs, some of which were used to illustrate books on frontier life written by his wife, Mary Henderson Eastman.

In 1850 he was recalled to Washington by the Bureau of the Commissioner of Indian Affairs to illustrate Henry Rowe Schoolcraft’s monumental six-volume work, *Historical and Statistical Information Respecting the History, Conditions and Prospects of the Indian Tribes of the United States*. Most of Eastman’s paintings are reproduced in this mammoth publication, although the engraver often took liberties with the original compositions.

In 1867 Congress requested him to make nine paintings for the Indian Affairs Committee Rooms in the House of Representatives. These pictures still hang there today and one of them is *Indians Spearing Fish in Winter* (No. 107), variant of the composition in Schoolcraft’s book, which was taken from a sketch made at Fort Snelling.

Eastman spent several months in Texas and Utah, saw many kinds of Indians, and had great understanding of them. Since he knew them in the course of his official duties with the Army, his approach was more scientific than that of the usual romantic traveler and his style, more meticulous and highly finished. His work was not done entirely for the government, for we know from records that the Art Union purchased several of his paintings for distribution to their members. Technically a better painter than Catlin, he was, however, less fired with the romantic side of the Indian, more concerned with the ethnological.

**Alfred Jacob Miller** (1810-1874), another portrait of the Indian, has a most dramatic history which is linked with that of a British soldier of fortune. Born in Baltimore, Miller showed a talent for drawing at an early age and was sent to Dr. John D. Craig’s Academy. In 1831 he became a pupil of Thomas Sully and after two years was enabled through friends to go to Europe.

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18 I am greatly indebted to Macgill James for permission to use his unpublished manuscript on Miller.
At first he squandered his money by living in the best style with a valet but was induced to change to more modest quarters in keeping with his fairly slender resources. He was admitted to the École des Beaux-Arts, the only American student there. Later he went to Rome for further study where he frequented the famous Caffè Greco and made friends there with the international group of artists and literary personages. After the gaiety of his life abroad, he found it difficult to settle down in Baltimore on returning in 1834. Three years later he went to New Orleans to continue his trade as a portrait painter. There he met by chance Captain William Drummond Stewart, an adventurous Scotsman who had a great fondness for exploring the American West. He had already made extensive excursions into the Rockies and was preparing for another journey. Looking for an artist to record the events of the trip and the remarkable scenery, Captain Stewart had little difficulty in persuading Miller to join his new expedition. He was in command of a caravan for the American Fur Company which went from the frontier village of Westport as far as Oregon. They spent a month at the foot of the Wind River Mountains, a great trading center for the Indians, where Miller made numerous water color sketches in a fresh and brilliant style. He was a highly competent artist and understood thoroughly the medium with which he was working. He caught not only the grandiose aspect of the mountain scenery, but also sensed the drama of the Indian life, being by far the most accomplished of the artists who painted in the early days of the West. Two of his original water colors (Nos. 134, 135) are included in the exhibition and are truly remarkable impressions of the Rockies in 1837, some years before the wagon trains of settlers began going over the Oregon Trail. The only white men in the West at that time were the trappers.

134  ALFRED J. MILLER, Lake, Wind River Chain of Mountains, 1837

*Lent by Mrs. Clyde Porter, Kansas City*
On returning from this trip, Stewart learned of the death of his older brother. He succeeded to the Baronetcy and inherited the estate which included Murthly and Grantully Castles in Perthshire, Scotland. In 1840 Miller visited his patron and painted a series of Indian scenes for the lodge at Murthly Castle. These large canvases gave a remarkable first hand impression of Indian life but lacked the freshness and spontaneity of the original sketches.

Miller returned to Baltimore two years later where he spent the rest of his life painting portraits and Indian scenes. His fame rests today on the remarkable work done in 1837 while on Stewart’s expedition and, as a lively documentation of the early West, these sketches outrank anything by Catlin.

John Mix Stanley (1814-1872), the fourth painter of Indian life, also had an exciting career in the West. Born in Canandaigua, New York, he was orphaned at fourteen and apprenticed to a wagon maker in Buffalo. His artistic talents were presumably aroused from painting coaches. By 1834 he was established in Detroit as a painter of portraits and landscapes. In 1838 he went to Chicago and Galena and spent a short time at Fort Snelling where he had the opportunity of painting Indians. He wandered about the principal eastern cities until 1842, when he made his first trip to the Southwest. Going to New Mexico, he joined the Stephen Watts Kearney expedition to California. During the summer of 1847, he went to Oregon, traveling nearly a thousand miles on the Columbia River. His Western Landscape (No. 153) was done at that time and is an ex-
tremely sensitive painting, representing a raft and a canoe on the upper Columbia River. Stanley returned to California, crossed to Honolulu, and ultimately went back to the Atlantic Coast, where he exhibited his large collection of Indian paintings. They were given to the Smithsonian Institution, but unfortunately all but five were burned in the disastrous fire of 1865.

These early pioneers in portraying the western Indians form a very important chapter in the development of the romantic viewpoint. Their lives were dedicated to ennobling the savage and the magnificent country in which he lived. Very different was the attitude of Bingham, who pictured the coming of the white man to depose the red. Bierstadt and Moran, who were later to paint the West, glorified the expanding American empire rather than the dwindling domain of the Indian.

George Caleb Bingham (1811-1879), one of the most outstanding figures in American painting of the mid-century, is remembered primarily for his scenes of river life and county elections. He was also a portrait painter and on rare occasions did a landscape. It is then only incidentally that Bingham concerns us here.

16  GEORGE C. BINGHAM, Landscape, ca. 1846
Lent by the City Art Museum of St. Louis
Born on a plantation in Augusta County, Virgina, he moved with his family to Franklin, Missouri, when a boy of eight. At nineteen he was painting portraits for a small sum, though his first competent work was done when he went to Columbia, Missouri. In 1837 he spent a short time at the Pennsylvania Academy of the Fine Arts, an experience which tended to soften his rather hard early style. On returning to Missouri, he began the series of river life scenes for which he is justly famous; he also became interested in politics and depicted political gatherings. The Landscape (No. 16), probably painted in 1846, is one of his few compositions without figures and may have been inspired by prints of seventeenth century European paintings. Though he was adept at creating atmospheric effects and hazy landscape backgrounds as settings for his colorful and realistic figures, it is unusual for him to create such a bucolic scene entirely for its own sake. It would seem to be an exercise in the use of romantic formulas rather than the literal rendering of an actual scene.

Bingham's fame spread when engravings of his more popular pictures were widely circulated. His paintings were also distributed through the American Art Union. Election to the State Legislature added to his reputation. In 1856 he went abroad, spending much of his time studying in Düsseldorf. After returning from Europe, he devoted himself more to portraiture. His later work is pompous and lacks the simple directness of the earlier compositions which, at their best,
combine a forthright realism with an atmospheric setting. Though much of his work would be classed as genre, his skill in delineating figures, his lively sense of color, and the subtle gradations of tone in the backgrounds place his work far above the usual trivial scene from daily life. He romanticizes the frontiersman whether in lusty political wrangle or in leisurely river traffic, but he avoids the sentimental and the illustrational.

John W. Casilear (1811-1893) was born in New York and, at the age of sixteen, began the study of engraving under Peter Maverick, who taught him the trade of a banknote engraver. He also became interested in painting and studied at the National Academy. In 1840 he went abroad and made a great number of sketches which he later used in paintings. On returning to New York, he set up a studio and gained a position of considerable prominence as a landscape painter. Engraving was not entirely forgotten, for he did a fine print after Daniel Huntington's Sibyl. His early work is silvery in tone and delicate in conception. This poetical interpretation of nature is replaced in his later work by greater realism but less imaginative expression.

He spent summers in the Genesee Valley, at Lake George, and in Vermont, where he painted the quiet aspects of American scenery. In 1857 he went abroad again; otherwise, New York was the center of his activities.
William Russell Smith (1812-1896) came to Pennsylvania with his family when he was seven years old, having been born in Glasgow, Scotland. He worked with his father, who established a successful business in Pittsburgh as a manufacturer of tools and cutlery. This experience in the handling of precision instruments was of great value to him later when he began wielding a paint brush. Apprenticed first to James Reid Lamdin, a portrait painter, he soon turned to scene painting and was so adept in this field that he was given a post at the Walnut Theater in Philadelphia. His most successful scenes were those in which he represented landscape; so great was his interest in the out-of-doors that he gave up the theater to become a landscape painter.

His wife, Mary Priscilla Wilson, was an accomplished flower painter, and their son, Xanthus Smith, became a well-known artist. The family was in Europe from 1851 to 1852. Back in America, Smith received many commissions for scenery and panoramas and did an elaborate landscape drop curtain for the Philadelphia Academy of Music when it was built in 1856.

Martin Johnson Heade\(^{19}\) (1814-1904), though one of the most colorful personalities in the development of American painting, was completely forgotten until important examples of his work recently came to light. Even now comparatively little is known of his life. He was born in Doylestown, Pennsylvania, and started his career as a portrait painter. He went abroad for two years, spending the greater part of the period in Italy. At various times, he painted in New York, Philadelphia, Boston, Providence, and Newport. In 1864 he went to Brazil, accompanied by the

\(^{19}\) I am indebted to A. F. Mondschein for some of the facts in regard to Heade's life.
Reverend I. C. Fletcher, and made brilliantly colored, exquisitely painted sketches for a proposed book on the hummingbirds of South America. He also painted tropical flowers and was much interested in exotic landscapes. So impressed with his paintings was Dom Pedro, Emperor of Brazil, that he conferred on him the title of Knight of the Rose. On returning to this country, Heade spent most of his winters in Florida, where he was greatly interested in the tropical aspects of the scenery. In middle life, he moved to Southampton and there he met his future wife. He died in 1904 at the age of ninety.

Tuckerman says of him, "None of our painters has a more refined sense of beauty, or a more delicate feeling for color." Though he frequently employs rich brilliant tones, in Storm over Narragansett Bay (No. 118) he uses muted colors and strong value contrasts for greater dramatic effect. An eerie quality and a sense of impending disaster, seldom encountered in the work of later men, recall the romantic terrorism of Allston's early paintings. Heade was a master of overtones, cultivated, no doubt, from living in the tropics. Through a heightened color note, luxuriant foliage, or intensified light, he gained effects which his contemporaries would neither have attempted nor fully understood.

Albertis De Orient Browere (1814-1887) was born in Tarrytown, New York, the eldest son of John H. I. Browere, who was noted for a group of remarkable life masks of the Presidents and leaders of the early Republic. Albertis worked with his father but determined to become a landscape painter rather than a sculptor. After painting for some years in New York, he moved to Catskill in 1841 and there painted with Thomas Cole and other Hudson River men. He did not confine himself to landscape, for he also did still lifes and genre pictures. His adventurous spirit was fired by the discovery of gold in California, with the result that he made two trips to the West Coast. In 1852 he went around Cape Horn in a sailing vessel, spent four years in California painting and prospecting, then returned to Catskill. Two years later he started West again, this time going by way of the Isthmus of Panama. After another three years, he went back to Catskill, where he remained the rest of his life.

Browere has especial interest as one of the first to paint California in the early gold rush days. In the Falls of San Joaquin (No. 19), we see the intense green trees and golden brown hills so characteristic of the Far West.

George Loring Brown (1814-1889), though not well known today, was enthusiastically recorded by Tuckerman and given far more space than others whose names are more familiar. A native of Boston, he began his career as a wood engraver. Turning to painting, he felt the need of travel abroad, and, with wholly inadequate funds, he sailed for Antwerp, then spent some time in London and Paris, half starved most of the time. Back in Boston, he was fortunate in being accorded high praise by Washington Allston for a copy of a landscape by Claude. Patrons were now easily found, as a result of which a second European trip soon followed. This time he spent several years in Flor-

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\(21\) Many of the facts in regard to Browere have been kindly given me by his great-granddaughter, Mrs. Everett Lee Millard.
ence painting landscapes and became known to his fellow artists as Claude Brown. In 1860 he returned to Boston and painted a large number of landscapes of New England. His colors became more subdued and his effects less calculated than in most of his Italian work.

Emanuel Leutze (1816-1882) had the misfortune to gain a world-wide reputation for one of the least deserving of his paintings, Washington Crossing the Delaware; he was actually a far better painter than this awkwardly contrived canvas would indicate.

Born in the village of Gmünd in Württemberg, Germany, in 1816, he came to Philadelphia when a small boy. After acquiring the fundamentals of painting as a youth, he decided to return to his native country for further study. In 1841 he entered the Düsseldorf Academy as a pupil of Karl Lessing and soon acquired a reputation as a painter of historical scenes. He traveled in other parts of Germany and Italy, was much impressed by the Swabian Alps where he spent several months near the Hohenstaufen. Representations of this wild mountain scenery (No. 132) are among the best
of his work. He had a natural fondness for such stark aspects of nature and was steeped in the
medieval folklore which surrounded this district.

He married the daughter of a German army officer and remained abroad until 1859. He later
took a trip out West to make studies for his enormous mural in the Capitol, Westward the Course
of Empire Takes Its Way.

François Régis Gignoux (1816-1882), born in Lyons the same year as Leutze, brought another
European strain to American painting of the mid-century. He studied at the Academy of St. Pierre
at Lyons, then received a scholarship to the École des Beaux-Arts in Paris where he was a student of
Paul Delaroche. From the successful work of a summer painting trip to Switzerland, it was appar-
et that landscape was his major field. He came to America in 1840 and soon made a name for him-
self, being especially noted for winter scenes. Brooklyn became his residence, but he spent a great
deal of time traveling about the countryside, making sketches as a basis for paintings. For a short
while George Inness was his pupil.
126  JOHN F. KENSETT, Rocky Coast at Newport, 1869

*The Art Institute of Chicago*

110  RÉGIS F. GIGNOUX, Majesty of the Mountains

*Lent by the Walker Art Center, Minneapolis*
131  JOHN F. KENSETT, Rocky Pool, 1865

*Lent by Mr. Victor D. Spark, New York*
John F. Kensett (1818-1872) was one of the most prominent members of the landscape school and has been more consistently remembered than many of his contemporaries. He was born in Cheshire, Connecticut, started as an engraver under his father, then with his uncle, Alfred Daggett. Painting first as a hobby, he gradually turned to this medium as his established form of expression. In 1840 he accompanied Durand to Europe and remained seven years; he spent a long time in England and two years in Italy.

Reaching New York in 1848, he embarked on a successful career as one of our leading landscape painters. His early training as an engraver gave him a sound basis as a draughtsman and his study abroad added to his understanding of form and color. More versatile than many painters of his day, he applied himself to a variety of subjects with equal success. His leafy Catskill scenes with rocky pools (No. 131) are done with great care for detail and particular interest in the texture of rocks—a personal trait by which his work can always be recognized. In contrast to these more detailed canvases are the coast scenes with clear blue areas of water and crisply painted shore lines. In the late fifties he painted some of his most outstanding pictures at Newport; several important examples (Nos. 125, 126, 130) of these are in the exhibition, seen by the public for the first time since Kensett’s own day. Toward the end of his life he was interested in atmospheric effects, as for instance in the dreamy Lake George (No. 127) done in 1871. His work is always restrained, never grandiose or blatant, and everything is executed with care and deliberation. Though he went West in 1866, he was not inspired to attempt super-dramatic interpretations of the Rockies.

130  JOHN F. KENSETT, Newport Harbor, 1857
Lent by Mr. Frederick Sturges, Jr., Fairfield

86
George H. Durrie (1820-1863) is a less-known painter who deserves to be reestimated on the basis of his delightful New England farm scenes and unpretentious landscapes. He is probably more familiar to print collectors, for many Currier and Ives lithographs were made from his paintings. Durrie was born in New Haven, Connecticut, where his father was a member of the firm of Durrie and Peck, book publishers. Like many other artists, he began as a portrait painter. This training in meticulous detail he carried over into the treatment of farm animals, houses, and the many elements which went to make up his rural scenes. American Winter Scene, Cutting Ice, and Farmyard in Winter are among the most notable of Durrie's compositions which appeared in Currier and Ives lithographs. His very precise style was eminently suited to the rigid form demanded of lithography at that time. Actually Durrie's paintings do not have the primitive quality of many of the prints done after them.

Worthington Whittredge (1820-1910) was born on an Ohio farm, the youngest child of a Massachusetts family which was among the early pioneers to the West. He took his small earnings, went to Cincinnati, where he became a house painter, and soon began doing signs and a few portraits. Love of the Ohio Valley scenery induced him to try landscape painting. For a time he worked as a daguerreotypist. He spent a few months in Indianapolis and in Charleston doing portraits but returned to Cincinnati, where he was greatly encouraged by Nicholas Longworth. Through his aid and that of other art patrons, Whittredge was enabled to go abroad in 1849. Finding Paris too expensive, he went to Düsseldorf where he met Leutze, who was just beginning work on Washington Crossing the Delaware. Leutze induced him to pose for the General as he found most German models the
WORTHINGTON WHITTREDGE, Third Beach, Newport
Lent by the Walker Art Center, Minneapolis
128 JOHN F. KENSETT, Landscape, 1865
Lent by The Baltimore Museum of Art
wrong proportion for American types. More than one traveling American artist found himself bundled into a Revolutionary uniform to pose for this patriotic canvas which was gradually taking shape in the Düsseldorf studio. Whittredge traveled over Switzerland and went on to Florence, where he met a fellow Cincinnatian, Hiram Powers, who was finishing another version of his famous Greek Slave. In Rome he became friendly with Leighton, the English painter, and joined the ranks of countless American artists who frequented the Via Condotti—the Caffè Greco.

In 1859, after ten years abroad, he returned to America and was made a member of the National Academy of which he was President from 1875 to 1876. After the magnificence of the scenery in Europe, he was anxious to see the Rockies, so in 1865 he accompanied General Pope on a tour of inspection through Colorado and New Mexico. Despite warnings as to the danger of hostile Indians, Whittredge liked to wander far from the camp looking for new scenes to sketch. On one such occasion, he was aware of rustling in the grass. Presently someone crept up behind him, looked over his shoulder a moment, then inquired, "Harper's Weekly?" In this instance his visitor was a friendly trapper instead of a murderous Indian, but the encounter must have been no less surprising than it would be today to come upon a devotee of the New Yorker at the head waters of the Amazon; it was in any case a tribute to the amazing extent to which the popular illustrated weekly penetrated our most remote frontiers.
160  WORTHINGTON WHITTREDGE, Crossing the Ford, 1870
    Lent by The Century Association, New York

104  GEORGE H. DURRIE, Cider Making in the Country, 1863
    Lent by The Farmers' Museum, Cooperstown
William M. Hart (1823-1894) was one of two brothers who held a substantial place in the later group of men who still painted in the Hudson River School tradition. He was born in Paisley, Scotland, and came with his parents to Albany in 1831. Like many other artists, he first developed his talent for painting while apprenticed to a coach builder. Illness made it necessary for him to give up his trade at seventeen. After a brief interval of doing portraits in Troy and three years in Michigan,
he returned to Albany in 1848. By now he was a mature artist concentrating on the bucolic scenes which he painted over a period of many years. A brief visit to Scotland marked his only European travel. Though he was often guilty of trivial and over-sentimental compositions sometimes clumsy in execution, he was at his best a painter of charm who was able to endow peaceful green landscapes with a lyrical and poetic quality. In 1865 he became the first president of the Brooklyn Academy of Design.

James MacDougall Hart (1828-1901), brother of William, was born in Kilmarnock, Scotland. He, too, began as apprentice to an Albany coach maker but in 1850 went to study in Düsseldorf for three years. In 1857 he moved to New York where he became active in the National Academy and was its Vice-President for three years. Like his brother, he produced a great number of pastoral landscapes which were eagerly purchased by the ever-increasing group of wealthy New York merchants who required easily understood paintings. His fondness for farm animals has made the cow a fairly constant motif in his rural compositions. While never attaining the highest level of artistic achievement, James Hart is a competent painter whose work deserves a place in the history of landscape painting.
Sanford Robinson Gifford (1823-1880), though born near Saratoga, grew up in Hudson, New York, where his father ran an iron foundry. His first teacher was John R. Smith from whom he learned the basic elements of drawing, but he derived his greatest inspiration from Thomas Cole who, until his death in 1848, lived across the river at Catskill.

Gifford's progress was rapid, for he was already an Associate Academician in 1851. Four years later he went abroad for the first of several trips. He did not study in any of the art schools but took long walking tours, going through the Rhine country with Worthington Whittredge. In 1859 he went abroad again but returned to join the Seventh New York Regiment during the Civil War. In 1868 he went to Italy for two years and was one of the few artists to travel in Turkey and Syria. Later he went to the Rockies and visited Alaska.

Though he was influenced in his early years by Cole, the atmospheric quality of Turner is more apparent in his mature work.
Jaspar F. Cropsey (1823-1900), a native of Staten Island, was trained as an architect, but ill health prevented his continuing in the profession which had been so well begun. Having studied with Edward Maury the painter, he turned easily from architectural drawing to painting, and it was not long before his pictures were exhibited at the National Academy and purchased by the Art Union. In 1847 he went abroad, visited the English Lakes and Scotland, then went to Paris, Switzerland, and to Rome for the winter. He spent the following summer at Sorrento and Amalfi, then returned to Rome. In 1849 he went to northern Italy, back to England, and visited Wales before coming home.

He painted a great deal at Newport and the White Mountains before going abroad again in 1857 when he spent seven years in London. He had a particular fondness for autumn scenes and was unusually successful in depicting the crisp outlines and rich coloring of fall.

Though painting was his major concern, he enjoyed acting as an architectural consultant and supervised the building of cottages at Long Branch, New Jersey, and of the George M. Pullman mansion in Chicago. In 1855 he painted the Catskill House (No. 80), the noted resort hotel in the mountains twelve miles from the town of Catskill. This was one of the first summer hotels in America not connected with a spa and built solely as a vacation hotel in a spot commanding a superb view. Until the second quarter of the nineteenth century, vacationing for its own sake was not considered quite respectable; people went to watering places under the guise that it was a health measure.
Junius R. Sloan (1827-1900) was a romantic painter of the Illinois prairie and the only artist of merit painting in the Hudson River tradition who spent his whole life in the Middle West. He was a modest man who never tried to further his own interests and his work is scarcely known except by a few older Chicagoans.

He was born in northeast Ohio at Kingsville, near Ashtabula, and came to Wethersfield, Illinois, (now part of Kewanee) in 1852. He studied for a brief time with a portrait painter, Moses Billings of Erie; otherwise he was self-taught. In 1855 Sloan set up a studio in Princeton, Illinois, where he executed portraits of the local worthies. In 1857 he went to New York for the winter with his friend Julian Bryant, nephew of William Cullen, and there occupied the studio of Daniel Huntington while he was in Europe. On the way back to Illinois, Sloan stopped at his old home in Ohio and married a neighbor, Sarah Spencer, whose father had invented Spencerian penmanship.

In 1860 they went to Catskill for a year, drawn there not so much because it was a noted center for painters, as much as from the fact they had relatives there and were interested in visiting any part of the country where there was beautiful scenery. Sloan did his first landscapes at that time, meticulous, tight paintings much like some of Kensett’s woodland scenes.

He settled in Chicago in 1864, remaining there the rest of his life, though he took frequent trips in the summer. He first exhibited that year in Crosby’s Opera House, then in 1867 became a charter member of the Chicago Academy of Design where he frequently showed his work. He painted at Hyde Park on the Hudson, at Lake George, and in 1871 spent the summer in Vermont. Otherwise he painted in Wisconsin and the Illinois country. In the sixties, his work loosened up considerably, Fall Morning on Lake George (No. 151) being an example of this period done with great sensitivity and charm.

Frederick Edwin Church (1826-1900) marks the culmination of romantic landscape painting in America and the final expanse of the Hudson River School. Though some of his contemporaries started out as adherents to this style, they went on to new concepts; Church, on the other hand, remained to the end a champion of the carefully delineated picturesque scene.

Born at Hartford, Connecticut, of a family which had been prominent there since the founding of the city, he determined at an early age to become an artist. After a few lessons with Benjamin Coe, he went to Catskill in 1844 to become the pupil of Thomas Cole. Though his teacher died four years later, Church set his style permanently in that tradition; its derivation is apparent in Morning (No. 36), dated 1856, done while he was still under Cole’s influence. Church’s early work centered around the Catskills, but it was not long before he developed the urge for wider horizons. He read with great interest Baron Alexander von Humboldt’s Kosmos, the first two volumes of which appeared in 1847. This brilliant young German scientist here described the findings of a four-year trip to Latin America, forty years earlier, when he visited the Orinoco, the West Indies, Ecuador, where he climbed Chimborazo, and Mexico. Covering much completely unexplored country, he made many new discoveries about the origin of tropical storms and added greatly to the knowledge of the native flora, fauna, and topography. Inspired by Humboldt, Church made two trips to South America—once in 1853 and again in 1857; he executed numerous drawings in Ecuador and Colombia and later

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22 I am indebted to the artist’s son, Percy H. Sloan, for this biographical information.
29  FREDERICK E. CHURCH, The Central Part of Salzburg, 1868 (sketch)
Lent by Cooper Union, New York

35  FREDERICK E. CHURCH, Jerusalem, 1868 (sketch)
Lent by Cooper Union, New York

97
30  FREDERICK E. CHURCH, Chimborazo, ca. 1870
Levi by Mr. William Church Osborn, New York

98
FREDERICK E. CHURCH, Scene in the Catskills, 1851
Lent by The George Walter Vincent Smith Art Gallery, Springfield
worked them up into paintings. View of Cotopaxi (No. 45), a comparatively small oil belonging to the Art Institute, is typical of such scenes with rich tropical foliage and mountains in the distance. Chimborazo (No. 30), one of the largest of the Ecuadorian panoramas, is also one of the most impressive and dramatic canvases that Church ever painted. Since it was done for the Osborn family and not publicly exhibited, this painting did not receive the acclaim aroused by the Heart of the Andes, actually a less distinguished piece of painting.

He was scarcely back from Ecuador when, in the summer of 1859, he went with the Reverend Louis Noble, Cole’s biographer, to Labrador. Though Audubon had been there in 1833 to study birds, it was the first time that an artist had gone there for the sole purpose of painting pictures. A rather stilted but not uninteresting account of the trip is given by Noble in After Icebergs with a Painter, published in 1861. Tossing around in a small boat, Church made numerous small sketches like the one lent by Cooper Union (No. 33) and obviously found icebergs a very exciting new subject for a painter. His next trip was to Jamaica in 1865 where he again enjoyed sketching in a tropical atmosphere.

Not until 1868, when he was over forty, did he take his first trip to Europe. This was not the conventional Grand Tour but a rather unusual trip for that time. He not only included the Bavarian Alps and Italy but also went to Greece, Palestine, and Syria. A remarkable series of small oil sketches from Cooper Union affords a pictorial account of his travels and exemplifies an extremely important side of his work, for they are far more lively and possess greater inherent merit than

33  FREDERICK E. CHURCH, Icebergs, 1859 (sketch)  
Lent by Cooper Union, New York
many of his larger compositions. He treats the Parthenon (No. 32), the Mount of Olives at Jerusalem (No. 35), Baalbec (No. 27), and anticipates present-day events by selecting Berchtesgaden (No. 28).

After returning to America, Church built a large country house near Hudson on the opposite side of the river from Catskill. Largely from his own design, but aided by the noted architect, Calvert Vaux, he erected on the top of a mountain commanding an unsurpassed view of the Hudson and the Catskills a semi-Moorish structure which stands today as one of the most extraordinary buildings in America. He had made a great financial success of painting and could well afford this indulgence and the three-hundred-acre estate which surrounded the house. There he assembled the old masters (some worthy of careful study) which he had collected in Italy. Turkish carpets, Moorish tiles, Near Eastern brass, paintings by Cole, and some of his own work. To this he later added the spoils of Mexican travel, religious paintings, Pre-Columbian sculpture, and terra cotta. In 1877 inflammatory rheumatism deprived him of the use of his right arm. Soon after he lost the use of his other arm as well so that he was unable to paint during the last twenty years of his life.

Church covered a great deal of canvas during his active years, but he often attempted to paint on too large a scale and pushed the grandiose side of his work too far. For this he may justly be criticized, and, largely because of this, his reputation has suffered. He must, however, be considered on the basis of all sides of his work. He was a highly competent painter and most enthusiastic about the subjects he depicted, though he was no such visionary as Cole and lacked his imaginative quality. He was imbued with a sense of the dramatic which is an impelling quality in his pictures so long as
42  FREDERICK E. CHURCH, Sunset, 1856
Lent by the Munson-Williams-Proctor Institute, Utica

39  FREDERICK E. CHURCH, The Catskill Mountains, 1852
Lent by the Walker Art Center, Minneapolis
102
31  FREDERICK E. CHURCH, Cotopaxi, Tropical Landscape (drawing)
    Lent by Mr. John Davis Hatch, Jr., Albany

45  FREDERICK E. CHURCH, View of Cotopaxi, 1857
    The Art Institute of Chicago
it is not overdone. He was the most widely traveled artist in the world, a collector by no means lacking in acumen, and from his modest beginnings at Catskill had taken the paint brush to every corner of the globe—impelled by the spirit of adventure and an insatiable desire to put down in paint the most supremely beautiful sites that he could possibly discover.

**George Inness (1825-1894)** may be considered the leader of the landscape school which succeeded the Hudson River group. In the early phase of his career, however, he painted in the tradition of the earlier men.

Born on a farm near Newburg, New York, in 1825, he moved to the outskirts of Newark where he spent his boyhood. At the age of sixteen he was apprenticed to the firm of New York map engravers, Sherman and Smith. After a year he left to become for a short time a pupil of Régis Gignoux, the only formal training he ever had. In 1847 he spent a year in Italy and in 1851 was there again for two years, but the most important influence came when he went to Paris in 1854 and began to take an interest in the Barbizon School, especially Rousseau, Daubigny, and Corot. Gradually he took up the more broadly handled technique of the French with greater emphasis on atmosphere and mood and less in the pictorial or the grandiose. In the Delaware Water Gap (No. 122), a notable picture of 1861, Inness still adheres to the earlier color scheme with emphasis on incident such as in Our Old Mill (No. 123). He has, however, already acquired a subtle sense of the integration of his palette and he is free from the rigidity and starkness which so often characterized the late work of the Hudson River School men.

**Albert Bierstadt (1830-1902)**, though born five years later than Inness, never conformed to the new viewpoint and is the last of the older generation. In the Rockies, in California and Oregon he carried the over-size panoramic scene to such extremes that, like the dinosaur, it became too clumsy to exist and died of its own overweight. While Church sometimes painted on a scale that was larger than he could handle, Bierstadt, with less taste and less wisdom, indulged in elephantism all too frequently. Though he received large sums for these canvases during his lifetime, his reputation today is bound to rest for the most part on less ambitious efforts. One of the finest of these is the Bombardment of Fort Sumter (No. 9).

He was born in Germany at Solingen, near Düsseldorf, in 1830, but was brought to America while still a baby by his family who settled in New Bedford. At twenty-one he determined to be a painter and was enabled to return to Germany, where he spent four years studying at Düsseldorf under Achenbach and Lessing. Before returning, he made a visit to Rome. In 1853 he went West on a surveying expedition with General F. W. Lander and gained his first inspiration for scenic panoramas. In Düsseldorf he had been trained to use a tight meticulous technique and drab coloring, with the result that his work always tended to be a little stiff and frigid. He succeeded, nevertheless, in producing extremely impressive canvases of western scenery which were enormously popular and sold for five to thirty-five thousand dollars apiece. He did a picture of Estes Park, Colorado, for the Fourth Earl of Dunraven, thereby starting a Bierstadt fad in England.
9  ALBERT BIERSTADT, The Bombardment of Fort Sumter
    Lent by The Union League of Philadelphia

123  GEORGE INNESS, Our Old Mill, 1849
    The Art Institute of Chicago
ALBERT BIERSTADT, Hetch Hetchie Canyon, ca. 1876

Lent by Mount Holyoke College, South Hadley
ALBERT BIERSTADT, Giant Redwood Trees of California

Lent by The Berkshire Museum, Pittsfield
Thomas Moran (1837-1926) was born in Bolton, Lancashire, England, but came to this country at the age of seven. He was apprenticed to a wood engraver in Philadelphia, then worked under his older brother, Edward, who taught him the rudiments of painting. In 1862 he went abroad and was deeply impressed by the work of Turner, an influence that remained with him the rest of his life.

Spit Light, Boston Harbor (No. 142), done when he was twenty, is one of his earliest works. Though painted before he went abroad, it has the muted tones and simplified design of a Dutch coast scene. His Western Landscape (No. 143) of 1864 is rugged, clear-cut, and effective in its use of neutral tones. Moran made trips to Yellowstone, the Grand Canyon, Yosemite and painted a series of large panoramas depicting the most dramatic aspects of the West. These enormous canvases are ineffectual due to their own dead weight, in the same way that many of Bierstadt’s are. In his less elaborate scenes, especially in the earlier part of his career, he shows himself a painter of distinction. His work has warmth and feeling as well as something of the old romantic conception harking back to Cole. This is especially apparent in the allegorical scene, Spirit of the Indian (No. 141).

In 1884 Moran acquired a summer home at East Hampton and was long associated with this Long Island resort. He lived until 1926, way beyond the period which we are representing, and adopted in his later work a style which has little relation to his best early work.
143  THOMAS MORAN, Western Landscape, 1864
Lent by the Art Museum of the New Britain Institute

14  ALBERT BIERSTADT, The Storm, 1869
Lent by the Addison Gallery of American Art, Andover
THOMAS MORAN, Spit Light, Boston Harbor, 1857

_Lent by Mr. A. Iseley Bradley, Cleveland_
141 THOMAS MORAN, The Spirit of the Indian, 1869
Lent by the Philbrook Art Center, Tulsa
**Alexander H. Wyant (1836-1892)** has a place here only incidentally in the work of his youth. He was born at Evans Creek, Ohio, and at an early age became interested in paintings by Inness, whose advice he asked. Due to the help of Nicholas Longworth, he was enabled to go to New York in 1864 to study and the following year went to Germany and England. He later traveled in the West but, not being a robust individual, he found the hardships of the trip too much. In the Wilds of the Catskills (No. 164), an early work, shows him painting in the accepted tradition of the Hudson River men, but, under the influence of Inness, he abandoned this method of painting for a more poetic and atmospheric interpretation.

**Homer Dodge Martin (1836-1897)** was born in Albany, worked in his youth as an architectural draughtsman, and took a few lessons in painting from James M. Hart. The Albany sculptor, Erastus D. Palmer, also encouraged him. At the outset of his career, he roamed the Catskills and White Mountains and made pencil sketches such as Raven Hill (No. 133) done in 1865. In that year he moved to New York and began a more ample life. His style changed from the more literal interpretation of the Hudson River School to a looser, more simplified concept. In 1876 he went to Europe and met Whistler who influenced him. From 1882 to 1886 he lived in Normandy. Like Wyant, who was born in the same year, he came under the influence of new trends at an early age so is beyond the scope of this exhibition.
Charles Hubert Moore (1840-1930), though remembered especially for his contribution to art education, was also a painter of note. He was born in New York, had training in landscape painting as a youth, then moved to Catskill where in the sixties he painted several delightful landscapes, usually small, simple scenes of the local countryside. It is this period in his life which has particular interest for us. He had a fine color sense and a simple clear-cut style which was very personal and did not follow in the usual fulsome tradition of the period. In 1871 he was called to Harvard to be instructor in freehand drawing at the Lawrence Scientific School and in 1874 Charles Eliot Norton, who had just organized a fine arts department at Harvard, invited Moore to give a course in the principles of design. This was a progressive step in art education. In 1876 he went to Europe and spent several weeks with Ruskin in Venice. Through this contact he developed a keen interest in medieval architecture. From 1896 until his retirement in 1909, Moore was the first Director of the Fogg Museum.

Conrad Wise Chapman (1842-1910) was the son of the well-known Virginia painter, John Gadsby Chapman, and learned the art of painting in Rome from his father who established a studio there in 1848. In 1861 Conrad returned to America and enlisted in a Kentucky regiment of the Confederate Army. At Charleston he was detailed by General Beauregard to make paintings of the fortifications. After the war Chapman went to Mexico with other Confederate soldiers and painted
numerous scenes including the four-part panorama in the exhibition (No. 26). This was done in May, 1865, as a study for a large painting executed for an Englishman named Tolly, who owned the tile factory which appears at the right-hand side. Chapman was one of the most accomplished landscape painters of this period and is all too little known. His style is delicate, sensitive, and detailed without being fussy. There is a certain French quality—a combination of dash and subtlety—which is probably due to his European training, though it is hard to imagine how he could have absorbed in the classical atmosphere of Rome a spirit which was just beginning to appear in the new generation in France. His work also shows a kinship with that of José Maria Velasco, the noted Mexican landscape painter, who came into prominence in the sixties. After living in Paris during the War of 1870, he returned to Mexico. He went to New York in 1901 and later to Hampton, Virginia, where he died.

Ralph A. Blakelock (1847-1919) is of only momentary interest for us here. Born in New York, the son of a doctor, he studied at Cooper Union and became interested in the rich color effects of Ryder in his Indian subjects, woodland scenes, and moonlight. In 1868, at the age of twenty-one, he painted Sunrise (No. 18), a somewhat immature work of a young painter, but interesting as it shows that even so poetic and mystic an artist as Blakelock started out with stark and detailed little scenes that might have been painted by one of the earlier men.
CATALOGUE

All paintings are oil on canvas, unless they are otherwise indicated. The dimensions are given without the frame, and the height always precedes the width. An asterisk indicates that the painting is illustrated; the page number follows the title and date.

ALLSTON, Washington (1779-1843)

See pages 14-24.


*2 Coast Scene on the Mediterranean, 1808-11. Page 17. 34 x 40 inches. Lent by Mrs. Arthur Lyman, Waltham, Massachusetts.


*5 Flight of Florimell, 1819. Page 23. Florimell is a symbolic character in Spenser’s The Faerie Queene; the incident represented occurs in Book III, Canto I, Stanzas 14-18. 36 x 28 inches. Lent by The Detroit Institute of Arts.

*6 Landscape, 1804. Page 15. 38 x 51 inches. Lent by Miss Fanny P. Mason, Boston.


AMES, Ezra (1768-1836)

See page 28.

3 Romantic Landscape. 34½ x 45½ inches. Lent by the Albany Institute of History and Art.

BIERSTADT, Albert (1830-1902)

See pages 104-109.


*11 Hetch Hetchie Canyon, California, ca. 1876. Page 106. 57 x 42 inches. Lent by Mount Holyoke College, South Hadley, Massachusetts.

12 Island in the Lake. 29 x 43¾ inches. Lent by Mrs. Douglas V. Wallace, Longmeadow, Massachusetts.

*13 Starr King Mountain, California, 1866. Page 108. 38 x 56 inches. Lent by The Cleveland Museum of Art.


15 Thunderstorm in the Rocky Mountains, 1859. 19 x 29 inches. Lent by the Museum of Fine Arts, Boston.

BINGHAM, George Caleb (1811-1879)

See pages 77-79.

*16 Landscape, probably 1846. Page 77. 38 x 48 inches. Lent by the City Art Museum of St. Louis.

BIRCH, Thomas (1779-1851)

See page 30.

17 Falls of the Passaic, ca. 1826. Watercolor, 17½ x 23½ inches. Lent by The Brooklyn Museum.

BLAKELOCK, Ralph A. (1847-1919)

See page 114.

BROWERE, Albertis de Orient (1814-1887)

See pages 81-82.
*19 Mountain Landscape and the Falls of San Joaquin, California. Page 82. 25 x 30⅛ inches.
Lent by the Art Institute of Chicago.

BROWN, George Loring (1814-1889)

See pages 81-82.
20 View of Norwalk Island, Norwalk, Connecticut, 1864. 20½ x 42⅞ inches.
Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

CASILEAR, John W. (1811-1893)

See pages 78-79.
21 Heart of the Catskills, 1857. 19 x 29½ inches.
Lent by Mr. Frederick Sturges, Jr., Fairfield, Connecticut.

*22 A Reminiscence of the Genesee River, 1887. Page 78. 30 x 45 inches.
Lent by the Robert C. Wise Galleries, Boston.

CATLIN, George (1796-1872)

See pages 73-74.
23 View on Lake Saint Croix, Upper Mississippi, 1833. 18½ x 25¾ inches.
Lent by the United States National Museum, Washington, D.C.

24 View on Upper Missouri, Brick Kilns, 1832. 10½ x 13¾ inches.
Lent by the United States National Museum, Washington, D.C.

*25 View on Upper Missouri, Prairie Meadows Burning, 1833. Page 73. 10¼ x 13¾ inches.
Lent by the United States National Museum, Washington, D.C.

CHAPMAN, Conrad Wise (1842-1913)

See pages 113-114.
*26 The Valley of Mexico, 1865. Page 114. Four-part panorama painted in San Angel, Mexico. Oil on panel, each 14½ x 18¾ inches.
Lent by The Valentine Museum, Richmond, Virginia.

CHURCH, Frederick Edwin (1826-1900)

See pages 96-104.
27 Baalbec, 1868. Oil on cardboard, 97⅞ x 12¾ inches.
Lent by the Museum for the Arts of Decoration, Cooper Union, New York.

28 Bavarian Alps South of Berchtesgaden, 1868. Oil on cardboard, 127⅞ x 20 inches.
Lent by the Museum for the Arts of Decoration, Cooper Union, New York.

*29 The Central Part of Salzburg, 1868. Page 97. Oil on cardboard, 127⅞ x 20 inches.
Lent by the Museum for the Arts of Decoration, Cooper Union, New York.

*30 Chimborazo, ca. 1870. Page 98. Painted in New York for the present owner's father. 48 x 84 inches.
Lent by Mr. William Church Osborn, New York.

*31 Cotopaxi, Tropical Landscape. Page 103. Pencil and Chinese white, 7 x 10⅜ inches.
Lent by Mr. John Davis Hatch, Jr., Albany.

32 Eastern Part of the Parthenon, 1869. Oil on cardboard, 20 x 12 inches.
Lent by the Museum for the Arts of Decoration, Cooper Union, New York.

*33 Icebergs, 1859. Page 100. Oil on cardboard, 6⅝ x 10½ inches.
Lent by the Museum for the Arts of Decoration, Cooper Union, New York.

34 Jamaica, 1865. Oil on cardboard, 11⅛ x 18 inches.
Lent by the Museum for the Arts of Decoration, Cooper Union, New York.

*35 Jerusalem from the Mount of Olives, 1868. Page 97. Oil on cardboard, 11¾ x 18½ inches.
Lent by the Museum for the Arts of Decoration, Cooper Union, New York.

36 Morning, 1856. Painted for Erastus D. Palmer, the Albany sculptor. 17⅞ x 24 inches.
Lent by the Albany Institute of History and Art.

37 Mount Katahdin, Maine, 1878. Oil on cardboard, 12 x 19⅞ inches.
Lent by the Museum for the Arts of Decoration, Cooper Union, New York.
38 Niagara Falls (Horseshoe Falls). 35⅓ x 39 inches.
   Lent by the Robert C. Vose Galleries, Boston.

   32 x 48¼ inches.
   Lent by the Walker Art Center, Minneapolis.

*40 Scene in the Catskills, 1851. Page 99.
   40½ x 57½ inches.
   Lent by The George Walter Vincent Smith Art Gallery, Springfield, Massachusetts.

   9 x 13½ inches.
   Lent by Mr. Nelson C. White, Waterford, Connecticut.

*42 Sunset, 1856. Page 102. 24 x 36 inches.
   Lent by the Munson-Williams-Proctor Institute, Utica.

43 The Three Columns, 1874. Painted for William H. Osborn, father of the present owner. 30 x 27 inches.
   Lent by Mr. William Church Osborn, New York.

44 Tropical Scene at Night, 1874. Painted for William H. Osborn, father of present owner. 30 x 27 inches.
   Lent by Mr. William Church Osborn, New York.

*45 View of Cotopaxi, 1857. Page 103. 24½ x 36½ inches.
   The Art Institute of Chicago.

COATES, E. C.

See pages 70-71.

*46 View of New York Harbor from Weehawken, 1837-47. Page 70. Painted from the duelling place of Alexander Hamilton and Aaron Burr. 44 x 63 inches.
   Lent by Mr. Victor D. Spark, New York.

CODMAN, Charles (1800-1842)

See page 51.

*47 View near Portland, Maine, 1828. Page 51. Oil on panel, 19½ x 25⅞ inches.
   Lent by Mr. Victor D. Spark, New York.

COLE, Thomas (1801-1848)

See pages 55-69.

*48 The Catskill Mountains, ca. 1833. Page 61. 39⅓ x 63 inches.
   Lent by The Cleveland Museum of Art.

49 Catskill Scenery, ca. 1830. 24⅞ x 32½ inches.
   Lent by M. Knoedler and Company, New York.

50 Course of Empire: Sketch for Destruction. No. 4 in the series of five. Oil on panel, 10 x 16 inches.

*51 Course of Empire: Sketch for Savage State. No. 1 in the series of five. Page 69. 6¾ x 10½ inches.
   Lent by the Museum of Historic Art, Princeton University.

52 Dead Rising from Tombs (sketch). Oil on panel, 7½ x 10½ inches.
   Lent by the Museum of Historic Art, Princeton University.

53 Dream of Arcadia. 48 x 72 inches.
   Lent by The Toledo Museum of Art.

54 The Good Shepherd, 1847. Drawing for the artist's last painting. Pen and ink, pencil, wash, and Chinese white, 8 x 12 inches.
   Lent by Mr. John Davis Hatch, Jr., Albany.

55 In the Catskills, 1837. 39 x 63 inches.
   Lent by The Metropolitan Museum of Art, New York.

*56 An Italian Autumn, 1844. Page 67. 32 x 43½ inches.
   Lent by the Walker Art Center, Minneapolis.

*57 John the Baptist in the Wilderness. Frontispiece. 36 x 28¾ inches.
   Lent by the Wadsworth Atheneum, Hartford.

*58 Landscape with Tree Trunks. Page 68.
   26½ x 32⅞ inches.
   Lent by the Museum of Art, Rhode Island School of Design, Providence.

59 Mountain Landscape with Waterfall, 1847. 51 x 39 inches.
   Lent by the Museum of Art, Rhode Island School of Design, Providence.
*60 Mountain Sunrise. 1826. Page 56. Said to have been painted at New Windsor, New York; presented by the artist to J. L. Morton, Secretary of the National Academy of Design. Oil on panel, 18 x 24 inches. Lent by Mr. Alfred H. Barr, Jr., New York.

61 Mount Washington from the Upper Saco Intervale, ca. 1827. 18 7/8 x 32 inches. Lent by the Museum of Historic Art, Princeton University.

62 The Old Mill at Sunset, 1844. Oval, 25 1/4 x 34 1/2 inches. Lent by The Brooklyn Museum.

*63 Oxbow, 1836. Page 57. A larger version of this painting is in the Metropolitan Museum, New York. 16 x 21 1/4 inches. Lent by The Cleveland Museum of Art.

*64 The Pass Which is Called “The Notch of the White Mountains” (Crawford Notch, New Hampshire), 1839. Page 60. The house on the left is the old Crawford home. 40 x 61 1/2 inches. Lent by the Robert C. Vose Galleries, Boston.


*67 Prospect of Mount Etna from Taormina, 1844. Page 59. This is one of four paintings of the same subject. 32 1/4 x 48 inches. Lent by the Lyman Allyn Museum, New London, Connecticut.

68 Temple of Juno and Concordia at Agrigentum, 1842. Pencil and Chinese white, 10 3/4 x 14 3/8 inches. Lent by Mr. John Davis Hatch, Jr., Albany.

69 Temple of Juno at Agrigentum, 1842. Pencil and Chinese white, 10 3/8 x 14 3/8 inches. Lent by Mr. John Davis Hatch, Jr., Albany.

*70 The Titan’s Goblet, 1833. Page 64. This illustrates the mythical concept of the tree of life which grew in the form of a goblet whose rim, the land, enclosed the ocean. 19 3/8 x 16 1/8 inches. Lent by The Metropolitan Museum of Art, New York.


73 View on the Schoharie, 1826. 31 1/2 x 41 1/2 inches. Lent by the New York State Historical Association, Cooperstown.

*74 Voyage of Life: Four Studies, 1839-40. Pages 62, 63. Oil on panel, each 12 x 14 inches. Lent by the Albany Institute of History and Art.


CROPSEY, Jaspar F. (1823-1900)

See pages 94-95.


*79 A View from Bald Mountain, Orange County, New York, 1843. Page 95. Pen and ink, sepia wash, 14 1/4 x 19 1/4 inches. Lent by The Cleveland Museum of Art.

*80 View of Kaaterskill House, 1855. Page 94. (Old Dutch spelling for Catskill.) 29 x 44 inches. Lent by The Minneapolis Institute of Arts.
DOUGHTY, Thomas (1793-1856)

See pages 35-41.

*81 In the Catskills, 1836. Page 38. 30 x 42 inches.
Lent by The Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

Lent by The Detroit Institute of Arts.

83 Hudson Valley Landscape. 30 x 40 1/2 inches.
Lent by The New York State Historical Association, Cooperstown.

*84 Landscape (Curving River). Page 41. 18 3/4 x 27 1/2 inches.
Lent by The Pennsylvania Academy of the Fine Arts, Philadelphia.

85 Landscape (House on Cliff and Pool). 18 3/4 x 25 1/2 inches.
Lent by The Pennsylvania Academy of the Fine Arts, Philadelphia.

86 Landscape (River with White Swan), 1829-30. 15 x 21 inches.
Lent by The Pennsylvania Academy of the Fine Arts, Philadelphia.

Lent by The Brooklyn Museum.

*88 On the Susquehanna. Page 36. 27 1/2 x 39 1/2 inches.
Lent by The Macbeth Art Gallery, New York.

*89 The Raft, 1830. Page 40. Inscribed on back: Presented to Dr. Fisher by his friend Thomas Doughty, August 13, 1830. Oil on panel, 14 x 17 inches.
Lent by the Museum of Art, Rhode Island School of Design, Providence.

DUNLAP, William (1766-1839)


*90 Bridge over the Mohawk at Schenectady, 1815. Page 27. Water color, 8 x 13 1/2 inches.
Lent by The Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

*91 View from the Banks above Table Rock, Niagara Falls, 1815. Page 26. Water color, 9 1/2 x 11 inches.
Lent by The Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

DURAND, Asher Brown (1796-1886)

See pages 43-48.

*92 Catskill Mountains near Sandaken. Page 46. 17 x 24 inches.
Lent by The Ferargil Galleries, New York.

*93 Evening of Life, 1840. Page 45. Painted for Frederick J. Betts of Newburgh, New York. 49 x 83 inches.

94 The First Harvest, 1858. 32 x 48 1/2 inches.
Lent by The Brooklyn Museum.

95 Imaginary Landscape, 1850. 39 1/2 x 61 inches.
Lent by The Metropolitan Museum of Art, New York.

96 Landscape. 20 x 29 1/2 inches.
Lent by Mr. Nelson C. White, Waterford, Connecticut.

*97 Mohawk Valley. Page 48. The painters represented are probably Durand (left) and Thomas Cole (right). 35 3/4 x 49 1/4 inches.
Lent by The New York State Historical Association, Cooperstown.

*98 Monument Mountain, Berkshires. Page 47. 28 x 42 inches.
Lent by The Detroit Institute of Arts.

*99 Morning of Life, 1840. Page 44. Painted for Frederick J. Betts. 49 1/2 x 84 inches.

100 Mountain and Stream, 1853. Inscribed on back: Presented to Caroline, Nov., 1853. A. E. D. 16 x 24 inches.
Lent by the Yale University Art Gallery, New Haven.

Lent by Mr. John Davis Hatch, Jr., Albany.
*102 View in the Catskills, 1844. Page 44. 37\(\frac{3}{4}\) x 54 inches.
Lent by the Museum of Fine Arts, Boston.

*103 View of Rutland, Vermont, 1838-40. Page 45. 29\(\frac{1}{8}\) x 42\(\frac{1}{8}\) inches.
Lent by The Detroit Institute of Arts.

**DURRIE, George H. (1820-1863)**

See pages 87, 91.

*104 Cider Making in the Country, 1863. Page 91. 36 x 54 inches.
Lent by The Farmers' Museum, Cooperstown, New York.

105 East Rock, 1857. 18 x 24 inches.
Lent by Miss Caroline Ives Brinton through the New Haven Colony Historical Society.

106 West Rock, 1857. 18 x 24 inches.
Lent by Miss Caroline Ives Brinton through the New Haven Colony Historical Society.

**EASTMAN, Seth (1808-1875)**

See page 74.

107 Spearin Fish in Winter.
This painting, belonging to the Indian Relations Committee in Washington, D.C., was unavailable.

**FISHER, Alvin (1792-1863)**

See pages 41-42.

*108 Mountain Stream. Page 42. 24 x 20 inches.
Lent by the Robert C. Vose Galleries, Boston.

**GIFFORD, Sanford Robinson (1823-1880)**

See page 94.

109 Derwentwater, 1856. Painted in Paris. 17\(\frac{3}{4}\) x 25\(\frac{1}{2}\) inches.
Lent by The Brooklyn Museum.

**GIGNOUX, Régis François (1816-1882)**

See pages 83-94.

*110 Majesty of the Mountains. Page 84. 35\(\frac{7}{8}\) x 50 inches.
Lent by the Walker Art Center, Minneapolis.

**GUY, Francis (1760-1820)**

See pages 13-14.

111 Pennington Mills, Jones' Falls Valley, Baltimore (View Downstream), 1804. 27\(\frac{1}{4}\) x 32\(\frac{3}{4}\) inches.
Lent by the Peabody Institute, Baltimore.

*112 Pennington Mills, Jones' Falls Valley, Baltimore (View Upstream), 1804. Page 13. 27\(\frac{1}{4}\) x 32\(\frac{3}{4}\) inches.
Lent by the Peabody Institute, Baltimore.

**HART, James MacDougall (1828-1901)**

See page 93.

*113 View on the Hudson near West Point, 1859. Page 93. 19 x 25\(\frac{1}{4}\) inches.
Lent by the New York State Historical Association, Cooperstown.

**HART, William M. (1823-1894)**

See pages 92-93.

*114 Chocorua Mountain, New Hampshire, 1858. Page 92. 32 x 48 inches.
Lent by the Fisher Gallery, The University of Southern California, Los Angeles.

**HAVELL, Robert (1793-1878)**

See pages 48-50.

*115 View of Sing Sing (now Ossining), 1856. Page 49. Painted from the artist's window. 37 x 50 inches.
Lent by Union College, Schenectady.

*116 West Point, 1848. Page 50. Inscribed on front: Presented to R. R. Lewis by D. Johnson. 33\(\frac{1}{4}\) x 50 inches.
Lent by the New York State Historical Association, Cooperstown.

**HEADE, Martin J. (1814-1904)**

See pages 80-81.

117 Rhode Island Shore, 1858. 20\(\frac{1}{4}\) x 32\(\frac{1}{8}\) inches.
Lent by Mr. Stephen C. Clark, New York.

*118 Storm over Narragansett Bay, 1868. Page 80. (Formerly called Storm Approaching Larchmont Bay.) 32 x 54 inches.
Lent by Mr. Ernest Rosenfeld, New York.
INMAN, Henry (1801-1846)

See pages 51-53.

119 Mumble-the-Peg, 1842. Oval, 24 x 19 inches.
*Lent by The Pennsylvania Academy of the Fine Arts, Philadelphia.

*120 Picnic in the Catskills. Page 53. 48 x 34\(\frac{1}{4}\) inches.
*Lent by The Brooklyn Museum.

*121 Washington’s Tomb at Mount Vernon, 1841. Page 52. 17 x 14 inches.
*Lent by The Fisher Gallery, The University of Southern California, Los Angeles.

INNESS, George (1825-1894)

See pages 104-105.

122 Delaware Water Gap, 1861. 36 x 50\(\frac{1}{8}\) inches.
*Lent by The Metropolitan Museum of Art, New York.

*123 Our Old Mill, 1849. Page 105. 30 x 42 inches.
The Art Institute of Chicago.

KENSETT, John Frederick (1818-1872)

See pages 84-87, 89.

124 Coast Scene, 1855. 14\(\frac{1}{2}\) x 24\(\frac{1}{2}\) inches.
*Lent by the Museum of Historic Art, Princeton University.

125 Coast Scene, 1860. 11 x 24 inches.

*126 Rocky Coast at Newport, 1869. Page 84. 12 x 24 inches.
The Art Institute of Chicago.

127 Lake George, 1871. 20 x 36 inches.
*Lent by Mr. Ernest Rosenfeld, New York.

*128 Landscape, 1865. Page 89. 27\(\frac{1}{2}\) x 44\(\frac{1}{2}\) inches.
*Lent by The Baltimore Museum of Art.

*129 Mount Chocorua, New Hampshire, ca. 1867. Page 87. 48 x 84 inches.

*130 Newport Harbor, 1857. Page 86. 22 x 36 inches.
*Lent by Mr. Frederick Sturges, Jr., Fairfield, Connecticut.

*131 Rocky Pool, 1865. Page 85. Probably the Catskill Mountains. 30 x 25 inches.
*Lent by Mr. Victor D. Spark, New York.

LEUTZE, Emanuel (1816-1868)

See pages 82-83.

*132 The Hohenstaufen, Württemberg. Page 83. 42 x 55 inches.

MARTIN, Homer Dodge (1836-1897)

See page 112.

133 Raven Hill, 1865. Made in the lower Adirondacks. Pencil drawing, 12\(\frac{1}{4}\) x 20\(\frac{3}{4}\) inches.
*Lent by Mr. John Davis Hatch, Jr., Albany.

MILLER, Alfred J. (1810-1874)

See pages 74-76.

*134 Lake, Wind River Chain of Mountains, 1837. Page 75. Water color, 7\(\frac{1}{2}\) x 12 inches.
*Lent by Mrs. Clyde Porter, Kansas City.

135 Scott’s Bluff, 1837. Water color, 7 x 12\(\frac{3}{4}\) inches.
*Lent by Mrs. Clyde Porter, Kansas City.

MOORE, Charles Hubert (1840-1930)

See page 113.

136 The Catskills in Spring, 1861. 12 x 20\(\frac{1}{4}\) inches.
*Lent by the Vassar College Art Gallery, Poughkeepsie.

*137 The Old Bridge, 1868. Page 113. Painted for Mr. S. Wilde. 11 x 16 inches.
*Lent by Newhouse Galleries, New York.

MORAN, Thomas (1837-1926)

See pages 108-111.

138 Cliffs of the Rio Virgin, 1873. Painted in Southern Utah. Pencil, water color, and Chinese white on paper, 8\(\frac{3}{4}\) x 14 inches.
*Lent by the Museum for the Arts of Decoration, Cooper Union, New York.

139 Idaho, Port Neuf Canyon, ca. 1873. Pencil, water color on lined paper from a notebook, 3 x 5\(\frac{3}{8}\) inches.
*Lent by the Museum for the Arts of Decoration, Cooper Union, New York.
140 The Last Arrow, 1867. 51 x 78\(\frac{1}{4}\) inches. 
*Lent by The Berkshire Museum, Pittsfield, Massachusetts.

*141 The Spirit of the Indian, 1869. Page 111. 32\(\frac{1}{4}\) x 48 inches. 
*Lent by the Philbrook Art Center, Tulsa, Oklahoma.

*142 Split Light, Boston Harbor, 1857. Page 110. 24\(\frac{1}{4}\) x 36\(\frac{1}{4}\) inches. 
*Lent by Mr. A. Itley Bradley, Cleveland.

*143 Western Landscape, 1864. Page 109. 30 x 46 inches. 
*Lent by the Art Museum of the New Britain Institute, New Britain, Connecticut.

MORSE, Samuel Finley Breese (1791-1872) 
See pages 31-35.

*144 Chapel of the Virgin at Subiaco (sketch), 1830. Page 33. 8\(\frac{3}{4}\) x 10\(\frac{1}{8}\) inches. 
*Lent by the Worcester Art Museum.

*145 View from Apple Hill, Cooperstown, New York, 1828-29. Page 32. The ladies in the foreground are Mrs. John A. Dix and Margaret Willett. 22\(\frac{3}{8}\) x 29\(\frac{1}{2}\) inches. 
*Lent by Mr. Stephen C. Clark, New York.

*146 The Wetterhorn and Falls of the Reichenbach, ca. 1832. Page 34. Painted in the Vale of Meyringen, Switzerland, on commission for J. Goodhue. 22\(\frac{3}{4}\) x 16\(\frac{1}{4}\) inches. 
*Lent by The Newark Museum.

MOUNT, William Sidney (1807-1868) 
See pages 71-72.

*147 Eel Spearin at Setauket, 1845. Page 72. 29 x 36 inches. 
*Lent by The Farmers' Museum, Cooperstown, New York.

*148 Landscape with Figures, 1851. Page 71. 19 x 28 inches. 
*Lent by The Pennsylvania Academy of the Fine Arts, Philadelphia.

NEAGLE, John (1796-1865) 
See pages 49-50.

*149 View on the Schuykill—Looking towards Falls and Peter's Island, 1827. Page 50. 25 x 36 inches. 
The Art Institute of Chicago.

QUIDOR, John (1801-1881) 
See pages 54-55.

*150 Voyage to Hell Gate from Communipaw, 1866-67. Page 54. Subject taken from Washington Irving's History of New York. 27 x 34 inches. 
*Lent by Mrs. Meredith Hare, Huntington, Long Island.

SLOAN, Junius R. (1827-1900) 
See page 96.

151 Fall Morning on Lake George, 1867. The figure in the center is the artist's wife. Oil on panel, 14\(\frac{1}{2}\) x 23\(\frac{3}{4}\) inches. 
*Lent by Mr. Percy H. Sloan, Chicago.

SMITH, Russell (1812-1897) 
See pages 79-80.

*152 View of Pequawket and Chocorua Peak, New Hampshire, 1868. Page 79. 24 x 37\(\frac{1}{2}\) inches. 
*Lent by Mr. Victor D. Spark, New York.

STANLEY, John Mix (1814-1872) 
See pages 76-77.

*153 Western Landscape. Page 76. 18\(\frac{1}{2}\) x 30 inches. 
*Lent by The Detroit Institute of Arts.

TRUMBULL, John (1756-1843) 
See pages 24-26.

154 Norwich Falls, Connecticut. 28\(\frac{1}{8}\) x 37\(\frac{3}{4}\) inches. 
*Lent by the Estate of Francis P. Garvan, New Haven.

*155 View of Niagara from Upper Bank on Canadian Side, ca. 1808. Page 25. 24 x 36 inches. 
*Lent by the Wadsworth Atheneum, Hartford.

VANDERLYN, John (1775-1852) 
See pages 28-30.

*156 Niagara, 1826. Page 29. 54\(\frac{1}{2}\) x 90\(\frac{1}{2}\) inches. 
*Lent by the Senate House Museum, Kingston, New York.
WALL, William Guy (1792-1885)

See pages 30-31.
*157 Hudson River from West Point, 1826-32. Page 31. 20 x 30 inches.
   Lent by the Lyman Allyn Museum, New London.

WEIR, Robert W. (1803-1899)

See page 70.
*158 A View of the Hudson from West Point, 1869. Cover. 35 x 61 inches.
   Lent by Mr. Victor D. Spark, New York.

WHITTREDGE, T. Worthington
(1820-1910)

See pages 87-92.
*159 Camp Meeting, 1874. Page 92. 16 x 40\(\frac{3}{4}\) inches.
   Lent by The Metropolitan Museum of Art, New York.
*160 Crossing the Ford, Platte River, Colorado, 1870. Page 91. 40 x 68 inches.
   Lent by The Century Association, New York.

*161 Deer, Mount Storm Park, Cincinnati, before 1850. Page 90. 28\(\frac{1}{2}\) x 40 inches.
   Lent by the Worcester Art Museum.

162 Home by the Sea, 1872. 35\(\frac{1}{2}\) x 53\(\frac{1}{2}\) inches.
   Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

*163 Third Beach, Newport. Page 88. 30\(\frac{1}{2}\) x 50\(\frac{1}{2}\) inches.
   Lent by the Walker Art Center, Minneapolis.

WYANT, Alexander (1836-1892)

See page 112.
*164 In the Wilds of the Catskills. Page 112. 18 x 30 inches.
   Lent by the Robert C. Vose Galleries, Boston.