

The Hudson River School

Landscape Paintings from the Albany Institute

1 The Mountain Stream

John Frederick Kensett (1816–1872)

c. 1845

Oil on canvas

Albany Institute of History & Art, gift of Beatrice Palmer, 1942.34.13

The nineteenth-century art historian and critic Henry Tuckerman wrote of John Frederick Kensett in his *Book of the Artists* (1867): “In some of his pictures the dense growth of trees on a rocky ledge, with the dripping stones and mouldy lichens, are rendered with the literal minuteness of one of the old Flemish painters. It is on this account that Kensett enjoys an exceptional reputation among the extreme advocates of the Pre-Raphaelite school.” Tuckerman perfectly describes *The Mountain Stream*, a work that bears witness to Kensett’s close observation of nature. Kensett produced other canvases that focused on rocky forest interiors and the artist garnered a reputation for his rock paintings. In the April 27, 1850, issue of *Literary World*, a reviewer of the National Academy of Design exhibition made note of Kensett’s talent: “As a painter of rocks we know of no one superior to Kensett.”

2 Bash Bish Falls

Homer Dodge Martin (1836–1897)

1859

Oil on canvas

Albany Institute of History & Art, gift of Arthur H., Bertha, and Ethel Lloyd in memory of their parents, Thomas Spencer Lloyd and Emily B. Pulling Lloyd, 1958.1.15

3 Cathedral Ledge

Asher Brown Durand (1796–1886)

1855

Oil on canvas

Albany Institute of History & Art, gift of Jane E. Rosell, 1987.20.4

When donated to the Albany Institute by a descendent, Asher B. Durand’s painting was known as *The Shawangunks*, a mountain range just south of the Catskills. A rock climber visiting the museum observed that

the rock formations in the painting were vertical like those found at Cathedral Ledge in the White Mountains of New Hampshire, rather than horizontal, like rocks found in the Shawangunks. Further research revealed that Durand was working in North Conway, New Hampshire, during the summer of 1855, which led to a new title, *Cathedral Ledge*.

During the 1850s, Durand produced works that were more naturalistic than earlier paintings and throughout the decade he painted several close studies of rocks and trees. In 1855, the same year he painted Cathedral Ledge, the new art journal *The Crayon* published his "Letters on Landscape Painting," which advocated for close study of nature. The journal was edited by Durand's son, John, and William James Stillman, both followers of the British art critic John Ruskin who instructed artists to be truthful to nature's forms in the first volume of his book, *Modern Painters*, published in 1843.

4 The Adirondacks

James M. Hart (1828–1901)

1861

Oil on canvas

Albany Institute of History & Art, gift by exchange, Governor and Mrs. W. Averell Harriman, 1987.32

When James M. Hart painted *The Adirondacks* in 1861, the artist was at the height of his popularity, rivaled only by the master Hudson River School artist Frederic Edwin Church. *The Cosmopolitan Art Journal* declared in 1860, "Church obtains his own price, for he paints only one picture where one hundred are asked. The same thing may be said of no artist in this country, except it be of James M. Hart, whose superb canvasses are daily becoming more difficult to obtain."

The Adirondacks represents much of Hart's work in years preceding the American Civil War. It focuses on the country's wilderness areas, stocked with wild animals like the frolicking bear cubs and their watchful mother, painted near the center of the canvas. Following the war, Hart more often painted bucolic landscapes inhabited by grazing cows than wild scenery like *The Adirondacks*. His change of subject resulted from the growing influence of European art, namely the Barbizon School of landscape painting, which favored intimate rural scenes with pastures, cultivated fields, and small woodlots.

5 **Sunset on the Coast** Charles Temple Dix (1838–1872) 1859

Oil on canvas

Albany Institute of History & Art Purchase, 1976.28

The December 3, 1859, issue of the American periodical *The Home Journal* noted that “C. T. Dix has been sketching Mount Desert coast scenery during the summer, and has quite a stock of subjects for the winter’s work . . . He has great familiarity with the incidents and circumstances of the sea, and a decided talent for marine painting.” This coastal view must have originated from that sketching trip. The evening glow of the setting sun and the calm sea convey a sense of serenity that is very different from the Mount Desert coastal scene painted by Thomas Cole at Frenchman’s Bay fifteen years earlier.

Charles Temple Dix, the son of General John Adam Dix and Catharine (Morgan) Dix of Albany, was a rising figure in marine and coastal scenes but, sadly, died at a young age in Rome, Italy. He began painting during the early 1850s before attending Union College in Schenectady, New York, and he first exhibited at the National Academy of Design in 1857. Four years later, in 1861, he was elected an associate of that prestigious organization. During the American Civil War, Dix served as an officer in the Union Army and painted naval and coastal landscapes, but resumed with greater regularity his painting following the conflict. In 1866 he exhibited at the Royal Academy of Arts in London, giving him broader, international recognition.

6 **View on Lake George** Homer Dodge Martin (1836–1897) c. 1859

Oil on canvas

Albany Institute of History & Art, gift of Arthur H., Bertha, and Ethel Lloyd in memory of their parents, Thomas Spencer Lloyd and Emily B. Pulling Lloyd, 1958.1.17

7 **Frenchman’s Bay, Mount Desert Island, Maine** Thomas Cole (1801–1848) 1844

Oil on wood panel

Albany Institute of History & Art Purchase, Evelyn Newman Fund, 1964.69

In the late summer of 1844, Thomas Cole traveled to Mount Desert on the central Maine coast in search of scenery. In letters to his wife, Maria, he described the dense forests and sandy beaches, and the remote and crude accommodations. "We are now at a village in which there is no tavern, in the heart of Mount Desert Island," he wrote on August 29. Several days later, on September 3, Cole was on Sand Beach Head, looking out across Frenchman's Bay: "Sand Beach Head, the eastern extremity of Mount Desert Island, is a tremendous overhanging precipice, rising from the ocean, with the surf dashing against it in a frightful manner. The whole coast along here is iron bound—threatening crags, and dark caverns in which the sea thunders."

Cole's written description matches the terrifying conditions presented in his painting; both evoke the aesthetic of the sublime. According to the eighteenth-century philosopher, Edmund Burke, sublime landscapes elicit emotions of dread and foreboding because they reference forces uncontrollable by human beings and ultimately one's final demise. The small figure in Cole's painting, who peers over the precipitous cliff at the dashing waves and thundering sea, may indeed be filled with emotions of fear and dread.

8 Lake George

James M. Hart (1828–1901)

1864

Oil on canvas

Albany Institute of History & Art, gift of Arthur H., Bertha, and Ethel Lloyd in memory of their parents, Thomas Spencer Lloyd and Emily B. Pulling Lloyd, 1958.1.12

9 Sunrise

Thomas Cole (1801–1848)

c. 1842

Oil on board

Albany Institute of History & Art, gift of Mrs. Harold G. Henderson, 1982.32

10 Pulpit Rock, Crawford Notch, White Mountains, New Hampshire

Alvin Fisher (1792–1863)

1862

Oil on canvas

Albany Institute of History & Art, gift of Wunsch Americana Foundation, 1974.54

The Massachusetts artist Alvin Fisher came to landscape painting after training for two years with Boston artist John Ritto Penniman. Penniman painted a variety of subjects including portraits, topographical landscapes, and town views, and he also specialized in painting ornamental flowers, seashells, foliage, and fanciful scenes on furniture, sewing boxes, and other household items. While pretty, Penniman's decorative style ultimately did not suit Fisher, as he remarked in a letter sent to American artist and art historian William Dunlap for his book *History of the Rise and Progress of the Arts of Design in the United States* (1834): "From him [Penniman] I acquired a style which required years to shake off—I mean a mechanical ornamental touch, and manner of colouring." By 1814 Fisher was painting portraits but the following year he began painting farmyard scenes, animal portraits, genre scenes, and landscapes, subjects he found more rewarding and also much in demand since few other artists in the United States painted them. Fisher, in fact, was one of the pioneers of American landscape painting.

Although Fisher lived most of his life in Massachusetts, he traveled considerably throughout the United States to South Carolina, Niagara Falls, Vermont, and the White Mountains of New Hampshire, often traveling in accompany with fellow landscape painter Thomas Doughty. In 1825 and 1826, Fisher also traveled through Europe where he became acquainted with the works of Old Master artists including Claude Lorrain, whose paintings inspired and influenced Fisher. The golden light of Lorrain's Italian landscapes frequently illuminates Fisher's own canvases.

Pulpit Rock, Crawford Notch, White Mountains, New Hampshire is just one of several White Mountains scenes that Fisher painted. This one, however, initialed and dated 1862, is unusually late, as he died the following year at age seventy. Fisher most likely based the landscape on earlier paintings or sketches.

1 1 The Road

Henry A. Ferguson (1845–1911)

c. 1870–1880

Oil on canvas

Albany Institute of History & Art, gift of Arthur H. Lloyd, Bertha, and Ethel Lloyd in memory of their parents Thomas Spencer Lloyd and Emily B.

Pulling Lloyd, 1958.1.7

12 View among the Helderbergs

James M. Hart (1828–1901)

c. 1850

Oil on canvas

Albany Institute of History & Art, gift of Arthur H., Bertha, and Ethel Lloyd in memory of their parents, Thomas Spencer Lloyd and Emily B. Pulling Lloyd, 1958.1.11

13 Landscape with Deer

James M. Hart (1828–1901)

1865

Oil on canvas

Albany Institute of History & Art, gift of Ledyard Cogswell, Jr., 1948.32.2

When James M. Hart painted *Landscape with Deer* in 1856, the artist had returned to Albany after studying at the Düsseldorf Academy in Germany. He was reaching the height of his popularity and would be rivaled only by the master Hudson River School artist Frederic Edwin Church. Hart, however, tended to be more formulaic in his compositions. Quite often his large landscapes contain a body of water running diagonally from center to lower left; a tall growth of trees rise up on the right; in the middle, Hart often painted a small group of animals, in this instance, two deer.

14 Tivoli Falls

William Hart (1823–1894)

1851

Oil on canvas

Albany Institute of History & Art Purchase, 1949.27

When the Albany Institute purchased this painting in 1949 from the art dealer C. K. Johnson, it was identified as “A Picnic Scene in the Cattskill Mountains.” Since then, the painting was retitled *Picnic Scene near Albany* and finally *Tivoli Falls*. The renaming was validated after noticing a single, hand-written manuscript sheet in the Institute’s collection. The page is inscribed “Tivoli Falls” and describes a painting viewed in the display window of Annesley & Company’s store in Albany, which initiates a nostalgic recounting of the pleasurable times enjoyed at the scenic picnic area that was located just north of Albany along Patroon Creek. On the backside of the sheet near the end, the unidentified writer laments: “But, alas the Iron Horse has planted his destructive hoof upon our beautiful Tivoli & Mr. Hart’s picture is our only memento of the past.”

Almost certainly the Institute's painting was the very same one described in Annesley's shop window.

Tivoli Falls was indeed a popular destination and William Hart's painting includes many sightseers and picnickers. The falls even attracted the attention of American poet Anne Lynch Botta who attended Albany Female Academy in 1834. In a collection of her poems published in 1848 is one titled "Written at Tivoli Falls (near Albany)." Botta's poem, like Hart's canvas, paints an image of cool retreat and communion with nature, but with more overt traces of sentimentalism:

*Sweet Tivoli! Upon thy grassy side,
Whene'er I linger through the summer day,
And the soft music of thy silvery tide
So Sweetly wiles the lagging hours away,
I cannot deem but thou art e'en as fair
As that Italian vale whose name thy waters bear.*

*Oft as I wander in these shadowy groves
My wayward fancy spreads her truant wing,
And through the past delightedly she roves,
From its recesses many a scene to bring
Of that far time, when, 'mid the deepening shade,
The Indian lover wooed, and won, his dusky maid.*

15 **The Artist**
William Richardson Tyler (1825–1896)
c. 1870
Oil on canvas
Albany Institute of History & Art, u1977.389

The landscape artist shown painting outdoors in nature's realm became the iconic figure for the nineteenth-century *plein air* movement as artists strove to capture nature as truthfully as possible. William Richardson Tyler's small painting, possibly a self-portrait, is almost a stereotype—the artist, in the midst of nature, paints a small canvas supported on a portable easel, while a large, white umbrella shades the artist and canvas from the glare of the sun.

A small illustration printed in *The American Drawing-Book* (1858), written by John Gadsby Chapman, shows a very similar figure of an artist working in nature shaded by a white umbrella. The development of collapsible

paint tubes in 1841 revolutionized outdoor painting as they allowed artists to transport paint more easily. On the use of oil paints in the outdoors, Chapman remarks: “the convenience of painting in oil in the open air are much less than they are generally imagined to be, and very little trial will soon render its practice as easy as it is delightful and profitable.” Art instruction books, such as Chapman’s, provided valuable information for both amateur and professional artists in the various techniques of painting and drawing.

16 Hudson River Waterfall

Homer Dodge Martin (1836–1897)

c. 1860

Oil on composition board

Albany Institute of History & Art, gift of Arthur H., Bertha, and Ethel Lloyd in memory of their parents, Thomas Spencer Lloyd and Emily B. Pulling Lloyd, 1958.1.16

17 A Distant View of the Falls of Niagara

John Vanderlyn (1775–1852)

1802–1803

Oil on canvas

Albany Institute of History & Art Purchase, 1945.83

The journey from Kingston, New York, to Niagara Falls was an arduous undertaking in 1801, the year artist John Vanderlyn first visited the great cataract. He had just returned from Paris and was looking for a project to provide financial support. His patron, Aaron Burr, probably suggested Niagara Falls as a subject, since he had recently been there with his daughter Theodosia and her husband Joseph Alston of South Carolina. Vanderlyn decided that engraved prints of the falls based on his paintings could be the lucrative project he sought, especially since he would be the first professional artist to depict this American natural wonder.

In September, Vanderlyn traveled to the Canadian side of the falls and stayed twelve days at the Burden farm, an early boarding house. From the sketches he made on the spot, Vanderlyn eventually painted two horizontal canvases, the painting exhibited here, which he finished in Kingston, and *A View of the Western Branch of the Falls of Niagara*, now in the collection of Historic New England. The second view Vanderlyn did not finish until after his return to Paris in 1803.

After completing *A Distant View of the Falls of Niagara*, Vanderlyn sent the painting to Burr for his inspection. Burr in turn showed the painting to Edward Thornton, the British chargé d'affaires to the United States, who had seen the falls himself. Thornton wrote, "Mr. Van Der Lyn's picture contains incomparably the most faithful animated Representation of the falls I have ever seen, it is not for me to judge any of its merits except that of its Perfect Correctness."

Vanderlyn did succeed in having engraved copper printing of his two paintings. Both were engraved in London, *A View of the Western Branch* by the English engraver Frederick Christian Lewis, and *A Distant View* by the French immigrant engraver James Mérigot. Unfortunately, a number of delays and problems with distributing the prints resulted in minimal financial reward for Vanderlyn, and today few of his prints survive.

18 Storm King on the Hudson

Homer Dodge Martin (1836–1897)
1862
Oil on canvas
Albany Institute of History & Art, bequest of Mrs. Anna Vandenberg, 1909.19.3

Like several American artists in the nineteenth century, Homer Dodge Martin adapted different styles of painting throughout his career, transitioning from the Hudson River School idiom to Barbizon style and eventually Impressionism. *Storm King on the Hudson* reflects the late Hudson River School style favored by John F. Kensett and Sanford Gifford, sometimes referred to as luminism for its soft, glowing light and pervasive feeling of calm. Painted during the second year of the American Civil War, Martin's serene landscape would have been an appealing contrast to the conflict then gripping the nation.

Martin was born and raised in Albany and received artistic encouragement from sculptor Erastus Dow Palmer. He eventually settled in New York City in the famous Tenth Street Studio Building, which opened in 1857 to provide space for artists. Even though Martin exhibited regularly, he was underappreciated during his own lifetime, and often provided illustrations for periodicals in order to make ends meet. He and his wife spent several years living in Normandy, France, from 1882 to 1886, and in 1893 he moved to St. Paul, Minnesota, to live with relatives. Martin died there in 1897.

19 **Morning, Looking East over the Hudson Valley from the Catskill Mountains**
Frederic Edwin Church (1826–1900)
1848
Oil on canvas
Albany Institute of History & Art, gift of Catherine Gansevoort Lansing,
x1940.606.7

Morning, Looking East over the Hudson Valley from the Catskill Mountains is an early work by Frederic Edwin Church, completed just four years after he began studying with Thomas Cole. Even at this early date, Church shows his bravado for atmospheric effects, particularly the vivid spectacles of sunrise and sunset.

Looking out from the eastern ridge of the Catskill Mountains toward the Hudson River and the first golden rays of dawn, Church's solitary figure stands mesmerized as if witnessing the creation of the world. Indeed, many of the tourists who flocked to the Catskill Mountains and viewed the sunrise spoke about the gradual illumination in spiritual terms. In James Fenimore Cooper's novel, *The Pioneers* (1823), the main character, Natty Bumppo, describes in similar terms the view from the mountains for his young hunting companion Oliver Edwards:

"You know the Cattskills, lad . . . looking as blue as a piece of clear sky, and holding the clouds on their tops, as the smoke curls over the head of an Indian chief at a council fire. Well, there's the Highpeak and the Round-top, which lay back, like a father and mother among their children, seeing they are far above all the other hills. But the place I mean is next to the river, where one of the ridges juts out a little from the rest, and where the rocks fall, for the best part of a thousand feet, so much up and down, that a man standing on their edges is fool enough to think he can jump from top to bottom."

"What see you when you get there?" asked Edwards.

"Creation," said Natty . . . "all creation lad."

20 **View of Catskill Creek**
Thomas Cole (1801–1848)
c. 1833
Oil on composition board
Albany Institute of History & Art Purchase, Evelyn Newman Fund, 1964.70

After spending three years in Europe, Thomas Cole returned to New York in the autumn of 1832. According to the *New-York Mirror* for April 18,

1835: "Mr. Cole, since his return from Europe, has retired every summer to the neighborhood of the Catskill mountains for study, and in the winter opened his atelier in New-York." *View on Catskill Creek* probably resulted from his summer's retreat in 1833, at which time he was eager once again to paint the American landscape.

View on Catskill Creek, like many of Cole's paintings, harmoniously unites mankind and nature. The composition must have been appealing since a duplicate exists at the New-York Historical Society. Cole, in fact, painted slightly different versions of the same view, and in 1838 he completed a larger canvas that exhibits only minor changes (now at Yale University Art Gallery). On the back of the wood panel that supports the Yale painting Cole inscribed an original poem:

Sunset in the Catskills

*The valleys rest in shadow and the hum
Of gentle sounds and two toned melodies
Are stilled, and twilight spreads her misty wing
In broader sadness o'er their happy scene
And creeps along the distant mountain sides
Until the setting sun's last lingering beams
Wreathes up in golden glorious ring
Around the highest Catskill peak.*

21 On the Beach

Thomas Doughty (1793–1856)
1827–1828

Oil on canvas

Gift of Rev. George Gardner Monks, 1944.47.30

Like many artists of his generation, the Philadelphia-born Thomas Doughty was essentially self-taught. Around the age of fifteen or sixteen he began an apprenticeship as a leather worker, and he remembered sketching some of his first pictures during those years. His only art instruction may have been night school, where he learned to draw with India ink. Most of his knowledge of landscape painting came by observing works exhibited at the Pennsylvania Academy of the Fine Arts and from the collection of European paintings owned by Baltimore collector and patron Robert Gilmore, Jr. Gilmore's collection contained landscapes by the seventeenth-century masters of the genre, including Claude Lorraine, Salvator Rosa, Jacob Ruisdael, Nicholas Poussin, and Albert Cuyp.

By 1820, Doughty had devoted himself entirely to landscape painting. His earlier works were mainly topographical, but by the middle of the decade he moved away from strict representation to paint grander and more ambitious landscape compositions that show the influence of the European masters he studied in Philadelphia and Baltimore. *On the Beach*, painted 1827–1828, represents the apogee of Doughty’s career. The overall composition of trees, distant mountains, and striking cloud formations, as well as Doughty’s diffused golden light, recall the works of Lorrain and Rosa, but the undomesticated wilderness is purely American. Human beings enter into nature’s domain peacefully and without altering its appearance.

In 1834, the art historian, William Dunlap, wrote in his *History of the Rise and Progress of the Arts of Design in the United States*: “Mr. Doughty has long stood in the first rank as a landscape painter—he was at one time the first and best in the country.” His remark testifies to the great admiration shown towards Doughty’s landscapes, but it also indicates that by 1834 Doughty’s popularity was fading. His landscape compositions of the 1830s and 1840s were more contrived and artificial, and they quickly lost favor to the paintings of the younger artist Thomas Cole.

22 **Cattle at the Brook**
William Hart (1823–1894)
c. 1875–1880
Oil on composition board
Albany Institute of History & Art Purchase, 1990.7.15

23 **Catskill Mountains**
Asher Brown Durand (1796–1886)
c. 1830
Oil on canvas
Albany Institute of History & Art, gift of Miss Jane E. Rosell, 1987.20.2

Catskill Mountains is an important painting by Asher B. Durand, one of the primary artists of the Hudson River School: important because it represents one of Durand’s first forays into landscape painting. Durand took up painting gradually in 1820s, only after many years working as a professional engraver. He commenced that line of activity when he was apprenticed to the engraver Peter Maverick in October 1812. Through his natural talent, Durand soon became Maverick’s main assistant, and at the completion of his apprenticeship in 1817, he entered into partnership with Maverick, forming P. Maverick, Durand & Co., which lasted until 1820 when

a dispute between the two partners over Durand's acceptance to engrave John Trumbull's painting, *The Declaration of Independence*, led to the dissolution of the business. It was this engraving that established Durand as one of the most talented engravers working in the United States in the nineteenth century.

Throughout the 1820s, painting occupied more of Durand's time and artistic output. Most were portraits, history and genre paintings, and only around 1830 did he begin to paint pure landscapes. *Catskill Mountains* was probably one of his earliest. Durand's friend, the poet William Cullen Bryant, proposed a serial publication titled *The American Landscape* that would feature engravings of America's scenic and picturesque landscapes with Bryant's own descriptive text supplementing the images. Elam Bliss of New York City published the work and by late 1830 the first, and as it turned out the only, part of the publication was issued. Durand engraved five of the six landscapes and, more significantly, two of the landscapes, *Catskill Mountains* and a view titled *Delaware Water Gap*, were from his own designs. James Smillie, the other engraver involved in the project, engraved the cover illustration of a rocky woodland scene "from a Sketch from Nature by A. B. Durand."

The painting *Catskill Mountains* remains in its original frame with the label of New York City frame makers and picture dealers Parker and Clover, and, penned on the label in ink, "A. B. Durand." In 1831, Durand exhibited a work titled *Katskill Mountains* at the National Academy of Design, almost certainly this same painting. While Durand continued to engrave important works, such as John Vanderlyn's *Ariadne* in 1835, and paint portraits and genre scenes, landscapes from 1830 onwards became the artist's most significant output.

24 Landscape

William Hart (1823–1894)

c. 1855–1860

Oil on canvas attached to panel

Albany Institute of History & Art, gift of Arthur H., Bertha, and Ethel Lloyd in memory of their parents, Thomas Spencer Lloyd and Emily B. Pulling Lloyd, 1958.1.14

25 View of the Normanskill near Albany, New York

James M. Hart (1828–1901)

c. 1850

Oil on canvas

Albany Institute of History & Art, gift of Arthur H., Bertha, and Ethel Lloyd in memory of their parents, Thomas Spencer Lloyd and Emily B. Pulling Lloyd, 1958.1.10

26 Landscape

William Hart (1823–1894)

c. 1850

Oil on canvas

Albany Institute of History & Art, gift of Dr. Martin L. Ryan, 2006.2

27 Catskill Creek (Summer Afternoon)

Asher Brown Durand (1796–1886)

1855

Oil on canvas

Albany Institute of History & Art, gift of Jane E. Rosell, 1987.20.3

By the time Asher B. Durand painted *Catskill Creek (Summer Afternoon)*, the artist was well established and respected as a leading figure in American landscape painting. It was also during the same year, 1855, that his influential “Letters on Landscape Painting” were published in the new American art journal, *The Crayon*. In his first letter, Durand instructs: “Yes! go first to Nature to learn to paint landscape, and when you shall have learnt to imitate her, you may then study the pictures of the great artists with benefit.” The careful attention to detail, especially of the form and branching of the trees, demonstrates Durand’s close observation of nature.

In his “Letters,” Durand also emphasized the overall form of the landscape as a priority over color. Part of this certainly derived from his training as an engraver, a profession that worked in dark lines on a white surface. It also had earlier origins in the Italian Renaissance debate over what was most essential for artists, *disegno*—design or drawing—or *colorito*—color. The influential Florentine art historian Giorgio Vasari felt that *disegno* was most important for the visual arts, and for centuries most art instruction began with design and drawing as the foundation for creating great paintings.

Durand’s *Catskill Creek (Summer Afternoon)* is a good example of the prominence given to *disegno*. Trees, foreground rock, cows, and distant mountains are carefully arranged and executed with plays between lights and shadows—dark brown cows and white cow, bright blue reflection in the foreground stream and dark shadows in the background, yellow

sunlight on the left side of tree trunks and dark shadows on the right. One can easily imagine the painting as an engraving with dark passages of black ink and areas of nearly untouched white paper.

28 **Landscape with Fisherman**
Walter Mason Oddie (1808 – 1865)
1849

Oil on canvas

Albany Institute of History & Art, gift of Miss Katherine Batcheller, 1916.1.5

Support for painting conservation and an exact replica outer frame has been provided by: Mark Brogna and John McLennan, Sarah Elmendorf DiStefano and Bruce DiStefano, Donna and Fred Hershey, James G. Hoehn, MD and Barbara K. Hoehn, Janel and Jeffrey Mirel, Jean and Peter Maloy, Carol and Jonathan McCardle, Karen and Richard Nicholson, Susan and Bill Picotte in honor of Phoebe Powell Bender, David M. Rubin and Carole L. Ju, Hon. Kathy Sheehan and Bob Sheehan, David and Mary Carol White

29 **Valley Lands**
James M. Hart (1828–1901)
1867

Oil on canvas

Albany Institute of History & Art Purchase, x1940.636.1

30 **Dotha**
William Hart (1823–1894)
c. 1880

Oil on composition board

Albany Institute of History & Art Purchase, 1993.22

31 **Cow Study**
William Hart (1823–1894)
c. 1880

Oil on canvas

Promised gift of Albert B. Roberts

32 **Adirondack Pastorale**
George Inness (1825–1894)
1869

Oil on canvas

Albany Institute of History & Art, gift of the estate of Marjorie Doyle Rockwell, 1995.30.2

Born in Newburgh, New York, George Inness spent much of his youth in Newark, New Jersey, and apprenticed with an engraver in New York City. Between 1843 and 1845, he studied with the French-born landscape painter

Marie-François-Régis Gignoux, who may have stimulated his interest in French art. During his second trip to Europe in 1853, Inness fell under the influence of French Barbizon artists, especially Théodore Rousseau. Even though Inness's style changed repeatedly throughout his career, he adapted the loose brushwork of the Barbizon School by the 1860s, as in this landscape now known as *Adirondack Pastorale*. The quiet, solemn mood evoked by the painting was also characteristic of Barbizon School landscapes, yet the wooded, mountainous terrain and stone fence are distinctively American.

33 The Normanskill

Edward B. Gay (1837–1928)

c. 1865

Oil on canvas

Albany Institute of History & Art, gift of the Charles L. Palmer estate, 1908.3.1

34 Valley Scene (Study near the Catskills)

John Frederick Kensett (1816–1872)

c. 1855

Oil on canvas

Albany Institute of History & Art, gift of Estate of Marjorie Doyle Rockwell, 1995.30.3

"Nature is his mistress, and no artist of our acquaintance follows her more faithfully, or worships her more sincerely." This description of John Frederick Kensett appeared in the *The Knickerbocker* magazine in August 1853. It further noted that "his pictures are rarely imaginative. They are portraits of what he has seen, not visions of fancy." Even though *Valley Scene (Study near the Catskills)* is one of Kensett's small oil studies, it displays remarkable detail and reinforces the *Knickerbocker's* claim that Kensett painted truthfully from nature. The view shows an area near the village of Catskill along Catskill Creek looking west toward the Catskill Mountains. According to notes in the curatorial file, the group of buildings featured prominently on the right represent the Habrouck house and farm.

Kensett was born in Cheshire, Connecticut, to Elizabeth Daggett and Thomas Kensett. His father immigrated from England and established himself as an engraver in Cheshire and nearby New Haven, Connecticut. John entered the same trade and began work at his father's New Haven shop but eventually went to work with Peter Maverick, the well-known New York engraver where Asher Durand and John Casilear also trained. Like so many other American landscape artists of the mid-nineteenth century, engraving

introduced Kensett to the burgeoning American art world. After spending two years working for the Albany engraving firm of Hall, Packard, and Cushman between 1838 and early 1840, Kensett decided to pursue his interest in becoming a painter, and in June 1840 he left for Europe with his friends John Casilear, Thomas Rossiter, and the older artist Asher Durand. The seven years spent in England, France, Italy, and elsewhere in Europe, provided Kensett with the training and exposure to European art and artists necessary to become a successful and competent painter when he finally returned to New York in 1847.

Back in New York City, Kensett became active in the city's art community, becoming a member of the Century Club, Sketch Club, and the National Academy of Design. In January 1870, Kensett was elected as one of the first trustees of the newly established Metropolitan Museum of Art. When he died suddenly two years later in 1872 from pneumonia and heart disease, memorial addresses appeared in the city's newspapers and throngs of friends filed past his coffin as it lay in state at the National Academy of Design.

35 Scene in the Helderbergs near Albany

William Hart (1823–1894)

c. 1849

Oil on canvas

Albany Institute of History & Art, gift of Anna R. Spelman, x1940.612.1

The towns and villages southwest of Albany have traditionally been rural farming communities. William Hart's *Scene in the Helderbergs near Albany* depicts the country lanes and open pastures that once characterized the area. Hart, however, did not paint a topographical landscape, that is, a truthful representation of an actual scene. Instead, he composed his landscape by incorporating a variety of elements most likely viewed during several sketching excursions through the region. The high ridge in the left background resembles the Helderberg escarpment that rises abruptly to a height of 1,000 feet, but the rest of the painting shares no resemblance to any specific location. Even long-standing residents have never identified a specific site.

Hart most likely painted his landscape to evoke an idealization, a glorification of country life that captivated Americans in the 1840s and 1850s. Numerous books and periodicals like *The Horticulturist*, edited by landscape designer Andrew Jackson Downing presented Americans with plans for rural residences and advice on laying out attractive grounds and

gardens. The tan-colored house, in fact, shown peaking through tall shade trees along the country lane, closely resembles the rural gothic architecture promoted by Downing in his second book, *Cottage Residences* (1842).

Hart emigrated from Scotland in 1831 with his parents and brother, James, and by 1834 the family had settled in Albany. While apprenticing at the Eaton and Gilberts Coach Factory in Troy, Hart began sketching and before long was working in the decorative department painting coats of arms, landscapes, and decorative elements on coaches. From these early beginnings, Hart continued to improve, and in 1848, he exhibited his first paintings at the National Academy of Design, becoming an associate in 1855 and full member in 1858. His prolific output records his travels throughout the United States and through England and Scotland from 1849 to 1852.

36

Haying Scene

Arthur Parton (1842–1914)

c. 1865

Oil on canvas

Albany Institute of History & Art Purchase, 2004.2

As a native resident of Hudson, New York, Arthur Parton found himself surrounded by landscape artists. Sanford R. Gifford, Henry Ary, and Frederic Edwin Church lived and worked in the immediate area, yet Parton's early training remains uncertain. He may have studied briefly with one of his neighbor artists, or he may have been inspired by his father, who was trained as a cabinetmaker. By 1860 Parton was studying in Philadelphia with the artist William Trost Richards, who followed John Ruskin's entreaty to be truthful to nature. Richards' landscapes and seascapes exhibit great attention to detail, something he obviously passed along to his young student. Parton's first showing at the Pennsylvania Academy of Fine Art in 1861 included a work titled *Asters in the Woods*, which was purchased by a Philadelphia botanist who admired its "fidelity to nature."

Haying Scene shows Parton's careful observation of the landscape. Throughout his long career, Arthur Parton painted the landscapes of the Hudson River Valley but, by the 1880s, he, like many American landscape painters, fell under the influence of the French Barbizon School and the subdued tonalist style. His late landscapes display the loose brushstrokes and the narrow perspective that characterize these late nineteenth-century approaches to the landscape.

37 View on the Hudson

Robert Havell, Jr. (1793–1878)

c. 1850

Oil on canvas

Albany Institute of History & Art, gift of Catherine Batcheller, 1916.1.6

The natural beauty and historic sites of the Hudson River Valley placed the region at the center of American tourism in the nineteenth century. American tourist guidebooks, which began to be printed in the 1820s, usually commenced the American tour with the Hudson River Valley before moving tourists farther afield to Niagara Falls, New England, and the Mid-Atlantic States. *View on the Hudson River* by Robert Havell, Jr., captures the picturesque charms that made the river and surrounding countryside so popular with tourists. The writer Nathaniel P. Willis wrote about a similar Hudson River view around Hyde Park in his popular publication, *American Scenery* (1840): “The shores are cultivated to the water’s edge, and lean up in graceful, rather than bold elevations; the eminences around are created with the villas of the wealthy inhabitants of the metropolis at the river’s mouth; summer-houses, belvideres [sic], and water-steps, give an air of enjoyment and refreshment to the banks.”

Robert Havell, Jr., an English-born and –trained engraver and artist began his career as a partner in his father’s London engraving business, Robert Havell & Son. He is best known as the engraver of John James Audubon’s remarkable publication, *The Birds of America*. Of the 435 engraved copper plates used to print the book, Havell engraved most of them, a task that began in 1827 and ended in June 1838 when he engraved the last plate. In the fall of 1839, Havell emigrated to the United States, possibly at the suggestion of Audubon, and in 1841 bought property along the Hudson River north of New York City, possibly the view represented in this painting.

38 View near Lansingburgh, Looking toward Troy

Attributed to James M. Hart (1828–1901)

c. 1860

Oil on canvas

Albany Institute of History & Art Purchase, 1943.8

A pastoral landscape spreads across the island-studded section of the Hudson River just north of Lansingburgh and Troy. Sheep and cattle graze on the islands while four fishermen spend a peaceful day in piscatorial pursuits. At one point in its history, the individuals in the foreground were identified as members of the Burden family, but no

evidence has been found to support that claim. The painting has had several titles over the years, and attributions to several artists, but a catalogue for an 1859 exhibition at the Troy Young Men's Association lists a painting by James M. Hart, titled *View near Lansingburgh, Looking toward Troy, on the River*, possibly the painting exhibited here.

39 Entrance to the Highlands on the Hudson

Hippolyte-Louis Garnier (1802–1855)

c. 1845

Oil on canvas

Albany Institute of History & Art, gift of Albert B. Roberts, 2006.49.6

Entrance to the Highlands on the Hudson is based on a work by William H. Bartlett, an artist who traveled through the United States in 1836, recording America's scenery in watercolor. Upon returning to England, Bartlett's views were engraved on steel plates and printed for Nathaniel P. Willis's work, *American Scenery*, which was issued in parts from 1837 through 1839, and published as a complete volume containing 119 engravings in 1840. *American Scenery* contains several views of the Hudson River Valley, including this scene that depicts the southern entrance to the Hudson Highlands, just north of Peekskill. The viewer is looking north from the western bank of the river; the dark mountain that dominates the right middle ground is Anthony's Nose.

Numerous artists—professionals and amateurs—copied Bartlett's views. Hippolyte-Louis Garnier, a French painter, miniaturist, and lithographer who worked in Paris painted this version using a limited palette. He added a smartly dressed couple at left, not present in Bartlett's version. They seem better suited for promenading through the Tuileries in Paris than along the Hudson Valley's rugged terrain. Garnier was almost certainly painting American landscapes to sell in America since several auction catalogues from the mid-nineteenth century list paintings of American scenes by Garnier and other European artists.

40 Anthony's Nose

Edmund C. Coates (1816–1871)

c. 1840–1857

Oil on canvas

Albany Institute of History & Art Purchase, 1990.7.10

According to a short paragraph printed in the July 25, 1840 issue of the *New-York Mirror*, E. C. Coates was a "professed landscape-painter, and

the only one we know of who makes it a business to teach.” It further remarked that although Coates had exhibited nothing of consequence, his recently completed view of New York was worthy of Cole. The elusive Edmund C. Coates is known today mainly through a large number of surviving landscapes that are signed or attributed to this Brooklyn-based artist. His name does appear in New York City and Brooklyn directories from 1837 until 1872, and works of his were shown at the Apollo Association in 1839 and 1840, and at the National Academy of Design in 1841, a painting titled *Landscape View on the Hudson* was lent by a G. W. Jenkins. Little else is known about Coates except that he may also have been an art dealer and picture framer.

As suggested by the *New-York Mirror*, Coates’ work varied in quality from naïve decorative pieces to accomplished paintings of original design. Many derived from print sources, as is the case with this work called *Anthony’s Nose*, named for the prominent mountain that guards the Hudson River just north of Peekskill. The view is based on a work by William H. Bartlett that was engraved and issued as part of the serial publication *American Scenery* (1840). Other artists copied Bartlett’s prints including the Frenchman Hippolyte-Louis Garnier and the English-born artist Thomas Chambers. According to the author of *American Scenery*, Nathaniel P. Willis, “This mountain, ‘known to fame,’ serves as a landmark to the industrious craft plying upon the Hudson, and thus fulfills a more useful destiny than is commonly awarded to spots bright in story.” Coates’ painting, however, is much about nature and the landscape and less about the human presence or historical associations. When compared with Bartlett’s original, Coates noticeably emphasized the river, the reflection of light on its smooth surface, and the verdure of surrounding hills and mountains and deemphasized the mark of civilization by reducing the scale of the sailboats and the shepherd with his flock of sheep at left.

41 View of Hudson River at West Point

Thomas Chambers (1808–1869)

c. 1855

Oil on canvas

Albany Institute of History & Art Purchase, 1958.51

Little is known about the artist Thomas Chambers, yet hundreds of paintings signed by or attributed to him survive. His use of bold colors and stylized rhythmic patterns is unmistakable. Born in Whitby, England, in 1808, Chambers was raised in a working-class family in a seaport town. His

older brother George became a noted painter of marine scenes and moved to London in 1825.

In 1832, Chambers immigrated to the United States. He first settled in New Orleans, where he listed himself as a “painter” in the 1833–1834 city directory. Between 1834 and 1840, Chambers was living in New York City and working as a “landscape painter” and “marine painter.” New York, however, did not keep Chambers for long. Based on recent research, we learn that he moved next to Baltimore, then Boston, and between 1852 and 1857, he resided in Albany. Chambers eventually returned to New York City where he remained until about 1865, at which time he returned to England, where he died in 1869.

View of the Hudson River at West Point is based on a print by the French naturalist, engineer, and artist Jacques-Gérard Milbert, included in his published portfolio *Itinéraire Pittoresque du Fleuve Hudson et des Parties Latérales* (1828–1829). Like other artists painting for the aspiring middleclass market, Chambers relied heavily on published prints as sources for his landscapes and marine views.

42 Lake Winnepesaukee

Thomas Cole (1801–1848)

1827 or 1828

Oil on canvas

Albany Institute of History & Art, gift of Dorothy Treat Arnold Cogswell, Jr., 1949.1.4

During the summer of 1827, Thomas Cole traveled to the White Mountains of New Hampshire in search of scenery. His patron, Daniel Wadsworth of Hartford, Connecticut, suggested the trip and even planned Cole’s itinerary, which took the young artist past Lake Winnepesaukee. The following spring, Cole exhibited a work at the fourteenth annual exhibition of the American Academy of the Fine Arts, identified as *No. 3. Landscape view on the Winnipisogn Lake* (most likely the painting presented here), which was purchased by Stephen Van Rensselaer III of Albany.

Although the human presence appears in Cole’s landscape in the form of the two travelers on the rugged dirt road, the sailboat on the lake, and patches of European mullein (a weed unintentionally introduced by early colonists), his painting pays homage to the American wilderness, which dominates the scene and dwarfs its human visitors.

Asher B. Durand engraved Cole’s painting for inclusion in the first issue of a serial publication titled *The American Landscape* (1830) that contained

descriptive text from the American poet William Cullen Bryant. Noting the increasing spread of civilization, Bryant assured his readers that “the beauties of the lake can never be lost: they are a feature of nature that civilization may slightly change, but can never destroy.”

43 Pollepel’s Island (View of the Hudson near Newburgh)

George Henry Boughton (1833–1905)

1858

Oil on canvas

Albany Institute of History & Art, gift of the estate of Catherine Gansvoort Lansing, 1918.1.4

Pollepel’s Island, now known as Bannerman’s Island, sits near the eastern bank of the Hudson River between Beacon and Cold Spring, New York. Until munitions supplier Francis Bannerman bought the island in 1900, only picnickers and sightseers stopped to explore its six and a half acres, like those seen landing on the small island in George Henry Boughton’s painting.

Born in England in 1833, George Henry Boughton came to America with his parents later in the decade and they soon settled in Albany. His parents’ early deaths left Boughton in the care of older siblings, who initially sent him to school to learn a mercantile trade, but the young boy quickly discovered that he had a love and talent for painting rather than business matters. For a time, Boughton painted stage scenery for the old Museum in Albany, according to his long-time friend, the sculptor Charles Calverley. The two were also part of an informal “club” of Albany artists who met in one of the back rooms at Annesley’s art store on Broadway.

In 1853, thanks to the sale of a painting to the American Art-Union and other support, Boughton traveled to Ireland and the British Isles, spending time in Scotland and the Lake District of England before returning to Albany in 1858 with a trove of sketches and a refinement of his skills. He traveled to Europe again in 1860 or 1861, first studying in Paris and then moving on to London, where he decided to find long-term living arrangements. Boughton remained in London for the rest of his life, becoming a respected member of the London art community and an Associate of the Royal Academy in 1879. He never lost touch with his American friends and the New York art world, and he frequently sent paintings to American exhibitions. After establishing residency in London, Boughton turned his attention from landscapes to history paintings and genre scenes. He died in London in 1905 and left behind a prolific body of work.

44 Lake George

John William Casilear (1811–1893)
1862

Oil on canvas

Albany Institute of History & Art, gift of the Hon. John E. Holt-Harris, Jr.,
1966. 110

Lake George in the southern Adirondacks became one of John William Casilear's favorite subjects, one he painted several times from the mid-1850s to the 1870s. The clear atmosphere and calm reflective water show the influence of his close friend, John F. Kensett, who accompanied Casilear regularly on sketching trips throughout the Northeast and to Europe in 1840.

Casilear's work also shows the tight composition and detail of an engraver. In 1827, he began an apprenticeship with the New York City engraver, Peter Maverick. Following Maverick's death four years later, Casilear continued his studies with Asher B. Durand, who remained a lifelong friend and mentor. Casilear's earliest entries into the National Academy of Design exhibitions were engravings, but from 1836 onward, he entered only paintings. Throughout his life the artist was active in the New York City art world as a member of the National Academy of Design, the Century Association, and the Artists' Fund Society.

45 Study of Nature, Dresden, Lake George

David Johnson (1827–1908)
1870

Oil on canvas

Albany Institute of History & Art, gift of Mr. and Mrs. Richard C. Rockwell,
1971.29.1

Study of Nature, Dresden, Lake George, painted in 1870, illustrates David Johnson's meticulous attention to detail that characterizes his realist style of painting, much like the work of American Pre-Raphaelites Charles Herbert Moore and William Mason Brown. Johnson was mainly self-taught, but did study briefly with Jasper Cropsey, and by 1859, he became an associate member of the National Academy.

Johnson painted throughout the Hudson and Genesee Valleys of New York, the Lake George Region, and also New Hampshire, where he particularly liked painting the rocky ledges and gorges of the White Mountain region. In 1876, at the Centennial Exhibition in Philadelphia,

Johnson was awarded a first-class medal, and the following year exhibited at the Paris Salon. It was around this time that he adapted the looser brushwork of Barbizon School artists, a move that ultimately led later critics to deride his art. Throughout much of the twentieth century, Johnson remained an obscure figure in American art. An exhibition on Johnson, organized by Cornell's Herbert F. Johnson Museum of Art in 1988, reintroduced the artist and his work.

46 Landscape with Boat

Homer Dodge Martin (1836–1897)

c. 1860–1870

Oil on canvas mounted on panel

Albany Institute of History & Art, gift in memory of Thomas Spencer Lloyd and Emily B. (Pulling) Lloyd by their Children, Arthur Henry Lloyd, Bertha Elizabeth Lloyd, and Ethel Spencer Lloyd, 1958.1.18

47 Lake George

Alfred Thompson Bricher (1837–1908)

1866

Oil on canvas

Albany Institute of History & Art, Albany Institute of History & Art Purchase, 1974.67

The travel writer Mrs. S. S. Colt said of Lake George in her book *The Tourist's Guide through the Empire State* (1871): "its tranquility is something like the morning after a ball. There is nothing but to croquet or sit on the piazza, or go boating or fishing upon the lake . . . 'Most of the visitors are guests of a day, but there are pleasant parties—poets and painters often—who pass weeks at the lake or at one of the private houses near.'" A few years earlier, the artist Alfred Thompson Bricher was one such painter in a pleasant party.

Bricher's landscape captures the charms of the lake—the beautiful water, the scenic hills and mountains, and the boating and fishing opportunities. In the year that he painted *Lake George*, 1866, Bricher began working with Louis Prang & Co., a Boston printing business that specialized in chromolithographs—color-printed pictures that faithfully copied the color range of original paintings. Chromolithographic prints of Bricher's work quickly earned the artist widespread recognition.

In addition to painting in oils, Bricher also worked in watercolors, and in 1873, he was selected as a member of the American Society of Painters in Water Colors. He became an associate of the National Academy of Design

in 1879. Bricher died in 1908, in the house he built for his family in New Dorp, Staten Island.

48 View of Lake Otsego

John Bunyan Bristol (1826–1909)

c. 1880

Oil on canvas

Albany Institute of History & Art Purchase, 1978.3

“Bristol’s pictures are the outgrowth of a desire to express the sentiment of Nature as he feels it; and this sentiment, in his case, is always refined and pleasing.” The art historian George W. Sheldon made this statement about the landscapes of Hillsdale, New York, native, John Bunyan Bristol. According to Sheldon, Bristol always sought the picturesque, landscapes that pleased the eye and the senses and almost always depicted “something that man has made, and that man will recognize as such.” *View of Lake Otsego* matches Sheldon’s description with its pleasing view that centers attention on Kingfisher Tower. Constructed on Point Judith by Edward Clark in 1876, the “tower” closely imitated a fortified Swiss tower, perhaps intentionally drawing a comparison between Lake Otsego and its surrounding landscape and one of the Swiss lakes. Clark, the patent attorney and business partner of sewing machine inventor Isaac Merritt Singer, built the tower as a private retreat or picnic facility.

Bristol trained as a portrait painter with Hudson, New York, artist Henry Ary, but finding that he had to please too many in that line of work, Bristol eventually took up landscape painting. In addition to landscapes of the Hudson Valley and surrounding areas, Bristol also ventured south to Florida and painted around St. Augustine and St. John’s River. He is also known for landscapes of New Hampshire’s White Mountains and the Connecticut River Valley. In all, his paintings were praised for the quality of light and atmosphere that he achieved for each specific location. Bristol began showing at the National Academy of Design in 1858 and continued to enter paintings at the annual exhibitions until his death in 1909. He also entered works in the 1876 Centennial Exhibition in Philadelphia and the 1900 Paris Exposition. In addition, Bristol was a member of the Artists’ Fund Society and the Century Association and lived most of his professional life in New York City.

49 Lake George
George Herbert McCord (1848–1909)
1887
Oil on canvas
Albany Institute of History & Art, gift of the estate of Anna Vandenberg, 1909.19.2

50 Dawn of Morning, Lake George
Jasper Francis Cropsey (1823–1900)
1868
Oil on canvas
Albany Institute of History & Art Purchase, 1943.95

Jasper Cropsey was at the height of his career in the 1860s when *Dawn of Morning, Lake George* was painted. Lake George was a popular destination for landscape artists who explored areas north of the Catskills. By the 1860s, it was a well-traveled tourist spot quite different from the unspoiled landscape depicted here.

This painting of an autumn sunrise was originally a pendant to a sunset painting titled *Lake George, Evening* (unlocated). With its luminous sky and background, and the romantic, wild shoreline in the foreground, *Dawn of Morning* depicts Cropsey's notion of the ideal American landscape by reflecting the theme of change. In an autumn setting, for which Cropsey is now famous, the artist places a lone Native American on the bank of the wild but beautiful lake. In the far distance, however, a sailboat signals the arrival of Europeans, which serves as a harbinger of future disruption in this peaceful world.

51 Twilight (Sunset)
Frederic Edwin Church (1826–1900)
1856
Oil on canvas
Albany Institute of History & Art, gift of Beatrice Palmer, 1942.34.44

Frederic Church was a master of panoramic landscapes. A gifted draftsman and colorist, he became a very successful landscape painter. Born in Hartford, Connecticut, Church began studying painting and drawing at age sixteen. In 1844, he moved to Catskill, New York, and began a two-year period of study with Thomas Cole. Within the year, he exhibited at the National Academy of Design and was elected an associate member in 1848 and a full member the following year.

In *Twilight*, Church highlights the drama of nature in North America. This painting was greatly admired when it was first exhibited for its fiery sky of mottled oranges and reds, the brilliant swath of yellow light and the treatment of clouds. It is considered to be one of the precursors to Church's American masterpiece, *Twilight in the Wilderness*, 1860 (Cleveland Museum of Art).

The painting is inscribed on the reverse, "Painted January 1856 for E. D. Palmer by F. E. Church." Erastus Dow Palmer, a nationally known sculptor who resided in Albany, and Church were long-time friends who exchanged works with one another.

52 A View of the Catskill Mountain House

Sarah Cole (1805–1857)

1848

Oil on canvas

Albany Institute of History & Art Purchase, 1964.40

Like many of her surviving works, Sarah Cole's *View of the Catskill Mountain House* is a copy of a painting by her brother, Thomas Cole. It focuses on the hotel and its architecture, quite unlike DeWitt Clinton Boutelle's view of the Catskill Mountain House. In 1845, the hotel's new owner, Charles L. Beach, added the long colonnaded porch shown prominently in this view; it overlooked the Hudson River valley to the east and offered the perfect platform for viewing the sunrise, one of the activities enjoyed by visitors at the hotel.

Sarah almost certainly knew the Catskill Mountain House firsthand since she and Thomas often ventured into the mountains. In 1838, Thomas recorded in his journal that he and Sarah went hiking with others in the Catskills and camped on the summit of High Peak.

Sarah Cole exhibited her paintings regularly at the National Academy of Design and the American Art-Union. Living in Baltimore, she also exhibited at the Maryland Historical Society. In 1839, Sarah took an interest in learning the art of etching, and based on a letter written by her brother, she may have had some instruction from Asher B. Durand, who worked primarily as an engraver and etcher before turning to painting. None of Sarah's etchings are known today, but three did appear in an 1888 exhibition at the Union League Club in New York City, long after Sarah's death in 1857.

53 **Sunset**
Jasper Francis Cropsey (1823–1900)
1856

Oil on wood panel

Albany Institute of History & Art, gift of Arthur H., Bertha, and Ethel Lloyd in memory of their parents, Thomas Spencer Lloyd and Emily B. Pulling Lloyd, 1958.1.5

54 **Evening Snow Scene**
Clinton Loveridge (1838–1915)
c. 1872

Oil on canvas

Albany Institute of History & Art, gift of Warren Broderick, 2013.30

Clinton Loveridge was born in Troy, New York, the son of a newspaper editor and noted political orator, Cicero Loveridge. The family moved to Albany in 1840 and two years later Loveridge's father died from scarlet fever. That left his mother, Glorinah, to support the family by teaching language, art, and music. Loveridge probably studied art beyond the instruction given by his mother, either in Albany or Troy.

Loveridge was most likely painting landscapes before enlisting in the Union Army in 1861. On May 27, 1862, he received severe wounds at the Battle of Peake's Station in Virginia, which led to the amputation of his left leg above the knee. In his pension claim, Loveridge petitioned for a prosthetic limb because his work as a landscape artist necessitated his being able to travel to the sites he painted. Loveridge exhibited at the National Academy of Design between 1867 and 1899, and at the Brooklyn Art Association from 1867 to 1894.

Biographical information provided by Warren Broderick

55 **Vallombrosa**
Thomas Cole (1801–1848)
c. 1831

Oil on board

Albany Institute of History & Art Purchase, 1958.16

The abbey of Vallombrosa stands about nineteen miles southeast of Florence, Italy, on a wooded hill covered with beech and fir trees. During

his first trip to Europe between 1829 and 1832, Thomas Cole stayed in Florence and probably painted this small oil sketch of the abbey at that time. Vallombrosa was a popular spot with tourists because of its picturesque beauty and its associations with the seventeenth-century English poet John Milton, who based his description of Paradise on the abbey: "In Vallombrosa, where th'Etrurian shades high over-arch'd embow'r."

Cole painted Vallombrosa from below, looking up at the white monastery building through the dark green band of fir trees. His approach was similar to that described by fellow American traveler, Nathaniel Hazeltine Carter, who visited in 1826: "The approach to Vallombrosa bears but a faint resemblance to the gates of Paradise. A curtain of mountain fir forms the vestibule. The grove is artificial, which detracts much from its beauty. It is, however, thick, dark, and umbrageous, forming rather a pretty screen to hide the convent from the rest of the world."

56 Catskill Mountain House DeWitt Clinton Boutelle (1820–1884) 1845

Oil on canvas

Albany Institute of History & Art Purchase, 1975.20

"Good Reader! expect me not to describe the indescribable . . . It was a vast and changeful, a majestic, an *interminable* landscape; a fairy, grand, and delicately-colored scene, with rivers for its lines of reflections; with highlands and the vales of States for its shadowings, and far-off mountains for its frame." The American poet Willis Gaylord Clark wrote these lines for the *Knickerbocker* magazine after visiting the Catskill Mountain House.

Many visitors expressed the same inability to describe with accuracy the stupendous view from the hotel, but DeWitt Clinton Boutelle, more than most, succeeded in showing why the Mountain House was such a popular destination. Instead of focusing on the hotel building, or, conversely, on the expansive view from the hotel's porch, Boutelle painted both. On the left he depicted the broad valley, the "indescribability" that many visitors saw from the Catskill Mountain House, while on the right he captures the hotel and its majestic location high on the mountain ridge.

Boutelle was only twenty-five when he completed this large canvas. Quite an achievement considering he was also self-taught! In 1853, he was

elected an associate of the National Academy of Design, and in 1862 he became a member of the Pennsylvania Academy of the Fine Arts. Boutelle moved frequently, living in Troy, New York City, Basking Ridge, New Jersey, and eventually ending in Bethlehem, Pennsylvania, where he died in 1884.

57 The Van Allen Homestead

Henry A. Ferguson (1845–1911)

c. 1870–1880

Oil on canvas

Albany Institute of History & Art, gift of Mrs. Anna Van Allen Jenison, 1920.9

Henry Ferguson's painting is both a house portrait and a veneration of the old family homestead. By the 1860s and 1870s, American families tended to be less stationary than they had been in earlier generations. The old family homestead became a symbol of the past, a nostalgic reminder of what Americans were losing due to rising urbanization and industrial expansion. The Van Allen homestead captured by Ferguson most likely stood south of Albany in Bethlehem, where generations of Van Allens lived and farmed.

Henry Ferguson was born and raised in Glens Falls, New York. He eventually joined his brother Hiram, in Albany, as a wood engraver, producing printing blocks for magazines, books, and newspapers. His aspirations to become a painter led Ferguson to leave family and home, and travel through Mexico, South America, Europe, and Africa in search of landscapes. In 1867, he began exhibiting at the National Academy of Design works derived from his travels abroad as well as more familiar landscapes from excursions through the Hudson Valley.

58 Wordsworth's Residence (Rydal Mount)

William Hart (1823–1894)

1852

Oil on wood panel

Albany Institute of History & Art, gift of Harriet Langdon Pruyn (Mrs. William Gorham) Rice, 1964.49

59 The Van Rensselaer Manor House

Thomas Cole (1801–1848)

1841

Oil on canvas

Bequest of Miss Katherine E. Turnbull, 1930.7.2

60 Gardens of the Van Rensselaer Manor House

Thomas Cole (1801–1848)

1840

Oil on canvas

Bequest of Miss Katherine E. Turnbull, 1930.7.1

Between 1765 and 1769, Stephen Van Rensselaer II built the grand manor house that sat on the west bank of the Hudson River, just north of downtown Albany. The Van Rensselaer family held vast tracts of land on both sides of the river, land originally granted in 1630 to Kiliaen van Rensselaer, an Amsterdam diamond merchant and director of the Dutch West India Company.

The manor house and grounds descended to Stephen Van Rensselaer III, who lived there with his first wife Margarita Schuyler, and after her death in 1801, with his second wife Cornelia Paterson. When Stephen III died in 1839, his son William Paterson Van Rensselaer commissioned Thomas Cole to paint views of the house and gardens as mementos for his mother and sister who planned to move from the house to make way for Stephen Van Rensselaer IV and his wife Harriet. Stephen IV was the eldest son, and thus, the inheritor of the manor house and grounds.

Cole rarely painted strict topographical views, but a commission from the socially prominent Van Rensselaer family was too important to decline. Like his English predecessors who depicted gentlemen's estates, Cole included narrative devices within his paintings. The empty chair and basket of flowers create intrigue and force the viewer to ask "who was it that just left the scene?"

61 Autumn on the Susquehanna

George Henry Boughton (1833–1905)

1857

Oil on canvas

Albany Institute of History & Art, bequest of Mrs. Anna Vandenbergh, 1909.19.1

Autumn on the Susquehanna by George Henry Boughton is uncharacteristic of most American landscapes identified with the Hudson River School, works which emphasize the expansive grandeur of the continent in panoramic proportions. Boughton's view is narrower in scope,

more intimate and sentimental in feeling, closer to the landscapes painted by George Henry Durrie or those produced by Frances Palmer for the lithographic firm of Currier and Ives. Nevertheless, Boughton exhibited his landscapes alongside those by artists more closely associated with the Hudson River School and garnered praise from them. The English writer Marion Hepworth Dixon recounted an incident, perhaps apocryphal, of Boughton's canvas, *Winter Twilight*, exhibited at the National Academy of Design in 1858: "I say it was hung, though it would be nearer the truth to say that I was 'skied' in the New York Academy, until the kindly hand of the President, A. B. Durand, plucked the picture from its exalted position near the ceiling, and placed it ostentatiously on the line in the place of one of his own works."

Dated 1857, Boughton painted *Autumn on the Susquehanna* while traveling in England where he likely composed the scene from sketches or from memory. Boughton was known to practice plein air painting and, according to one of his biographers, accustomed himself to work in the cold outdoors by painting indoors in an unheated room.

62 Mount Merino and the City of Hudson in Autumn

Sanford Robinson Gifford (1823–1880)

c. 1852

Oil on canvas

Albany Institute of History & Art, gift by exchange, Governor and Mrs. W. Averell Harriman, 1998.2

An early example of Sanford Gifford's work, this picture clearly reflects his admiration for Thomas Cole and it also expresses warm associations with his childhood and family home in Hudson, New York. The painting exhibits Gifford's interest in pictorial composition, meticulous attention to detail, subtle use of color, and light-filled atmosphere. Gifford typically progressed from pencil sketch to oil sketch and then medium to large-sized canvases. The whereabouts of the small oil sketch and the large canvas from this particular series is not known, but the pencil sketch is recorded in the Archives of American Art.

The city of Hudson and the Catskill Mountains were both favorite subjects for artists. Scholars believe that Gifford's painting is based on a sketch made from his family's property on a rise overlooking the city from the north. The pale lavender silhouette of the Catskills in the background draws the viewer into the composition and underscores the artist's original title *Looking into the Catskills*.

- 63 A Distant View of Albany**
William Hart (1823–1894)
1848
Oil on canvas
Albany Institute of History & Art Purchase, 1942.74
- 64 Albany from the East Side of the River**
William Hart (1823–1894)
1846
Oil on canvas
Albany Institute of History & Art Purchase, x1940.636.2
- 65 View near Lansingburgh, Looking toward Troy**
William Richardson Tyler (1825–1896)
c. 1870
Oil on canvas
Albany Institute of History & Art, gift by exchange from Norman Hirschl,
1950.3
- 66 Ruined Mill at the Lower Falls, Genesee River**
David Johnson (1827–1908)
1855
Oil on composition board
Albany Institute of History & Art, gift of John P. Remensnyder, 1966.103
- 67 Landscape with Hudson in the Distance**
Sanford Robinson Gifford (1823–1880)
c. 1851–1860
Oil on wood panel
Albany Institute of History & Art, gift of Arthur H. Lloyd, Bertha, and Ethel
Lloyd in memory of their parents Thomas Spencer Lloyd and Emily B.
Pulling Lloyd, 1958.1.9

In this small oil sketch of his childhood home of Hudson, New York, the artist Sanford R. Gifford juxtaposes a pastoral foreground against an urban and industrial background. The two, however, seem at harmony. Gifford may have painted the scene to illustrate his father's business, the Hudson Iron Company, positioned in the center of the landscape with a wind-blown trail of smoke emanating from one of its smokestacks. Already in this small sketch, Gifford's golden atmospheric light is apparent. It illuminates the shepherd and his flock, much like the warm glow that fills the pastoral paintings of seventeenth-century painter Claude Lorrain.

68 View of Military Hill, Peekskill, New York

Frank Anderson (1844–1891)

1868

Oil on canvas

Albany Institute of History & Art, gift of Miss Caroline L. Anderson, daughter of the painter, 1941.21

“Absolute fidelity to nature” was how one writer described Frank Anderson’s landscapes, whether oil paintings, etchings, or drawings. *View of Military Hill, Peekskill, New York* confirms such a statement with its close observation of the topography and built structures from the grounds of the Peekskill Military Academy looking west across the Hudson River to Bear Mountain. Although Anderson was not a follower of the American Pre-Raphaelite movement, his paintings seem to exemplify the ideas of British art critic John Ruskin, who advised artists to be truthful to nature’s forms. Anderson did paint from nature and he enjoyed hiking and climbing to areas not normally accessible to others.

Born and raised in Ohio, Anderson began work for Victor Moreau Griswold, one of America’s first practitioners of the ferrotype, also known as tintype photography. When Griswold relocated from Lancaster, Ohio, to Peekskill, New York, in 1861, Anderson followed him and worked at Griswold’s Peekskill manufactory for several years. Griswold was an amateur painter and his brother Casimir Clayton Griswold was a landscape artist of known standing. Anderson most likely began painting landscapes due to their influence, but his work with photographic imagery trained Anderson’s eye to see and record the details that fill his canvases. He sent his first paintings for exhibition at the National Academy of Design in 1861 and continued to exhibit there and at the Pennsylvania Academy of Fine Arts for several years. Most of his work depicts the Hudson River Valley around Peekskill, although he did venture farther afield to Lake George and the Catskills.

In addition to painting, Anderson had a mind for electrical engineering and developed a number of inventions for the telegraph. In February 1891, he died suddenly at age forty-seven. According to his obituary published in the Peekskill *Highland Democrat*, Anderson “was essentially a home man. Reticent, retiring and unduly diffident, he avoided all publicity in any way, shape or manner, and was little known, except by name and his works. . . . When not engaged in his electrical work in New York or roaming the country o’er, immortalizing with his inspired pencil and brush the

beauties of nature and transferring to canvas the incomparable and unapproachable picturesqueness of the hills amid which he lived, he spent the hours within the family circle and with his beloved works of art, working out more intricate problems in the hidden labyrinths of electrical science."

69 View of Hudson, New York

Henry Ary (1807-1859)
1852

Oil on canvas

Albany Institute of History & Art Purchase, 1977.17

The artist Henry Ary was born in Rhode Island around 1807, but is associated mainly with the Hudson Valley. He left Rhode Island by 1831, at which date he lists himself in the Albany city directory as a portrait painter. Within a few years he moved to Catskill, New York, and by 1840 had crossed the river to settle in the thriving community of Hudson.

Ary took up landscape painting when he moved to Catskill around 1834, the same year Thomas Cole established a residence there. Cole influenced Ary and encouraged him to study landscape painting. Ary entered his first work at the National Academy of Design in 1845 and also exhibited at the American Art-Union. Even though he was actively painting landscapes by the mid-1840s, he continued to accept work doing portraits and decorative painting, which provided a steady source of income. In 1854, he was listed as an instructor of painting and drawing at the Hudson Female Academy.

View of Hudson, New York, offers a look at a city entering the industrial age, as suggested by the several smokestacks that expel plumes of smoke into the air. The tallest and most prominent ones in the center of the painting belonged to the Hudson Iron Company, which was organized in 1848 and commenced operations in 1851. By 1878, the *History of Columbia County* noted, "in the construction of these works the furnaces were originally set upon piles in the South bay. The company purchased about ninety acres of the bay, and by filling in with débris and cinders from the furnaces, have reclaimed some ten or twelve acres, on which other manufactories have since been erected."

70 Haverstraw on the Hudson

Marie-François-Régis Gignoux (1814–1882)

c. 1860–1865

Oil on canvas

Albany Institute of History & Art Purchase, 1951.68

The 1860 *Gazetteer of the State of New York* notes: “Immense quantities of brick are manufactured on the Hudson for the New York and Southern markets.” Marie-François-Régis Gignoux’s panoramic view shows several brickyards and kilns along the western bank of the Hudson River at Haverstraw. Their industrial operations seem to coexist harmoniously with the natural beauty of the Hudson River and the pastoral landscape in the foreground, complete with grazing cattle.

Born in Lyon, France, and educated at the Académie St. Pierre, Gignoux later attended the École des Beaux Arts in Paris before studying with the noted history painter Paul Delaroche. When an American woman named Elisabeth Christmas caught his eye, Gignoux followed her back to the United States where the two married in 1840. The American landscape captivated the French artist and he spent much of his life painting its woods, waterways, and wilderness areas, but he found the nation’s more cultivated and settled areas equally appealing. His winter landscapes caught the attention of art critics and patrons early in his career, yet, regardless of season, most of his landscapes exhibit the same delicate hand characteristic of his French training, and most show his subtle rose and lavender color palette. In 1870, Gignoux returned to France where he lived the remainder of his life.

71 Interior of the Colosseum, Rome

Thomas Cole (1801–1848)

c. 1832

Oil on canvas

Albany Institute of History & Art Purchase, Evelyn Newman Fund, 1964.71

Replica of an American period frame, c. 1830s, on loan from Eli Wilner & Company

The Classical ruins that littered Rome with broken columns and crumbling walls fascinated Thomas Cole during his four-month stay in the Italian city in 1832. “I would select the Colosseum as the object that most affected me,” he wrote in his journal on May 14, 1832, “it looks like a work of nature not of man for the regularity of art is in great measure lost in ruin.”

Cole noted the plants and flowers that covered the weathered stone arches and walls of the Coliseum, and which visibly displayed the regenerative and cyclical forces of nature. The Roman ruins inspired Cole to paint his multi-canvas *Course of Empire* series (finished in 1836) and his *Voyage of Life* series (1839–1840), both of which illustrate the passage of time. Art historians have noted the sense of pensive melancholy captured in these works and Cole himself voiced similar thoughts upon viewing the Coliseum: “To enter within its ruined walls . . . gives to mind melancholy though delightful meditations.” *Interior of the Colosseum, Rome* remained with Cole throughout his life, undoubtedly serving as a souvenir of his time in Rome.

72 Mount Etna

Sarah Cole (1805–1857)

c. 1846–1852

Oil on canvas

Albany Institute of History & Art Purchase, 1964.41

There is no evidence to suggest that Sarah Cole, the younger sister of artist Thomas Cole, ever traveled to Italy, yet her painting of Mount Aetna on the east coast of Sicily is a beautiful example of the American fascination for European views. Sarah is mostly remembered for painting copies of her brother’s work, and Thomas did paint several landscapes featuring Mount Aetna, but none of them match exactly the composition of Sarah’s piece. It could be that Sarah’s painting copies an unknown, and now lost, landscape by her brother, or it could be that Sarah adapted and altered Thomas’s views of Mount Aetna to create her own composition.

73 Olive Grove near Rome

George Inness (1825–1894)

1870

Oil on canvas

Albany Institute of History & Art, gift of the estate of Marjorie Doyle

Rockwell, 1995.30.1

In April 1870, George Inness traveled to Rome, Italy, where he remained for the next four years. It was his third trip to Europe, and this one was his most productive. Before leaving, he made arrangements with the Boston art dealers Williams and Everett to sell his paintings in exchange for regular monthly payments. The agreement funded Inness’s stay in Rome, but it also pressured him to paint landscapes that appealed to a broad commercial market. To make certain his paintings were salable, Inness paid close attention to detail and finish. As he said: “finish is what the picture-dealers cry for.” The painting did find a ready buyer in the

Boston collector Thomas Wigglesworth, who lent it to the Boston Art Club for exhibition in 1873.

Olive Grove near Rome (The Alban Hills) depicts the Italian countryside as seen from the Alban Hills southeast of Rome. The area was popular with tourists because of its views, lakes, and refreshing air free from summertime malaria that plagued the marshlands around Rome. Because it pictures a popular tourist site, and because it had to be readily marketable to meet the agreement with Williams and Everett, Inness's painting is similar to Italian vedute, popular painted or printed views of Roman ruins, civic and religious buildings, and tourist locales. Inness changed his style repeatedly throughout his career. Most noticeable in his later paintings is the influence of the French Barbizon School that favored loose brush strokes and pastoral landscapes of quiet, solemn mood.

74 Ruined Tower (Mediterranean Coast Scene with Tower)

Thomas Cole (1801–1848)

c. 1832–1836

Oil on composition board

Albany Institute of History & Art Purchase, 1965.1

Ruins of ancient buildings captivated Europeans and Americans during the late eighteenth and early nineteenth centuries, a time when European romanticism looked to nature to understand the human condition. Ruins stood as powerful reminders of the passage of time and the process of decay. In their moldering heaps of stone overgrown with vegetation, they embodied the natural cycle of birth, life, death, and rebirth.

Thomas Cole's painting *Ruined Tower* is a direct response to European romantic thought produced after the artist's first journey through Europe between 1829 and 1832. He arrived first in England and remained in the country for nearly two years. Cole spoke of his time there as one of melancholy. He found the art community to be cold and English art a gaudy and ostentatious display of color, as he explained in a letter sent to the American artist and art historian William Dunlap. Cole made particular note of J. W. M. Turner's landscapes, which he surprisingly felt were splendid in color and chiaroscuro but "false" in design and presentation, meaning they were not truthful representations of nature. Cole likened Turner's rocks to "sugar-candy" and his ground to "jelly." The landscapes of John Constable must have made a better impression on Cole since his *Ruined Tower* almost mirrors Constable's painting, *Hadleigh Castle. The Mouth of the Thames*—

Morning after a Stormy Night (1829). Soon after his arrival in London, Cole likely saw Constable's landscape on view at the June 1829 exhibition of the Royal Academy. Cole later met the English artist in person and the two likely visited the Gosvenor Gallery together, as evidenced by a small drawing Constable presented to Cole of a work by Dutch Paulus Potter in the Gosvenor's collection. Cole likely became acquainted with others artists in Constable's circle of friends who tended to reside around Fitzroy Square in London, close to where Cole lodged at 4 Grafton Street.

In addition to Constable's *Hadleigh Castle*, Cole observed and sketched ruins firsthand a few years later, in 1831 and 1832, while living in Rome and traveling through the Roman Campagna. He also visited the excavated cities around Naples and the ruins at Paestum. Ruins clearly made an indelible mark on the artist as they began to appear with some frequency in paintings made after return from Europe, in works such as *Italian Scenery at Four Times of Day* (c. 1832–1836), *The Course of Empire* (1833–1836), *The Departure* (1837), *Present* (1838), and in his numerous Italian scenes.

75 The Dead Abel

Thomas Cole (1801–1848)
1832

Oil on paper mounted on panel
Albany Institute of History & Art Purchase, 1943.86

Thomas Cole frequently included human figures in his compositions, but most were minor elements added to provide scale for his vast, sweeping landscapes. It is known that the artist had difficulty depicting the human form, which further explains their typically small size and awkward stances. His study of the *Dead Abel*, however, is striking for its focus on such a large and prominent human figure, and one competently painted as well.

While traveling through Europe during his first excursion abroad from 1829 through 1832, Cole began the task of seriously studying and sketching the human form. Like other artists who traveled through Europe, he made sketches from antique sculptures and casts, but it was during his stay in Florence, Italy, in 1831 and 1832 that he studied the human figure most closely. There, he attended life study sessions at the Accademia (the Academy of St. Luke) where he was able to sketch and paint live models. The Albany Institute owns a large charcoal sketch and an unfinished oil study, each of a nude male and each produced at the Accademia. Cole painted *The Dead Abel* at the same time. It was his study for a painting of Adam and Eve

finding the body of Abel, which he was planning but eventually abandoned in favor of another Biblical subject, *Angel Appearing to the Shepherds*.

In the Biblical account of Cain and Abel, Cain jealously kills his younger brother Abel because God favored his offering of livestock over Cain's offering of fruit from the land. As punishment, God sent Cain out of Eden to become a restless wanderer unable to grow crops. God also marked Cain so that no one could kill him, further cursing him by denying him escape through death from his tormenting guilt. Cole's visual interpretation of the killing of Abel presents viewers with the lifeless body of Abel lying in the foreground of a dark and barren landscape, while in the background Cain runs off behind a burning altar. The ominous and foreboding landscape resembles those painted by the master of the sublime, the Italian painter Salvator Rosa. Even though Cole commented that he found Rosa's works disappointing, they, nonetheless, may have provided influence for *The Dead Abel*.

76 Albany Rural Cemetery

James M. Hart (1828–1901)
1849

Oil on canvas

Albany Institute of History & Art Purchase, 1948.22

The rural cemetery movement, which began in 1831 with the dedication of Mount Auburn Cemetery near Boston, spread quickly to other cities throughout the nation. Rural cemeteries were conceived as parks suitable for both the living and the dead, where visitors could wander and meditate in natural settings and the dead could be interred in areas away from crowded urban centers. In 1844, Albany joined the national trend with the establishment of Albany Rural Cemetery, located north of the city in Menands.

James M. Hart's painting of Albany Rural Cemetery unites the meditative atmosphere of the cemetery with its natural, park-like landscape. A young man, identified as Isaac Vosburgh, sits at the edge of the family plot in contemplative reverie. The painting makes references to the Latin phrase *Et in arcadia ego*, translated as "even in arcadia I (referring to death) am also there" made famous in a painting by the seventeenth-century artist Nicholas Poussin, who shows a group of shepherds gathered around a monument. The painting and the theme are viewed as a *memento mori*, a reminder of mortality. Hart's painting would have appealed to the romantic fascination for melancholy and sentimental subject matter.

77 Study for the Cross and the World—the Pilgrim of the World on his Journey

Thomas Cole (1801–1848)

1846–1847

Oil on canvas

Albany Institute of History & Art Purchase, 1943.82

78 An Old Man's Reminiscences

Asher Brown Durand (1796–1886)

1845

Oil on canvas

Albany Institute of History & Art, gift of the Albany Gallery of Fine Arts, 1900.5.3

Inspired by the poem “Deserted Village” (1770), by Englishman Oliver Goldsmith, *An Old Man's Reminiscences* pictures a nostalgic reverie, a moment of reflective contemplation and assessment for the aged man seated in the shade at left. Asher B. Durand originally titled his painting *Landscape Composition: An Old Man's Reminiscences*, which indicates the scene was not based on an actual landscape, but instead was composed.

Durand painted few allegorical or narrative works, unlike his mentor Thomas Cole, who preferred painting imagined landscapes full of symbolism. Durand, instead, paid close attention to nature and generally painted what he saw. In the mid-1850s, he published a series of “Letters on Landscape Painting” in the art journal *The Crayon*, which clearly delineated his ideas and method of painting from nature. *An Old Man's Reminiscences* was recognized as an important work and it was borrowed from the artist to show in the Albany Gallery of Fine Arts. The citizens of Albany so enjoyed the painting that they raised funds through a lottery to acquire the painting for the Gallery's collection. In 1900, many of the Gallery's paintings were given to the Albany Institute, including *An Old Man's Reminiscences*.

79 Italian Scenery at Four Times of Day

Thomas Cole (1801–1848)

c. 1833–1836

Oil on wood panel

Albany Institute of History & Art, gift of Mrs. Florence Cole Vincent, the Artist's Granddaughter, 1958.28.100

The long panoramic format of Thomas Cole's panel sketch, known as *Italian Scenery at Four Times of Day*, reveals the artist's interest in

visualizing the progression of time and constructing narrative, much like the popular moving panoramas that traveled from city to city during the nineteenth century. On the left, the panel begins with sunrise and a wild, savage state. The next scene shows a progression in time to midday and in human civilization to a pastoral state. The third scene takes the viewer to evening and a more advanced stage of civilization as represented by the gothic tower. Finally, the viewer is transported to a dark, moonlit landscape at night and the decay of civilization, shown by the ruined tower.

Cole constructed a similar progression through time and human society in his first, celebrated allegorical series known as the *Course of Empire* (1833–1836), which New York City merchant Luman Reed commissioned from the artist (now at the New-York Historical Society). The same movement through time and space became key elements in Cole's next important series, the *Voyage of Life* (1839–1840).

80 **Study for the Voyage of Life: Childhood**
Thomas Cole (1801–1848)
c. 1837–1839
Oil on wood panel
Albany Institute of History & Art Purchase, 1942.56.1

81 **Study for the Voyage of Life: Youth**
Thomas Cole (1801–1848)
c. 1837–1839
Oil on wood panel
Albany Institute of History & Art Purchase, 1942.56.2

82 **Study for the Voyage of Life: Manhood**
Thomas Cole (1801–1848)
c. 1837–1839
Oil on wood panel
Albany Institute of History & Art Purchase, 1942.56.3

83 **Study for the Voyage of Life: Old Age**
Thomas Cole (1801–1848)
c. 1837–1839
Oil on wood panel
Albany Institute of History & Art Purchase, 1942.56.4

Soon after finishing his first allegorical series of paintings in 1836 known as the *Course of Empire*, artist Thomas Cole began thinking about

his next series that would focus on the course of a man's life from childhood to old age. To construct the narrative, Cole conceived a pilgrim journeying on a river. The pilgrim would begin the journey as a child at dawn and eventually end his journey as an old man in the darkness of night, encountering pleasant valleys and dangerous, rugged terrain along the way.

The four oil studies shown here represent Cole's earliest visual conceptualization of the series. Cole most likely showed the panels to New York City banker Samuel Ward to entice him to commission the work. Ward, a successful banker and a noted art collector, had built a house in 1831 on the corner of Broadway and Bond Street with a large art gallery added to its north side. Cole was successful and Ward commissioned the artist to paint the series, agreeing to the sum of \$5,000 for all four canvases.