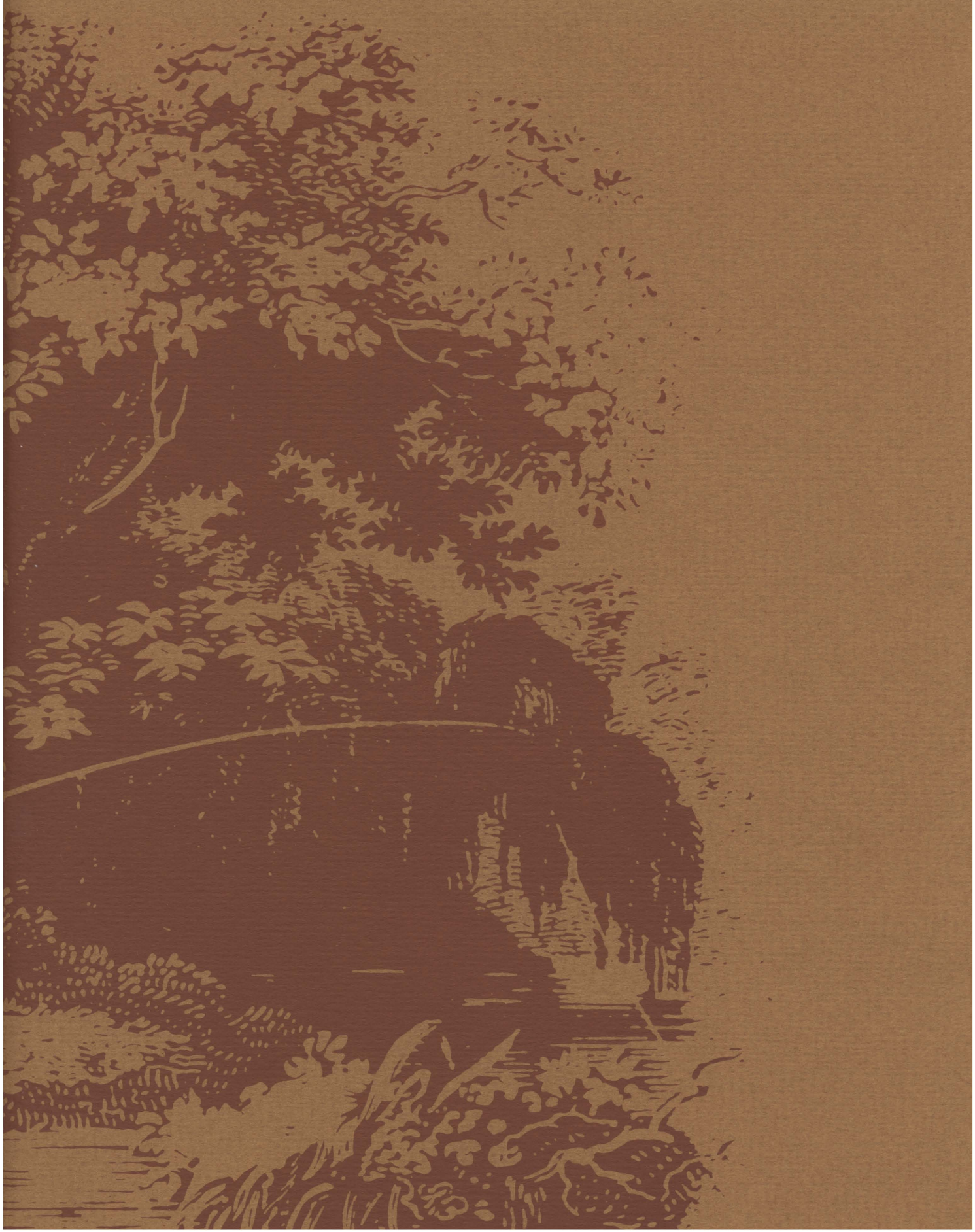




THE ROMANTIC VISION IN AMERICA





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THE ROMANTIC VISION IN AMERICA

SEVEN PAINTERS

Washington Allston (1779-1843)

Thomas Cole (1801-1848)

Frederic E. Church (1826-1900)

George Caleb Bingham (1811-1879)

Martin Johnson Heade (1819-1904)

Albert Bierstadt (1830-1902)

Albert Pinkham Ryder (1847-1917)



DALLAS MUSEUM OF FINE ARTS

OCTOBER 9 – NOVEMBER 28, 1971

PREFACE

At a time when our natural environment is increasingly threatened by man's ignorance and neglect, it seems doubly appropriate to look back at the work of the romantic painters of the 19th century. For these artists not only saw nature as a vast, intricate, often mysterious realm whose variety and unspoiled beauty surpassed any of man's achievements, but they realized with equal clarity that man was an essential and integral part of the natural world. ¶ Their unabashed love of nature led them to glorify it in great panoramas of the sea and mountain wilderness, to explore its beauties in small intimate studies of birds, a corner of the forest, or a quiet moonlit beach. Every aspect of the natural world was precious, and they wanted to record it all in precise detail. Perhaps because they feared its ultimate desecration, they also on occasion exaggerated its grandeur, its drama, its color and complexity to impress upon man the importance of his environment and the need to preserve it as both a physical and spiritual refuge. ¶ While the glorification of nature was a major part of their art, they also were vitally concerned about man. Without denying his rationality or his limited ability to control nature, they knew that man was essentially a natural being and subject to nature's law. Looking at it more positively, they believed that only by finding his proper place in the natural scheme of

things, in being one with nature, could man be truly happy. Their paintings, therefore, not only reflected the glory of the natural world but tried to point the way to the inner peace to be found within it. ¶ This exhibition concentrates on the work of seven American artists who were preoccupied with these thoughts. Their paintings illustrate both the general values of romanticism and the particular qualities of the American scene of the mid-19th century. As with most romantic art, they can be looked at quickly as if they were simply records of a given place. However, if they are to be seen—if their emotional impact is to be felt—they require a slower look, an effort on the part of the viewer to identify with the artist, to place himself within the landscape, to hear the sounds, to feel the wind, to become one with the world depicted. Then the paintings become more than just pictures and begin to reveal the artist's special vision. ¶ As always, we are deeply indebted to the many museums and private collectors who lent us their paintings. We are also particularly grateful for the financial help in organizing the exhibition provided by a grant from the National Endowment for the Arts. The selection of the works included was made by John Lunsford who prepared the catalogue and wrote the introduction. To all of these people, and to many other who have helped in other ways, we are grateful.

Merrill C. Rueppel
Director



FOREWORD

In preparing the text, it seemed best to concentrate on the general theme and to relate the seven artists and their work to it rather than to write seven capsule monographs. The bibliography lists the more recent studies of the individual artists as well as some general works on American art of the period and the more varied books which were helpful through their considerations of romanticism and of American thought and history during the time the artists were at work. For several of the artists the authors cited here are presently at work on full length studies accompanied by catalogues raisonnés. Their publication will be a major event in the coming-of-age of American art history. ¶ For the organization of the exhibition itself, thanks are due in many quarters. The generous grant from the National Endowment for the Arts eased pressures in many areas. Without the gracious generosity of the private collectors, dealers, and museums who have lent works, there would have been no exhibition. They and numerous behind-the-scenes museum and gallery personnel cannot be thanked sufficiently. ¶ There were, of course, a number of hoped-for key works which could not be included because of fragile condition, loan restrictions, or prior commitments. Their absence is most regrettable in the cases of Allston and Ryder, but both artists can be seen in enough breadth to gain a sense of their vision and the form they gave it. ¶ For help in coping with numerous vital details of correspondence and catalogue preparation, special thanks are due Carol Robbins, who prepared the catalogue section, with grateful appreciation to all the members of the museum staff whose interest contributed to the realization of the exhibition.

THE ROMANTIC VISION IN AMERICA

The American vision has often been ingenuous. Our good artists have produced from impulses innocent but not naive. Behind the desire for wonder was realization that objects were built, not born. Success was more work than gift, more achieved than given. ¶ If the romantic artist is supposed to be as untroubled by calculation as the Mystic, neither will be understood. The only actuality of an artist lies in his ability for concretion. In this, American artists, whether romantic or classicist (neither of which exists unalloyed), are no different from European or Chinese. Delacroix and Berlioz were work horses with orderly intellects which demanded their control over inspiration. Their greatness past any of their American contemporaries was a difference in quality and circumstance, not kind. One falsifies Allston, Cole, or Ryder if any one of them is presented as creating by giving form to naked impulse, or by transferring undigested intuition into image. ¶ Presentation of ideas is always a betrayal by simplification. The isolation of the concept "romantic" is no exception. But it does have the labelling value of any descriptive term, as a signal that a consistent group of qualities has been recognized that isolates for identification an attitude and its bearer. ¶ As is the case with all too many words which are intended to typify, the words "romantic" and "romanticism" have arrived through extended overuse at a state of almost meaningless generalization. What one must salvage are the several historically justified uses of these words. This, then, brings into focus the fact that there are several types of romanticism and virtually as many kinds of romantic as there are producers of works we call romantic. Finally, it is obvious but often ignored that no attitude can exist in life in its pure form. One will not find an utterly unalloyed romanticism or a romantic who does not possess some qualities which, isolated, are in some way non-romantic. This distinction can be most easily seen, perhaps, in the great French romantics Chateaubriand, Delacroix, and Berlioz, each of whom had an inner clarity of logical structure and an equal outward clarity of verbal expression that, taken in isolation, would have placed him well toward the classicist side. ¶ American romanticism was both more eclectic and less closely knit

than European. Distance, less structured education, and unavoidable provincialism were responsible. But it would be wrong to view American romanticism either as existing in a vacuum or as altogether naive and muddled. Through both personal contacts and books, Americans were early aware of German and English romanticism, if less so of French. Allston knew Coleridge, and corresponded with him, and Coleridge was a major bridge in bringing the German romanticism of Schelling and Friedrich Schlegel to the English-speaking world. Coleridge's *Aids to Reflection* was published in this country in 1829 and was familiar reading of the New England transcendentalists. The even earlier, mid-18th century English romanticization of nature, given voice in the poetry of Warton and Thomson, was well known and was imitated here by writers such as James K. Paulding and Thomas Campbell, whose *Gertrude of Wyoming* (1809) provided the inspiration for a Heade painting in the present exhibition (no. 36). ¶ During a naive or an optimistic era, romanticism can inject into its believers a dynamo-like drive and a faith that ideals are attainable. In a cynically realistic age, romanticism tends to become a refuge, a haven outside the assaults of actuality, and in these circumstances induces in its believers a dreamlike lassitude and an easy melancholy that coat the bitterness of the foreordained failure of any ideal. ¶ Most of the artists being considered here possessed by circumstance of birth and temperament, if with varying volatility, the first kind of romanticism. Allston's being in practice if not in expressed language the second, is in part the result of personality and in part of unresponsive environment. Ryder's nostalgic melancholy is a more direct reaction from his contact with deep changes in American mass psychology that came with realization of the triumph of a series of non-idealistic realities over earlier 19th century optimism. ¶ A key word in all writing by, of, and about the romantic is "nature". Men today, concreted and steeled against nature, think of and use the word simply and with limited implications. This was hardly the case in English any time between the 17th and the late 19th centuries. Nature was a central word in discussions not just of esthetics, but was used on the

broadest philosophical plane, encompassing ethics, politics, and morals. So varied were the meanings of "nature", in fact, that the word was used with equal passion and sincerity by widely separated schools of thought. Nature was the empirical model for Reynolds, a generic, Platonic ideal for others, and then flowed on through meaning a norm or average, to end up as the "antithesis to man and his works", unspoiled nature (Lovejoy 1948, pp. 69-77). Nature, as word and as concept, thus came to the romantic with multiple reverberations of which he was sensitively aware. ¶ In actual representations the authority of nature in one of its multiple fluid meanings could support equally restriction to generalized, idealized types or the opposite attempt to encompass the greatest possible "diversity and richness of contrasts" *ibid.* within a work which mixed and overlapped genres. On a more subjective level, truth to nature could justify equally the precise imitation of realism or the interpretative liberties of subjectivity. Thus, both the romantics and the neo-classicists against whom they were revolting claimed with equal honesty to be followers of nature. Because of sharing so basic a concept, it was inevitable that many romantic uses of terms and materials were as much extensions and developments of neo-classic ideas and images as new attitudes, with the expansivist ideals toward an art which would body forth a boundlessness and variety like that of primeval nature being the most wholly new to romanticism. Further ramifications of this latter attitude led to strong expression of the subjectivity of the artist and to the cult of originality and novelty. ¶ A major difference between neo-classic and romantic art was the latter's turning away from the simplified, generic abstraction of the former. All the richness of what the eye saw and the heart knew was to be the matter of romantic art. The problem became one not of generalizing a single dominant theme, but one of how to give comprehensible form to subjects which sought to reveal the infinitely expandable wholeness of things. This dominant drive of the romantic artist has been well summarized by Arthur O. Lovejoy in his characterization of romantic art as: *...an art more enamored of life than of beauty; content to take nothing less than everything for its province; resolved*

to possess and to express the entire range of human experience; more interested in the individual variant than in the generic type; sensible that the abundance and infinite interconnectedness of Nature are incompatible with any sharp cleavage of things from one another, and not more afraid of 'confusion' than Nature is; aware that the distinctiveness, the idiosyncrasy, of the individual artist's vision is one of the elements in this abundance of Nature, and ought therefore not to be suppressed in art; and mindful that the task which it thus sets before itself is endless, and that no stage reached in the progress of it can be definitive (Lovejoy 1948, p. 202). ¶ In facing this task, the visual artist who is also a romantic has this advantage over either the verbal or the musical artist whose vision is romantic: he can, at least seemingly, deny the dissipating effect of time on ecstatic impact. A visual image isolates itself from sequence, demobilizing time. Action can be bent back upon itself in artificial simultaneity. When the vision which is to be seized is grandiose, this artificial stasis allows the illusion of structure. The visual artist can collect his visionary components and hold them in arrest for whoever is to receive his message. There is not the necessity to follow word after word while actual time passes, nor to listen to each isolated tonal cluster of a structure of sound which to achieve its coherence as image must rely on memory's retention and sound's playback. In both, the physical reality of time experienced works against the romantic need to overwhelm by a multiplicity of experience laminated into an entity vast but intricately detailed, simple but infinitely expansive. But, the visual image can project the illusion of this multiplicity in simultaneity. ¶ In his concern for collecting within his work, whether literary, musical, or visual, as much significant detail as possible, the romantic artist is basically a realist. His effort is toward an inclusiveness that recognizes as potential material for his art not only all that the eye can see and the hand touch, but, equally important, the reality also of the emotions in reaction to these things, and the intangible but valid reality of dream and fantasy to the individual whose experience of either or both is vivid enough. This explains the almost unclassifiable variety of the finished work of the romantic, whether of seven

men as here, or of the hundreds of romantic artists in every medium. "Being inclusively realistic, romanticism has no typical works, in the sense that to read one is to read them all. It has typical genres, just like classicism, but covering an immensely greater range" (Barzun 1961, p. 61). The botanic attention to foreground of Church, the poet's response to light of Heade, and the fantasy becalmed world of Ryder show this very range present among America's visual romantics. ¶ One key to the receptivity with which paintings representing the landscape of their own country were met by the 19th century American public may be found in the widely held feeling that the United States, as the westernmost point of a continuous expansion westward from the Biblical ancient world, was fated to culminate man's state-building achievements. This sense of mission, given the name Manifest Destiny, was a driving force in the growth of American nationalism, and one which held the implication of a close connection between the fate of the nation and the very physical qualities of the land itself. ¶ As early as 1784, Thomas Hutchins, in his *Historical Narrative and Topographical Description of Louisiana, and West Florida*, presented the idea of worldwide expansion related to a progressively grander series of world empires, of which the new one on the North American continent was to be the culminating power. For a while the concept of an American Empire was embodied in two forms, one based on commerce on the seas, the other on the full exploitation of the continental interior, the latter dependent on an agriculturalist vision of the future as opposed to the mercantilist basis of the former. Both ideals presupposed "American expansion westward to the Pacific" (Smith 1970, p. 12). The second, agrarian ideal was more closely related to the concerns of American visual artists in their interest in presenting to the world the beauties of their native landscape. This development of the American interior and West, which Henry Nash Smith characterizes as the theme of the Garden of the World, was in partial conflict with the artists' vision of the American landscape as the unspoiled, primeval revelation of the Creator's pattern and intent. ¶ But one can turn to the sections of Cole's "Essay on American Scenery" cited below

and see that Cole was aware of American nature as both primeval force and Edenic garden. His paintings, similarly, reflect both these facets of his virtually pantheist response to nature: *View in the White Mountains, New Hampshire* (no. 8) shows the Garden, while *Gelyna* (no. 7) presents man dwarfed by a nature elemental in its dramatic power. ¶ With Church, the landscape image was turned toward a visual equivalent of Manifest Destiny (Huntington 1966b). Church developed a panoramic presentation in which sweeping effects suggested a kind of religion-saturated limitlessness of goal and carefully finished details within the great view gave a materiality which made the implied quest seem possible. Even though Church ranged outside the continental United States for his subjects, his most typical heroic compositions are drawn still from the western hemisphere. The Andes, where visible space can seem to have no limit, gave Church his most successful visual symbol for the grandiose openness of nature as a goal toward which man might aim. The fires and waters of *Cotopaxi* (no. 24) still overwhelm an elemental world in which man is almost unnoticed, but these forces are presented as magnetic in their attraction rather than as forbidding in their awesomeness. ¶ Church was creating visual equivalents for ideas which found parallel political and literary expression, and he was doing this in part under shared inspiration, the works of the great German geographer-philosopher Alexander von Humboldt. Church had almost certainly gone to South America first in 1853 on the impetus of his reading of Humboldt, whose writings were also to provide support for expansionist writing. William Gilpin, a disciple of Missouri's westering senator, Thomas Hart Benton, and author of *The Mission of the North American People* (1873), followed Humboldt's ideas as presented in his works of physical geography, letting Humboldt's theory provide "a scientific basis for the old idea of the westward course of empire... The cosmopolitan Humboldt's doctrine could be made to nourish American nationalism and Western sectionalism in yet another way. If the earth is the final arbiter of human destinies, then the student of society should direct his gaze toward nature rather than to history" (Smith 1970, pp. 39-40). In this idea

is implied a fusion perfectly suited to please the deepest hopes of artists laboring to overcome prejudices, still lingering from the 18th century, against landscape painting in favor of history painting as the supreme genre: if nature is a more telling model for humanity's shaping of its destiny than history, then landscape, the painting of nature idealized and glorified, gains categorical supremacy as the form of visual art best suited as a moral guide to man. ¶ The public which flocked to each showing of a new major effort by "Mr. Church" had not submitted itself to any such painful analysis as that above. But through journalism, political oratory, and the general mid-19th century atmosphere of limitless possibility of progress, it had become understood that the very nature of the land itself had somehow changed; pregnant with the good life, its every detail suddenly became filled with moral implication and lessons for individual and national enlightenment. ¶ In this connection one should hold in mind that these paintings were intended to be studied, not scanned. The viewer was expected, and himself desired, to project himself into the representation. With the landscapes especially, the intent was to pull the viewer into the world which the painting presented. The overall impression, the governing mood, were conceived as an overture to the full orchestration of detail and varied atmospheric effect which revealed itself on longer inspection. Broadsides announcing the showing of a new painting by Church actually suggested that the spectator bring his binoculars so that he could travel vicariously through the varied parts of the panorama presented. While it was expected that a successful painting create a striking initial impression, that was only a limited part of the fuller wealth of nature which it must reveal on longer looking. ¶ A number of the paintings included in the exhibition are studies. These vary in character. The two *Dido and Anna* compositions give an insight into Allston's transitional nature, both personally and in the development of American painting. The smaller color study (no. 5), freely brushed and exuberant, reveals Allston the enthusiast. The unfinished, larger painting (no. 6), however, shows Allston working with a more systematic, rationalist approach. The two together

demonstrate one reason for Allston's frequent inability to bring work to completion: they embody the indecision in formal approach which recurred throughout Allston's life, whether to succumb to his natural sympathy for Venetian colorism or to hold back under a Reynoldsian discipline. ¶ Thomas Cole is represented by studies specifically related to finished paintings. In one instance, the view of Boston painted for Joshua Bates, both study and finished painting may be seen together (nos. 12-13). The other group, the four oil sketches of *The Voyage of Life* (nos. 14-17), shows an important stage in the most famous of Cole's allegorical series. All these studies, when compared to the final paintings, show how much Cole tightened up his execution, how his concern for meeting contemporary criteria of "finish" inhibited and cooled his hand and, one too often feels in later works, his interest too. ¶ Church and Bierstadt present a virtual reversal of Cole. There is a dryness of touch and at times a photographic neutrality of viewpoint in the studies of both which was warmed and given an overflow of romantic feeling by incorporation into the orchestration of impressions out of which their finished compositions are built. Both artists were in the habit of making painted notations of specific bits of nature (Bierstadt, nos. 51-52), which might be put to use over a period of years in several large compositions, and both also made small, rapidly brushed trials of overall compositions (Church, nos. 23, 26). ¶ Turning more specifically to the individual artists, each, as a complex individual, is an amalgam of attitudes and characteristics not all of which should be expected to be components of that elusive quality, the romantic. In their life, thought, feelings, and work some are more cohesive than others, and the balance differs in each. In the space available one cannot do more than set in motion a few ideas about each, with the hope that what is said individually will produce an interaction that will aid in illuminating all. ¶ Not just his paintings but his words as well betray in Washington Allston a large residue of the enlightenment. Not seeming to have experienced any such dramatic revelation as transformed almost instantaneously some first generation European romantics from their former cool, close rationalism, Allston's gradual

elision from a strongly enlightenment education (superimposed upon what was always an impetuously romantic personality – but so also was that of many 18th century men of sentiment) toward a romantic and visionary persona, means that he had no compulsion to cast off the balanced habits of phrase and formal preference which gave substance to what he had been taught was the better, higher part of his being. And what was true of Allston in these ways and in such further implications as the continuing importance of 18th century art theory (epitomized both in mind and practice by Reynolds) remained true in his American artistic successors far into the 19th century. Cole's prose more than his art moves to echoes at least of 18th century cadences, and certainly his and even later artists' and writers' at times strained optimism was as much provincially sluggish belief in the natural process toward perfectability of man as it was new, romantic energy to seize and to remake in order to gain the ideal. ¶ Washington Allston is among those artists whose promise was greater than their achievement. All his contemporaries agree in portraying Allston as a man who projected an aura of genius. In his own writing, whether formal lectures or personal letters, Allston expressed himself as a person of intelligence and remarkable insight. When one turns to the paintings themselves, however, the effect is ambiguous. Such works as *Classical Landscape* (no. 4) and *Landscape with a Lake* (no. 1) have an irresistible, Arcadian magic that causes one to overlook such awkwardnesses as the figure in the latter. And a painting such as *Coast Scene on the Mediterranean* (no. 3) is an extraordinary work for its time and place, and certainly proves Allston's mastery in realizing limpid, open effects of atmosphere different from those in the other two paintings mentioned, which are Claudian with echoes of Venice. But all these works are still more derivative than original. They are more European than American in feel; their muted orderliness is that of the Old World. For Allston's successor artists, however, the image he painted was less important than the example he presented. Allston chose to return to America to live at a moment when London seemed about to offer him real success, and from that point on he never ceased

to encourage by word and example the development of a native American art that should strive to free itself from the shadow of Europe as he had been unable to do. ¶ Thomas Cole was, as had been Allston, fond of verbal as well as pictorial artistic expression. His prose style is less even than Allston's, but it does at its best break the skin of pious affirmations of received opinion and preserve some of the joy and love Cole felt for his art and for its sources in nature. In his "Essay on American Scenery" Cole was consciously proselytizing, but he allowed himself also passages of deeply sincere and open expression of some of the motivations of his own art. Since these words seem also to speak in part for successor 19th century landscapists, lengthy quotation may adumbrate the eyes and minds behind many of the paintings in the exhibition.

¶ *Poetry and Painting sublime and purify thought, by grasping the past, the present, and the future—they give the mind a foretaste of its immortality, and thus prepare it for performing an exalted part amid the realities of life. And rural nature is full of the same quickening spirit—it is, in fact, the exhaustless mine from which the poet and the painter have brought such wondrous treasures...*

¶ *There is in the human mind an almost inseparable connection between the beautiful and the good, so that if we contemplate the one the other seems present...*

¶ *I will now speak of (a) component of scenery, without which every landscape is defective—it is water. Like the eye in the human countenance, it is a most expressive feature: in the unrippled lake, which mirrors all surrounding objects, we have the expression of tranquility and peace—in the rapid stream, the head-long cataract, that of turbulence and impetuosity...*

¶ *And now I must turn to another of the beautifiers of the earth—the Waterfall; which in the same object at once presents to the mind the beautiful, but apparently incongruous idea, of fixedness and motion—a single existence in which we perceive unceasing change and everlasting duration. The waterfall may be called the voice of the landscape, for, unlike the rocks and woods which utter sounds as the passive instruments played on by the elements, the waterfall strikes its own chords, and rocks and mountains re-echo in unison...*

¶ *In the Forest scenery of the United States we have that which occupies the greatest space, and*

is not the least remarkable; being primitive, it differs widely from the European. In the American forest we find trees in every stage of vegetable life and decay—the slender sapling rises in the shadow of the lofty tree, and the giant in his prime stands by the hoary patriarch of the wood—on the ground lie prostrate decaying ranks that once waved their verdant heads in the sun and wind. These are circumstances productive of great variety and picturesqueness—green umbrageous masses—lofty and scathed trunks—contorted branches thrust athwart the sky—the mouldering dead below, shrouded in moss of every hue and texture, form richer combinations than can be found in the trimmed and planted grove... Trees are like men, differing widely in character; in sheltered spots, or under the influence of culture, they show few contrasting points; peculiarities are pruned and trained away, until there is a general resemblance. But in exposed situations, wild and uncultivated, battling with the elements and with one another for the possession of a morsel of soil, or a favoring rock to which they may cling—they exhibit striking peculiarities, and sometimes grand originality... ¶ The sky will next demand our attention. The soul of all scenery, in it are the fountains of light, and shade, and color. Whatever expression the sky takes, the features of the landscape are affected in unison, whether it be the serenity of the summer's blue, or the dark tumult of the storm. It is the sky that makes the earth so lovely at sunrise, and so splendid at sunset... ¶ We have many a spot as umbrageous as Vallombrosa, and as picturesque as the solitudes of Vacluse; but Milton and Petrarch have not hallowed them by their footsteps and immortal verse. He who stands on Mont Albano and looks down on ancient Rome, has his mind peopled with the gigantic associations of the storied past; but he who stands on the mounds of the West, the most venerable remains of American antiquity, may experience the emotion of the sublime, but it is the sublimity of a shoreless ocean un-islanded by the recorded deeds of man. ¶ Yet American scenes are not destitute of historical and legendary associations—the great struggle for freedom has sanctified many a spot, and many a mountain, stream and rock has its legend, worthy of poet's pen or the painter's pencil. But American associations are not so much of the past as of the present and the future. Seated on a pleasant knoll, look down into the bosom of

that secluded valley, begirt with wooded hills—through those enamelled meadows and wide waving fields of grain, a silver stream winds lingeringly along—here, seeking the green shade of trees—there, glancing in the sunshine: on its banks are rural dwellings shaded by elms and garlanded by flowers—from yonder dark mass of foliage the village spire beams like a star. You see no ruined tower to tell of outrage—no gorgeous temple to speak of ostentation; but freedom's offspring—peace, security, and happiness, dwell there, the spirits of the scene. On the margin of that gentle river the village girls may ramble unmolested—and the glad school-boy, with hook and line, pass his bright holiday—those neat dwellings, unpretending to magnificence, are the abodes of plenty, virtue, and refinement. And in looking over the yet uncultivated scene, the mind's eye may see far into futurity. Where the wolf roams, the plough shall glisten: on the gray crag shall rise temple and tower—mighty deed shall be done in the now pathless wilderness; and poets yet unborn shall sanctify the soil... ¶ We are still in Eden; the wall that shuts us out of the garden is our own ignorance and folly. ¶ Cole's own work falls into two principal groupings, presentations of the American scenery about which he wrote so lovingly, and allegorical compositions, often done in series, of which the best known are *The Course of Empire* and *The Voyage of Life*. While the latter, as casting the artist in the role of idealist moral instructor, were more important to Cole himself, the former were more popular with the public, and seem usually the more successful as paintings. The calm, direct honesty and clarity of *View in the White Mountains, New Hampshire* (no. 8) gives form to an open, unselfconscious vision that announces a major quality of the new American school of painting upon which Cole was a seminal, founding influence. The studies for *The Voyage of Life* (nos. 14-17), while they are less awkwardly enamellike than the completed paintings, still have a certain lack of integration between idea and form that is equally apparent in the two finished allegorical paintings in the exhibition, *The Departure* and *The Return* (nos. 9-10). Still, in these two works, perhaps because the landscape is the dominant element, there is a more successful wedding of mood, form, and painterliness than Cole sometimes achieved in his

allegories, which did represent, after all, an extraordinarily ambitious genre that had given trouble to many strong painters. ¶ Frederic E. Church, a devoted pupil of Cole's, and Albert Bierstadt, more wholly European trained than most of his contemporaries, were painters with at times similar aspirations. Both favored, in their most public-conscious works, the grand panorama, a visual synthesis which sought to present nature in microcosm. The differing ways in which Church and Bierstadt achieved this for each viewer today seem, unfortunately, tied more than for many artists to subjective reactions about artistic sincerity. One can only present what his own eye directs to his mind. There does seem to be a greater consistency in the work of Church in such elements as compositional interest and variety and paint quality. Bierstadt had a more set compositional formula (as in the similarities of composition among nos. 47, 48, and 49, which could be extended to a number of other Western landscapes) and his actual use of paint often takes on a dryness suggestive of a rather mechanical disinterest. There are moments, however, when in both touch and composition Bierstadt comes alive and weaves a magical curtain of light and atmospheric effects, as in *Island in Princess Louisa Inlet, British Columbia* (no. 50). Here Bierstadt has achieved a similar solidity of composition as Church has in *The Aegean Sea* (no. 27), though more by closing in his space rather than, as Church almost always preferred, opening it to vast distances. ¶ Church has been called, with derogatory intent, a theatrical painter, yet this is limiting the meaning of theatrical and misunderstanding Church's goals. His paintings are theatrical in the sense of operatic pageantry, in which a certain degree of overstatement is agreeable if largeness of concept will support it. Certainly in *Cotopaxi* (no. 24) Church has achieved resonances which could hardly have come from more modest and less declamatory form and color. Here Church with exuberance weds the kind of all-encompassing variety of natural detail which was so frequent a romantic aim with heroic effects of lighting and space which give form to the infinitude of possibility which was a complementary romantic goal. That such balance could lapse is evident in *The Aurora Borealis*

(no. 25), where in straining color to fill the void left by lack of foreground detail, the composition is left too vacant for its size. A more successful use of the experience of Church's Arctic voyage occurs in *The Iceberg* (no. 28), a late painting in which one senses a change in the artist toward a mood of introspection which found form on a smaller scale and with a more delicate touch. ¶ George Caleb Bingham is one of the more interesting phenomena in American art. Growing up in Missouri when it was still a part of the frontier which became the subject of his best paintings, Bingham's early artistic development occurred in almost complete isolation. While still in his formative years Bingham did finally have a brief stay in Philadelphia and New York, but it is unlikely that much that he saw there could have helped him in developing the subtle mastery of atmospheric effect and the morning freshness of viewpoint which are remarkable qualities of both the early paintings in the exhibition, *The Mill Boy* (no. 29) and *The Concealed Enemy* (no. 30). While in later works Bingham achieved increased variety of touch and a greater mastery of color, both paintings are unusually mature in their overall consistency. This consistency throughout the entire picture surface, with no flagging of involvement in any corner, gives Bingham's paintings a solidity of substance that continues to satisfy on repeated viewing. This reverberative quality is one of the things which makes a work of visual art lasting. Among the present group of artists, Bingham and Ryder, followed less evenly by Allston and Heade, most frequently instilled this, which can only be called a visual realization of intellection, into their paintings. ¶ Around 1850 Bingham reached full stride. *The Storm* (no. 32) and *Canvassing for a Vote* (no. 34) are at the two poles of his imaginative vision, yet they share much as well. In both Bingham employs an almost limitless nuance of tonal transition into which he breaks with a few strikingly abrupt light-dark juxtapositions which electrify the whole. Solidity of substance now vibrates with controlled but present feeling, openly in *The Storm*, peripherally in *Canvassing for a Vote*. But in overall mood the two paintings are far apart. The effect of *The Storm* is one of unalloyed romanticism. *Canvassing for a Vote* is more

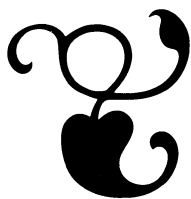
complex. In this painting, one of his so-called genre works (they transcend what is usually meant by the term), Bingham reveals another of the virtually inexplicable elements of his artistic vision. This is the effect of Frenchness in form, color, and touch about which Arthur Pope wrote tellingly over thirty years ago. And it is in this that Bingham can be seen to be as much classicist as romanticist, a balancing within the person which was itself more frequent among French romantic artists than any others. ¶ This combination of classicist and romanticist is present in much of the work of Bingham's middle years. In *Mississippi Fisherman* (no. 31) the classical side of Bingham gives to the romantic subject an unusual feeling of arrest and timelessness. While this same control pervades much of *Canvassing for a Vote*, it in a sense here fuses with the romantic: with the exception of the distant landscape, in which the late afternoon sky is a romantic release, the rest of the composition, in both structure and lighting, gives the effect of players in a stage set lit by the soft lights of a pre-electrical era. This muted theatricalism infuses the classicist control of modeling and color transition with a pervasive romantic aura. ¶ As an artistic personality Martin Johnson Heade offers certain parallels with Bingham. Although he lived and worked in America's artistic centers, and formed a long-term friendship with Church, Heade remained aloof from real influence by the art around him and developed a pastoral personal style dependent on the unifying quality of precisely controlled light. This preoccupation with the effect of light on objects otherwise palpably material has been isolated as the luminist style in American painting. In Heade's work luminism can range from the controlled but preternatural glow of the light in *Lake George* (no. 38) to the suffused but light-drenched mists of *Two Fighting Hummingbirds and Two Orchids* (no. 41) and *Hazy Sunrise at Sea* (no. 39). Heade's possession of what Theodore Stebbins cites as "what Kenneth Clark has called 'the landscape painter's greatest gift: an emotional response to light'" enabled him to repeat certain subjects in numerous variations without their falling into dead repetition (Stebbins 1969). The three variants of one of Heade's favored subjects, the coastal salt marsh

(nos. 42-44), share an almost visionary transformation of a potentially pedestrian theme through Heade's intense involvement with light. As in so much of Heade's painting one finds in these simple horizontal scenes the seeming paradox of dramatic stillness. ¶ Just as Allston stands somewhat apart from his time at the beginning of the romantic era, Albert Pinkham Ryder is outside the currents of change which closed this first major phase of American romanticism. Again with Allston, Ryder's choice of themes for his paintings was largely literary, often drawn from two great sources of romantic art, Shakespeare and the Bible. In this Ryder was less like his American predecessors and contemporaries than like his European equivalents. But Ryder's treatment of subject was not only as individualistic as any in the history of Western art, it also revealed a kind of willful rejection of formal precedent which is very American. The nearest equivalent to Ryder's characteristic organic compartmenting of shapes is El Greco, and yet the two are still worlds apart. ¶ With Ryder one must, unfortunately, look through the effects of time and decay, for his willfulness extended to a disregard for craftsmanship which has had disastrous results. But even with changed color *The Forest of Arden* (no. 55) and *The Temple of the Mind* (no. 54) project a potent poetry of dreamlike illusion. And in the physically tiny but formally immense *Marine* (no. 57) Ryder has pared his few forms to a highpoint of balanced, elemental grandeur. This small painting is splendidly fitting as one of the last great romantic statements of the 19th century American vision. It is at once firm and evanescent, believable and visionary, personal and universal. The successful union of these seemingly contradictory qualities, with the implications of precision within universality which such a union carries, runs like a continuous thread through the varied forms of the romantic vision in America.

John Lunsford
Curator



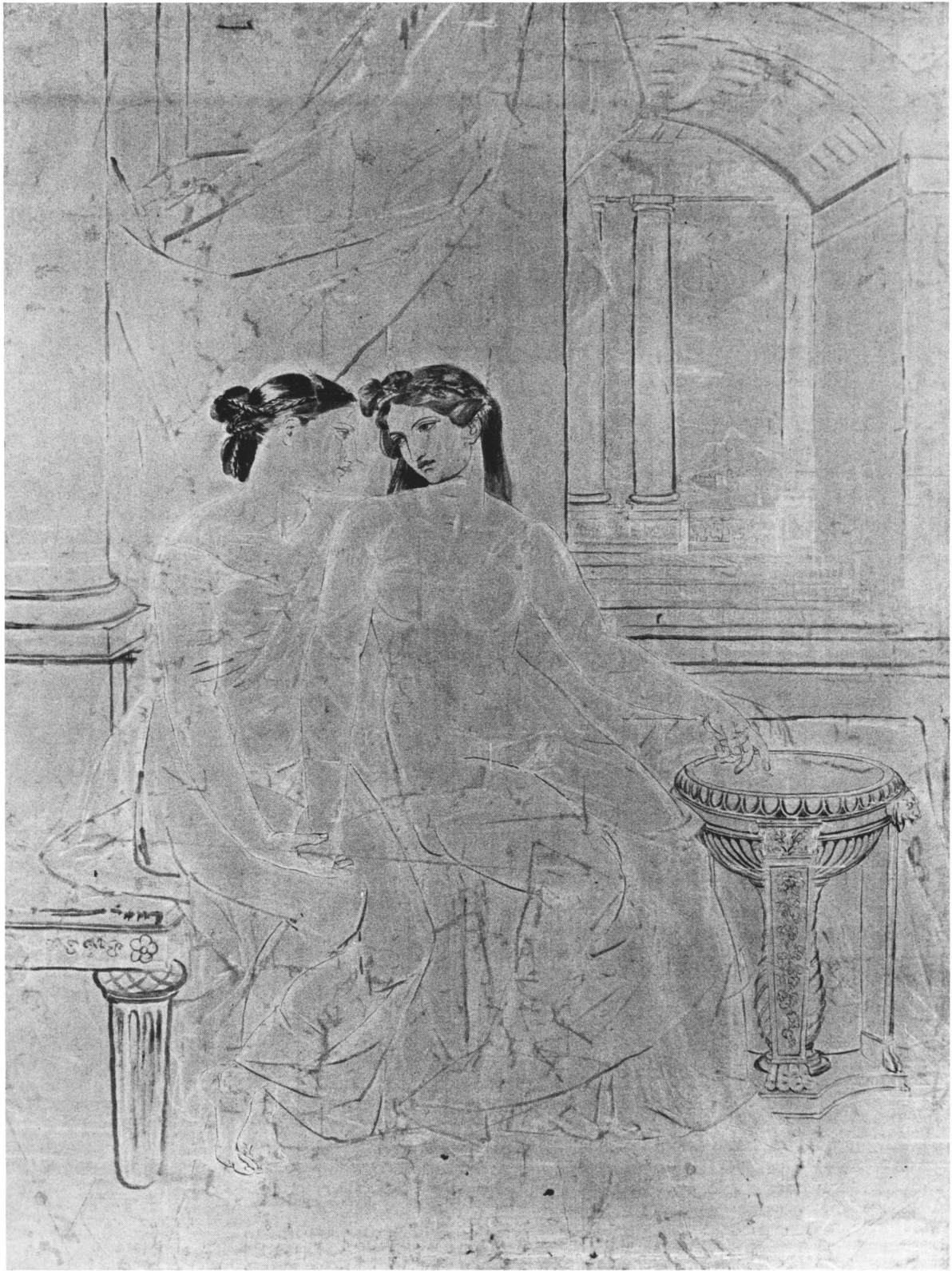
THE EXHIBITION











6 ALLSTON, DIDO AND ANNA



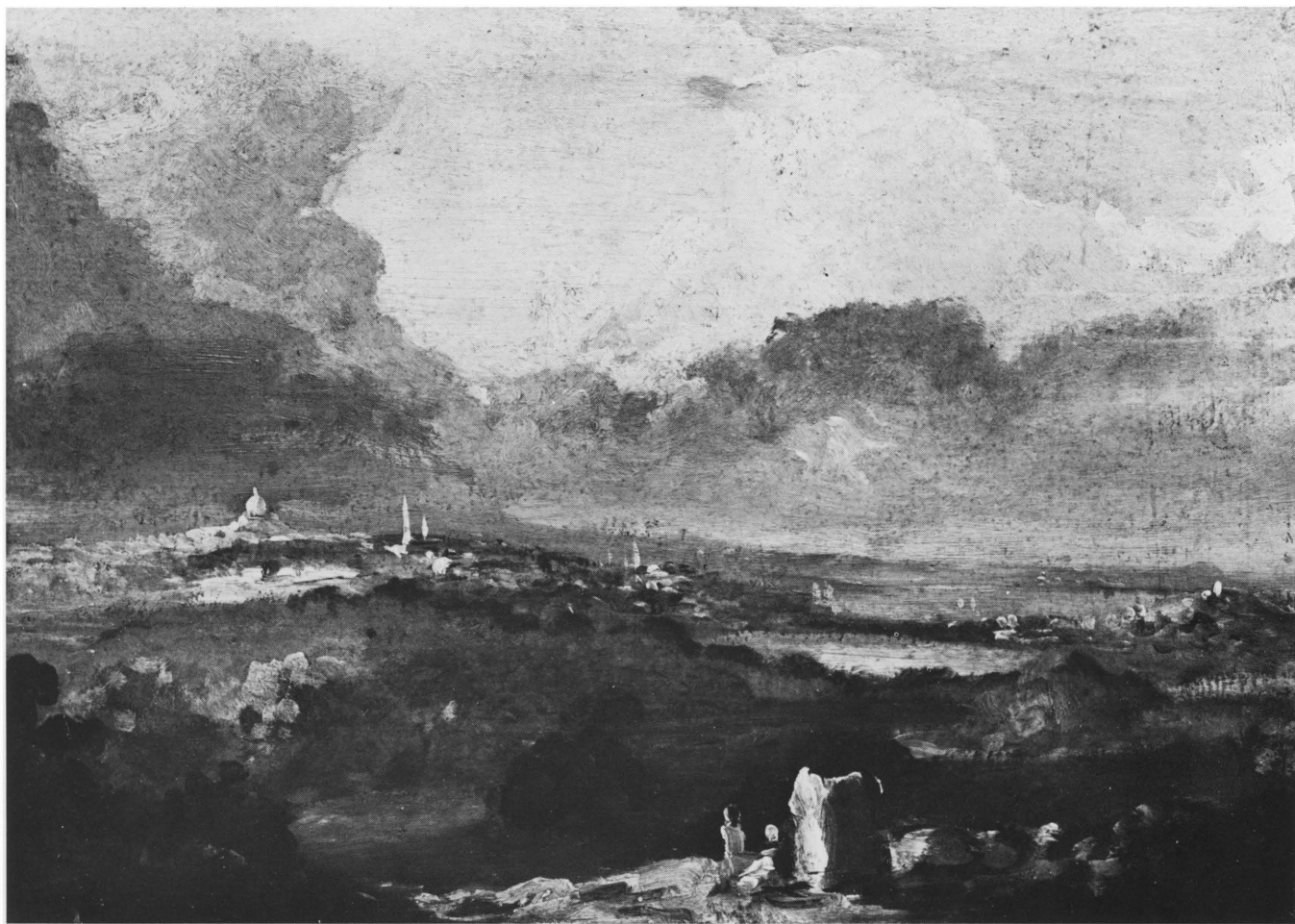


8 COLE, VIEW IN THE WHITE MOUNTAINS, NEW HAMPSHIRE







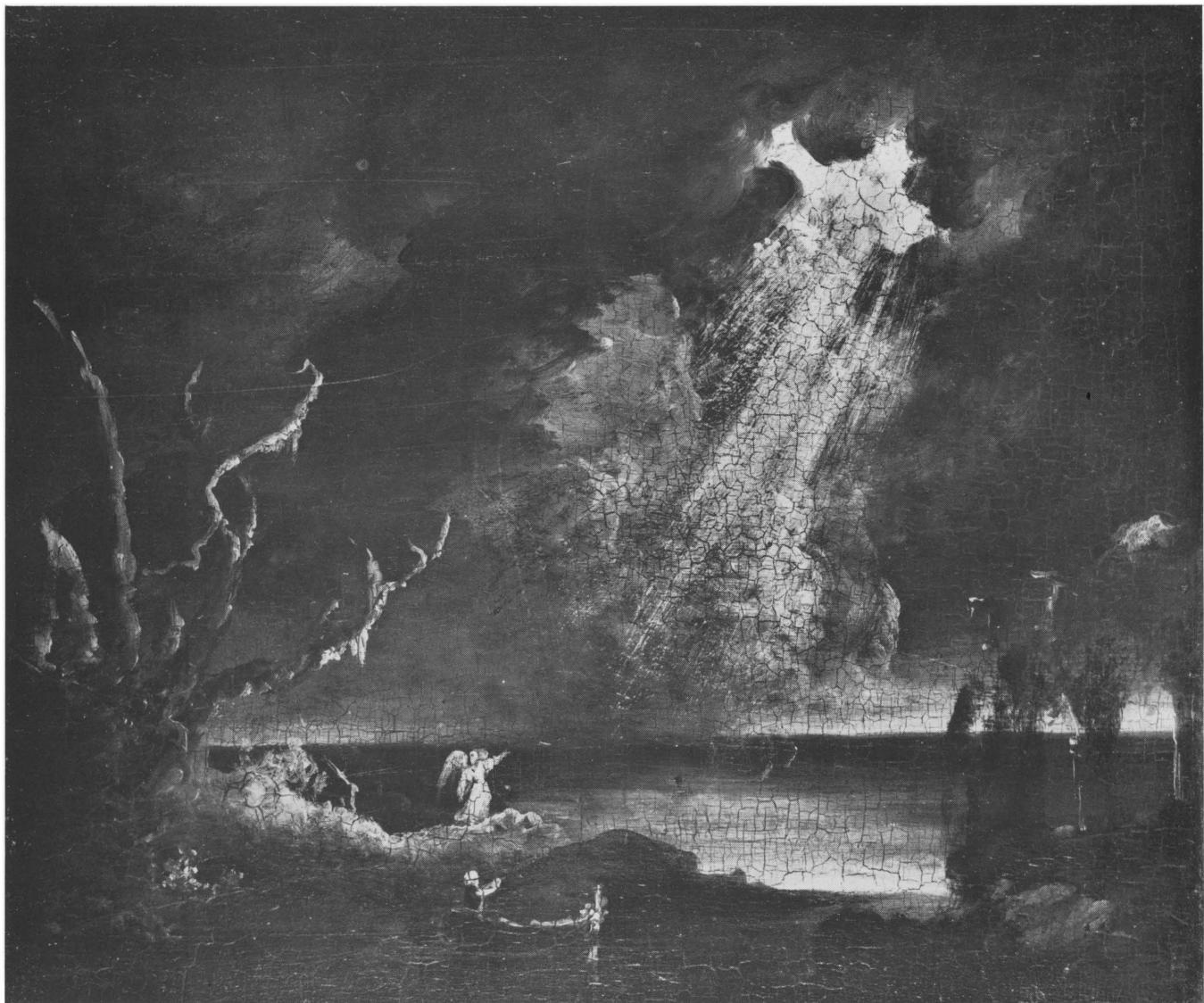










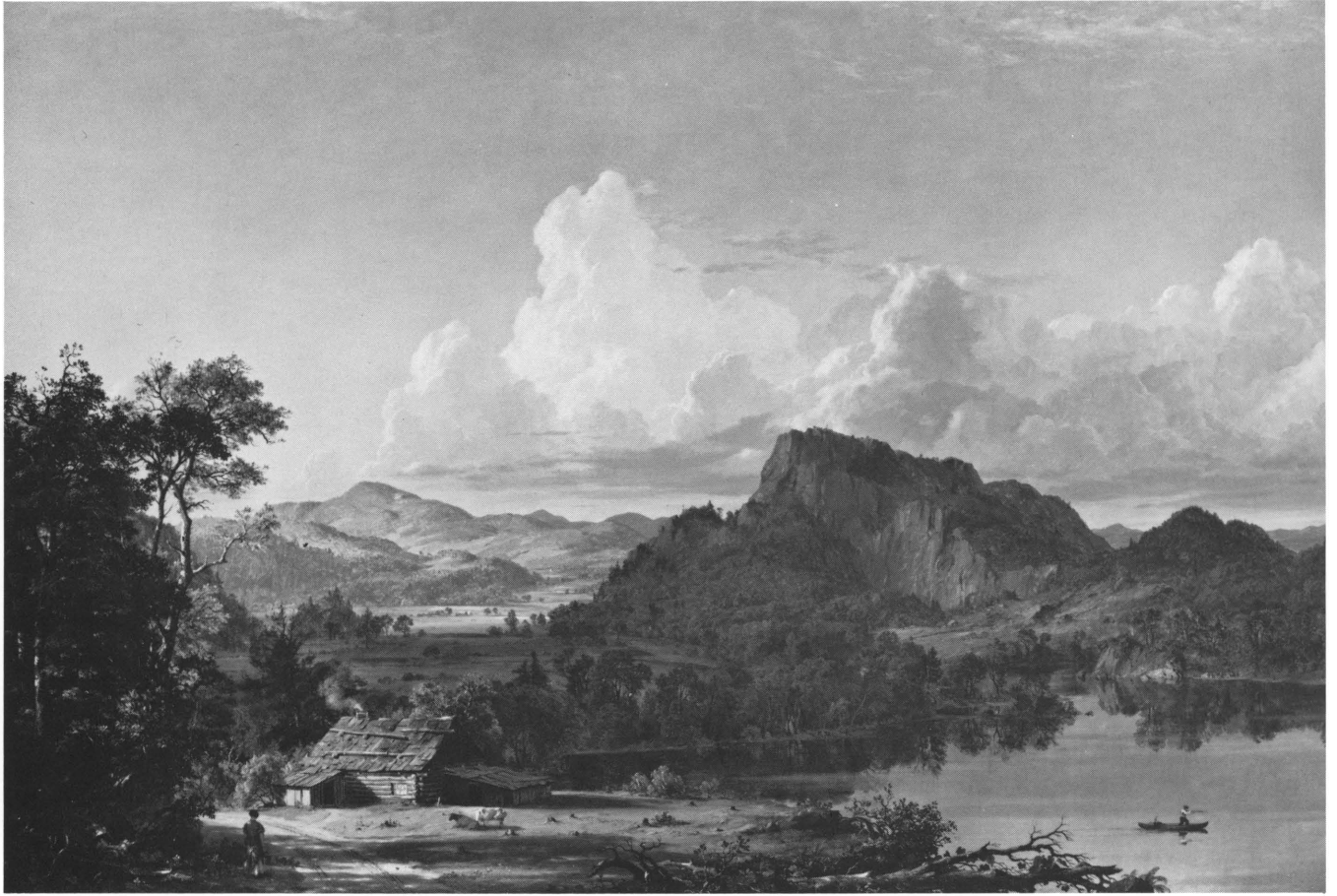




18 COLE, LANDSCAPE—THE FOUNTAIN OF VAUCLUSE









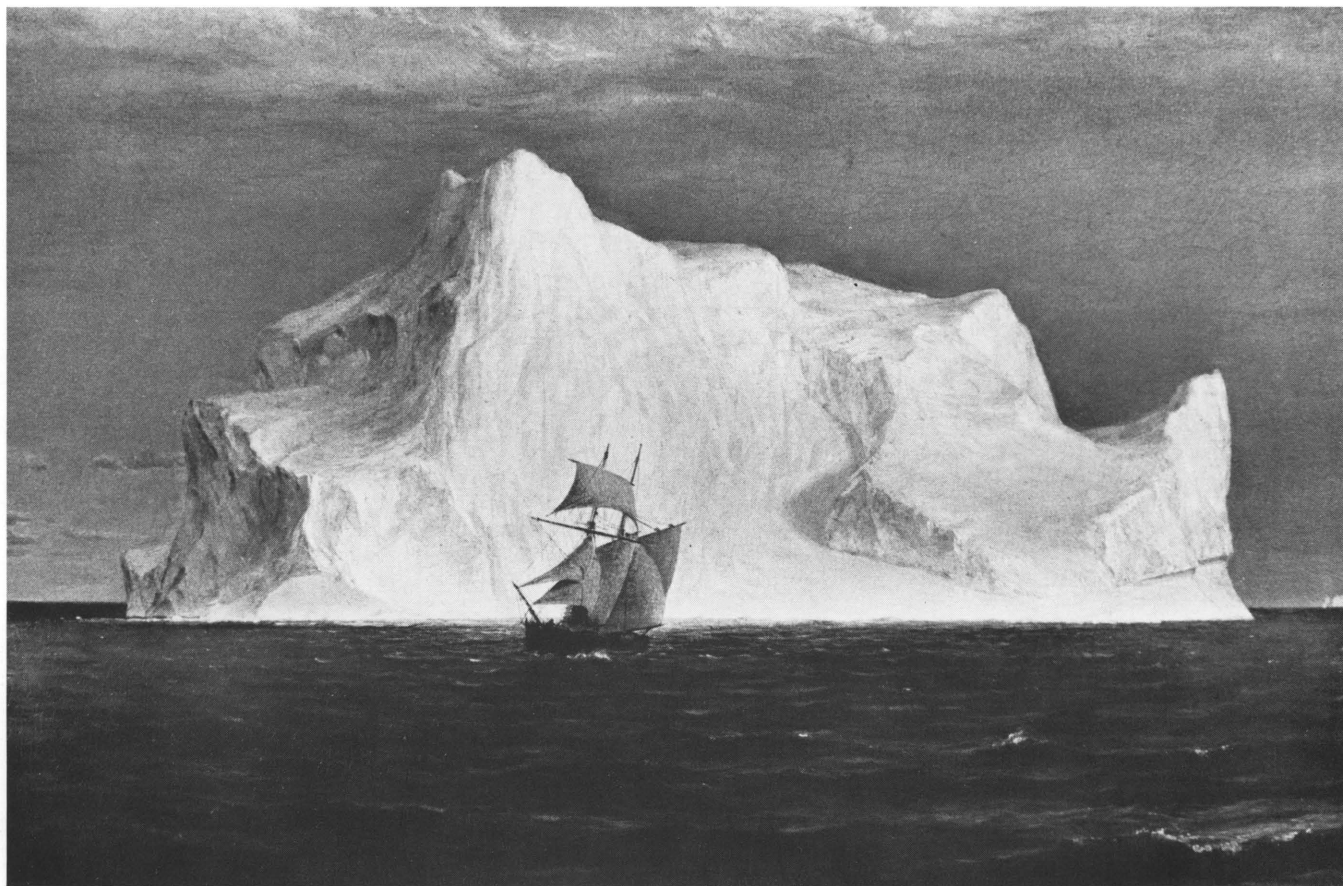






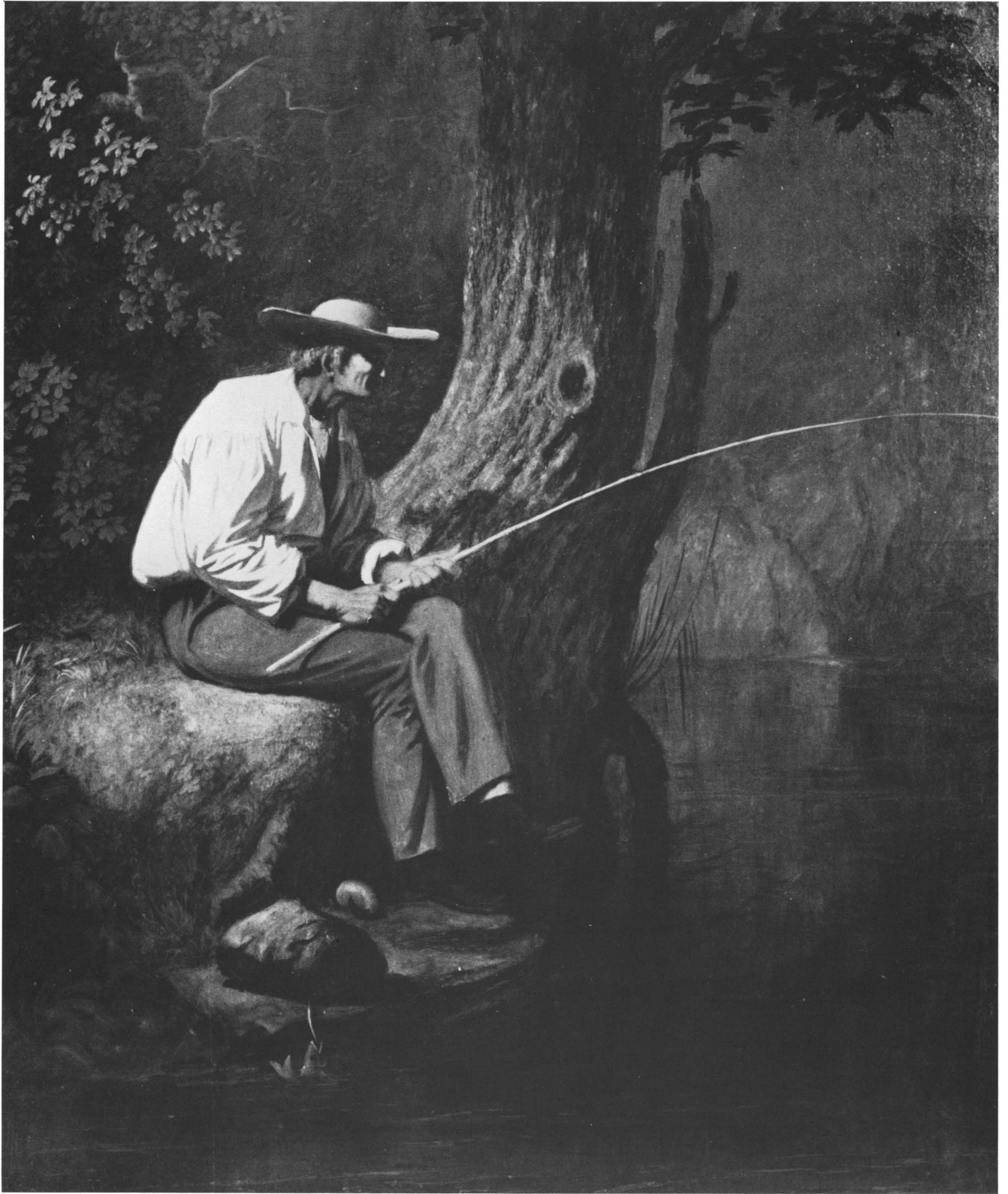












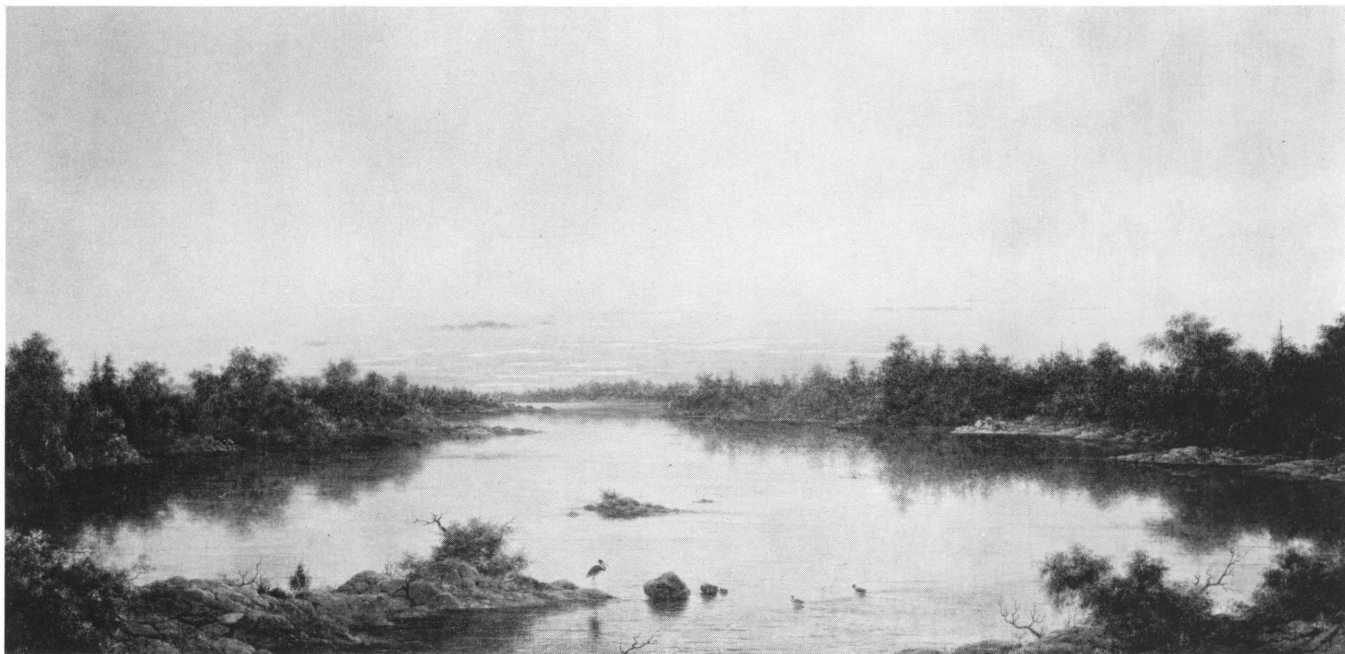










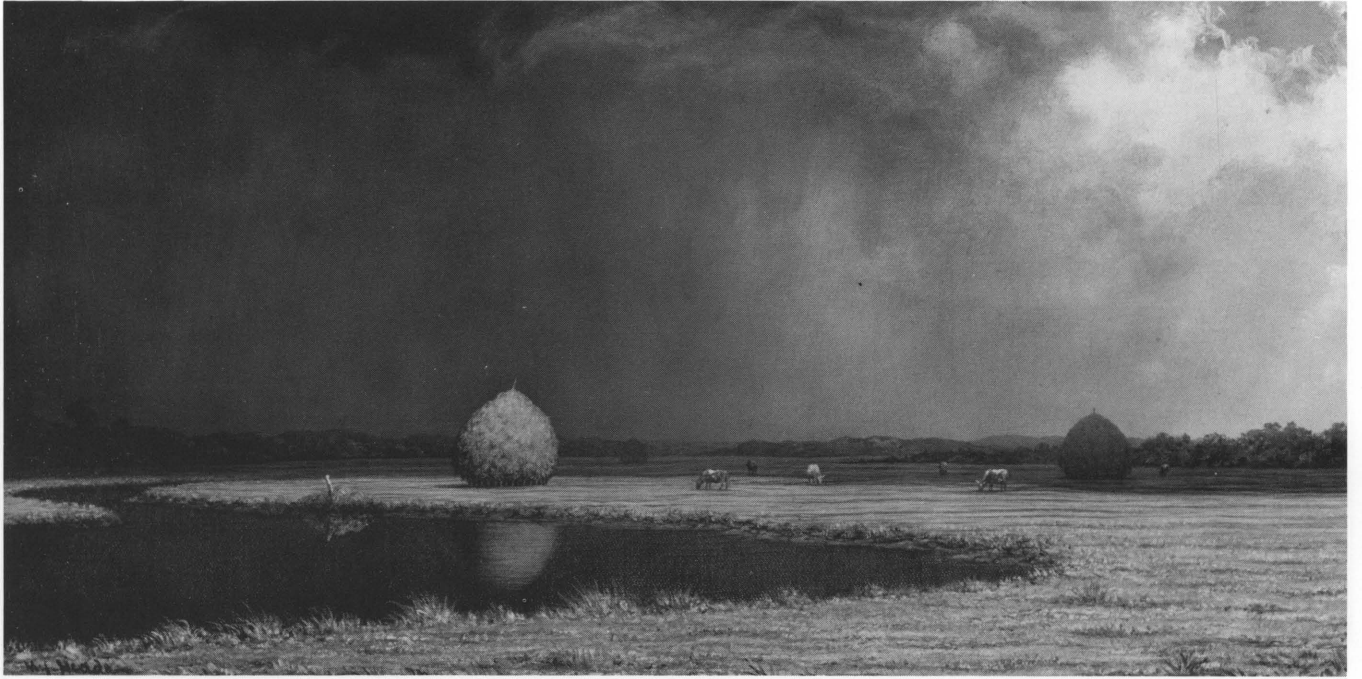








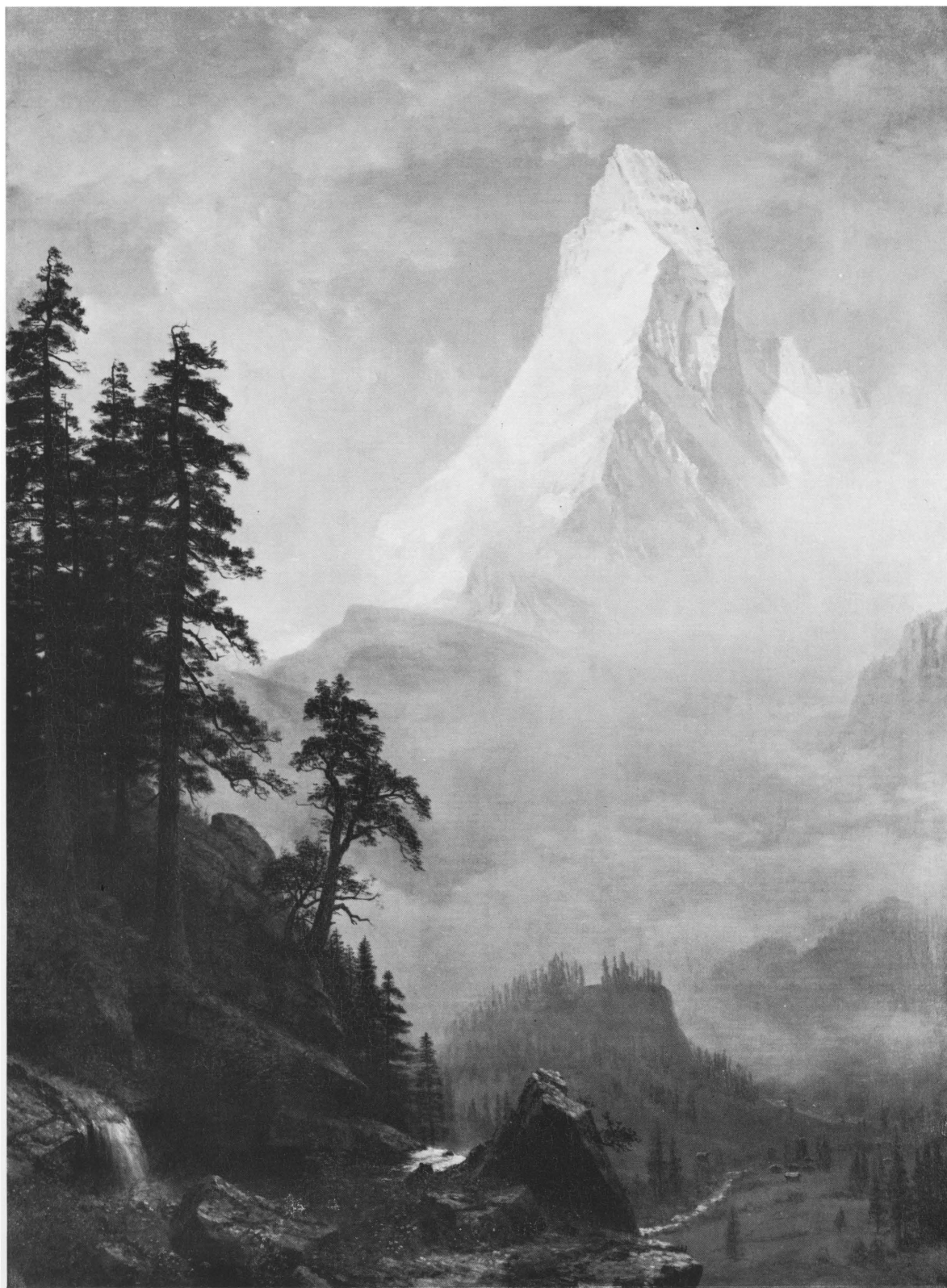


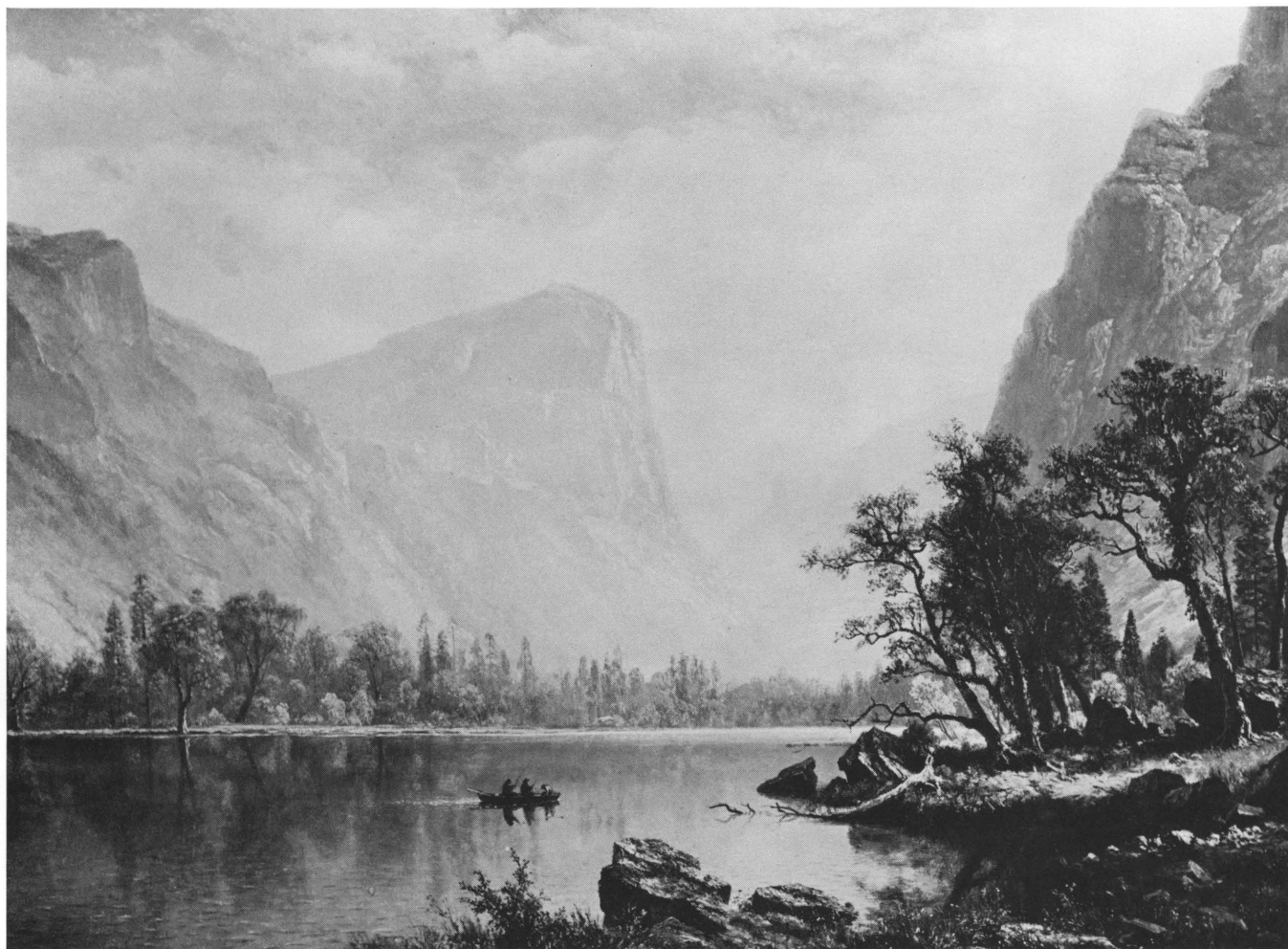
















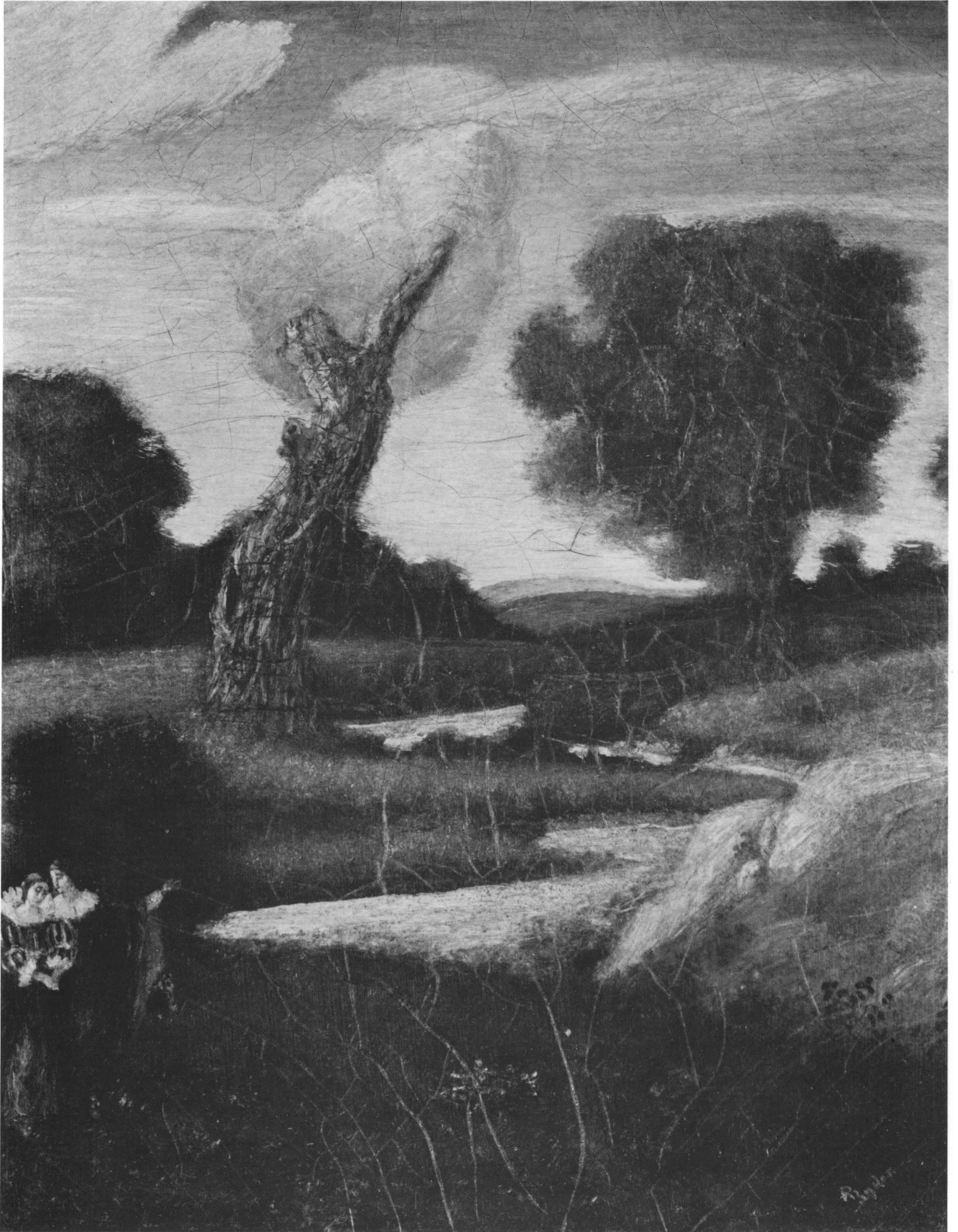
















CATALOGUE OF THE EXHIBITION



WASHINGTON ALLSTON

Born: 5 November 1779, Georgetown, South Carolina

Died: 9 July 1843, Cambridgeport, Massachusetts

1 LANDSCAPE WITH A LAKE

Oil on canvas, 38 x 51¼ in.

Signed and dated on back: W. Allston pinxt 1804

Museum of Fine Arts, Boston, M. and M. Karolik Collection (47.1241)

Provenance: J. Mason, 1828; Powell Mason, Boston, 1839; William P. Mason, 1881; Miss Fanny Mason, Boston, 1946.

Exhibited: Boston, Mass., Boston Athenaeum, 1828 (no. 185); 1832 (no. 95); Boston, Harding's Gallery, 1839 (no. 25); Boston, Museum of Fine Arts, 1881 (no. 214); Chicago, The Art Institute of Chicago, 1945 (no. 6); New York, Whitney Museum of American Art, 1945 (no. 6); Detroit, The Detroit Institute of Arts, 1947 (no. 6); Boston, Museum of Fine Arts, 1947 (no. 6); Atlanta, Ga., The High Museum of Art, 1971 (no. 2).

Published: Richardson, 1948 (cat. no. 36, p. 189, ill. VIII). Museum of Fine Arts, Boston, *M. and M. Karolik Collection of American Paintings, 1815-1865*; Boston, 1949 (p. 4, ill. p. 5). Novak, 1969 (ill. p. 48, 2-4). The High Museum of Art, *The Beckoning Land*; Atlanta, 1971 (cat. no. 2, p. 20, ill. p. 33).

2 CLASSICAL LANDSCAPE

Oil on canvas, 17 x 21 in.

Undated (c. 1804-1808)

Shelburne Museum, Shelburne, Vermont

3 COAST SCENE ON THE MEDITERRANEAN

Oil on canvas, 36 x 40 in.

Signed and dated lower left: W. Allston, 1811

Columbia Museum of Art, Columbia, South Carolina

Provenance: T. Williams; Mrs. W. Pratt; Miss Pratt; Mrs. Arthur Lyman, Waltham, Mass.

Exhibited: Boston, Boston Athenaeum, 1827 (no. 16); 1831 (no. 43); 1850 (no. 101); 1857 (no. 227); Boston, Harding's Studio, 1839 (no. 27); Boston, Museum of Fine Arts, 1881 (no. 212); Chicago, The Art Institute of Chicago, 1945 (no. 2); Detroit, The Detroit Institute of Arts, 1947 (no. 9); Boston, Museum of Fine Arts, 1947 (no. 9); Richmond, Va., Virginia Museum of Fine Arts, 1958; Birmingham, Ala., Birmingham Museum of Art, 1959; Utica, Munson-Williams-Proctor Institute, 1960; Charleston, S. C., Gibbes Gallery, 1970; Columbia, S. C., Columbia Museum of Art, 1970.

Published: N. F. Sweetsor, *Allston*; Boston, 1879 (pp. 115, 187, 189). Richardson, 1948 (p. 89, cat. p. 194, ill. Pl. XIX). Novak, 1969 (p. 54, ill. p. 54, 2-11).

4 CLASSICAL LANDSCAPE

Oil on canvas, 25½ x 34 in.

Signed and dated on back: W. Allston, ARA, 1821

IBM Corporation, New York

Exhibited: Syracuse, N.Y., Everson Museum of Art, 1948; Ridgefield, Conn., 1958.

5 DIDO AND ANNA

Oil on millboard, 24 x 18½ in.

Lowe Art Museum, University of Miami, Coral Gables, Florida

Provenance: Allston Trust

6 DIDO AND ANNA

Watercolor and chalk on canvas, 91 x 67½ in.

Lowe Art Museum, University of Miami

Provenance: Allston Trust



THOMAS COLE

Born: 1 February 1801, Bolton-le-Moor, Lancashire, England

Died: 8 February 1848, Catskill, New York

7 GELYNA

Oil on panel, 24 x 34½ in.

Signed and dated lower center: T. Cole, 1826
Fort Ticonderoga, Ticonderoga, New York

Provenance: Elam Bliss, New York, 1830; James Hillhouse, New Haven, 1831 (?); to present owner, prior to 1948.

Exhibited: Baltimore, Md., The Baltimore Museum of Art, 1965 (no. 2); Rochester, N.Y., Memorial Art Gallery of the University of Rochester, 1969 (no. 7); Utica, N.Y., Munson-Williams-Proctor Institute, 1969 (no. 7); Albany, N.Y., Albany Institute of History and Art, 1969 (no. 7); New York, N.Y., Whitney Museum of American Art, 1969 (no. 7).

Published: Flexner, 1962 (ill. p. 19, Fig. 3). The Baltimore Museum of Art, 1967 (p. 118, no. 2; ill. p. 116, no. 44). Merritt, 1969 (cat. no. 7, p. 23; ill. p. 62).

8 VIEW IN THE WHITE MOUNTAINS, NEW HAMPSHIRE

Oil on canvas, 24⅞ x 34⅞ in.

Undated (1827)

Wadsworth Atheneum, Hartford, Bequest of Daniel Wadsworth (1848.17)

Provenance: Daniel Wadsworth, Hartford, 1827.

Exhibited: New York, N.Y., National Academy of Design, 1828 (no. 2); New York, Whitney Museum of American Art, 1938 (no. 19); Springfield, Mass., Springfield Museum of Fine Arts, 1938; Pittsburgh, Penn., Carnegie Institute, 1939 (no. 74); Albany, N.Y., Albany Institute of History and Art, 1941; Chicago, The Art Institute of Chicago, 1945 (no. 155); New York, Whitney Museum of American Art, 1945 (no. 72); Hartford, Conn., Wadsworth Atheneum, 1949 (no. 8); New York, Whitney Museum of American Art, 1949 (no. 8); Hartford, Conn., Wadsworth Atheneum, 1955 (no. 18); Manchester, N.H., The Currier Gallery of Art, 1955 (no. 5); Washington, D.C., Corcoran Gallery of Art, 1959 (no. 22); Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 1966.

Published: Whitney Museum of American Art, *A Century of American Landscape Painting*; New York, 1938 (no. 19). Carnegie Institute, *History of American Landscape Painting*; Pittsburgh, 1939 (no. 74). Albany Institute of History and Art, *The Works of Thomas Cole*; Albany, 1941 (p. 2). The Art Institute of Chicago, *The Hudson River School and the Early American Landscape Tradition*; Chicago, 1945 (no. 155, ill.). Wadsworth Atheneum, *Thomas Cole — 100 Years Later*; Hartford, 1949 (no. 8, ill. Pl. V). Wadsworth Atheneum, *Off for the Holidays*; Hartford, 1955 (no. 18). The Currier Gallery of Art, *Artists in the White Mountains — An Exhibition Commemorating the 150th Anniversary of the Discovery of "The Old Man of the Mountains"*; Manchester, N.H., 1955 (no. 5). Corcoran Gallery of Art, *The American Muse — Parallel Trends in Literature and Art*; Washington, D.C., 1959 (no. 22). Noble, 1964 (ill. Pl. 6). National Collection of Fine Arts, Smithsonian Institution, *American Landscape: A Changing Frontier*; Washington, D.C., 1966 (ill. fig. 10). National Gallery of Art, *Report and Studies in the History of Art*; Washington, D.C., 1968 (pp. 134, 137, 139).

9 THE DEPARTURE

Oil on canvas, 39½ x 63 in.

Signed and dated lower right: TC / 1837

Corcoran Gallery of Art, Washington, D.C., Gift of William Wilson Corcoran (69.2)

Provenance: William P. van Rensselaer, New York; William Wilson Corcoran; gift of William Wilson Corcoran, 1869.

Exhibited: New York, National Academy of Design, 1838 (no. 64); New York, American Art-Union, 1848; New York, Wildenstein, 1959.

Published: National Academy of Design, *Exhibition Record*; New York, 1943 (Vol. 1, p. 89). E. P. Richardson, *American Romantic Painting*; New York, 1944 (p. 29, ill.). Wildenstein, *Masterpieces of the Corcoran Gallery of Art*; New York, 1959 (p. 48, ill.). Noble, 1964 (pp. 180 ff.). Corcoran Gallery of Art, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art*; Washington, D.C., 1966 (Vol. 1, p. 62, ill. p. 63). The Baltimore Museum of Art, 1967 (p. 96; ill. p. 97, no. 34).

10 THE RETURN

Oil on canvas, 39¾ x 63 in.

Signed and dated lower right: T Cole. 1837

Corcoran Gallery of Art, Gift of William Wilson Corcoran (69.3)

Provenance: William P. van Rensselaer, New York; William Wilson Corcoran; gift of William Wilson Corcoran, 1869.

Exhibited: New York, National Academy of Design, 1838 (no. 65); New York, American Art-Union, 1848.

Published: National Academy of Design, *Exhibition Record*; New York, 1943 (Vol. 1, p. 89). E. P. Richardson, *American Romantic Painting*; New York, 1944 (p. 29, ill.). Noble, 1964 (pp. 180 ff.). Corcoran Gallery of Art, *A Catalogue of the Collection of American Paintings in the Corcoran Gallery of Art*; Washington, D.C., 1966 (Vol. 1, p. 62, ill. p. 63). The Baltimore Museum of Art, 1967 (p. 96; ill. p. 97, no. 35).

11 VIEW ON THE ARNO

Oil on canvas, 17 x 25½ in.

Signed and dated lower right: T. Cole. 1838.

Shelburne Museum

Provenance: Jonathan Mason, Boston; Maxim Karolik; Mrs. J. Watson Webb; gift of Mrs. Webb to present owner.

Exhibited: Rochester, N.Y., Memorial Art Gallery of the University of Rochester, 1969 (no. 37); Utica, N.Y., Munson-Williams-Proctor Institute, 1969 (no. 37); Albany, N.Y., Albany Institute of History and Art, 1969 (no. 37); New York, Whitney Museum of American Art, 1969 (no. 37).

Published: Merritt, 1969 (cat. no. 37, p. 33; ill. p. 87).

12 DISTANT VIEW OF BOSTON

Oil on panel, 8½ x 12 in.

Undated (c. 1837)

Kennedy Galleries, Inc., New York

Provenance: Estate of J. Myers, Canton, Ohio; Butler Institute of American Art, Youngstown, Ohio.

Exhibited: Montreal, Montreal Museum of Fine Arts, 1967 (no. 284); New York, Kennedy Galleries, Inc., 1969.

13 VIEW OF BOSTON

Oil on canvas, 34 x 48 in.

Undated (1839)

Siena College, Loudonville, New York

Provenance: Joshua Bates, 1839, and descendants; Montague Flagg, New York, 1920 (sold Anderson Galleries, New York, 11-14 April 1923); Pierre Bretey, New York, by 1960; gift of Mr. Bretey to present owner, 1960.

Exhibited: Rochester, N.Y., Memorial Art Gallery of the University of Rochester, 1969 (no. 38); Utica, N.Y., Munson-Williams-Proctor Institute, 1969 (no. 38); Albany, N.Y., Albany Institute of History and Art, 1969 (no. 38); New York, N.Y., Whitney Museum of American Art, 1969 (no. 38).

Published: Merritt, 1969 (cat. no. 38, pp. 33-34; ill. p. 88).

14-17 Four Studies for THE VOYAGE OF LIFE (Childhood, Youth, Manhood, Old Age)

Oil on panel; *Childhood* 11½ x 14 in., the others 12 x 13½ in.

Undated (1839)

Albany Institute of History and Art, Albany, New York (1942.56.1-4)

Provenance: Descendants of the artist [?]; Mrs. Fletcher Williams, Newark, N.J., by 1902; with Macbeth Gallery, New York, 1902 (sold at American Art Assoc., New York, 16 April 1919); with Brooklyn Contemporary Art Gallery, by 1942; to present owner, 1942.

Exhibited: Exhibition organized by Dept. of Fine Arts, Panama-Pacific International Exposition, San Francisco, 1915 (no. 2137); Rochester, Memorial Art Gallery of the University of Rochester, 1969 (no. 40); Utica, Munson-Williams-Proctor Institute, 1969 (no. 40); Albany, Albany Institute of History and Art, 1969 (no. 40); New York, Whitney Museum of American art, 1969 (no. 40).

Published: Merritt, 1969 (cat. no. 40, p. 34; ill. p. 90).

18 LANDSCAPE – THE FOUNTAIN OF VAUCLUSE

Oil on canvas, 69 x 49½ in.

Signed and dated lower left: T. Cole/Roma 1841

The Metropolitan Museum of Art, New York, Gift of William E. Dodge (03.32.2)

Provenance: F. Robinson, 1848; William E. Dodge.

Exhibited: New York, National Academy of Design, 1843 (no. 196); New York, American Art-Union, 1848 (no. 79); Washington, D.C., Corcoran Gallery of Art, 1925 (no. 48); New York, Grand Central Art Galleries, 1925-26 (no. 48); New York, National Academy of Design, 1942 (no. 205); Chicago, The Art Institute of Chicago, 1945 (no. 71); New York, Whitney Museum of American Art, 1945 (no. 71); Hartford, Conn., Wadsworth Atheneum, 1948 (no. 38); New York, Whitney Museum of American Art, 1948-49 (no. 38); New York, The Metropolitan Museum of Art, 1965; Los Angeles, Los Angeles County Museum of Art, 1966 (no. 37); San Francisco, M. H. de Young Memorial Museum, 1966 (no. 37); Yonkers, N.Y., Hudson River Museum, 1970 (no. 10).

Published: L. L. Noble, ed., *The Course of Empire, Voyage of Life, and Other Pictures of Thomas Cole*; 1853 (pp. 308-312, pp. 311f). Parker Leslie, "Thomas Cole and the Romantic Sensibility", *Art Quarterly*, Vol. 5, 1942 (pp. 199-221, fig. 1). George Boas, ed., *Romanticism in America*; New York, 1961 (ill. Pl. VI). Noble, 1964 (pp. 230-231, diary entry; ill. no. 21). Albert TenEyck Gardner and Stuart P. Feld, *American Paintings, A Catalogue of the Collection of The Metropolitan Museum of Art*; New York, 1965 (vol. I, pp. 231-232; ill. o. 231).



FREDERIC E. CHURCH

Born: 4 May 1826, Hartford, Connecticut

Died: 7 April 1900, New York City

19 Study for NEW ENGLAND SCENERY

Oil on panel, 12 x 15 in.

Signed and dated lower right: F. E. Church, 1850

Lyman Allyn Museum, New London, Connecticut (1958.59)

Provenance: William Dusenbery Sherrerd, Philadelphia; James Hunt Sherrerd; Ellen Sherrerd (Mrs. Sidney) Mason; Evelyn Page Mason (gift to the present owner).

Exhibited: Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 1966 (no. 14); Albany, N.Y., Albany Institute of History and Art, 1966 (no. 14); New York, N.Y., M. Knoedler & Co., 1966 (no. 14).

Published: Lyman Allyn Museum, *Complete List of American and European Drawings, Paintings, and Watercolors in the Collection of the Lyman Allyn Museum*; New London, 1960 (p. 28). Lyman Allyn Museum, *Complete List of American and European Drawings, Paintings and Watercolors in the Collection of the Lyman Allyn Museum*; New London, 1966 (p. 33). Huntington, 1966a (fig. 18). Huntington, 1966b (cat. no. 14).

20 BEACON OFF MOUNT DESERT

Oil on canvas, 31 x 46 in.

Signed and dated 1851

Mrs. Vanderbilt Webb, New York

Provenance: Sold, New York, American Art-Union, 1852 (no. 350) for \$380; H. W. Aspinwall; William Henry Osborn, New York; William Church Osborn (his son); Aileen Osborn (Mrs. Vanderbilt) Webb (his daughter).

Exhibited: New York, National Academy of Design, 1851 (no. 371); New York, American Art-Union, 1851 (no. 266); Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 1966 (no. 22); Albany, Albany Institute of History and Art, 1966 (no. 22); New York, M. Knoedler & Co., 1966 (no. 22).

Published: Huntington, 1966a (cat. no. 22).

21 SCENE IN THE CATSKILL MOUNTAINS

Oil, 31 $\frac{7}{8}$ x 48 $\frac{3}{4}$ in.

Signed and dated lower left: F. E. Church, 1852
Walker Art Center, Minneapolis, Minnesota

Provenance: G. A. Bronder, Brooklyn, New York; acquired by Walker Art Center, January, 1912.

Exhibited: San Francisco, California Palace of the Legion of Honor, 1935 (no. 78); Salem, Oregon, Salem Art Center, 1940; Chicago, The Art Institute of Chicago, 1945 (no. 39); New York, Whitney Museum of American Art, 1945 (no. 39); Minnesota State Fair, 1954; American Federation of Arts, 1960-1962; Northampton, Mass., Smith College Museum of Art, 1963; Minneapolis, Minneapolis Institute of Arts, 1963-64; St. Louis, Mo., City Art Museum of St. Louis, 1964; Mason City, Iowa, Macnider Museum, 1966; National Collection of Fine Arts, Smithsonian Institution, 1966; New York State Exposition, 1966; Genesee, N.Y., State University College, 1968.

Published: Clarke's Art Room, *G. A. Bronder Collection, Brooklyn* (sale catalogue); New York, Jan. 18, 1912 (no. 42). R. H. Adams, *The Walker Galleries*; 1927 (no. 54, ill. p. 36). M. H. de Young Memorial Museum, *American Painting*; San Francisco, 1935 (no. 78, ill.). Regina Shoolman and Charles E. Slatkin, *Enjoyment of Art in America*; Philadelphia and New York, 1942 (p. 677, ill. Pl. 644). The Art Institute of Chicago, *Hudson River School and the Early American Landscape Tradition*; Chicago, 1945 (cat. no. 39, p. 102). The Saginaw Museum, *American Painting from Colonial Times until Today*; Saginaw, Michigan, 1948 (cat. no. 9). City Art Museum of St. Louis, *200 Years of American Painting*; St. Louis, 1964 (ill. p. 19). National Collection of Fine Arts, Smithsonian Institution, *American Landscape: A Changing Frontier*; Washington, D.C., 1966 (pp. 3, 7; ill. fig. 12). State University College, *Hudson River School Painters*; Genesee, N.Y., 1968 (p. 56, ill. p. 57).

22 SUNSET

Oil on canvas, 24 x 36 in.

Signed and dated lower right on rock: F. E. Church / 1856
Munson-Williams-Proctor Institute, Utica, New York,
Proctor Collection

Provenance: Utica Art Association; Mrs. James Watson Williams, Utica (1879); Frederick T. Proctor (her son-in-law); Proctor Collection, Munson-Williams-Proctor Institute.

Exhibited: Chicago, The Art Institute of Chicago, 1945 (no. 42); New York, Whitney Museum of American Art, 1945 (no. 42); New York, American Academy of Arts and Letters, 1954; Northampton, Mass., Smith College Museum of Art, 1962; Waterville, Maine, Colby College, 1963 (no. 25); Boston, Museum of Fine Arts, 1963 (no. 25); New York, Whitney Museum of American Art, 1963 (no. 25); National Collection of Fine Arts, Smithsonian Institution, 1966 (no. 26); Albany, Albany Institute of History and Art, 1966 (no. 26); New York, M. Knoedler and Company, 1966 (no. 26); Allentown, Pa., Allentown Art Museum, 1967; Bloomington, Art Museum, University of Indiana, 1970.

Published: The Art Institute of Chicago, *Hudson River School and the Early American Landscape Tradition*; Chicago, 1945 (no. 42). Colby College, *Maine and Its Artists, 1710-1963*; Waterville, Maine, 1963 (no. 25, ill.). Huntington, 1966a (cat. no. 26, pp. 46, 48). Huntington, 1966b (fig. 57).

23 ANDEAN SKETCH

Oil on canvas, 10 x 16 in.

Unsigned, undated
Mrs. C. G. Frost, Galveston, Texas

Provenance: Mrs. Theodore W. Church (aunt of the present owner).

24 COTOPAXI

Oil on canvas, 48 x 85 in.

Signed and dated 1862
Mr. John Astor, New York

Provenance: James Lenox, New York (from the artist); New York Public Library (Lenox Collection); M. Knoedler and Company, New York (1945).

Exhibited: New York, Goupil's Gallery, 1863; London, McLean's Gallery, 1865; New York, The Museum of Modern Art, 1943-44 (no. 49); Memphis, Tenn., Brooks Memorial Art Gallery, 1945 (no. 23); Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 1966 (no. 82); Albany, Albany Institute of History and Art, 1966 (no. 82); New York, M. Knoedler and Company, 1966 (no. 82); New York, The Metropolitan Museum of Art, 1970 (no. 107).

Published: James Thrall Soby and Dorothy C. Miller, *Romantic Painting in America*; New York, 1943 (cat. no. 49, p. 132; ill. p. 66). Flexner, 1962 (ill. fig. 38, p. 165). Huntington, 1966a (cat. no. 82, ill.). Huntington, 1966b (lengthy discussion, pp. 11-20). The Metropolitan Museum of Art, *19th Century America, Paintings and Sculpture*; New York, 1970 (no. 107, ill.).

25 THE AURORA BOREALIS

Oil on canvas, 56 x 83 in.

Signed and dated lower left: FC 65
National Collection of Fine Arts, Smithsonian
Institution, Washington, D.C.

Provenance: Commissioned by William T. Blodgett, New York (died 1900); Miss Eleanor Blodgett (his daughter), who presented it to the Smithsonian Institution, 1907.

Exhibited: London, McLean's Gallery, 1865; New York, Kurtz Art Gallery (exhibition previous to sale of Blodgett estate paintings at Chickering Hall, April 27, 1876), 1876 (no. 63); New York, The Metropolitan Museum of Art, 1900; Richmond Virginia Museum of Arts, 1936 (no. 48); Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 1966 (no. 108); Albany, Albany Institute of History and Art, 1966 (no. 108); New York, M. Knoedler and Company, 1966 (no. 108).

Published: W. P. Bayley, "Mr. Church's Pictures: Cotopaxi, Chimborazo, and the Aurora Borealis", *The Art Journal*, London, New Series, vol. II, Dec., 1865 (pp. 688-692). The Metropolitan Museum of Art, *Paintings by Frederic E. Church, N.A.*; New York, 1900 (ill.). Huntington, 1966a (cat. no. 108). Huntington, 1966b (Pl. 69). Flexner, 1970 (ill. p. 82).

26 STUDY, SUBJECT UNKNOWN

Oil on canvas, 9 x 13 in.

Unsigned, undated
Mrs. C. G. Frost

Provenance: Mrs. Theodore W. Church (aunt of the present owner).

27 THE AEGEAN SEA

Oil on canvas, 54 x 84¼ in.

Signed lower left: F. E. Church; undated (c. 1877)
The Metropolitan Museum of Art, New York (Bequest of Mrs. William H. Osborn, 1902)

Provenance: Painted for William H. Osborn; Mrs. William H. Osborn.

Exhibited: New York, Goupil's Gallery, 1878; London, American Fine Arts Society, 1893 (no. 6); New York, The Metropolitan Museum of Art, 1900; Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 1966 (no. 139); Albany, Albany Institute of History and Art, 1966 (no. 139); New York, M. Knoedler and Company, 1966 (no. 139); Yonkers, N.Y., Hudson River Museum, 1970 (no. 9).

Published: R[obert] W. DeF[orest], "Principal Accessions: Church's Heart of the Andes", Metropolitan Museum of Art, *Bulletin*, Vol. IV, April, 1909 (p. 70). Huntington, 1966a (cat. no. 139). Huntington, 1966b (fig. 89, detail).

28 THE ICEBERG

Oil on canvas, 20 x 30 in.

Signed and dated lower right corner: F. E. Church, 1891
Miss Frances Sauvalle, Galveston, Texas

Provenance: Given by the artist to his son, Theodore Winthrop Church; Mrs. Theodore W. Church (aunt of the present owner).

Exhibited: Brooklyn, N.Y., Brooklyn Museum, 1948-49 (no. 29); Northampton, Mass., Smith College Museum of Art, 1964 (no. 14); Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 1966 (no. 109); Albany, Albany Institute of History and Art, 1966 (no. 109); New York, M. Knoedler and Company, 1966 (no. 109).

Published: Brooklyn Museum, *The Coast and the Sea*; New York, 1948 (cat. no. 29, ill. p. 24). Huntington, 1966a (cat. no. 109). Huntington, 1966b (text, pp. 110-111; ill. fig. 86).



GEORGE CALEB BINGHAM

Born: 20 March 1811, Augusta County, Virginia

Died: 7 July 1879, Kansas City, Missouri

29 THE MILL BOY: THE BOONVILLE JUVENILE CLAY CLUB BANNER

Oil on canvas, 37¼ x 46½ in.

Undated (1844)

Mr. and Mrs. Leslie Cowan, Columbia, Missouri

Provenance: Painted at Boonville, Mo., between mid-Sept. and Oct. 10, 1844. Commissioned by the Boonville Juvenile Clay Club and borne in procession during the Whig convention held in the town in connection with the presidential election, Oct. 10, 1844; P. R. Hayden, Franklin, Mo. (later of Boonville, Mo.); Miss Elizabeth Hayden, Boonville, Mo.; inherited by Mrs. Leslie Cowan, Columbia, Mo. (niece of Miss Hayden).

Exhibited: Kansas City, Mo., Nelson Gallery-Atkins Museum, 1961 (no. 3A); St. Louis, Mo., City Art Museum of St. Louis, 1961 (no. 3A); Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 1967-68 (no. 9); Cleveland, The Cleveland Museum of Art, 1968 (no. 9); Los Angeles, The Art Galleries, University of California at Los Angeles, 1968 (no. 9).

Published: E. M. Bloch, "Art in Politics", *Art in America*, Vol. 33, No. 2, April 1945 (pp. 93-100, ill. opp. p. 99). McDermott, 1959 (pp. 48; 48 n.; 413, nos. 22, 23; ill. Pl. 17). Bloch, 1967a (cat. no. A116; ill. Pl. 45; text, pp. 77-79). Bloch, 1967b (cat. no. 9, p. 38; text, pp. 8-9).

30 THE CONCEALED ENEMY

Oil on canvas, 28½ x 35½ in.

Undated (1845)

Peabody Museum, Harvard University, Cambridge, Massachusetts

Provenance: Artist to American Art-Union, N.Y.; purchased for \$40.00; awarded by Art-Union, 19 Dec. 1845 to James A. Hutchison, Pittsburgh, Pa.; David Ives Bushnell, Jr., Washington, D.C. (gift of, to Peabody, in 1946).

Exhibited: New York, N.Y., American Art-Union, 1845 (no. 95); Omaha, Neb., Joslyn Art Museum, 1954; St. Louis, Mo., City Art Museum, 1954 (no. 82); Minneapolis, Minn., Walker Art Center, 1955 (no. 82); Washington, D.C., Corcoran Gallery of Art, 1959; Kansas City, Mo., Nelson Gallery-Atkins Museum, 1961 (no. 5); St. Louis, Mo., City Art Museum, 1961 (no. 5); New York, IBM Corporation, 1964; Kalamazoo, Michigan, Kalamazoo Institute of Arts, 1967; Washington, D. C., National Collection of Fine Arts, Smithsonian Institution, 1967-68 (no. 11); Cleveland, Ohio, The Cleveland Museum of Art, 1968 (no. 11); Los Angeles, The Art Galleries, UCLA, 1968 (no. 11); New York, Public Education Assoc., 1968 (no. 51).

Published: McDermott, 1959 (pp. 53; 413, no. 25; ill. Pl. 20). Bloch, 1967a (cat. no. A137; ill. no. 75). Bloch, 1967b (cat. no. 11, pp. 39-40).

31 MISSISSIPPI FISHERMAN

Oil on canvas, 29½ x 24½ in.

Undated (c. 1850)

Mr. Marshall Field, Chicago

Provenance: In possession of family of artist's second wife; Mrs. William P. Thomas; inherited by Mrs. Andrew T. Caldwell, Lake Charles, La.; with James Graham & Sons, New York, 1961; acquired by present owner, 1963.

Exhibited: Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 1967-68 (no. 20); Cleveland, The Cleveland Museum of Art, 1968 (no. 20); Los Angeles, The Art Galleries, UCLA, 1968 (no. 20).

Published: Bloch, 1967a (cat. no. A206; ill. Pl. 73). Bloch, 1967b (cat. no. 20, p. 50).

32 THE STORM

Oil on canvas, 25½ x 30⅞ in.

Undated (c. 1850)

Wadsworth Atheneum, Hartford, Gift of Henry Schnakenberg

Provenance: Discovered in an antique shop in St. Louis, Mo. by Oscar Thalinger, 1934; sold by him to Meyric R. Rogers, St. Louis (later of Chicago); with M. Knoedler & Co., N.Y., 1944; purchased by Henry Schnakenberg, N.Y. (later of Newtown, Conn.), Dec., 1944; presented by him to current owner, 1952.

Exhibited: St. Louis, Mo., City Art Museum, 1934; Kansas City, Mo., Nelson Gallery-Atkins Museum, 1934; New York, The Museum of Modern Art, 1935 (no. 16); Hartford, Wadsworth Atheneum, 1935 (no. 16); Springfield, Mass., Springfield Museum of Art, 1938; New York, M. Knoedler & Co., 1944 (no. 3); New York, Brooklyn Museum, 1945; Hagerstown, Md., Washington County Museum of Fine Arts, 1947 (no. 3); St. Louis, Mo., City Art Museum, 1954 (no. 18); Minneapolis, Walker Art Center, 1955 (no. 18); Kansas City, Mo., Nelson Gallery-Atkins Museum, 1961 (no. 19); St. Louis, City Art Museum, 1961 (no. 19); Denver, Colo., The Denver Art Museum, 1966; Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 1967-68 (no. 19); Cleveland, The Cleveland Museum of Art, 1968 (no. 19); Los Angeles, The Art Galleries, UCLA, 1968 (no. 19).

Published: Wadsworth Atheneum, *Bulletin*, ser. 2, no. 33, May 1952 (ill. p. 3). Wadsworth Atheneum, *Handbook of Wadsworth Atheneum*; Hartford, 1958 (ill. p. 139). McDermott, 1959 (pp. 117; 418, no. 75; ill. Pl. 50). Bloch, 1967a (cat. no. A205; ill. Pl. 118). Bloch, 1967b (cat. no. 19, pp. 49-50).

33 LANDSCAPE WITH DEER

Oil on canvas, 24¾ x 30 in.

Undated (c. 1850)

Missouri Historical Society, St. Louis, Missouri

Provenance: Said to have been purchased from the artist by Charles W. Peck and inherited by his daughter, Mrs. J. Warren Dusenbery (Rebecca Peck), St. Louis, Mo. (C. van Ravenswaay to E. Maurice Bloch, letter, St. Louis, March 7, 1956); bequest to present owner, 1947.

Exhibited: Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 1967-68 (no. 21); Cleveland, The Cleveland Museum of Art, 1968 (no. 21); Los Angeles, The Art Galleries, UCLA, 1968 (no. 21).

Published: McDermott, 1959 (pp. 118; 418, no. 79; ill. Pl. 54). Bloch, 1967a (cat. no. A208; ill. no. 112). Bloch, 1967b (cat. no. 21, p. 50).

34 CANVASSING FOR A VOTE

Oil on canvas, 25½ x 30½ in.

Signed and dated lower left: G. C. Bingham / 1852

Nelson Gallery-Atkins Museum, Kansas City, Missouri

Provenance: Commissioned by Goupil & Co. (M. Knoedler), New York, by March, 1851; in later years owned by the McIntyre family; Dr. Elwyn Evans, Orlando Beach, Florida; sold to present owner, 1954.

Exhibited: Cincinnati, Ohio, Cincinnati Art Museum, 1955 (no. 1); Kansas City, Mo., Nelson Gallery-Atkins Museum, 1961 (no. 16); St. Louis, City Art Museum, 1961 (no. 16); New York World's Fair, Federal Pavilion, 1965; Kalamazoo, Kalamazoo Institute of Arts, 1966; Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 1967-68 (no. 26); Cleveland, The Cleveland Museum of Art, 1968 (no. 26); Los Angeles, The Art Galleries, UCLA, 1968 (no. 26).

Published: Fern Helen Rusk, *George Caleb Bingham The Missouri Artist*; Jefferson City, Mo., 1917 (pp. 53-54, 122; engraving ill. p. 55). Albert Christ-Janer, *George Caleb Bingham of Missouri*; New York, 1940 (pp. 70, 171). Lew Larkin, *Bingham: Fighting Artist*; Kansas City, Mo., 1954 (pp. 93, 95, ill.). Ross E. Taggart, "'Canvassing for a Vote' and Some Unpublished Portraits by Bingham", *Art Quarterly*, Vol. 18, No. 3, Autumn 1955 (pp. 228-240, ill. p. 228). Cincinnati Art Museum, *Rediscoveries in American Painting*; Cincinnati, 1955 (p. 16, no. 1; ill. p. 23). Nelson Gallery-Atkins Museum, *Handbook, Nelson Gallery of Art-Atkins Museum*; Kansas City, Mo., fourth edition, 1959 (p. 144, ill.). McDermott, 1959 (pp. 87-88; 184; 417, no. 65; ill. Pl. 38). Nelson Gallery-Atkins Museum, "George Caleb Bingham Sesquicentennial Exhibition 1811-1961", *Bulletin*, March 1961, Vol. III, No. 3 (no. 16, ill. p. 20). Kalamazoo Institute of Arts, *Paintings by American Masters; Fifth Anniversary Exhibition*; Kalamazoo, 1966 (p. 8, ill.). Bloch, 1967a (cat. no. A228; ill. Pl. 102). Bloch, 1967b (cat. no. 26, pp. 54, 57; ill. p. 56).

35 A VIEW OF A LAKE IN THE MOUNTAINS

(Landscape: Mountain View)

Oil on Canvas, 21 x 31¼ in.

Signed lower left: G. C. Bingham; undated (c. 1853-1856)
Los Angeles County Museum of Art, Museum Purchase with County Funds.

Provenance: In recent years acquired by William D. Sage, East Lansing, Michigan; with Harry Shaw Newman Gallery (The Old Print Shop), New York, 1946-1947; sold to present owner by Victor D. Spark, New York, 1965.

Exhibited: Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 1967-68 (no. 25); Cleveland, The Cleveland Museum of Art, 1968 (no. 25); Los Angeles, The Art Galleries, UCLA, 1968 (no. 25).

Published: *Panorama*, II, 1947 (60, ill. cover). McDermott, 1959 (pp. 117; 418, no. 76; ill. Pl. 51). Bloch, 1967a (cat. no. A224; ill. Pl. 117). Bloch, 1967b (cat. no. 25, p. 54; ill. p. 55).



MARTIN JOHNSON HEADE

Born: 11 August 1819, Lumberville, Pennsylvania

Died: 4 September 1904, St. Augustine, Florida

36 GERTRUDE OF WYOMING

Oil on canvas, 14¾ x 18½ in.

Signed lower right: M. J. Heade; undated (c. 1850)

Mr. and Mrs. J. Robert Dodge, Washington, D.C.

Provenance: Rev. Phillip J. Hawk (husband of Anne Rebecca Heade); Miss May Hawk (granddaughter of the Rev. Hawk). According to Miss Hawk, the artist's sister, Anne Rebecca Heade, was the model for *Gertrude of Wyoming*.

Exhibited: Boston, Museum of Fine Arts, 1969 (no. 2); College Park, Md., University of Maryland Art Gallery, 1969 (no. 2); New York, Whitney Museum of American Art, 1969 (no. 2).

Published: Stebbins, 1969 (cat. no. 2, ill.).

37 WILDERNESS SUNSET

Oil on canvas, 28 x 58½ in.

Signed and dated lower right: M. J. Heade / 1861

Kennedy Galleries, Inc., New York

Exhibited: Boston, Museum of Fine Arts, 1969 (no. 10); College Park, Md., University of Maryland Art Gallery, 1969 (no. 10); New York, Whitney Museum of American Art, 1969 (no. 10).

Published: Stebbins, 1969 (cat. no. 10, ill.).

38 LAKE GEORGE

Oil on canvas, 26 x 49¾ in.

Signed and dated lower right on rock: M. J. Heade / 1862
Museum of Fine Arts, Boston, M. and M. Karolik
Collection (64.430)

Provenance: S. M. Vose, Providence, R. I.; Sumner Robinson; Vose Galleries, Boston, 1948; Maxim Karolik, 1948.

Exhibited: Worcester, Mass., Worcester Art Museum, 1952 (no. 18); New York, American Federation of Arts, circulated to: Frankfort, Germany, Staedelsches Kunst Institut, 1953 (no. 22); Munich, Germany, Bayerische Staatsgemaelde sammlungen, 1953 (no. 22); Hamburg, Germany, Kunsthalle, 1953 (no. 22); Rome, Italy, Galleria Nazionale d'Arte Moderna, 1954 (no. 22); New York, Whitney Museum of American Art, 1954 (no. 22); Washington, D.C., Smithsonian Institution exhibition circulated 1954-56 to: Louisville, Ky., J. B. Speed Art Museum (no. 27); Toledo, Ohio, Toledo Museum of Art (no. 27); Coral Gables, Fla., University of Miami, Lowe Art Museum (no. 27); Richmond, Virginia Museum of Fine Arts (no. 27); Columbia, S.C., Columbia Museum of Art (no. 27); Philadelphia, Pennsylvania Academy of the Fine Arts (no. 27); Wilmington, Del., Wilmington Society of the Fine Arts (no. 27); Baltimore, Md., Baltimore Museum of Art (no. 27); Pittsburgh, Carnegie Institute (no. 27); Boston, Museum of Fine Arts, and circulated in U.S., 1957-59 (no. 157); Ogunquit, Me., Museum of Art of Ogunquit, 1960 (no. 12); Genesee, N.Y., State University College, 1968; Boston, Museum of Fine Arts, 1969 (no. 11); College Park, Md., University of Maryland Art Gallery, 1969 (no. 11); New York, Whitney Museum of American Art, 1969 (no. 11); Atlanta, Ga., The High Museum of Art, 1971 (no. 28).

Published: J. I. H. Baur, *American Paintings in the Nineteenth Century*; New York, 1953 (ill. p. 14). State University College, *Hudson River School*; Genesee, N.Y., 1968 (p. 144, ill. p. 145). Museum of Fine Arts, Boston, *American Paintings in the Museum of Fine Arts, Boston*; Boston, 1969 (no. 514, p. 138; ill. fig. 327). Stebbins, 1969 (cat. no. 11, ill.). The High Museum of Art, *The Beckoning Land*; Atlanta, 1971 (no. 28, ill. p. 64).

39 HAZY SUNRISE AT SEA

Oil on canvas, 20 x 50 in.

Signed and dated lower left: M. J. Heade 63
Shelburne Museum

Exhibited: Utica, N.Y., Munson-Williams-Proctor Institute, 1960; Boston, Museum of Fine Arts, 1969 (no. 15); College Park, Md., University of Maryland Art Gallery, 1969 (no. 15); New York, Whitney Museum of American Art, 1969 (no. 15).

Published: Stebbins, 1969 (no. 15, ill.).

40 ORCHID WITH TWO HUMMINGBIRDS

Oil on canvas, 13½ x 17½ in.

Signed and dated lower center: M. J. Heade / 1871

Mr. and Mrs. George J. Perutz, Dallas

Provenance: Mrs. Betty Mont, New York.

41 TWO FIGHTING HUMMINGBIRDS WITH TWO ORCHIDS

Oil on canvas, 17½ x 27¾ in.

Signed and dated lower left: M. J. Heade / 1875

Whitney Museum of American Art, New York, Gift of Henry Schnakenberg in Memory of Juliana Force

Exhibited: Boston, Museum of Fine Arts, 1969 (no. 34); College Park, Md., University of Maryland Art Gallery, 1969 (no. 34); New York, Whitney Museum of American Art, 1969 (no. 34).

Published: Stebbins, 1969 (cat. no. 34, ill. color).

42 SALT MARSH HAY

Oil on canvas, 13 x 26 in.

Signed lower left: M. J. Heade; undated (c. 1870s)

The Butler Institute of American Art, Youngstown, Ohio

Provenance: Vose Galleries, 1955.

Exhibited: Boston, Museum of Fine Arts, 1969 (no. 32); College Park, Md., University of Maryland Art Gallery, 1969 (no. 32); New York, Whitney Museum of American Art, 1969 (no. 32).

Published: Stebbins, 1969 (cat. no. 32, ill.).

43 SALT HAY ON THE ROWLEY MARSHES

Oil on canvas, 13¼ x 26¼ in.

Signed lower right: M. J. Heade

Hirschl & Adler Galleries, New York

Exhibited: New York, Hirschl & Adler Galleries, 1969 (no. 34).

Published: Hirschl & Adler Galleries, *The American Scene, A Survey of the Life and Landscape of the 19th Century*; New York, 1969 (cat. no. 34, p. 34; ill. p. 34).

44 MARSHFIELD MEADOWS, MASSACHUSETTS

Oil on canvas, 17½ x 36½ in.

Signed lower left: M J Heade

Amon Carter Museum, Fort Worth (4.71)

Provenance: Mrs. William Calderwood, whose father purchased the painting from the artist.

ALBERT BIERSTADT

Born: 7 January 1830, Solingen, Germany

Died: 19 February 1902, New York

45 THE "MARINA GRANDE" IN CAPRI WITH THE FARAGLIONI ROCKS IN THE BACKGROUND

Oil on canvas, 42 x 72 in.

Signed and dated lower right: A Bierstadt, 1859

Albright-Knox Art Gallery, Buffalo, Gift of the Artist (63.1)

Provenance: Presented to the Gallery by the artist, 1863.

Exhibited: Buffalo, N.Y., The Buffalo Fine Arts Academy, 1862; Detroit, The Detroit Institute of Arts, 1944-45 (no. 64); Detroit, The Detroit Institute of Arts, 1950-51 (no. 5); Toledo, The Toledo Museum of Art, 1951 (no. 5); Oswego, N.Y., State University of New York, College of Education, 1961; Richmond, Virginia Museum of Fine Arts, 1961; Santa Barbara Museum of Art, 1964 (no. 15); Pittsburgh, Museum of Art, Carnegie Institute, 1965; Kalamazoo, Kalamazoo Institute of Arts, 1966; Montreal, The Montreal Museum of Fine Arts, 1967 (no. 201).

Published: The Buffalo Fine Arts Academy, *Catalogue of the Paintings and Sculpture in the Permanent Collection*; Buffalo, 1949 (p. 10, ill. p. 11). The Detroit Institute of Arts, *The World of the Romantic Artist*; Detroit, 1944 (cat. no. 64, ill. p. 25). The Detroit Institute of Arts, *Travelers in Arcadia—American Artists in Italy 1830-75*; Detroit, 1951 (cat. no. 5, ill. p. 18). Santa Barbara Museum of Art, *Albert Bierstadt 1830-1902*; Santa Barbara, 1964 (cat. no. 15, ill. color). Museum of Art, Carnegie Institute, *The Seashore in 19th and 20th Century Painting*; Pittsburgh, 1965 (ill. Pl. 40). The Montreal Museum of Fine Arts, *The Painter and the New World*; Montreal, 1967 (cat. no. 201, ill.).

46 SUNRISE ON THE MATTERHORN

Oil on canvas, 58½ x 42½ in.

Signed lower left: ABierstadt

The Metropolitan Museum of Art, New York, Gift of Mrs. Karl W. Koeniger, 1966

Exhibited: New York, Bronx County Courthouse, 1971 (no. 17).

47 VIEW IN YOSEMITE VALLEY

Oil on canvas, 22 x 30¼ in.

Signed and dated lower right: ABierstadt 1864

Santa Barbara Museum of Art (Preston Morton Collection)

Provenance: John Nicholson Gallery, New York, 1960.

Exhibited: Santa Barbara, Santa Barbara Museum of Art, 1964 (no. 25).

Published: Santa Barbara Museum of Art, *Albert Bierstadt 1830-1902*; Santa Barbara, 1964 (cat. no. 25, ill. color).



48 ROCKY MOUNTAINS

Oil on canvas, 33 x 47 in.

Signed and dated lower right: A Bierstadt 1866
IBM Corporation

Exhibited: Cairo, Egypt, 1946; Syracuse, N.Y., Syracuse Museum of Fine Arts, 1948; New York, M. Knoedler & Co., Inc., 1952; Newark, N.J., The Newark Museum, 1956; Santa Barbara, Santa Barbara Museum of Art, 1964 (no. 41); Washington, D.C., National Collection of Fine Arts, Smithsonian Institution, 1968.

Published: Santa Barbara Museum of Art, *Albert Bierstadt 1830-1902*; Santa Barbara, 1964 (cat. no. 41, ill. color).

49 MOUNT WHITNEY

Oil on canvas, 36 x 54 in.

Signed and dated lower right: A Bierstadt 1869
The Newark Museum, Newark, New Jersey (61.516)

Exhibited: Santa Barbara, Santa Barbara Museum of Art, 1964 (no. 48); New York, M. Knoedler & Co., Inc., 1971 (no. 69).

Published: Santa Barbara Museum of Art, *Albert Bierstadt 1830-1902*; Santa Barbara, 1964 (cat. no. 48). M. Knoedler & Co., Inc., *What Is American in American Art*; New York, 1971 (cat. no. 69, p. 35; ill. p. 61).

50 ISLAND IN PRINCESS LOUISA INLET, BRITISH COLUMBIA

Oil on canvas, 29 x 43¾ in.

Signed lower right: A. Bierstadt; undated (c. 1880)
The Art Institute of Chicago, Charles H. and Mary F. S.
Worcester Collection (1945.188)

Provenance: Mrs. Douglas W. Wallace

Exhibited: Chicago, The Art Institute of Chicago, 1945 (no. 12); New York, Whitney Museum of American Art, 1945 (no. 12); Milwaukee, Wisc., Milwaukee Art Institute, 1948 (no. 2); Frankfurt, Germany, Staedelsches Kunst Institut, 1953 (no. 5); Munich, Germany, Bayerische Staatsgemaelde-sammlungen, 1953 (no. 5); Hamburg, Germany, Kunsthalle, 1953 (no. 5); New York, Whitney Museum of American Art, 1954 (no. 16); Rome, Italy, Galleria Nazionale d'Arte Moderna, 1954 (no. 12); Santa Barbara, Santa Barbara Museum of Art, 1964 (no. 66); Springfield, Ill., Illinois State Museum, 1966; Davenport, Iowa, Davenport Municipal Art Gallery, 1966; Muscatine, Iowa, Laura Musser Art Gallery and Museum, 1966; Peoria, Ill., Lakeview Center for the Arts and Sciences, 1966-67.

Published: The Art Institute of Chicago, *The Hudson River School and the Early American Landscape Tradition*; Chicago, 1945 (cat. no. 12, pp. 104-109). The Art Institute of Chicago, *Paintings in The Art Institute of Chicago*; Cleveland, 1961 (p. 25, ill. p. 373). Santa Barbara Museum of Art, *Albert Bierstadt 1830-1902*; Santa Barbara, 1964 (cat. no. 66).

51 CLOUD STUDY: SUNSET

Oil on paper mounted on board, 13¾ x 18¾ in.

Unsigned, undated

The Detroit Institute of Arts, Detroit, Michigan, Gift of
Mr. and Mrs. Harold O. Love (71.133)

Provenance: Mr. and Mrs. Harold O. Love, Grosse Pointe
Farms, Michigan

52 WESTERN LAKE SCENE

Oil on canvas, 19¾ x 13½ in.

Signed lower left: A. Bierstadt

Hirschl & Adler Galleries, New York



ALBERT PINKHAM RYDER

Born: 19 March 1847, New Bedford, Massachusetts

Died: 28 March 1917, Elmhurst, Long Island

53 THE BARNYARD

Oil on panel, 11 $\frac{3}{8}$ x 12 $\frac{1}{4}$ in.

Unsigned, undated

Munson-Williams-Proctor Institute

Provenance: Purchased from Hirschl & Adler Galleries, New York, 1957

Exhibited: Washington, D.C., The Phillips Collection, 1928-29; New York, M. Knoedler & Co., 1930; New York, Macbeth Gallery, 1946; New York, Whitney Museum of American Art, 1947; Washington, D.C., Corcoran Gallery of Art, 1961.

54 THE TEMPLE OF THE MIND

Oil on wood, 17 $\frac{3}{4}$ x 16 in.

Undated (before 1888)

Albright-Knox Art Gallery, Gift of R. B. Angus, Esq. (18.1)

Provenance: Thomas B. Clarke; R. B. Angus, Esq.

Exhibited: New York, National Academy of Design, 1926; New York, The Museum of Modern Art, 1930; New York, College Art Association, 1935-36; New York, Whitney Museum of American Art, 1938; Springfield, Mass., Springfield Museum of Fine Arts, 1938; Pittsburgh, Museum of Art, Carnegie Institute, 1939; New York, The Museum of Modern Art, 1939; Chicago, The Art Institute of Chicago, 1939-40; Baltimore, Md., Walters Art Gallery, 1940; Detroit, The Detroit Institute of Arts, 1940; San Francisco, Golden Gate International Exposition, 1940; Toronto, The Art Gallery of Toronto, 1940 (no. 114); New York, M. Knoedler & Co., Inc., 1941 (no. 29); New York, The American British Art Center, 1945 (no. 28); London, Tate Gallery, 1946 (no. 179); New York, Whitney Museum of American Art, 1947 (no. 47); Washington, D.C., Corcoran Gallery of Art, 1949 (no. 28); New York, Wildenstein & Co., Inc., 1953 (no. 33); Pomona, Calif., Los Angeles County Fair Assoc., 1953 (no. 121); Buffalo, Albright-Knox Art Gallery, 1954 (no. 28); Fort Worth, Tex., Fort Worth Art Center, 1954 (no. 90); Washington, D.C., Corcoran Gallery of Art, 1961 (no. 23).

Published: Whitney Museum of American Art, *A Century of American Landscape Painting*; New York, 1938 (no. 48). Allen Weller, "An Unpublished Letter by Albert P. Ryder", *Art in America*, April 1939 (pp. 101-2). The Art Institute of Chicago, *Half a Century of American Art*; Chicago, 1939. The Art Gallery of Toronto, *An Exhibition of Great Paintings in Aid of the Canadian Red Cross*; Toronto, 1940 (no. 114). The American British Art Center, *Other Worlds—As Envisioned by Some Artists of This One*; New York, 1945 (no. 28, ill. on cover). Tate Gallery, *American Painting*; London, 1946 (no. 179, ill. near p. 10). Whitney Museum of American Art, *Albert P. Ryder Centenary Exhibition*; New York, 1947 (no. 47, ill. frontispiece). *Gazette des Beaux-Arts*, January 1948 (pp. 47-56, ill. p. 50). Albright-Knox Art Gallery, *Catalogue of the Paintings and Sculpture in the Permanent Collection*; Buffalo, 1949 (p. 34, ill. p. 35). Wildenstein & Co., Inc., *Landmarks in American Art, 50 Great Paintings, 1670-1950*; New York, 1953 (no. 33, ill.). Los Angeles County Fair Assoc., *Pace Setters in American Art*; Pomona, Calif., 1953 (no. 121, ill. p. 21). Albright-Knox Art Gallery, *Painters' Painters*; Buffalo, 1954 (no. 28, ill. p. 40). Lloyd Goodrich, *Albert P. Ryder*; New York, 1959 (ill. color no. 37; b/w no. 36; note, p. 114). Corcoran Gallery of Art, *Albert Pinkham Ryder*; Washington, D.C., 1961 (no. 23, ill. color). Lloyd Goodrich, "New Light in the Mystery of Ryder's Background", *Art News*, Vol. 60, No. 2, April 1961 (ill. p. 39). David Loeffler Smith, "Romanticism and the American Tradition", *American Artist*, Vol. 26, No. 3, March 1962 (pp. 28-33ff, ill. p. 29 color). Flexner, 1970 (text, p. 209; ill. p. 211).

55 THE FOREST OF ARDEN

Oil on canvas, 19 x 15 in.

Signed lower right: Ryder; finished 1897

The Metropolitan Museum of Art, Bequest of Stephen C. Clark, 1960

Provenance: Mr. Stephen C. Clark

Exhibited: Paris, Musée du Jeu de Paume, 1938; Andover, Mass., Addison Gallery of American Art, 1940; Pittsburgh, Carnegie Institute, 1940 (no. 204); New York, The Museum of Modern Art, 1943 (no. 181); New York, Whitney Museum of American Art, 1947 (no. 11); New York, The Museum of Modern Art, 1955; New York, The Metropolitan Museum of Art, 1958, 1960, 1965; Los Angeles, Los Angeles County Museum of Art, 1966 (no. 77); San Francisco, M. H. de Young Memorial Museum, 1966 (no. 77).

Published: Sadakichi Hartmann, *A History of American Art*; Boston, 1902 (p. 83). Frederick F. Sherman, *Albert Pinkham Ryder*; New York, 1920 (p. 18). Frederic N. Price, *Albert Ryder*; New York, 1932 (no. 49, ill.). Lloyd Goodrich, *Albert P. Ryder*; New York, 1959 (ill. color no. 78; detail, b/w, no. 77; note, p. 116). Jules Prown, *American Painting from its Beginnings to the Armory Show*; Geneva, 1969 (p. 97).

56 TOILERS OF THE SEA

Oil on canvas, 10 x 12 in.

Signed lower right: Ryder

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, Gift of Miss Lillie P. Bliss

Provenance: Cottier & Co. Art Gallery, New York; Charles Ammon; William Macbeth, Inc., 1922; Lillie P. Bliss, New York, 1922, who presented it to Addison Gallery in 1928.

Exhibited: New York, The Museum of Modern Art, 1932; New York, Whitney Museum of American Art, 1947; Sarasota, Florida, John and Mable Ringling Museum of Art, 1949; Cambridge, Mass., Busch-Reisinger Museum, Harvard Univ., 1962; Boston, Museum of Fine Arts, 1968; New Brunswick, N.J., Rutgers Univ. Art Gallery, 1968; Washington, D.C., The Phillips Collection, 1969.

Published: Addison Gallery of American Art, *Handbook of Paintings, Sculpture, Prints and Drawings in the Permanent Collection*; Andover, 1939 (p. 42, ill.).

57 MARINE

Oil on canvas, 12 $\frac{5}{8}$ x 9 $\frac{13}{16}$ in.

Unsigned, undated

Mr. Leo M. Rogers, New York

Provenance: Dr. Albert T. Sanden; Mrs. Edward D. Gurney.

Exhibited: New York, Babcock Gallery, 1952; New Bedford, Mass., William W. Crapo Gallery, Swain School of Design, 1960; Toronto, The Art Gallery of Toronto, 1961; Winnipeg, Winnipeg Art Gallery, 1961; Vancouver, Vancouver Art Gallery, 1961; New York, Whitney Museum of American Art, 1961; Washington, D.C., Corcoran Gallery of Art, 1961; New York, Whitney Museum of American Art, 1966 (no. 240); Bloomington, Indiana University Art Museum, 1970.

Published: Lloyd Goodrich, *Albert P. Ryder*; New York, 1959 (ill. Pl. 56). William W. Crapo Gallery, Swain School of Design, *A Selection of Paintings by Albert Pinkham Ryder and Albert Bierstadt*; New Bedford, Mass., 1960 (ill. Pl. 13). The Art Gallery of Toronto, *American Paintings 1865-1905*; Toronto, 1961 (ill. p. 16). Corcoran Gallery of Art, *Albert Pinkham Ryder*; Washington, D.C., 1961 (ill. Pl. 27, p. 27). Whitney Museum of American Art, *Art of the United States 1670-1966*; New York, 1966 (no. 240, p. 153). Novak, 1969 (ill. Pl. 12-9, p. 220). Indiana University Art Museum, *The American Scene 1820-1900*; Bloomington, 1970 (ill. p. 19). Lloyd Goodrich, "The Visionary World of Ryder", *Dialogue*, Vol. 3, No. 2, 1970 (p. 58, ill.). Martin L. Pops, *The Melville Archetype*; Kent, Ohio, 1970 (ill. cover).



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1943 *The Growth of American Thought*. New York.

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1951 *Travelers in Arcadia. American Artists in Italy, 1830-1875*. Detroit.

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Merritt, Howard S.

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1948 *Washington Allston*. Chicago.

1965 *Painting in America*. New York (4th printing).

Santa Barbara Museum of Art

1964 *Albert Bierstadt 1830-1902*. Santa Barbara.

Smith, Henry Nash

1950 *Virgin Land*. Cambridge.

Stebbins, Theodore E., Jr.

1969 *Martin Johnson Heade*. College Park, Maryland.

LENDERS TO THE EXHIBITION

Addison Gallery of American Art,
Phillips Academy

Albany Institute of History and Art

Albright-Knox Art Gallery

Lyman Allyn Museum

The Art Institute of Chicago

Mr. John Astor

The Butler Institute of American Art

Amon Carter Museum

Columbia Museum of Art

Corcoran Gallery of Art

Mr. and Mrs. Leslie Cowan

The Detroit Institute of Arts

Mr. and Mrs. J. Robert Dodge

Mr. Marshall Field

Fort Ticonderoga

Mrs. C. G. Frost

Hirschl & Adler Galleries

IBM Corporation

Kennedy Galleries, Inc.

Los Angeles County Museum of Art

Lowe Art Museum, University of Miami

The Metropolitan Museum of Art

Missouri Historical Society

Munson-Williams-Proctor Institute

Museum of Fine Arts, Boston

National Collection of Fine Arts,
Smithsonian Institution

Nelson Gallery-Atkins Museum

The Newark Museum

Peabody Museum, Harvard University

Mr. and Mrs. George J. Perutz

Mr. Leo Rogers

Santa Barbara Museum of Art

Miss Frances Sauvalle

Shelburne Museum

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