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THE AMERICAN LANDSCAPES OF ASHER B. DURAND (1796-1886)

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The Fundación Juan March, in association with the New-York Historical Society, presents the exhibition **The American Landscapes of Asher B. Durand (1796-1886)**. Edited under the guidance of Dr. Linda S. Ferber, leading Durand scholar, this catalogue accompanies the first retrospective devoted to this important nineteenth-century artist outside of the United States. Together with his close friend Thomas Cole (1801-1848), Durand was a leader and mentor of the Hudson River School, the prominent art movement formed by a group of mid-nineteenth-century American landscape painters. With 140 works, including oil paintings, drawings, and engravings, and complemented by works by his contemporaries and followers, this volume and the exhibition it accompanies showcase Durand's luminous talent as well as the subject matter he developed throughout his prolific career: portraiture, genre subjects, and chiefly landscape painting.

With essays by Drs. Linda S. Ferber, Barbara Novak, Barbara Dayer Gallati, Marilyn S. Kushner, Roberta J. M. Olson, Rebecca Bedell, Kimberly Orcutt, and a chronology by Sarah Barr Snook.



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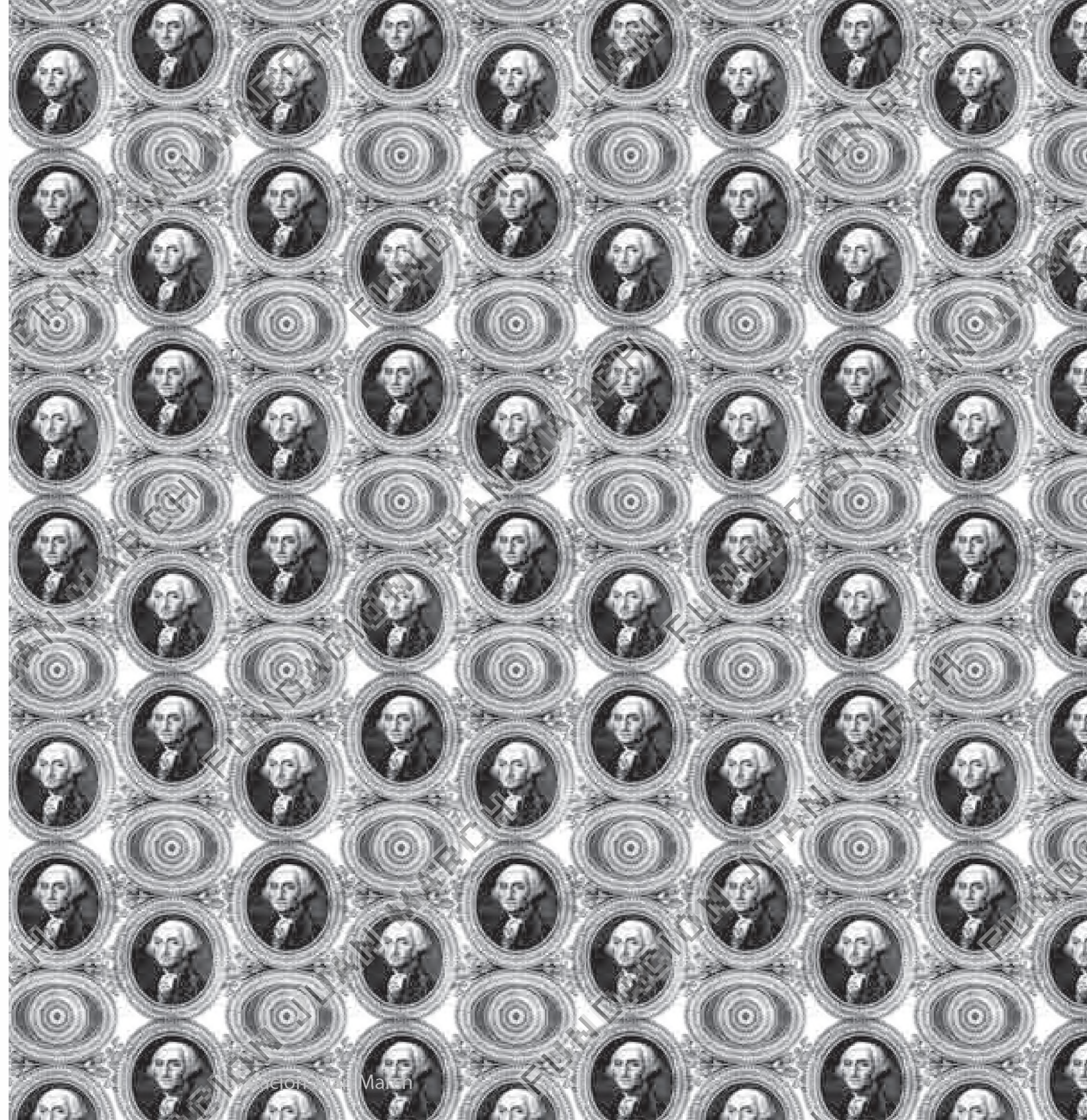
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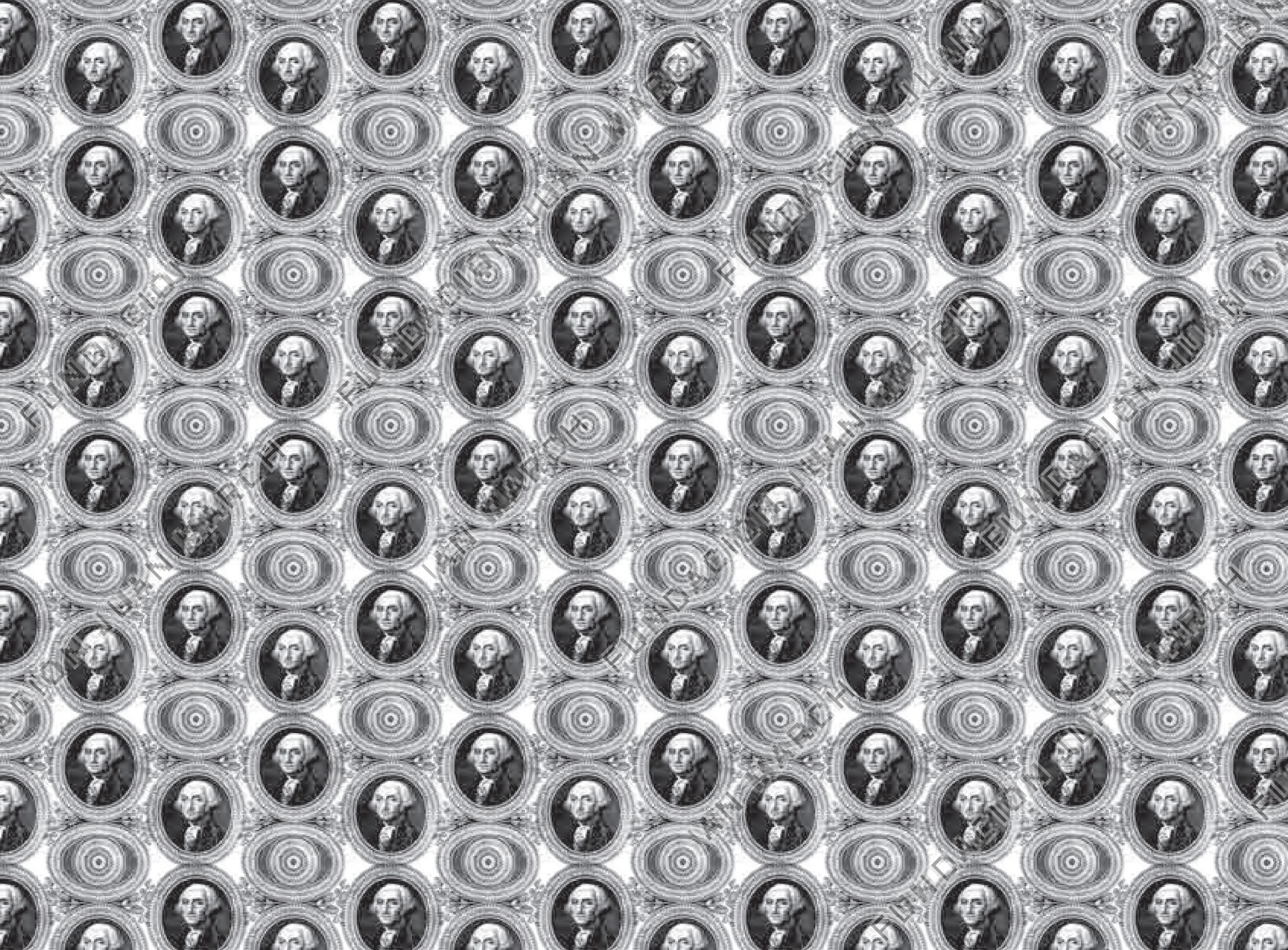
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THE AMERICAN LANDSCAPES OF
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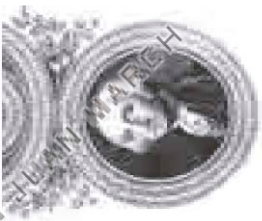
THE AMERICAN LANDSCAPES OF ASHER B. DURAND (1796–1886)



This catalogue and its Spanish edition are published on the occasion of the exhibition

THE AMERICAN LANDSCAPES OF ASHER B. DURAND (1796-1886)

Fundación Juan March, Madrid, October 1, 2010 - January 9, 2011



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DURAND

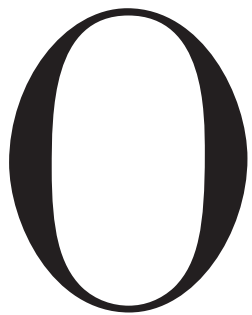
*Upon his canvas Nature starts to life,
Clear waters flow, majestic trees arise,—
The earth and air with beauty's shapes are rife,
And over all there bend his glorious skies.*

*Yes, this is Nature—living, breathing, warm,
Ere yet her face the blight and storm have crossed;
Yes, this is Nature, in that radiant form
She wore of old, ere Paradise was lost.*

ANNE C. LYNCH, 1849

FOREWORD

Asher B. Durand's Return to Europe



On June 1, 1840, a forty-three-year-old American artist left New York for London and the Continent on a tour of self-instruction in European art. Now it is Europe's turn to contemplate the American's art.

The American Landscapes of Asher B. Durand (1796–1886)

is the first retrospective devoted to this significant nineteenth-century painter outside of the United States. Together with his close friend Thomas Cole (1801–1848), Durand was a leader and mentor of the Hudson River School, the prominent art movement formed by a group of mid-nineteenth-century American landscape painters. With 140 works, including oil paintings, drawings, and engravings, and complemented by works by his contemporaries and followers, this volume and the exhibition it accompanies showcase Durand's luminous talent as well as the subject matter he developed throughout his prolific career: portraiture, genre subjects, and chiefly landscape painting.

Durand's oeuvre depicts the pastoral beauty of North America's natural settings as he found them across the nearly seventy years of his creative life. The artist understood nature as a peaceful combination of beautiful elements rather than as a picturesque or sublime composition in Romantic terms. His landscapes radiate a sense of "perpetual youth" and a "therapeutic beauty," according to period admirers, capable of restoring the health and stability lost by viewers amid the excesses of the modern fast-paced world.

Because of Durand's remarkable longevity, his oeuvre covers nearly the entire nineteenth century and therefore provides an ideal viewpoint from which to contemplate the main characteristics of American culture at the time: hence the exhibition is titled *The American Landscapes of Asher B. Durand (1796–1886)*. Though the term "landscapes" is geographic—referring to Durand's Catskill Mountains, Adirondacks, and the lush valleys and vistas of the Hudson River—it is also intellectual. Durand's was a spiritual and naturalistic portrayal of America, much like that of his contemporaries, the thinkers Ralph Waldo Emerson (1803–1882), Henry

David Thoreau (1817–1862), and Walt Whitman (1819–1892). His paintings communicate an emerging sense of nationhood, reflecting in their popularity the growth of cosmopolitan New York City during the 1800s, and they embody the transformation of Europe's cultural—and also artistic—traditions into an American heritage.

These themes, among others, inspired the collection of essays in this catalogue, by the leading scholars of Durand and nineteenth-century art: Drs. Barbara Novak, Linda S. Ferber, Barbara Dayer Gallati, Rebecca Bedell, Roberta Olson, Marilyn Kushner, and Kimberly Orcutt. Their essays present varied approaches to his work, permitting a comprehensive view of both the painter and his oeuvre and representing the most recent research on them. Barbara Novak's 1962 article in the *Art Journal* led to the resurgence in popularity of Durand, and it is reprinted here. Sarah B. Snook compiled the chronology of the artist's life. Accompanying the exhibition catalogue is a facsimile of Durand's nine "Letters on Landscape Painting," the first edition to appear in Spanish. These writings, originally printed in 1855 in *The Crayon* (the first American periodical devoted to the fine arts), convey

Durand's artistic theories and combine his spiritual insights with practical recommendations on the art of painting.

All but a few of the works on display draw on the holdings of the New-York Historical Society. The project has also relied on the special assistance of Dr. Ferber, Senior Art Historian and Museum Director *Emerita* of the Society and a foremost expert on the work of Durand. In fact, *The American Landscapes of Asher B. Durand (1796–1886)* is the result of two years of close collaboration between the Fundación Juan March and the New-York Historical Society. Thanks to the contributions of several other individuals and organizations, both institutions have discovered quite naturally how their distinctive interests and goals reinforce one another.

Founded in 1804, the New-York Historical Society is the oldest museum in New York. It has played a major role in furthering understanding of the importance of that city in forging the history and culture of modern America. The Society houses a vast collection of American works of art and historical documents, including the world's largest collection of paintings by Durand. The Fundación Juan March, on the other hand, is a Spanish institution founded in 1955. It began organizing exhibitions in the 1970s and has continued to build upon this pioneering mission. Though many of its exhibitions have featured artwork by leading twentieth-century artists and, to a lesser extent, early modern and contemporary art, today it combines a reflective cultivation of that tradition with a series of thesis and monographic exhibitions dedicated to artists, periods, or aspects of modern Western history and culture that have not been fully explored

For both institutions, the possibility of jointly organizing the first exhibition dedicated to Asher B. Durand in Europe—where his work has only been seen in group displays—revealed itself as an excellent opportunity to fulfill their overlapping wishes: for the Society, to enrich scholarship and spread understanding of a significant nineteenth-century American painter

and of the institution for which he did so much; for the Fundación, to introduce a different tradition where it is still unknown and to make the unfamiliar familiar for its European visitors. The result is the exhibition this catalogue accompanies.

Both institutions would like to express their deep gratitude to the following persons and institutions for all their efforts in making this exhibition and its accompanying catalogue possible: to the catalogue authors, Rebecca Bedell, Barbara Dayer Gallati, Linda S. Ferber, Marilyn S. Kushner, Barbara Novak, Roberta J. M. Olson, Kimberly Orcutt, and Sarah Barr Snook; and its editor, Anne H. Hoy. To our generous lenders, The New-York Historical Society, The Metropolitan Museum of Art, New York, The New York Public Library, Mr. and Mrs. Mark D. Tomasko, and Barrie and Deedee Wigmore. At the New-York Historical Society we would like to express our deep appreciation to Louise Mirrer, President & CEO; Roger Hertog, Chairman of the Board; and Linda S. Ferber, Senior Art Historian and Museum Director *Emerita*; and, of course, the myriad staff members who all contributed greatly to this project: Jean Ashton, Alan Balicki, Maurita Baldock, Mimi Beale, Glenn Castellano, Miguel Colon, Joseph Ditta, Roy R. Eddey, Stephen Edidin, Elizabeth Fiorentino, Maureen Finnegan, Eleanor Gillers, Kathleen Hulser, Susan Kriete, Alexandra Mazzitelli, Adrienne Meyer, Angela Nacol, Heidi Nakashima, Edward O'Reilly, Valerie Paley, Jillian Pazereckas, Alexandra Polemis, Eric Robinson, Daniel Santiago, Ione Saroyan, Jennifer Schantz, Miranda Schwartz, Jill Slaight, Miriam Touba, Laura Washington, and Scott Wixon. For their generous support and assistance we would also like to thank Christie's, Joseph Goddu, James Leggio, Mary Lublin, Susan Menconi, Kenneth Moser, The Old Print Shop, Gregg Perry, Andrew Schoelkopf, Kenneth Soehner, William Reese, Donald Wing, and Paul Worman. At the Fundación Juan March, our thanks go to the Board of Trustees, as well as Banca March and the finance corporation Alba for their support of this exhibition. In addition, we thank Javier Gomá Lanzón, Director; Manuel Fontán

del Junco, Director of Exhibitions; Deborah L. Roldán, Exhibition Coordinator; Jordi Sanguino, Publications Manager; and all the staff of the Department of Exhibitions; the Department of Cultural Activities, and the Administration Services of the Fundación; and for her collaboration, Rosetta Sloan, intern.

The American Landscapes of Asher B. Durand (1796–1886) represents a second voyage to Europe in several ways, not of the artist himself, but of his works. To European viewers, encountering these works for the first time will mean embarking on a journey of discovery similar to Durand's. In a sense, the exhibition recreates his trip, yet with the opposite effect: the European audience will now become acquainted with Durand's oeuvre and perhaps go further by perceiving the reality of American landscape through the artist's eyes. Such is the reason for any retrospective (or looking back): "Our age"—wrote Ralph Waldo Emerson in 1841, the year Durand returned from his first trip to Europe—"is retrospective. . . . The foregoing generations beheld God and nature face to face; we, through their eyes." These words, with which Emerson began one of his famous treatises, refer to the images of nature Durand saw with his own eyes, a vision we are now able to comprehend, contemplate, and enjoy, thanks to his legacy.

Fundación Juan March, Madrid
New-York Historical Society, New York
October 2010



I

INTRODUCTION

Durand: A Life in Art

Linda S. Ferber





FIG. 1.1. Elias Wade Duran.
The Birthplace of Asher B. Durand, before 1854.
Oil on canvas, 21 x 25 in. (53.3 x 63.5 cm). Maplewood Memorial Library, Maplewood,
New Jersey, Gift of Louise Durand Morris

George Washington was president of the United States when Asher B. Durand was born in 1796 in the New Jersey hamlet of Jefferson Village (FIG. 1.1). The country was barely a nation, and its leaders were struggling to nurture an American culture. Durand grew up on the family farm whose fields and woods he roamed as a youth and where he received the first rudiments of his artistic and intellectual education. After a five-year engraving apprenticeship in nearby Newark, Durand relocated across the Hudson River to New York City in 1817. There he lived and worked for five decades before returning to New Jersey to spend his final years on the family farm. By then he was revered by many as a living ancestor figure of American art history.¹ When he died in 1886 at the age of ninety, America's identity was secure in the world, and his works, and especially his landscapes, which had done so much to define that identity, were enshrined in the collections of the New-York Historical Society.

As the city's oldest museum, founded in 1804, the Society had early on begun assembling documents, artifacts, and works of art pertaining to American history and culture, changing locations as the holdings grew. Since 1908, these unparalleled collections have been housed in the Museum and Library at the Society's eighth location on Central Park West. Durand's own involvement with the Society was a long-term affair. He became an honorary member in 1821 probably in recognition of his engraving of the first membership diploma [CAT. 11]. As early as 1858, his paintings entered the collections when the Society celebrated both a new building and the acquisition of The New-York Gallery of the Fine Arts [CATS. 54, 79, 80; FIG. 1.3]. This quasi-public entity had been formed in 1844 to preserve and make public the acquisitions of the pioneer collector Luman Reed [CAT. 80]. Reed's collection of paintings by Durand, Thomas Cole, William Sidney Mount, and others is now the cornerstone of the Society's renowned holdings of

American art. In 1863, Durand's brother Cyrus deposited samples of his famous collaboration with Asher as banknote engravers, a partnership discussed in chapter III. In 1870, Durand's magnificent portrait from life of former president James Madison was presented to the Society by P. Kemble Paulding [CAT. 49], and in 1878 his important portrait of the Revolutionary soldier and governor of New Jersey, Aaron Ogden, was donated by members of the Society [CAT. 50]. Durand was appointed to the Society's Art Committee in 1872 and he served until his death in November 1886. Art Committee members attended Durand's funeral service and in April 1887 purchased four splendid *Studies from Nature* for the Society from his estate sale [CATS. 82, 102, 112]. Over the years 1903–42, Durand's own children and grandchildren honored his longstanding affiliation by giving the family's enormous collection of more than 400 works by Durand and his circle to the New-York Historical Society. The Society's acquisition in 1944 of Robert L. Stuart's important nineteenth-century American and European paintings brought even more strength to the Durand collection with the addition of his *White Mountain Scenery, Franconia Notch*, 1857, and *Woodland Brook*, 1859 [CATS. 117, 120]. Selections from all of these extraordinary holdings are the lion's share of this exhibition.

Durand was essentially self-taught as a painter of portraits and landscapes, finding his models mostly in the paintings he reproduced as engravings. As Barbara Dayer Gallati notes in chapter VI, he learned European academic traditions while he adapted their iconography to his banknotes and sketched from classical casts at the American Academy of the Fine Arts, in New York. The metropolis, already flourishing as the nation's center of trade, finance, publishing, and culture, presented an environment in which both patrons and institutions like the New-York Historical Society, the National Academy of Design, and the Sketch Club (today known as The Century Association) emerged during the first quarter of the nineteenth century to support the arts. Durand had ties to all of these during his two decades as an engraver, as detailed in chapter III, serving commerce through his

role in creating banknotes and serving the communities of artists and patrons by reproducing the paintings and portraits they created and owned. The aspiring artist served himself as well, preparing for his successive careers as a portrait and landscape painter through the careful study of colleagues' paintings, often by frequenting their studios or the parlors of their owners. Durand was also fortunate to be mentored during these critical years by powerful older figures such as the painters John Trumbull [CAT. 48] and William Dunlap and the collector Luman Reed [CAT. 80]. Durand gained as well from associations with better-educated contemporaries, such as Samuel F. B. Morse, with whom he founded the National Academy of Design in 1826 [CAT. 61], and William Cullen Bryant, who collaborated with him on the publication *The American Landscape* of 1830 [CATS. 27, 36], as described in chapter V. These experiences prepared Durand, in turn, for his own future role as mentor to many aspiring landscape painters.

As illustrated here, portraits of and by Durand record telling moments of this life in art. At the very beginning of his career, Durand sat for a portrait by William Jewett [CAT. 2], who boldly brushes a rather dashing young man. This likeness was engraved in 1820 by Michele Pekenino, suggesting that Durand already saw himself, at age twenty-four, as a public figure in New York's artistic community (FIG. 1.2). Durand's ambition was rewarded that very year when his promise as a fine art engraver attracted an influential patron. John Trumbull entrusted him with the engraving after his Congressional mural, the *Declaration of Independence*, 1820–23, which memorialized those present at the nation's birth [CAT. 9; FIG. 3.1]. As Marilyn Kushner and I discuss in chapter III, Durand's print was hailed as the iconic image of this American event, painted by an American artist and engraved by an American printmaker and even printed on American paper. Perhaps in celebration of their collaboration, the young engraver also sat to Trumbull, whose portrait presents a more formally composed Durand, his gaze now fixed beyond the frame and his fingers marking the pages of a portfolio [CAT. 3].

In 1834, having seen early states of Durand's print after the famous canvas *Ariadne Asleep on the Island of Naxos* by John Vanderlyn, the most ambitious nude yet painted by an American artist, William Dunlap called Durand "unrivalled" in America as an "engraver of flesh" [CAT. 57; FIG. 3.2]² In evidence of his intense pursuit of academic achievement, Durand bought Vanderlyn's painting, studied it, copied it in every medium, and at last executed a masterly engraving of it as the climax and close of his first career [CATS. 55-57]. More conventional engravings of portrait "flesh" would offer Durand his longed-for transition to portrait painting, including his own assured *Self-Portrait* of ca. 1835 [CAT. 58]. His handsome portraits of James Madison and Aaron Ogden, both painted from life in 1833, were each commissioned by publishers in order to be engraved [CATS. 49, 50, 51]. Impressed by such portraits, Luman Reed tapped Durand that very year to portray all seven presidents of the United States.³ His commission enabled Durand to make his final farewell to the business of engraving and to declare himself an artist.

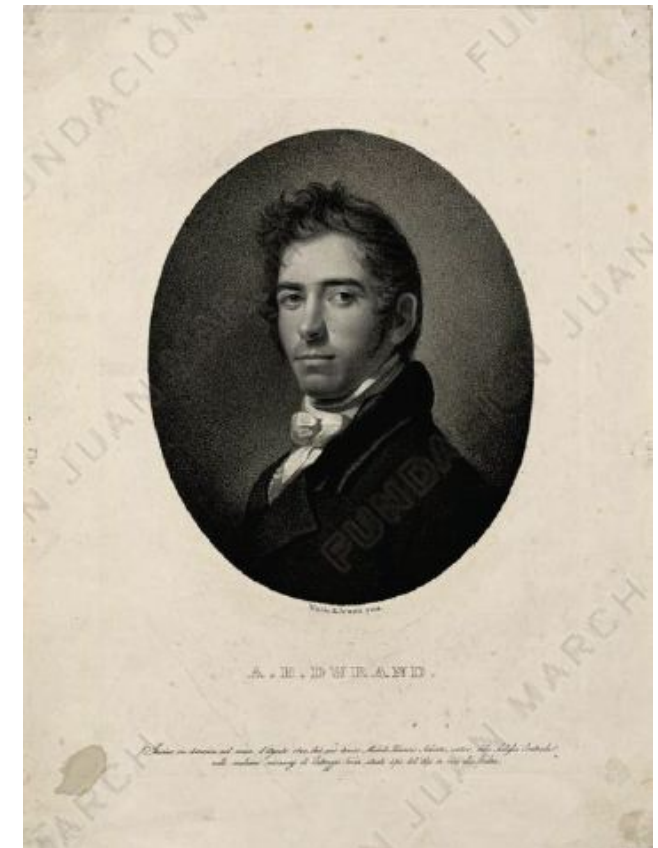
The aspiring Maecenas also gave Durand the opportunity to exercise his artistic imagination as a painter of narratives, and the artist turned, like many of his contemporaries, to American literature. As Barbara Dayer Gallati notes in chapter IV, on Knickerbocker culture, Durand "quoted" Washington Irving's mock history of Dutch New York (published in 1809 and dedicated by Irving to the New-York Historical Society) for the humorous *Peter Stuyvesant and the Trumpeter* [CAT. 54]. The artist also mined popular stereotypes of the Yankee merchant and rural bumpkin for *The Pedlar*, 1836 (FIG. 1.3). The former subject flattered Reed as one familiar with Knickerbocker New York circles and the latter probably amused his patron who had made his fortune in the dry goods business. These "American" themes reflected Reed's strong cultural nationalism as much as his presidential commission did. Durand's earlier engravings after Morse's and Charles R. Leslie's narrative paintings, discussed in chapter III, stood the artist in good stead here, providing models for the stage-

like spaces and carefully painted accessories in which gesture, costumes, and other details united to tell the story [CATS. 30, 32, 33, 47].

This halcyon period of patronage ended when Reed died suddenly in 1836. Durand had the sorry task of relaying the news of their mutual loss to the patron's other artists, William Sidney Mount and Thomas Cole [CAT. 66]. Cole, then preeminent among American landscapists, was living at Catskill, New York, and working on Reed's monumental commission for the five-painting series titled *The Course of Empire*, 1835-36 (The New-York Historical Society). Durand and Cole shared their grief in letters, in which Cole also encouraged Durand to pursue his longstanding interest in landscape painting. As I note in chapter V, Durand's interest had been demonstrated in his 1829 expeditions to the Catskills and the Delaware Water Gap to paint landscapes that he then engraved for *The American Landscape*, his joint venture with the nature poet and journalist William Cullen Bryant, published in 1830 [CATS. 38-41, 43, 44]. Two years later, Durand, who had lost his wife, Lucy, in 1830, completed an ambitious group portrait of their three children at play outdoors [CAT. 45]. This charming conversation piece was painted in New Jersey where the family fled during the 1832 cholera epidemic in New York. It demonstrated Durand's new double agenda. In a letter referring to "a Landscape in which I have introduced my children," he confessed his delight in attempting to capture not only the likenesses of John, Caroline, and little Lucy Maria, but Nature's "lovely features" as well.⁴

By 1836, Durand had married again, and the following summer he and Mary and the newlyweds Thomas and Maria Cole made a sketching expedition to Schroon Lake in the Adirondack Mountains. The trip was an inspiration, strengthening Durand's commitment to landscape and setting a lifelong pattern for his treks to favored sketching grounds in the Catskills, Adirondacks, and White Mountains, in company with fellow artists and sometimes with family members as well. As a token of their friendship and mutual landscape ambitions,

FIG. 1.2. Michele Pekenino. *Asher B. Durand*, 1820. Stipple engraving, oval, 7 3/4 x 6 1/4 in. (19.7 x 15.9 cm). Inscription: *Waldo & Jewett pinx. / A. B. Durand. / Inciso in America . . . 1820 dal suo amico Michele Pekenino.* Grolier no. 1. New York Public Library, New York



Cole presented Durand with his *Study for Dream of Arcadia*, ca. 1838 [CAT. 65], a clever trompe-l'oeil rendition of his large classical landscape (Denver Art Museum). While Durand worked on occasion in Cole's lofty mode of historical landscape, his own preference was demonstrated in *Sunday Morning*, 1839, a pastoral landscape set in a quaint hamlet (perhaps a memory of Jefferson Village) [CAT. 68].⁵ Intended as a hymn to domestic bliss, family piety, and country living, *Sunday Morning* was Durand's gift to his wife not long before he sailed in mid-1840 for a year abroad

During this busy year of study and touring with the artists John W. Casilear, John F. Kensett, Thomas P. Rossiter, and Francis W. Edmonds, Durand copied Old Master paintings, visited Old World landmarks, and sketched Europe's scenic marvels. His journals and letters offer insights into Durand's emotional and artistic responses to the Grand Tour as well as his travails as a traveler. He plumbed the technical secrets of the Old Masters by closely studying and copying their paintings [CAT. 70; FIGS. 6.2, 7.4-7.6]. He worked from artist's models in Rome [CAT. 71]. His sketchbooks present a spectacular visual record of his itinerary and sightseeing expeditions [CATS. 72, 74, 77; FIGS. 6.4, 6.7, 6.9]. These rich records are mined by Gallati, Roberta Olson, and Barbara Novak in chapters VI, VII, and XI. Such industry was rewarded when Durand returned to New York not only in command of stronger painting techniques but also newly committed to portraying "the beauties of my own beloved country."⁶

Once home Durand immediately resumed his regular plein-air excursions and produced the body of work in oil known and admired in his time and today as the *Studies from Nature* [CATS. 82, 89, 101, 103, 112, 113, 114, 122, 123, 126, 136]. Most are closely observed and carefully painted studies made in heavily wooded and mountainous terrains rife with boulders and stony ledges. In combination with his voluminous drawings, they document Durand's steady fixation on portraying trees and rocks, a long obsession that Novak and Olson discuss in chapters II and VII. These vigorous



FIG. 1.3. Asher B. Durand. *The Pedlar (The Pedlar Displaying His Wares)*, 1836. Oil on canvas, 24 x 34 1/2 in. (61 x 87.6 cm). The New-York Historical Society, Gift of The New-York Gallery of the Fine Arts, 1858.26

little paintings, and the related drawings, also chart the landscape itineraries and communal sketching grounds in New York State and New England where Durand refined his own practice and guided younger artists, including Casilear, Kensett, Jasper Cropsey, and Thomas H. Hotchkiss. Durand's personal enjoyment of the artistic, social, and therapeutic benefits of these often arduous trips is captured in letters in which he refers to their challenges as "hard-work-play."⁷ Daniel Huntington's captivating portrait of Durand painting at his easel in the White Mountains is a tribute to these expeditions (FIG. 9.1). Durand's other life-long friendships, confirmed in the field, are also richly reflected in the exhibition [CATS. 98, 121, 125, 137].

The *Studies from Nature* and the large exhibition pictures Durand composed from them in his New York studio demonstrated for his fellow American artists the range of landscape possibilities as well as some strategies for incorporating the discoveries of plein-air study into formal compositions. His towering reputation in the 1840s and 1850s rested upon masterly compositions that refer both to venerable landscape traditions and to the direct experience of painting in the field. These include *The Solitary Oak*, 1844 [CAT. 79], his first heroic tree “portrait” in which a giant gnarled oak is silhouetted against the sunset. Evoking associations with the light of Claude and the ancient massive trees favored by Northern painters from Salomon van Ruysdael to Caspar David Friedrich, *The Solitary Oak* was also nationalized for Durand’s audience by the neat rural dwelling at the right, signifying an American pastoral. In the spirit of *The Solitary Oak* and increasingly redolent, as well, of plein-air experience are Durand’s *The Beeches*, 1845 (FIG. 8.6); *Landscape Composition: Forenoon*, 1847 (FIG. 6.11); the iconic *Kindred Spirits*, 1849 (FIG. 1.4); *Beacon Hills on the Hudson River*, ca. 1852 [CAT. 99]; *White Mountain Scenery*, 1857 [CAT. 117]; *Primeval Forest*, ca. 1854 [CAT. 106]; *In the Woods*, 1855 (FIG. 9.4); and *Woodland Brook*, 1859 [CAT. 120]. *The Beeches* and the last three works also epitomize the vertical forest compositions that were a signature of Durand’s and widely influential on his fellow artists. The critical reception of these landscape paintings and their larger influence is discussed throughout this volume and especially by Novak, Rebecca Bedell, and Gallati in chapters II, VIII, and IX.

Durand’s maturity spanned four productive decades of recording and interpreting the American landscape.

FIG. 1.4. Asher B. Durand. *Kindred Spirits*, 1849. Oil on canvas, 44 x 36 in. (111.8 x 91.4 cm). Crystal Bridges Museum of American Art, Bentonville, Arkansas



He also rose to the top of his profession, becoming president of the National Academy of Design in 1845 and, after Cole's untimely death in 1848, assuming leadership of what is known today as the Hudson River School. In 1855, at the high point of his career as both artist and artistic leader, Durand summarized his landscape practice in the famous "Letters on Landscape Painting." His meditations on the spiritual significance of Nature were combined with practical advice to the novice about learning how to draw and paint landscape. The "Letters" have been mined ever since by generations of artists and art historians to understand the central ideas informing American landscape practice. (See their reproduction in the facsimile volume accompanying this book, and chapter IX here). Their publication in *The Crayon* was fortuitous since the 1860s saw Durand's gradual withdrawal from the epicenter of American art production and politics, as the Hudson River School's heyday began to wane and as he willingly stepped down from long tenure as National Academy president. In 1869, he left his New York residence and studio to return to the family property in New Jersey (now part of the town of Maplewood), where a fine new house and studio had been built for him (FIG. 1.5). Durand did not, however, abandon those sketching grounds which still beckon today as landmark destinations. His *Catskill Clove*, 1864 [CAT. 131], small in physical scale but possessed of infinite space, was a spirited exercise on the way to his last major Catskill Mountain subject, the monumental *Kaaterskill Clove*, 1866 (FIG. 10.2), commissioned by The Century Association, of which he had been a founder.

Durand's final decades were equally productive, as Kimberly Orcutt describes them in chapter X. In the 1860s and 1870s Lake George and the Adirondack Mountains were frequent destinations for the artist,



FIG. 1.5. Unknown photographer, *Home of Asher B. Durand, Maplewood, New Jersey, before 1887*. Print from lantern slide, silver gelatin emulsion. Maplewood Memorial Library, Maplewood, New Jersey

who by then usually traveled with his devoted children. Brilliant little paintings like *Adirondack Mountains* [CAT. 136] confirm that Durand had lost none of his appetite for plein-air work. Almost a decade after producing The Century Association's masterpiece of the Catskills, the artist drew upon his latest oil studies and myriad drawings for the panoramic *Black Mountain from the Harbor Islands, Lake George, 1875* [CATS. 126-130, 138]. Like *White Mountain Scenery, 1857*, and *Kaaterskill Clove, 1866*, this imposing work, which is said to be his last large composition, is Durand's monumental summation of a lifetime's experience in what were by then hallowed regions on the American Grand Tour.

In 1878, after completing *Sunset: Souvenir of the Adirondacks* [CAT. 139], his son and biographer John

reported that Durand "laid down his palette and brushes forever."⁸ *Sunset* is indeed a visual "souvenir," one composed of many memories: of his last excursion to the region in 1877 when he was eighty-one, and of the light of Claude and even that of Turner. This poetic landscape is memorialized in a photograph showing it on the easel in his studio [CAT. 140]—a fitting close to Durand's earthly life in art.

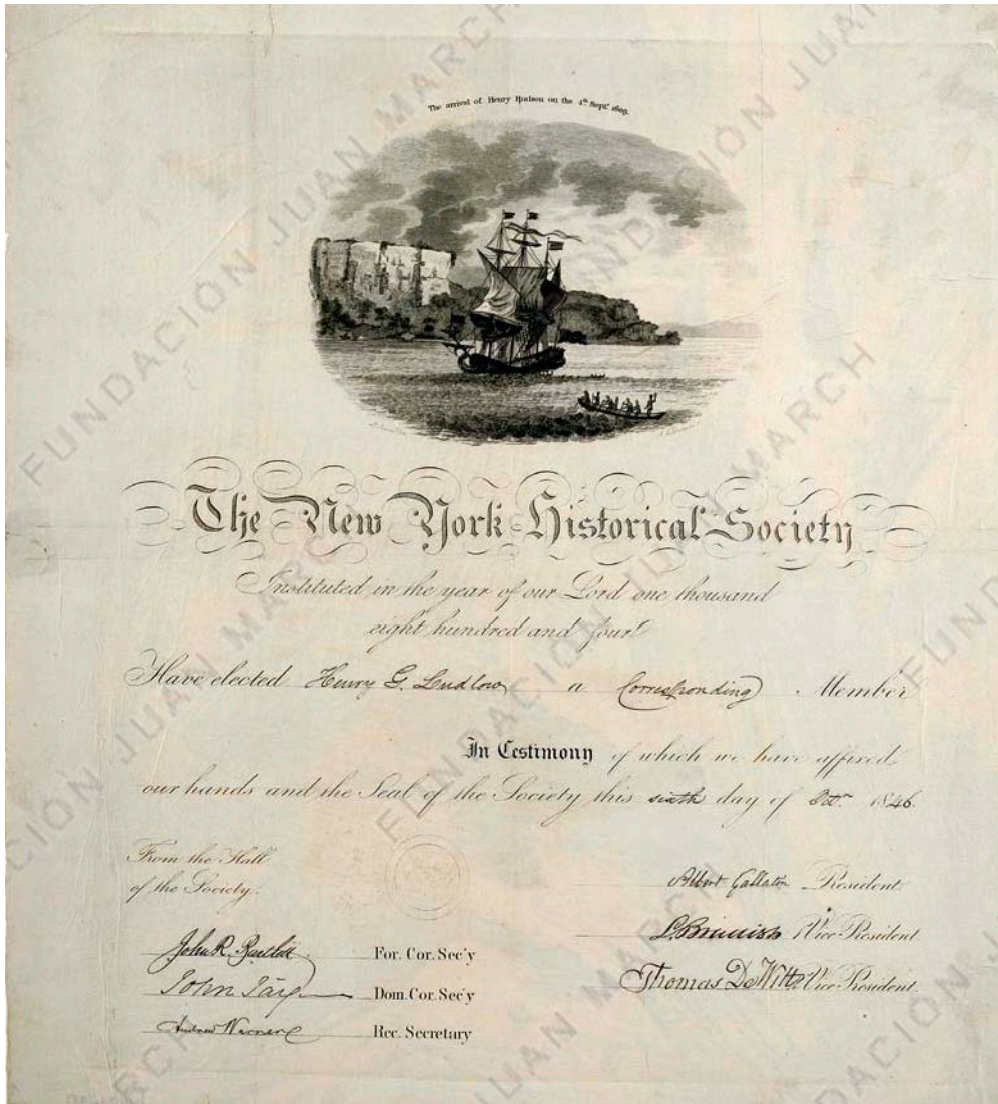
Durand's legacy has been secured at the New-York Historical Society by family foresight and by over a century and a half of dedicated stewardship by the Society. There modern Durand studies were inaugurated with Barbara Novak's seminal article of 1962, "Asher B. Durand and European Art," which is reprinted here as chapter XI. *The American Landscapes of Asher B. Durand (1796-1886)* marks yet another step in the exploration of the extraordinary riches of a vast collection and a remarkable life in art.

ENDNOTES

1. For biographies of Durand, see John Durand 2006 and Huntington 1887.
2. Dunlap 1969, 2: 289.
3. For Luman Reed, see Foshay 1990 and Oaklander 2007.
4. Durand Papers, Asher B. Durand to John W. Casilear, August 2, 1832 (N19, 703-4), quoted in Gallati, 2007a, 58.
5. Durand and Cole had a complicated relationship. They met in October 1825 when Durand, together with John Trumbull and William Dunlap, discovered Cole's landscapes and joined his seniors in purchasing one of the young artist's landscapes. During the decades that followed, Durand and Cole stepped in and out of mentoring each other in an increasingly competitive pas-de-deux that ended abruptly with Cole's sudden death in early 1848. This tragic event, commemorated in Durand's famous painting, *Kindred Spirits*, 1849, altered the trajectory of Durand's career and, to some degree, the course of American landscape painting as well (Fig. 1.4). For Durand and Cole, see Ferber 2007, 130-38, 154-58, 201, n. 59, and Avery 2007.
6. Durand Papers, Asher B. Durand to Thomas Cole, July 8, 1841 (N20, 117), quoted in Ferber 2007, 140.
7. Durand Papers, Asher B. Durand to Francis W. Edmonds, September 17, 1844 (N20, 116), quoted in Ferber 2007, 140.
8. John Durand 2006, 200.

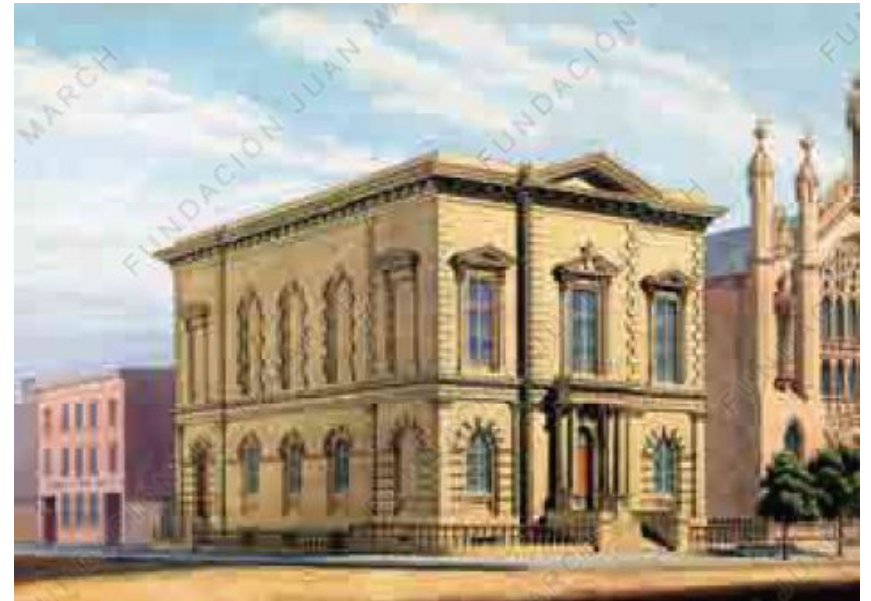
CAT. 3. John Trumbull.
Asher Brown Durand, ca. 1823.
Oil on wood panel, 25 1/4 x 20 3/4
in. (64.1 x 52.7 cm). The New-
York Historical Society, Louis
Durr Fund, 1895.13





CAT. 11. Asher B. Durand.
Certificate of The New York Historical Society, ca. 1821.
 Engraving, image: 5 x 6 7/8 in. (12.7 x 17.5 cm), sheet: 16 7/8 x 15 1/16 in. (42.9 x 38.2 cm). The New-York Historical Society Library

CAT. 102. Asher B. Durand.
Shandaken Range, Kingston, New York, ca. 1854. Oil on canvas, 21 x 16 3/4 in. (53.3 x 42.5 cm). The New-York Historical Society, Louis Durr Fund, 1887.5



CAT. 48. Asher B. Durand,
after William Jewett and
Samuel Waldo. *John Trumbull*
(1756–1843), 1833. Engraving,
image: 4 3/4 x 3 5/8 in. (12.1 x 9.2
cm), sheet: 10 5/16 x 6 11/16 in.
(26.2 x 17 cm). The New-York
Historical Society Library, Gift of
Chicago Historical Society, 1953

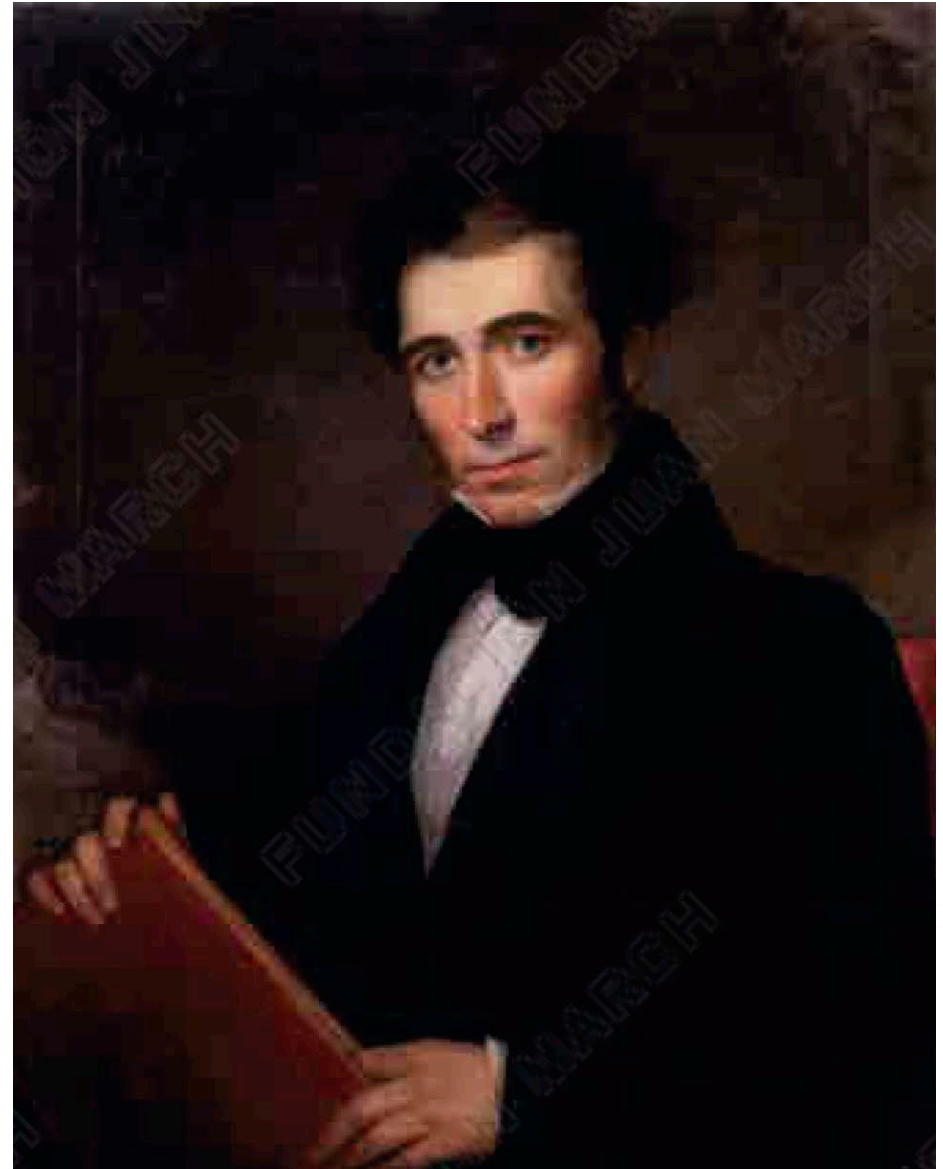


CAT. 45. Asher B. Durand.
The Durand Children, 1832.
Oil on canvas, 36 1/2 x 29 in.
(92.7 x 73.7 cm). The New-York
Historical Society, Gift of the
children of the artist, through
John Durand, 1903.2



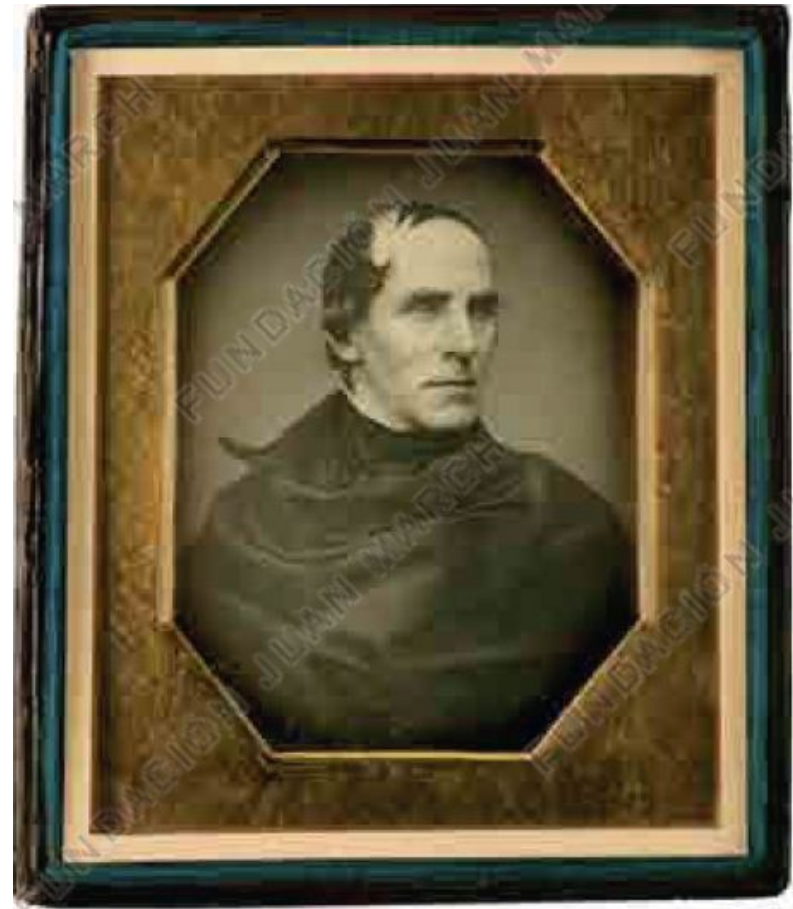
CAT. 1. Asher B. Durand.
Self-Portrait, ca. 1819. Graphite
on paper with binding holes at
left, $3 \frac{7}{16} \times 2 \frac{13}{16}$ in. (8.7 x 7.1
cm), irregular. The New-York
Historical Society, Gift of Nora
Durand Woodman, 1942.550

CAT. 58. Asher B. Durand.
Self-Portrait, ca. 1835. Oil on
canvas, 30 x 24 in. (76.2 x 61
cm). The New-York Historical
Society, Gift of Lucy Maria
Durand Woodman, 1907.2



CAT. 66. Mathew B. Brady.
Thomas Cole (1801–1848), ca.
1845. Daguerreotype, image:
3 7/16 x 2 3/4 in. (7.6 x 7 cm), case
size: 5 1/4 x 4 1/2 in. (13.3 x 11.4
cm). The New-York Historical
Society Library, Purchase, The
Watson Fund, 2003

CAT. 65. Thomas Cole.
Study for Dream of Arcadia,
ca. 1838. Oil on wood panel,
8 3/4 x 14 1/2 in. (22.2 x 36.8
cm). The New-York Historical
Society, Gift of the children
of the artist, through John
Durand, 1903.9







CAT. 79. Asher B. Durand.
The Solitary Oak (The Old Oak), 1844. Oil on canvas,
36 x 48 in. (91.4 x 121.9 cm).
The New-York Historical
Society, Gift of The New-
York Gallery of the Fine Arts,
1858.75

CAT. 82. Asher B. Durand. *Trees
by the Brookside, Kingston,
New York*, ca. 1846. Oil on linen,
21 1/4 x 16 3/4 in. (54 x 42.5
cm). The New-York Historical
Society, Louis Durr Fund, 1887.6

CAT. 89. Asher B. Durand.
*Study from Nature: Tree Study,
Newburgh, New York*, 1849.
Oil on canvas, 22 1/8 x 18 in.
(56.2 x 45.7 cm). The New-York
Historical Society, Gift of Nora
Durand Woodman, 1932.49





CAT. 98. John William Casilear.
Landscape, 1852. Oil on canvas,
22 1/2 x 30 in. (57.2 x 76.2
cm). The New-York Historical
Society, Gift of Lucy Maria
Durand Woodman, 1907.7

CAT. 99. Asher B. Durand.
*Beacon Hills on the Hudson
River, Opposite Newburgh—
Painted on the Spot*, ca. 1852.
Oil on canvas, 32 x 46 in.
(81.3 x 116.8 cm). The New-
York Historical Society, Gift of
Lucy Maria Durand Woodman,
1907.11





CAT. 102. Asher B. Durand.
Shandaken Range, Kingston, New York, ca. 1854. Oil on canvas, 21 x 16 ³/₄ in. (53.3 x 42.5 cm). The New-York Historical Society, Louis Durr Fund, 1887.5

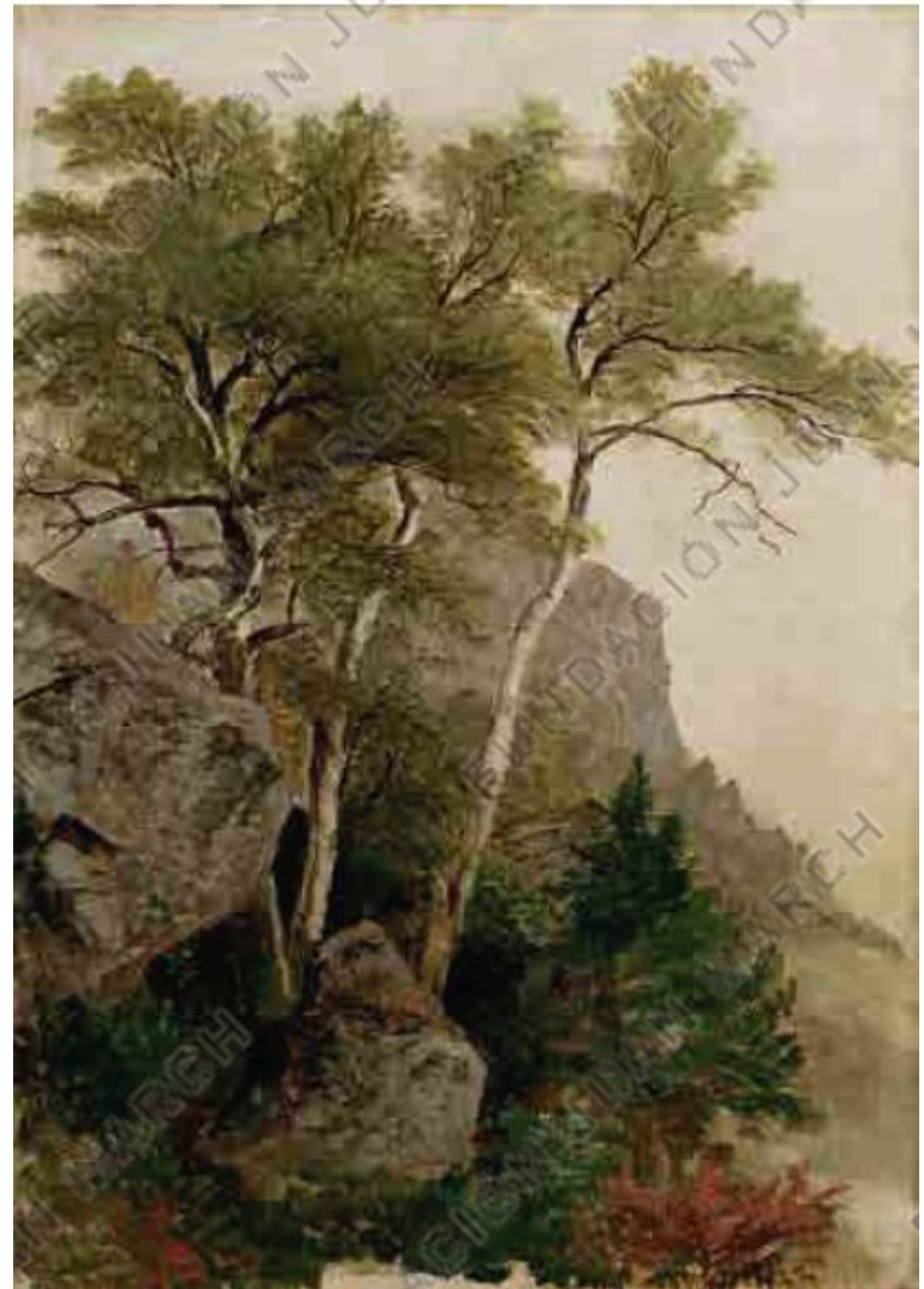
CAT. 103. Asher B. Durand.
Shandaken, Ulster County, New York, 1854. Oil on canvas, 21 x 16 ³/₄ in. (53.3 x 42.5 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1932.17



CAT. 113. Asher B. Durand.
Landscape, ca. 1855. Oil on
canvas, 24 x 16 3/4 in. (61 x 42.5
cm). The New-York Historical
Society, Gift of Nora Durand
Woodman, 1932.26

CAT. 122. Asher B. Durand.
Nature Study: A Birch Tree, ca.
1860. Oil on canvas, 22 x 16 3/4
in. (55.9 x 42.5 cm). The New-
York Historical Society, Gift
of Nora Durand Woodman,
1932.47

CAT. 123. Asher B. Durand.
*Black Birches, Catskill
Mountains*, 1860. Oil on canvas,
23 3/4 x 16 3/4 in. (60.3 x 42.5
cm). The New-York Historical
Society, Gift of Nora Durand
Woodman, 1932.30





CAT. 104. Asher B. Durand.
Clearing Up, 1854. Oil on
canvas, 32 1/4 x 48 1/4 in.
(81.9 x 122.5 cm). Collection of
Barrie and Deedee Wigmore

PAGE 36

CAT. 131. Asher B. Durand.
Catskill Clove, New York,
1864. Oil on canvas, 15 x 24 in.
(38.1 x 61 cm). The New-York
Historical Society, Gift of Nora
Durand Woodman, 1932.14

PAGE 38

CAT. 137. Jasper Francis Cropsey.
Greenwood Lake, New Jersey,
1871. Oil on canvas, 20 x 33 in.
(50.8 x 83.8 cm). The New-York
Historical Society, The Robert L.
Stuart Collection, S-156

PAGE 37

CAT. 136. Asher B. Durand.
*Adirondack Mountains, New
York*, ca. 1870. Oil on canvas,
15 1/4 x 23 3/4 in. (38.7 x 60.3
cm). The New-York Historical
Society, Gift of Nora Durand
Woodman, 1932.10

PAGE 39

CAT. 125. John Frederick Kensett.
Seashore, 1861. Oil on canvas,
18 x 30 in. (45.7 x 76.2 cm). The
New-York Historical Society, The
Robert L. Stuart Collection, S-42













CAT. 121. Thomas H. Hotchkiss.
Sunset on the Colosseum, Rome,
1860–69. Oil on paper, laid
on Japanese paper, laid on
wood; 6 x 13 1/8 in. (15.2 x 33.3
cm). The New-York Historical
Society, Gift of Nora Durand
Woodman, 1932.206

**CAT. 140. Unknown
photographer.** *Interior of
Durand's Studio at Maplewood,
New Jersey, after 1878.* Albumen
print, image: 7 5/8 x 9 9/16
in. (19.4 x 24.3 cm), card:
13 7/8 x 16 15/16 in. (35.2 x 43
cm). The New-York Historical
Society Library, Gift of Nora
Durand Woodman, 1935





III

Mapping Durand

Barbara Novak





FIG. 2.2. Asher B. Durand.
Kindred Spirits, 1849 (detail of
FIG. 1.4). Oil on canvas, 44 x 36
in. (111.8 x 91.4 cm). Crystal
Bridges Museum of American Art,
Bentonville, Arkansas

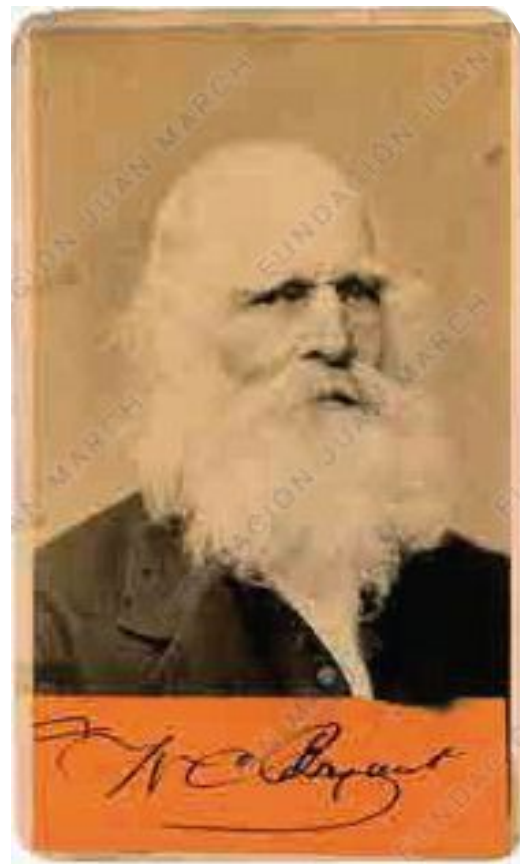
PAGE 42. Detail of
CAT. 106, p. 48.

I've worked on Durand for fifty years now, and I still feel as if I don't know him. He is extremely difficult to characterize. In some ways, he is direct, forthright, and pastoral in a comfortable familial sense. Also, elusive and enigmatic. He is neither philosophical and mystical like Thomas Cole, nor rhetorical like Frederic Edwin Church, nor a master of "repose and sweetness," as Henry T. Tuckerman described John Frederick Kensett.¹ Where does Durand fit on a national and international scale? He lived a long, rich life as an artist, a community leader, president of the National Academy, and mentor to the young artists who clustered around him in the Catskills, and on his summer jaunts to Vermont and New Hampshire. His arc as an artist rises from his beginnings as engraver, through his early Cole-influenced historical paintings and the hierarchical categories of portraiture, genre, and landscape, into what I have called the avant-garde contributions of his proto-Impressionist studies from nature. This parallels in an interesting way the general development of late eighteenth- and mid-nineteenth-century painting both in America and abroad.

Durand's early career as an engraver gave him a sophisticated knowledge of European art even before his rambles in the Hoboken pleasure grounds known as the Elysian Fields. There, with Cole's encouragement, he began his first plein-air landscapes in the early 1830s. He amplified that knowledge with his trip to Europe in 1840, where he admired not only the work of Claude Lorrain, which certified Hudson River landscape compositions, but that of John Constable, some J. M. W. Turner, and, perhaps even more important, Peter Paul Rubens, whose painterly influence can be seen in the two mysterious large sepia sketches in the New-York Historical Society's collection. Long before Marcel Duchamp and Andy Warhol, Asher Durand reinforced the idea of art as a matter of the artist's selection. The compositions of his studies from nature were "found" at the sites he selected as art-like, without adaptation.

In doing so, in his own time, he was also paralleling the choices of art-like subject matter that contemporary photographers framed.

I can imagine him here in New York, with his friend William Cullen Bryant (FIG. 2.1), whom he painted with Cole as "Kindred Spirits" (FIG. 2.2), and whose editorials in the *New-York Evening Post* were so influential in promoting a park-like oasis in the middle of Manhattan. The two might have walked past the rocks and trees that you can still see any time you walk through Central Park's rambles, some rocks left in the train of the Wisconsin Ice Sheet 75,000 years ago, others old enough to go back perhaps billions of years to the earth's beginning. These rocks and trees mirror the "happened-upon" compositions Durand found on his summer trips into the



White Mountains, at Franconia Notch, or the Catskills, all made strikingly tangible in his studies from nature.

What are we to make of his famous manifesto "Letters on Landscape Painting"? They were published in *The Crayon* under the aegis of his editor son John in 1855, the same year as Jasper Francis Cropsey's essay "Up in the Clouds" and four years before Charles Darwin's revolutionary *On the Origin of Species* turned our ideas about nature and God upside down. Durand's personal letters tend to be simple and direct, dealing with family matters and sites that were good for painting, especially if the mosquitoes were not biting. But the "Letters on Landscape Painting" are much more articulate and revealing. Ostensibly written as advice to a young artist from an older figure of about sixty, the letters mix pietistic paeans to God and religious sentiment with pragmatic observation of climatic conditions—heat, moisture, the quality of sunlight, the changes in light by the hour—that preface Claude Monet's haystacks and cathedrals decades later. Such plein-air observation reinforces the pragmatic strain in American art that goes back to John Singleton Copley and looks forward to Winslow Homer, even as it suggests indisputable parallels to the Impressionists in France. Observations of climatic and weather effects, which his storm scenes indicate interested him profoundly, remind us of the proliferation of weather stations by the Smithsonian at the mid-century, and the continuing concern with weather reports in the media in our time.

But weather is changeable, ever fluid, and though Durand recorded its volatility in countless paintings throughout his career, he seems to have found his

FIG. 2.1. J. Gurney & Son.
William Cullen Bryant, n.d.
Albumen print. The New-York
Historical Society Library

absolute, his vision of permanence, literally in the rocks and trees, which register almost as an obsession [CAT. 114]. He isolated them in the oil studies from nature, and repeatedly drew them with an intricate, untiring pencil, as seen in the seemingly endless portfolios of drawings in the Historical Society.

Darwinian evolution, I have suggested, turned God in nature upside down only four years after the publication of “Letters on Landscape Painting,” but not yet for artists, nor for their public, in 1859. God had not yet gone away. Scripture had transferred from pages in the Bible to rocks and trees, clouds, water, light—all part of the holy book of nature. God is far from gone and belief won’t generally be challenged for a few more decades. But God is not so much God as God the Creator, and Creation is the big Holy Grail for the landscape artists of the mid-century. So Church chases Creation in South America and Bierstadt tracked it in the West. Beginnings were what they were after, and while Durand, like Natty Bumppo even earlier, could find such beginnings closer to home, along the eastern route of the Hudson River men, Church’s ambition needed the glamour and exoticism of volcanoes. Durand was happy enough with his humble rocks, his small slice of Creation.

But are rocks humble? Mircea Eliade has written of stones as hierophanies, which manifest the sacred. He comments that stones reveal “power, hardness, permanence . . . above all, the stone *is*, it always remains itself, it does not change—and it *strikes* man by what it possesses of irreducibility and absoluteness and, in so doing, reveals to him by analogy the irreducibility and absoluteness of being.”² Resistant to time, sacred rocks are for Eliade “reality coupled with perennality.” Durand seems to me to have been looking for precisely that quality of “reality coupled with perennality” in rocks that were both sacred and tied to beginnings, to Creation.

But his other obsession was even greater. He drew trees even more frequently than he drew rocks. He seems to have been permanently enamored of trees; indeed, Tuckerman tells us that “while a boy he exhibited a love of trees, and acquired practice in drawing foliage.”³

So the tree obsession would seem to have been part of a childhood desire, and when Durand grew up, he consummated his love for trees by peeling them naked, for the most part, and rendering their leafless bodies, their architectonic substructure, in drawings with lines so sensitive and varied that we are reminded of his interest in Jean-Antoine Watteau during his European tour of 1840.

Durand’s obsession with the tree leads us into an iconography that I find endlessly absorbing, one that converges with the budding ecological movement of the nineteenth century. His friend Cole had written a poem with the title “On seeing that a favorite tree of the Author’s had been cut down” and another entitled “The Lament of the Forest” in which he claimed “In our short day / The woodland growth of centuries is consumed. . . .”⁴ Cole wrote to their mutual patron Luman Reed in 1836 of his distress over the cutting down of trees in his favorite valley and said, “Tell this to Durand—not that I wish to give him pain, but that I want him to join with me in maledictions on all dollar-godded utilitarians.”⁵

In “A Forest Hymn,” Durand’s other great friend, Bryant, wrote that “the groves were God’s first temples.” Thoreau spoke of old trees as “our parents, and our parents’ parents,” and declared that “true art is but the expression of our love of nature. It is monstrous when one cares little about trees but much about Corinthian columns. . . .” Emanuel Swedenborg, whose writings prompted Ralph Waldo Emerson to declare, “The age is Swedenborg’s,” was so important in mid-century America that he can be credited with helping to inspire the Spiritualist Church. He maintained that “trees, according to their species, correspond to the perceptions and knowledge of good and truth which are the source of intelligence and wisdom.” And Durand’s friend, Andrew Jackson Downing, had in his *Treatise on the Theory and Practice of Landscape Gardening* of 1841 developed a classification of trees that extended the issue into the arena of the aesthetic, in which the round-headed type, the beech, was used for beautiful effect, and the oak for the picturesque.

We also find this awareness of specificity of type

in Tuckerman’s criticism of Durand in his *Book of the Artists* (1867), which lauds him for capturing the characteristic of each tree, and compliments him on the “great individuality” of his trees. “This is a very desirable characteristic for an artist who deals with American scenery,” he declares. “No country boasts more glorious sylvan monarchs; and not only in the shape and hue of the foliage, the position of the branches, and the indentation of the trunks, do they offer peculiar features, but each genus presents novel specimens eminently worthy of accurate portraiture.”⁶ So when Chateaubriand on his earlier visit to America declared that there was nothing old here but our ancient trees, presumably these were worth valuing.

Durand, in any case, seems to have valued trees above all other aspects of nature, if we are to judge by the prolific tree drawings in the Historical Society. We can now ask ourselves what did his love, his esteem, his obsession with the tree mean? Each tree for Durand is different. He draws each with a loving attention to the slope of the tree trunk, the delicacy of a branch, the fragility of each twig and leaf. What was he after? From some remarks he makes in “Letters on Landscape Painting,” especially Letter VIII, it could indeed be a summa, an ideal, an ur-tree that he could ultimately synthesize out of all these individual trees. But he says, too, in this same letter that “all the generic elements of natural objects, by which one kind is distinguished from another are the same in the imperfect as in the perfect specimen.” My own feeling is that each painting or drawing attempts to capture each tree’s essence, for each tree has an essence of its own, just as each human being has an essence, though we can all be called human, and they can all be called trees. It is as though he is reaching into the forest, into the group, to find the individual, and each individual, as we know from our own fingerprints, is unique in the world.

There is a strange and poignant democracy to this. Walt Whitman had spoken of the “I” and “en masse,” the individual citizen and the group. These trees are each citizens of a universal forest. In their organic identities

they are both mortal and immortal. Herman Melville had written: “Dies, all dies! / The grass it dies, but in vernal rain / Up it springs and it lives again. / Over and over, again and again / It lives, it dies and it lives again. / Who sighs that all dies? / Summer and winter, and pleasure and pain / And everything everywhere in God’s reign. . . . End, ever end, and forever and ever begin again!”⁷

I quote from this poem a bit more at length to emphasize the sense of renewal, even immortality that Durand’s trees connote. They will begin again and again, and in some ways also they touch back to first beginnings. They exist in and out of time, relating to ideas that will be codified by Darwin’s theories of evolution, but also connecting through their continuity to earlier ideas of Creation, to what Tuckerman had called the “manner and method of nature” as much as the exotic volcanoes to which Church had laid claim.

Tuckerman’s criticism of Durand is remarkably useful and prescient. In writing of Durand’s *Summer Afternoon* (1865, The Metropolitan Museum of Art, New York), he notes the “delicate and deep feeling which revives, as we gaze, the absolute sensation, and above all the *sentiment* of nature under this aspect. . . .”⁸ The word *sentiment* here is common nineteenth-century parlance, not at all

surprising to find in Tuckerman’s critique. But he also suggests that Durand revives, as we gaze, the absolute *sensation* of nature under this aspect, and his use of this word seems very apropos for my purposes here. Durand’s paintings of rocks and trees in the studies from nature remind me of nothing less than Paul Cézanne’s paintings of rocks and trees about fifty years later. Durand’s juncture of the optical and the tactile becomes not only a diagram of the process of perception as we understand it today, but an indication of his desire, like Cézanne’s, to *realize* his sensations before nature. This desire is amplified by his obsessions. Cézanne paints Montagne Saint Victoire over and over again, realizing sensations that are always different and always the same each time he approaches his subject. Durand, I would maintain, does something of the same thing, capturing the tactility of the rocks, the graceful litheness of the trees, and adding even the sensation of smell to the results [CAT. 106].

In typical nineteenth-century transcendental style, Henry David Thoreau had observed that “all odor is but one form of advertisement of a moral quality.” Tuckerman, a bit more matter-of-factly, adds even more senses to that of the observer before Durand’s painting of a thunder shower in the White Mountains or the Hudson

Highlands. “We can hear the rustling of the leaves before the pattering of the shower, scent the loamy breath of the earth, and feel the exhausted air that precedes the lightning, and quells nervous organizations.”⁹ Though Tuckerman ends his chapter on Durand by reminding us, in a very nineteenth-century way, of the artist’s belief that “the external appearance of this, our dwelling place . . . is fraught with lessons of high and holy meaning,”¹⁰ Durand’s ability to realize his sensations before nature, I would hold, places him not only in his own time, but somewhere in the future with artists who establish a modernist legacy for art history.*

ENDNOTES

* Reprinted from *The New York Journal of American History* (The New-York Historical Society) 46, no. 4 (2007): 12-17.

1. Tuckerman 1867, 512.
2. Eliade 1959, 155.
3. Tuckerman 1867, 188.
4. Cole 1841: 516.
5. Cole to Luman Reed, March 6, 1836, Cole Papers.
6. Tuckerman 1867, 193.
7. Melville 1947, 397.
8. Tuckerman 1867, 195.
9. *Ibid.*, 189.
10. *Ibid.*, 196; Tuckerman quoted Durand from his “Letter II,” in Durand 1855: 34.



CAT. 106. Asher B. Durand.
Primeval Forest, ca. 1854.
Sepia oil on canvas, 58 x 48 in.
(147.3 x 121.9 cm). The New-
York Historical Society, Gift of
Lucy Maria Durand Woodman,
1907.18



CAT. 114. Asher B. Durand.
*Study from Nature: Rocks
and Trees in the Catskills, New
York, ca. 1856.* Oil on canvas,
21 1/2 x 17 in. (54.6 x 43.2
cm). The New-York Historical
Society, Gift of Lucy Maria
Durand Woodman, 1907.20

Kept Time by Ocean
associated with Genius of Plenty



III

A Master Engraver: Founding Fathers, Banknotes, and the Great American Nude

Marilyn S. Kushner and Linda S. Ferber





FIG. 3.1. John Trumbull. *Declaration of Independence*, 1818. Oil on canvas, 144 x 216 in. (365.8 x 548.6 cm). United States Capitol, Washington, D.C. Commissioned 1817, purchased 1819, placed 1826.

PAGE 50. Detail of CAT. 18, p. 68

Asher B. Durand's early career as an engraver has been largely overshadowed by his later fame as a landscape painter. Yet between 1812 and 1835, he produced more than 230 prints and by 1823 was considered the nation's finest engraver.¹ Indeed, Durand was a youthful prodigy, and as a boy taught himself rudiments of the engraving craft in his father's watch-making and silversmith shop on the family farm in rural New Jersey. Taken to New York City as a youth to seek formal instruction, Durand was astonished by "the splendid printshops in the vicinity of the City Hall," whose displays introduced him not only to his future trade but more importantly to the history of art. He later recalled: "At no subsequent period in my life, even in the great picture-galleries of Europe, did I experience such profound admiration of works of art as was then inspired by this display of coloured engravings! I could have lingered and gazed at them for hours."² He was apprenticed to Peter Maverick of Newark, New Jersey, becoming a partner after five years and opening their New York office in 1817.

While Durand listed himself for decades in city directories as an engraver, his higher ambitions were reflected by his painting in oils by 1822. Already a competent draftsman, he refined his skills by drawing from classical casts at the American Academy of the Fine Arts. In addition, he was a founder in 1825 of a rival artists' organization, the National Academy of Design—though he enrolled as a "Member of the Academy in Engraving," not as an artist.³

In the United States as in Europe in these years, engravers were artisans who ranked below painters in the academic hierarchy because their occupation was a craft in service to reproducing the works of other artists or to commercial ventures. Nevertheless, in nineteenth-century American society, engraved images were powerful influences, a mass medium that was widely circulated and easily understood. In 1887, for example,

it was claimed that Durand's 1823 print after John Trumbull's *Declaration of Independence* [CAT. 9] was still hanging "in thousands of homes, from the Atlantic to the Pacific."⁴ In this way, Durand's engraved work contributed to the early construction of an American national and cultural identity. Moreover, the names of those painters of portraits, landscapes, and genre subjects whose works he carefully studied and so brilliantly reproduced as engravings comprised the elite of New York's artist establishment. He knew the artists as well as their patrons, many of whose portraits he also engraved [CATS. 24, 48, 53].

In fact, the famous soldier-artist Trumbull secured Durand's reputation as the nation's master engraver early on by commissioning him in 1820 to reproduce his monumental history painting in the Rotunda of the United States Capitol in Washington, D.C. (FIG. 3.1).⁵ Trumbull's painting depicted the moment on July 4, 1776, when delegates to the Continental Congress in Philadelphia proclaimed the American Revolution by signing the Declaration of Independence, an act that ended Colonial allegiance to the king of England. Having also declared his own independence from Maverick, Durand worked as a free agent for more than three years on the large plate for the *Declaration of Independence* [CATS. 7-9]. The critical success of the print established his career. Presenting an impression to the French hero of the American Revolution, the Marquis de Lafayette, Trumbull proclaimed: "This work is wholly *American*, even to the paper and printing, a circumstance which renders it popular here, and will make it a curiosity to you, who knew America when she had neither painters nor engravers, nor arts of any kind, except for those of *stern utility*."⁶

Portraits of a more modest scale would ultimately constitute most of Durand's engraved production. These portraits served both private and public functions: most were personal memoirs of family members, but some were engraved as images of model citizens of the new republic (men and women) or depictions of unique American types, such as the Native American clergyman

Chief Ma-Nuncue, or the legendary frontiersmen David Crockett and Andrew Jackson (who would become seventh president) [CATS. 25, 26, 29]. A four-volume publication compiled by James Herring and James Longacre, the *National Portrait Gallery of Distinguished Americans* (1834-39) assembled a pantheon of important faces with short biographies—statesmen, soldiers, merchants, artists, scientists, authors (e.g., Catherine Maria Sedgwick; CAT. 46)—as a collective embodiment of American talent and enterprise, just as *The American Landscape* (1830) assembled a pantheon of important places, national sites imbued with historical and aesthetic significance [CATS. 36-44]. Durand, who was commissioned to engrave nineteen portraits for the *National Portrait Gallery*, lamented the pedestrian toil of such work. Nevertheless, the steady demand for it ultimately offered him a means of transition from *engraver* of portraits to *painter* of portraits. His own handsome oil portrait of Aaron Ogden [CAT. 50], for example, provided the model for his engraving [CAT. 51], as did his landscape paintings of the Catskills and the Delaware Water Gap for his illustrations in *The American Landscape* [CATS. 39, 43]. Durand's strong life portrait of the elderly James Madison (who had been the fourth president) [CAT. 49] served as a model for an engraving by John W. Casilear published in the *New-York Mirror*.

Americans of Durand's generation possessed a strong historical consciousness, aligning the early republic with ancient Greece and Rome by embracing classical styles for their public buildings and appropriating mythological figures for their currency [CATS. 17, 18]. In 1825, on the completion of the Erie Canal linking the Great Lakes to the Atlantic Ocean via the Hudson River, Durand engraved an elaborate invitation to the public celebration, embellished with classical personifications lauding this benign moment in nation building [CAT. 22]. He also engraved portraits of DeWitt Clinton, the state governor who launched the canal project, and Philip Hone, the mayor of New York City [CATS. 52, 24]. Both Clinton and Hone were also early members (as was Trumbull) of the New-York Historical Society, which was

founded in 1804 to preserve documents of the Colonial and Revolutionary eras. Durand was elected to honorary membership in 1821 for engraving the first membership diploma [CAT. 11].

Although Durand chafed at his artisan status, engraving was a respected occupation and a profitable business in the United States. American cities of the northeast already held large middle-class populations who looked forward to the elegantly bound annual publications known as gift books, which provided Durand with print commissions [CATS. 30-33, 47].⁷ These lavishly illustrated publications combined images of contemporary paintings with choice literary offerings. As important vehicles for the works of American writers and artists, gift books offer a sampling of American taste before the Civil War (1861–65). These volumes, along with the illustrated books and magazines that also employed Durand during the 1820s and 1830s, demonstrate that Americans were familiar with the works of Lord Byron and Sir Walter Scott, the novels of Miguel de Cervantes, and the plays of William Shakespeare [CATS. 5, 6, 30, 47].

Engravers of the early nineteenth century also designed and printed currency for American banks. Banknote engraving was a highly important and lucrative business at the time, a business that reflected the enterprise and economic progress of the new nation.⁸ To bolster his income in 1824, Durand joined his older brother Cyrus's banknote engraving firm as a partner. Cyrus Durand was an expert lathe engraver, famous for his geometric lathe [CAT. 12], which he used to produce precise and intricate patterns of straight and curving lines on bills to discourage counterfeiters [CATS. 13-16].⁹ Cyrus's geometric designs also provided the frameworks for Asher's lively vignettes, miniature compositions uniting the gods and goddesses of antiquity with modern American canals, ships, and the Founding Fathers [CATS. 18, 19]. The combined mechanical and artistic skills of the talented Durand brothers were said to have begun a new era in banknote design, one that set international standards for technical superiority. They were also hailed



FIG. 3.2. John Vanderlyn. *Ariadne Asleep on the Island of Naxos*, 1812. Oil on canvas, 68 1/2 in. x 87 in. (174 x 221 cm). Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, 1878.1.11

in their day for transforming paper currency into “an instrument for refining of the public taste.”¹⁰

Asher left this successful partnership in 1831, determined to continue his transition from artisan to artist. That same year he purchased John Vanderlyn's celebrated *Ariadne Asleep on the Island of Naxos* (1812) from the artist (FIG. 3.2). Vanderlyn's life-size nude, based upon classical prototypes, had enjoyed critical success at the Paris Salon but it mainly earned public notoriety in more prudish New York.¹¹ The painting,

which remained in Durand's collection for decades, inspired the tour-de-force master print of 1835 that was Durand's farewell to engraving [CAT. 57]. The idea for such a plate may have gestated since 1825, when Durand conceived his large and daring engraving of *Musidora*, whose nude figure was modeled upon a classical Venus [CAT. 23]. Based upon verses from *The Seasons* (which are inscribed on the print) by the Scottish poet James Thomson, *Musidora* is poised to bathe in a lush forest more redolent of the New World than the Old. Durand's project demonstrated his early ambition to master the nude, as well as his lack of formal training in anatomy. A decade later, he would compensate brilliantly for his weakness as a figure painter by choosing Vanderlyn's academic magnum opus as his model. As an act of devotion he faithfully reproduced his fellow artist's slumbering nude, first in the oil medium, then in

graphite, and finally with the burin [CATS. 55-57].

While *Ariadne* marked the end of Durand's first career, he maintained a lifelong interest in prints. The artist's 1887 estate sale included 281 lots of prints and illustrated books, reflecting a collecting impulse probably triggered by the astonishing printshop windows of his boyhood visit to New York. The graphic works also reflected his lifelong desire to teach himself both the making and the history of art.¹² Most important, Durand the master engraver would bring superb draftsmanship and remarkable command of detail to his forty years as a painter of the American landscape.

ENDNOTES

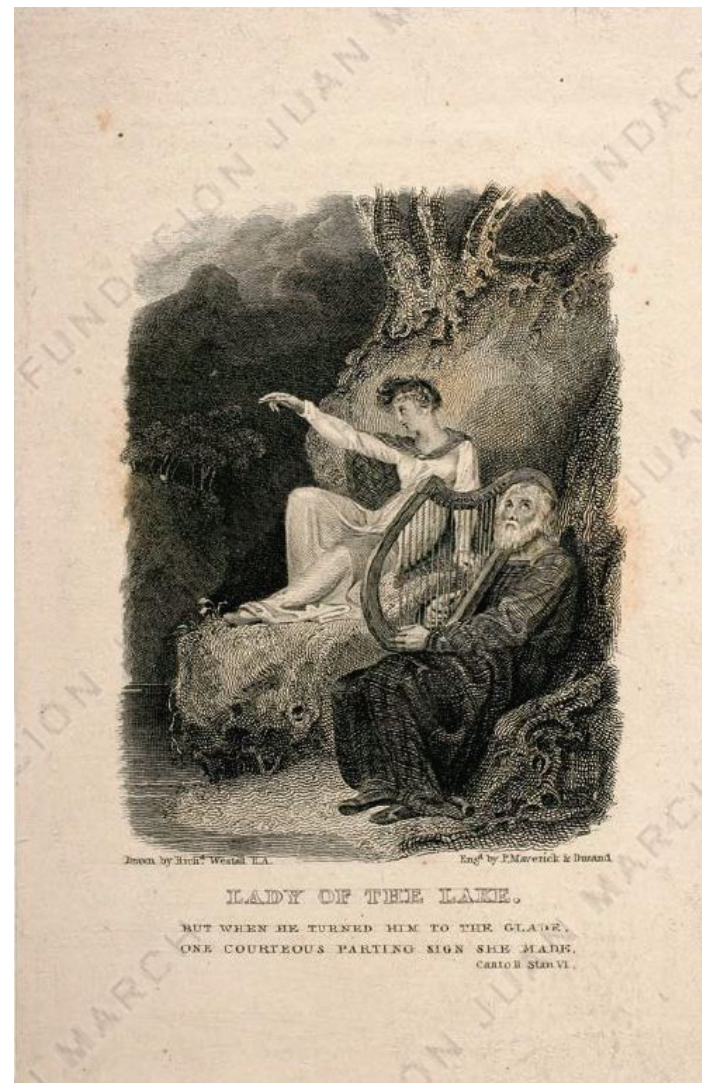
1. Grolier Club 1895, the catalogue raisonné of Durand's prints, lists 237 works. An extensive bibliography on the artist may be found in Ferber 2007. For sources used by the author for this essay on Durand as an engraver, see especially Craven 1971, Gallati 1983, and Gallati 2007a.

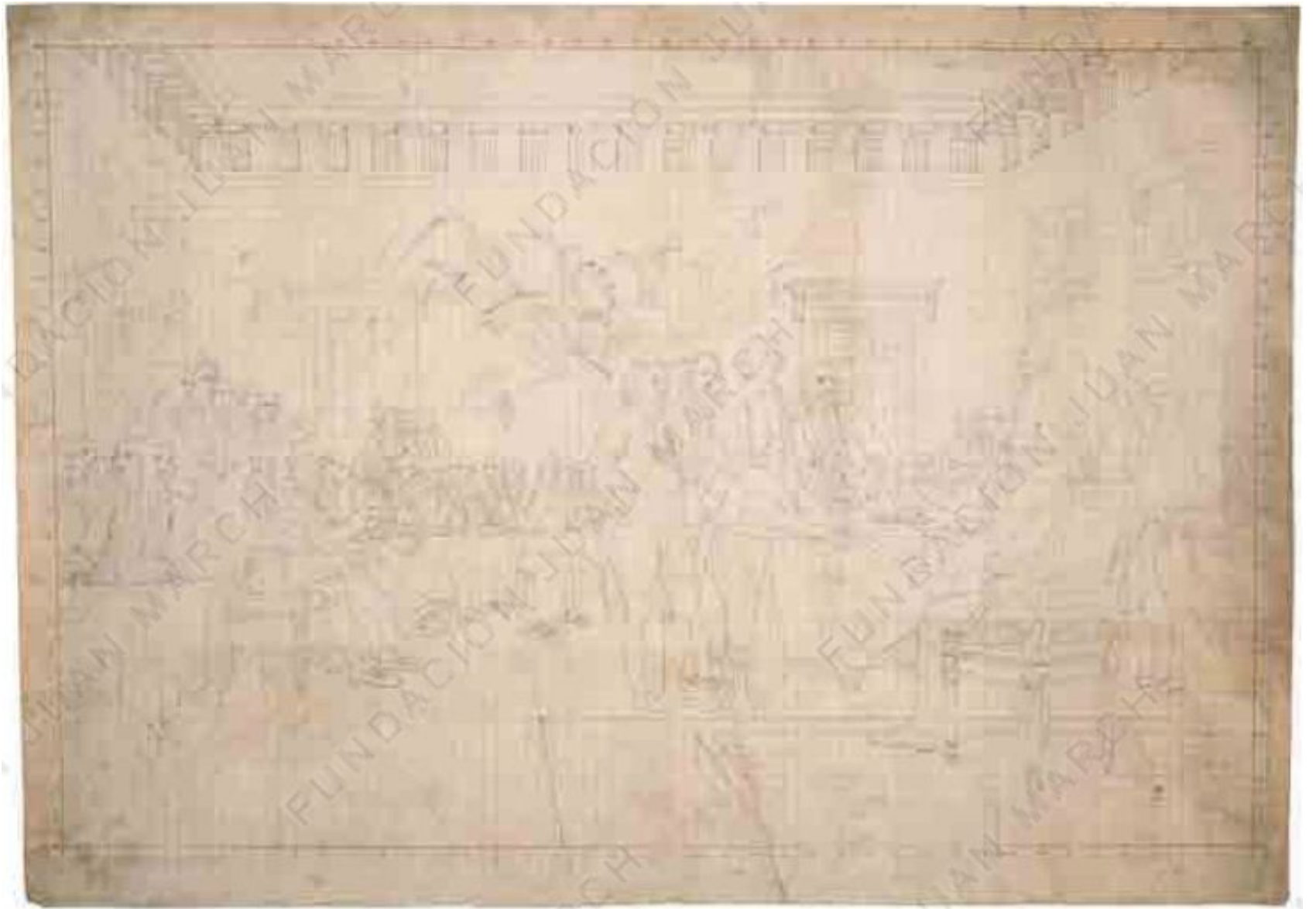
2. John Durand 2006, 23.
3. Gallati 2007a, 53.
4. *Art Amateur* 1887: 123.
5. For Trumbull's commission, see Hendricks 1971, Gallati 1983, and Gallati 2007a, 47-49. Durand used Trumbull's small study for the composition as his model (Yale University Art Gallery).
6. John Trumbull to Marquise de Lafayette, October 20, 1823, quoted in Huntington 1887, 13.
7. For annuals and gift books, see *Publishers' Bindings Online*.
8. For Durand's banknote engravings, see Blanchard 1950 and 1951. The authors thank Mark Tomasko for sharing his expertise about the Durand brothers' banknote engravings in the N-YHS collection.
9. For Cyrus Durand, see *Illustrated Magazine of Art* 1854, Blanchard 1950 and 1951, and Siegel 1974.
10. *Illustrated Magazine of Art* 1854: 270.
11. For the reception of the nude in the early nineteenth century, see Gerdts 1974, 43-61.
12. Ortgies 1887, 5-17. Lots 129-171 were engravings by Durand; the balance were prints by Raphael Morghen (1758-1833), by and after J. M. W. Turner (1775-1851), Francesco Bartolozzi (1727-1815), William Woollett (1733-1785), James Heath (1757-1834), James Smillie (1807-1885), Alfred Jones (1819-1900), Charles K. Burt (1823-1891), and many other European and American engravers.



CAT. 5. P. Maverick, Durand & Co. (Engraved by Peter Maverick. Drawn by Asher B. Durand). *The Works of the Right Honorable Lord Byron*. Vol. II, 1817–20. Engraving, sheet and image: 6 x 7 11/16 in. (35.2 x 43 cm). Title page: *Corsair*. The New-York Historical Society Library

CAT. 6. Asher B. Durand and P. Maverick, after Richard Westall. *Lady of the Lake*, ca. 1818. Engraving, image: 3 5/8 x 2 5/8 in. (9.2 x 6.7 cm), sheet: 5 11/16 x 3 3/4 in. (14.4 x 9.5 cm). The New-York Historical Society Library







CAT. 7. Asher B. Durand, after John Trumbull. "The Declaration of Independence" after John Trumbull: Preparatory Drawing for the Engraving, 1820. Graphite and brown ink on paper squared and numbered for transfer, 22 ⁷/₈ x 32 in. (58.1 x 81.3 cm). The New-York Historical Society, Gift of the Durand Family, X.500

CAT. 8. Asher B. Durand, after John Trumbull. *Declaration of Independence*, 1820-23. Engraving, second state; image: 20 ³/₁₆ x 30 in. (51.3 x 76.2 cm), sheet: 23 ⁵/₈ x 31 ⁹/₁₆ in. (60 x 80.2 cm). The New-York Historical Society Library, Gift of Lucy Maria Durand Woodman, 1908

CAT. 10. Unknown Engraver.
Key to *Declaration of Independence*, 1823. Engraving, 6 3/4 x 31 1/4 in. (17.1 x 79.4 cm), irregular. The New-York Historical Society Library

Declaration of Philadelphia



George Wythe
William Whipple
Josiah Bartlett
Benjamin Harrison
Thomas Lynch
Richard Henry Lee
Samuel Adams
George Clinton
William Paca
Samuel Chase
Lewis Morris
William Floyd
Arthur Middleton
Thomas Hayward
Charles Carroll
George Walton
Robert Morris
Thomas Willing
Benjamin Rush
Elbridge Gerry
Robert Treat Paine
Abraham Clark
Stephen Hopkins
William Ellery

- | | | | |
|-------|---------------------------------|-----|------------------------------------|
| No. 1 | GEORGE WYTHE, Virginia. | 13. | ARTHUR MIDDLETON, South Carolina. |
| 2. | WILLIAM WHIPPLE, New Hampshire. | 14. | THOMAS HAYWARD, South Carolina. |
| 3. | JOSIAH BARTLETT, New Hampshire. | 15. | CHARLES CARROLL, of Carrollton. |
| 4. | BENJAMIN HARRISON, Virginia. | 16. | GEORGE WALTON, Louisiana. |
| 5. | THOMAS LYNCH, South Carolina. | 17. | ROBERT MORRIS, Pennsylvania. |
| 6. | RICHARD HENRY LEE, Virginia. | 18. | THOMAS WILLING, Pennsylvania. |
| 7. | SAMUEL ADAMS, Massachusetts. | 19. | BENJAMIN RUSH, Pennsylvania. |
| 8. | GEORGE CLINTON, New York. | 20. | ELBRIDGE GERRY, Massachusetts. |
| 9. | WILLIAM PACA, Maryland. | 21. | ROBERT TREAT PAINE, Massachusetts. |
| 10. | SAMUEL CHASE, Maryland. | 22. | ABRAHAM CLARK, New Jersey. |
| 11. | LEWIS MORRIS, New York. | 23. | STEPHEN HOPKINS, Rhode Island. |
| 12. | WILLIAM FLOYD, New York. | 24. | WILLIAM ELLERY, Rhode Island. |

Independence.

July 4th 1776.



- 25. GEORGE CLYMER, Pennsylvania.
- 26. WILLIAM HOOPER, North Carolina.
- 27. JOSEPH HEWES, North Carolina.
- 28. JAMES WILSON, Pennsylvania.
- 29. FRANCIS HOPKINSON, New Jersey.
- 30. JOHN ADAMS, Massachusetts.
- 31. ROGER SHERMAN, Connecticut.
- 32. ROBERT L. LIVINGSTON, New York.
- 33. THOMAS JEFFERSON, Virginia.
- 34. BENJAMIN FRANKLIN, Pennsylvania.
- 35. RICHARD STOCKTON, New Jersey.
- 36. FRANCIS LEWIS, New York.

- 37. JOHN WITHERSPOON, New Jersey.
- 38. SAMUEL HUNTINGTON, Connecticut.
- 39. WILLIAM WILLIAMS, Connecticut.
- 40. OLIVER WOLCOTT, Connecticut.
- 41. JOHN HANCOCK, Massachusetts.
- 42. CHARLES THOMPSON, Pennsylvania.
- 43. GEORGE REED, Delaware.
- 44. JOHN DICKINSON, Delaware.
- 45. EDWARD RUTLEDGE, South Carolina.
- 46. THOMAS M'KEAN, Pennsylvania.
- 47. PHILIP LIVINGSTON, New York.



CAT. 12. Cyrus Durand
Geometrical Chuck (bank
note engraving machine),
1823. Brass, steel, and
ivory; 9 1/4 x 14 3/4 x 6 3/4 in.
(23.5 x 37.5 x 17.1 cm). The
New-York Historical Society,
Gift of Cyrus Durand, 1863.15
Not in exhibition.

CAT. 14. Cyrus Durand.
Geometrical Lathe-work Proof,
undated. Engraving, image:
6 1/8 x 8 1/4 in. (15.2 x 20.9 cm),
sheet: 8 x 9 5/8 in. (20.3 x 24.4
cm). The New-York Historical
Society Library



CAT. 13. Cyrus Durand.

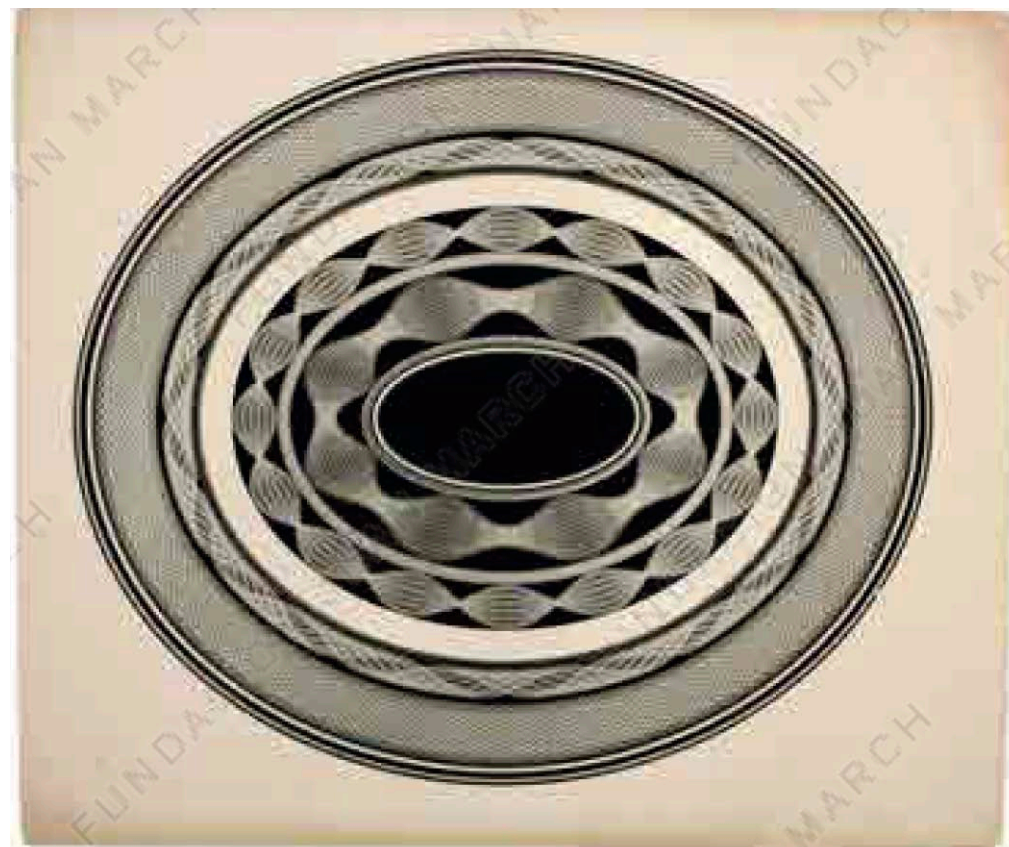
Geometrical Lathe-work Proof,
undated. Engraving, image:
7 x 8 1/4 in. (17.8 x 20.9 cm.),
sheet: 8 x 9 5/8 in. (20.3 x 24.4
cm). The New-York Historical
Society Library

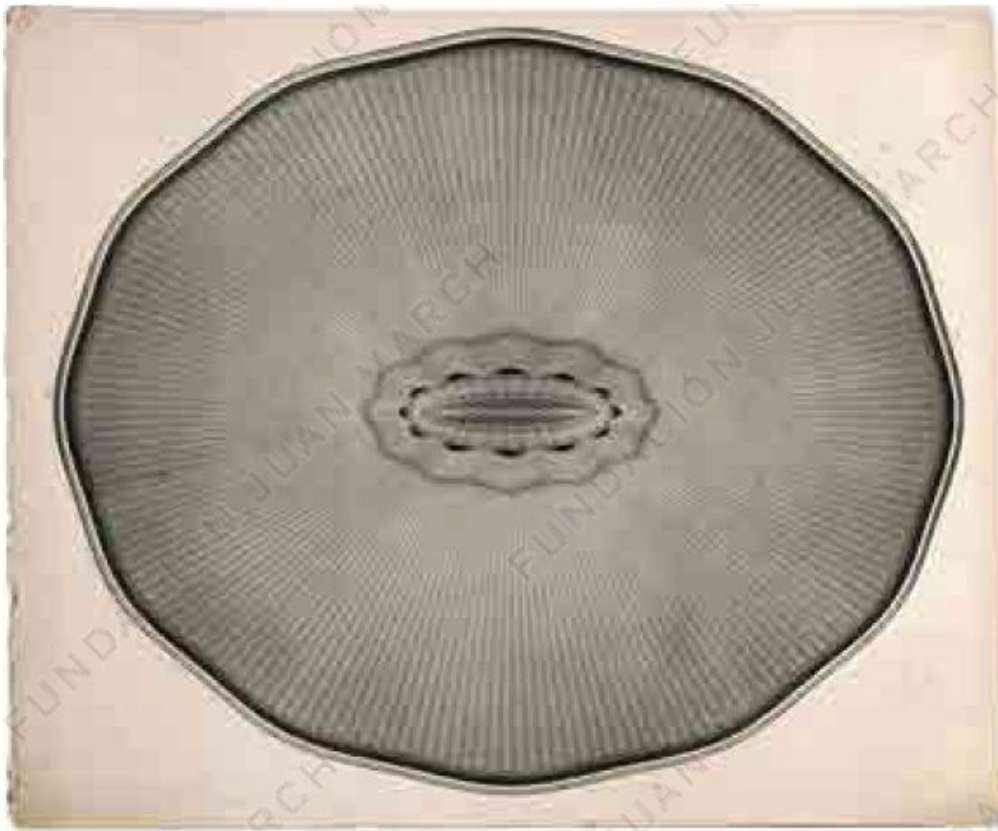
CAT. 15. Cyrus Durand.

Geometrical Lathe-work Proof,
undated. Engraving, image:
7 1/2 x 8 3/4 in. (19 x 22.2 cm),
sheet: 8 x 9 5/8 in. (20.3 x 24.4
cm). The New-York Historical
Society Library

CAT. 16. Cyrus Durand.

Geometrical Lathe-work Proof,
undated. Engraving, image:
6 7/16 x 7 3/4 in. (15.2 x 19.7
cm), sheet: 7 15/16 x 9 1/2 in.
(20.2 x 24.1 cm). The New-York
Historical Society Library







CAT. 4. P. Maverick, Durand & Co. (Peter Maverick and Asher B. Durand). *Eagle Bank of Providence Bank Notes*, 1817–20. Engraving, four notes printed on card; sheet: 11 7/8 x 7 1/4 in. (30.2 x 18.4 cm). The New-York Historical Society Library

CAT. 17. Durand & Wright (Cyrus Durand, C. C. Wright). *Bank of Newburgh Bank Notes*, 1823–24. Engraving, four notes printed on card; sheet: 12 1/8 x 7 7/8 in. (30.8 x 20 cm). The New-York Historical Society Library



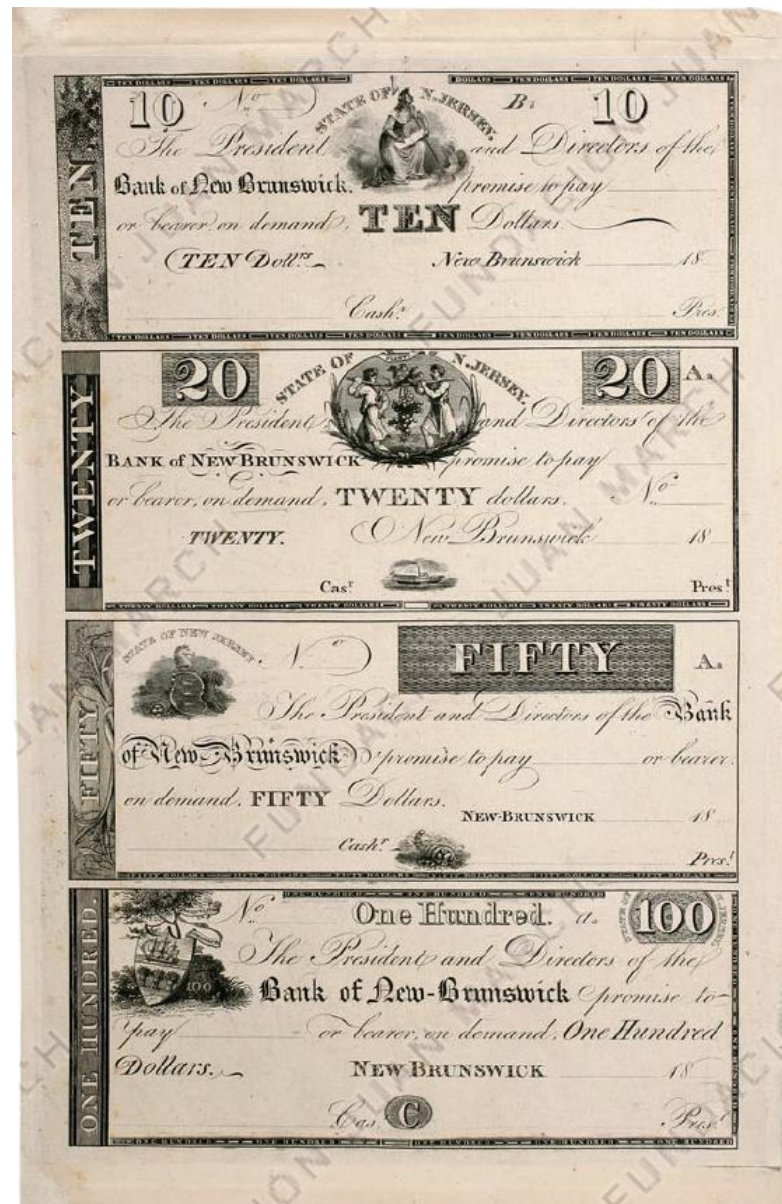
CAT. 19. Asher B. Durand and Cyrus Durand. *Portrait Vignettes and Oval Lathe-work*, ca. 1824. Engraving, seven proofs mounted on page of sample book; sheet: 15 x 6 1/4 in. (38.1 x 15.9 cm). The New-York Historical Society Library

CAT. 18. Durand & Wright;
 A. B. & C. Durand & Wright.
*Banknote Vignettes: Allegorical,
 Mythological, and Historical
 Figures*, 1823-27. Engraving,
 42 vignettes cut from proofs
 and banknotes; mounted
 on sample book pages; most
 inscribed with numbers and
 titles; each sheet: 15 1/8 x 12 1/4
 in. (38.4 x 31.1 cm). The New-
 York Historical Society Library



CAT. 20. A. B. & C. Durand Wright & Co. *Specimen Sheet of Bank Notes, 1824-27.* Engraving, four India proofs mounted on paper; sheet: 15 x 6 1/4 in. (38.1 x 15.9 cm). The New-York Historical Society Library, Gift of Nora Durand Woodman

CAT. 21. Attributed to A. B. & C. Durand Wright & Co. (Asher B. Durand, Cyrus Durand, C. C. Wright). *Bank of New Brunswick Bank Notes, ca. 1824-27.* Engraving, four notes printed on card; sheet: 12 1/8 x 7 15/16 in. (30.8 x 20.2 cm). The New-York Historical Society Library



CAT. 23. Asher B. Durand.
Musidora, 1825. Engraving,
image: 14 5/8 x 10 3/4 in.
(37.1 x 27.3 cm), sheet:
23 x 17 1/8 in. (58.4 x 43.5 cm).
The New-York Historical
Society Library, Gift of Lucy
Maria Durand Woodman,
1908

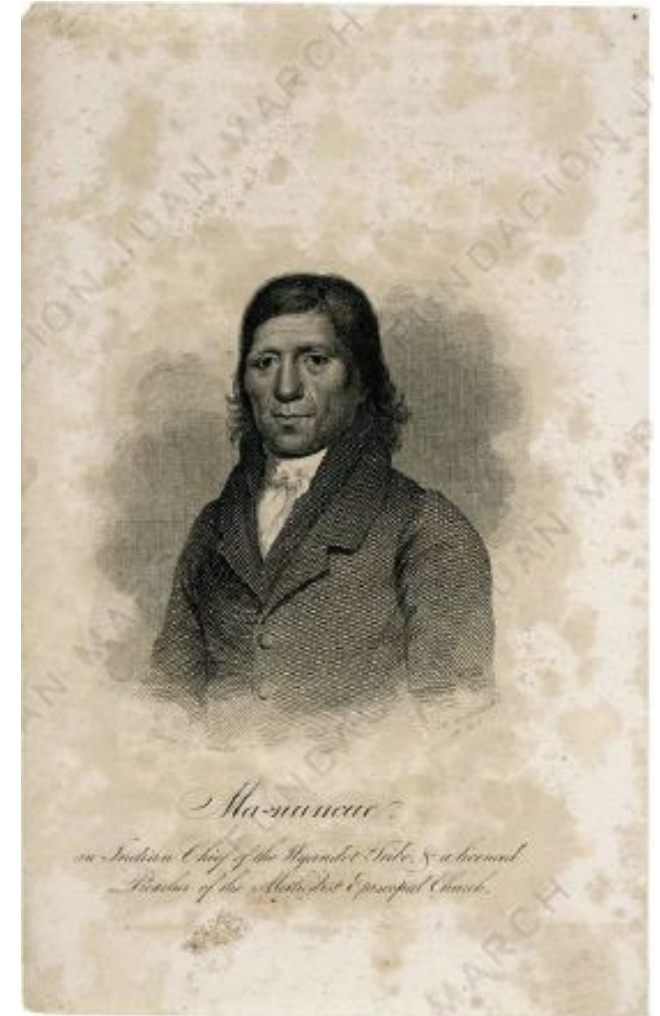
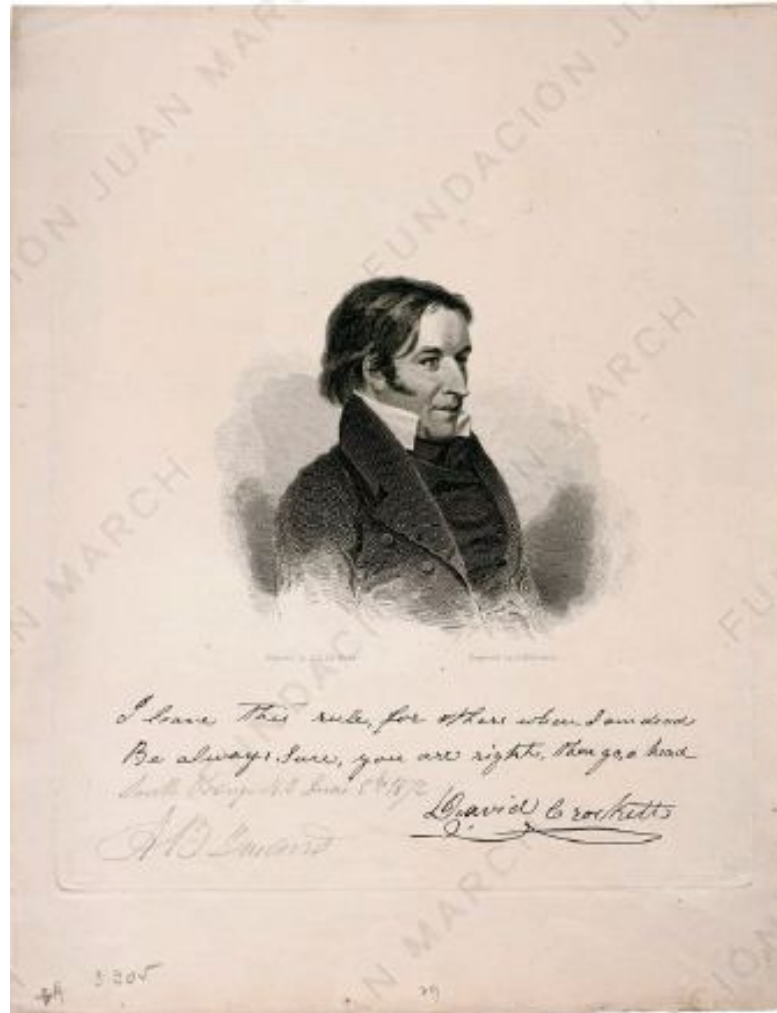


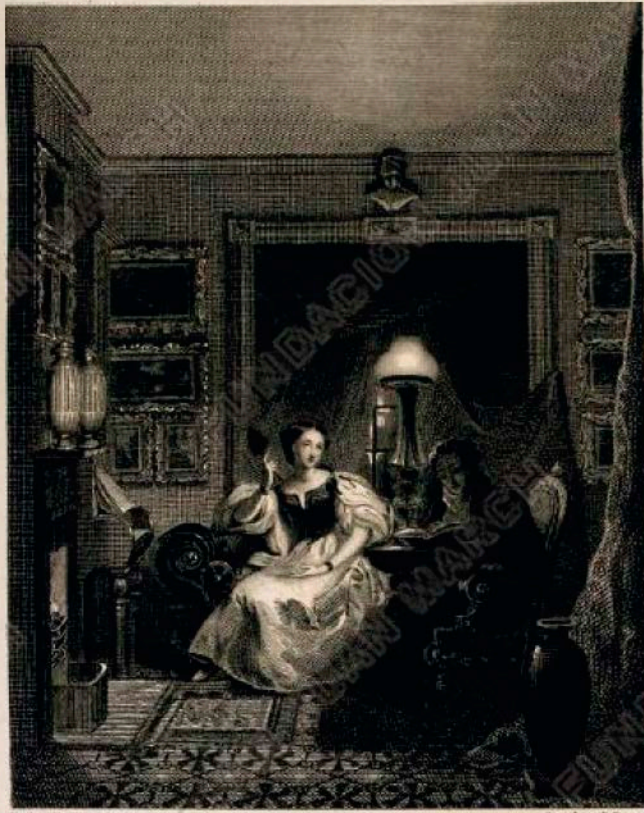
MUSIDORA

musidora
The first of the musidora
The first of the musidora
The first of the musidora

CAT. 26. Asher B. Durand, after A. L. Rose. *David Crockett* (1786–1836), ca. 1836. Engraving, image: 9 1/4 x 8 7/16 in. (23.5 x 21.4 cm), sheet: 12 1/4 x 9 1/2 in. (31.3 x 24.1 cm). The original watercolor portrait of Crockett, probably commissioned by Durand from Anthony Lewis DeRose, is in the N-YHS collection (Gift of John Durand, X.31) and served as the model for the engraving memorializing Crockett's heroic death at the Alamo in 1836. The New-York Historical Society Library

CAT. 25. Asher B. Durand, after John Paradise. *Ma-Nuncue* (b. by 1800 — d. before 1854), after 1826. Engraving, 8 x 4 15/16 in. (20.3 x 12.5 cm). The New-York Historical Society Library





Designed by J. F. M. M. M.

Eng. by A. B. Durand.

THE WIFE.



Painted by C. K. Leslie.

Eng. on Steel by A. B. Durand.

ANNE PAGE, SLENDER & SHALLOW.

Carey, Lea & Carey Philadelphia 1828.



Painted by C. Leslie

Engraved by A. B. Durand

GIPSEYING PARTY.

From the Original Picture in the possession of Rob. Donaldson Esq. New York.

CAT. 32. Asher B. Durand, after Samuel F. B. Morse. *The Wife*, 1829. Engraving, image: $3 \frac{11}{16} \times 2 \frac{15}{16}$ in. (9.4 x 7.5 cm), sheet: $7 \frac{3}{16} \times 5 \frac{5}{8}$ in. (18.3 x 14.3 cm). The New-York Historical Society Library

CAT. 30. Asher B. Durand, after Charles R. Leslie. *Anne Page, Slender & Shallow*, 1828. Engraving, image: $2 \frac{13}{16} \times 3 \frac{3}{16}$ in. (7.1 x 8 cm), sheet: $8 \frac{9}{16} \times 11 \frac{1}{2}$ in. (21.7 x 29.2 cm). The New-York Historical Society Library

CAT. 33. Asher B. Durand, after Charles R. Leslie. *Gipseying Party*, 1829. Engraving, image: $3 \frac{5}{8} \times 4 \frac{1}{2}$ in. (7.8 x 11.6 cm), sheet: $5 \frac{5}{16} \times 7 \frac{11}{16}$ in. (13.5 x 19.5 cm). The New-York Historical Society Library

CAT. 34. Asher B. Durand, after William Effe. *Lady Lightfoot*, 1831. Copper engraving plate, 6 x 9 in. (15.2 x 22.9 cm). Collection of Mark D. Tomasko

CAT. 35. Asher B. Durand, after William Effe. *Lady Lightfoot*, 1831. Engraving, image: 5 x 6 1/4 in. (12.7 x 15.9), sheet: 10 5/16 x 12 in. (26.2 x 30.5 cm). Published in *American Turf Register and Sporting Magazine* (November 1831). Gift of John Durand, Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox, and Tilden Foundations





W. E. F. Pinx.

A. B. Dunad Scp.

LADY LIGHTFOOT.

Owned by Charles Henry Hall.

Engraved by his order for the American Turf Register & Sporting Magazine.

CAT. 55. Asher B. Durand, after John Vanderlyn. *Ariadne*, ca. 1831-35. Oil on canvas, 17 1/8 x 19 3/8 in. (43.5 x 49.2 cm). The Metropolitan Museum of Art, New York, Gift of Samuel P. Avery, 1897, 97.29.2

CAT. 56. Asher B. Durand, after John Vanderlyn. *Ariadne (after Vanderlyn): Preparatory Drawing for the Engraving*, 1833. Graphite on paper squared and numbered for transfer, 17 1/8 x 20 3/4 in. (43.5 x 52.7 cm). The New-York Historical Society, Gift of the Durand Family, X.502







IV

Durand and Knickerbocker New York Culture

Barbara Dayer Gallati





FIG. 4.1. Asher B. Durand, after Samuel Waldo. *Old Pat*, ca. 1819. Engraving, 4 x 3 7/8 in. (10.2 x 9.9 cm). New York Public Library, Astor, Lenox and Tilden Foundations; Print Collection, Miriam and Ira D. Wallach Division of Art, Prints, and Photographs

PAGE 78. Detail of CAT. 54, p. 94

In 1836 Asher B. Durand contributed six paintings to the National Academy of Design's annual exhibition, including *Peter Stuyvesant and the Trumpeter*, now known as *The Wrath of Peter Stuyvesant* [CAT. 54]. It marked Durand's first excursion into literary genre painting. Also on view was his portrait of Luman Reed [CAT. 80], for whom Durand had painted *Peter Stuyvesant*.¹ This New York merchant and art collector had become the artist's principal patron with his 1835 commission for portraits of the first seven United States presidents. As Durand's son John later wrote, it was "Mr. Reed's encouragement of the artist's efforts at portraiture, which led him to abandon engraving entirely."² To be sure, Durand's career was in flux in 1835, not only because he was in the process of switching from one medium to another, but also because he was experimenting with various genres—a necessary process since his work as an engraver had not required him to claim a subject specialty of his own.

Peter Stuyvesant and the Trumpeter depicts an episode from Washington Irving's famed 1809 satire, *A History of New York, from the Beginning of the World to the End of the Dutch Dynasty*, written under the pseudonym of Diedrich Knickerbocker. Filled with high drama bordering on burlesque, Durand's interpretation matches Irving's text in mood and detail as it portrays the Dutch colonial governor's anger on receiving the information that the Dutch Fort Casimir had been captured by Swedish colonists.³ The furious Peter Stuyvesant dominates the left side of the composition, while on the right Dirk Schuyler (the bearer of the news) shrinks in fear and the portly trumpeter Anthony Van Corlear awaits the order to summon Stuyvesant's council. By exhibiting this subject Durand not only allied himself with the nascent school of American genre painting, but also affiliated himself with the small but nonetheless powerful group of New York writers, artists, publishers, and businessmen who have been called the Knickerbockers. This circle, named after Irving's



FIG. 4.2. Henry Inman. *Fitz-Greene Halleck*, 1828. Oil on canvas, 30 1/4 x 25 1/4 in. (76.8 x 64.1 cm). The New-York Historical Society, Bequest of Thomas W. C. Moore, 1872.²

pseudonymous Diedrich Knickerbocker, has come to define a period in New York cultural life that lasted from around 1807 until mid-century.⁴ Irving, the novelist James Fenimore Cooper, and the poet-journalist William Cullen Bryant were the central figures of Knickerbocker literary activity and their influence radiated throughout a network of New York worthies who were united by the desire to establish a distinctly American cultural identity.

Durand had moved to New York City in 1817, the same year that construction began on the Erie Canal, the politician DeWitt Clinton's ambitious project to provide an uninterrupted waterway linking the Great Lakes with New York harbor [CAT. 52]. The city was growing, but not at the astonishing rate it would achieve once the canal was completed in 1825. The canal's grand opening celebration heralded New York's coming dominance as the nation's economic and cultural hub, and Durand designed the invitation [CAT. 22]. These early years of the artist's professional career—1817 to 1825—witnessed the maturation of his engraving skills and his gradual integration into the higher echelons of the city's cultural community. He was increasingly called upon to make engravings after oil paintings by noted contemporaries, and this practice introduced him to the moving forces in the burgeoning realms of American art and publishing. For example, he probably met William Jewett, who painted a striking portrait of him [CAT. 2], through his contact with Jewett's partner Samuel Waldo. That contact was made in the course of Durand's creation of his first plate executed directly from a painting, a print of Waldo's *Old Pat* (FIG. 4.1). The print brought Durand to the attention of John Trumbull, the president of the American Academy of the Fine Arts [CAT. 48]. This possibly serendipitous occurrence eventually led to Durand's commission from Trumbull to produce an engraving of the latter's *Declaration of Independence* [CAT. 9], which eventually precipitated the dissolution of Durand's partnership with Peter Maverick and the launch of his independent career (see chapter III here).⁵

Durand's admission into Trumbull's orbit in 1820 seems to have fired his ambitions, and it was then that he

began exhibiting his engravings at the American Academy, where he had already studied informally, drawing from the classical casts owned by the organization. Over the next five years he expanded his professional associations through his fine art and banknote engravings. What is more important, he also began to expand his artistic horizons by teaching himself to paint in oils, a practice that must have required his more frequent contact with established artists in the field.

Although it is difficult to reconstruct the development of Durand's social and professional friendships in a linear fashion, the invitation to him to join the Bread and Cheese Club in 1825 confirms that he had achieved a significant position in Knickerbocker circles. The club had been founded by James Fenimore Cooper in 1822, the year the writer moved to New York following the success of his novel *The Spy*.⁶ Among the club's earliest members (all of whom had to be vetted by Cooper and unanimously elected) were the writers Fitz-Greene Halleck (FIG. 4.2), Robert Sands, Gulian Verplanck, and Bryant; the painter-critic-playwright-theater manager William Dunlap and the painter Samuel F. B. Morse; and an assortment of businessmen, politicians, and publishers. These included New York's future mayor and art patron Philip Hone [CAT. 24] and the physician and art patron John Wakefield Francis. The painters Henry Inman and Robert Walter Weir were probably among the club's later initiates.⁷

Within this social sphere Durand forged lasting relationships, the strongest of which was his friendship with Bryant [CAT. 27], the unofficial literary promoter of what has become known as the Hudson River School of landscape painting. Bryant's poetry and essays not only paid tribute to the nation's unblemished scenery, but also lauded the artists who realized America's forests and pastoral vistas on canvas. Evidence of their shared ideals is found in *The American Landscape* of 1830 (see chapter V here) [CAT. 36], Durand's *Landscape—Scene from "Thanatopsis,"* a painting based on Bryant's poem of the same title, and *Kindred Spirits*, a memorial to their mutual friend Thomas



FIG. 4.3. Asher B. Durand. *Landscape—Scene from "Thanatopsis,"* 1850. Oil on canvas, 39 1/2 x 61 in. (100.3 x 154.9 cm). The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan, 1911, 11.156

Cole portraying Bryant and Cole in the embrace of the Catskill wilderness (FIGS. 4.3, 1.4). Other less intense personal connections provide a picture of how these essentially symbiotic social networks functioned. Fitz-Greene Halleck (known as the "American Byron") was an admirer of Durand's landscapes and also devoted a good measure of his own poetry to describing the splendors of American scenery. (It was Durand's *My Own Green Forest Land*, engraved by James Smillie, that illustrated Halleck's poem about the Scottish poet Robert Burns.⁸) Both Durand and Halleck had aided the eccentric and often homeless "Mad Poet of Broadway" McDonald Clarke, whose portrait by Durand (now unlocated) was shown at the National Academy of Design in 1835, and who was allowed a

corner of Durand's studio, "where he could write his letters and verses, and come and go as he pleased."⁹

Durand's world comes into sharper focus when his activity in other organizations is examined. With Cooper's departure for Europe in 1826, the Bread and Cheese Club lost momentum and many of the club's artists joined together in 1829 to found the Sketch Club, possibly named to suggest an association with Irving's *The Sketch Book of Geoffrey Crayon, Gent.*¹⁰ Originally limited to twenty-one members, the Sketch Club allowed for more intimate gatherings at members' homes, where they engaged in impromptu drawing and writing exercises. The club's roster eventually increased and, like the still extant albeit moribund Bread and Cheese Club, its membership was a cross-section of artists, writers, collectors, and other professionals, many of whom—such as Bryant and Verplanck, Dunlap and Morse—remained affiliated with the older organization. New men entered the group, among them the artists Cole and Weir and the collectors Reed, Charles Leupp, and Jonathan Sturges, all of whom were important to Durand's career. In 1847 the Sketch Club evolved into The Century Association, which continues to flourish today.

Most significant in this array of organizations was the National Academy of Design, which has also survived into the twenty-first century. In 1825 Durand had chaired a meeting hosted by the New-York Historical Society at which the New York Drawing Association was established. The following year the association developed into the National Academy of Design, with Durand as one of its fifteen founder-members and Morse as its first president (whom Durand succeeded in the post in 1845). Modeled after the London Royal Academy of Arts, the fledgling artist-run academy was organized as an alternative to Trumbull's American Academy of the Fine Arts, the administration of which rested largely in the hands of businessmen who neglected the work of contemporary American artists in favor of Old Masters.¹¹ When the new academy began annual exhibitions of works by living American artists in 1826, the artists and New York newspaper and magazine editors recognized

the mutual benefit of regular exhibition reviews in their publications. These stimulated public interest and thus boosted exhibition admissions receipts and fueled the publishing industry at the same time.

Durand, of course, benefited from this turn of events and found his engraving talents in greater demand not only for contributions to gift books such as the *Atlantic Souvenir* [CATS. 31, 47], but also for portraits of major personalities in cultural and political spheres, especially for his nineteen engravings for Herring and Longacre's *National Portrait Gallery of Distinguished Americans*, 1834–39 (for example, CATS. 46, 53).¹² The commissions for portrait engravings in particular spurred his transition from engraver to painter, as shown by the fact that his engraved portrait of Aaron

FIG. 4.4. Asher B. Durand. *Dance on the Battery in the Presence of Peter Stuyvesant*, 1838. Oil on canvas, 32 x 46 1/2 in. (81.3 x 118.1 cm). Museum of the City of New York, Gift of Jane Rutherford Faile through Kenneth C. Faile, 55.248





FIG. 4.5. Henry Inman. *Portrait of James Henry Hackett in the Role of Rip Van Winkle*, ca. 1832. Oil on canvas, 30 1/4 x 25 1/4 in. (76.8 x 64.1 cm). National Portrait Gallery, Smithsonian Institution, Washington, D.C., NPG.96.47

Ogden is based on his own oil portrait of the former New Jersey governor in 1833 [CATS. 50, 51]. At about this time Durand received the commission to paint the portrait of the former U.S. president James Madison [CAT. 49] from the poet and editor of the *New-York Mirror*, George Pope Morris. It was engraved by Durand's student John William Casilear and reproduced in the weekly paper. Morris published the works of many of the Knickerbocker writers, including Halleck and Bryant, and he became renowned for his popular poem "Woodman, Spare That Tree." The *Mirror* was also the source of frequent, intelligently crafted

columns of art criticism (some of which were written by William Dunlap) and throughout the 1830s and 1840s it enjoyed a close rivalry with the *Knickerbocker Magazine*, edited by another Knickerbocker colleague, Lewis Gaylord Clark. As Durand distanced himself from his engraving activity, these and other publications began to devote commentary to his oil paintings on a regular basis.

Thus, by 1836, when *The Wrath of Peter Stuyvesant* was exhibited, Durand was thoroughly integrated into the fabric of Knickerbocker society and participated in the resurgence of interest in Irving's writing, spurred by the



FIG. 4.6. John Quidor. *The Money Diggers*, 1832. Oil on canvas, 15 15/16 x 20 15/16 in. (40.5 x 53.2 cm). Brooklyn Museum, Brooklyn, New York, Gift of Mr. and Mrs. Alastair Bradley Martin, 48.171

author's 1832 return to the United States after fifteen years in Europe. Hailed as a national hero, Irving was lionized for having put American literature on the European map—an achievement that was, in effect, celebrated in the visual arts by the spate of paintings created in the 1830s with subjects derived from Irving's writings. These works included Durand's unlocated *Rip Van Winkle's Introduction to the Crew of Hendrick Hudson, in the Catskill Mountains* and *Dance on the Battery in the Presence of Peter Stuyvesant* (FIG. 4.4), as well as Henry Inman's *Portrait of James Henry Hackett in the Role of Rip Van Winkle* (FIG. 4.5), and John Quidor's *The Money Diggers* (FIG. 4.6). For the most part Irving and Cooper staged their narratives in the American landscape, a conceit that sustained Durand's growing inclination to specialize in landscape painting. Indeed, his *Sunday Morning* [CAT. 68] could easily be compared to any number of passages from Irving's or Cooper's descriptions of life in the New World. Like their literary counterparts, Durand and his painter colleagues strove to equal their

European contemporaries while simultaneously establishing a vernacular visual tradition. Such hopes are manifest in Morse's *Landscape Composition: Helicon and Aganippe (Allegorical Landscape of New York University)* in which New York City's Washington Square is transformed into a Claudean vision over which the Greek goddess Athena presides [CAT. 61]. Yet those hopes were ultimately fulfilled by men like Durand, who may have looked to Europe for inspiration, but who found their greatest encouragement from within the ranks of Knickerbocker New York culture as they created the landscapes identified as the first truly native school of American art.

ENDNOTES

1. The portrait of Reed reproduced here is a replica painted by Durand in 1844 for the New-York Gallery of the Fine Arts. The original, painted for Reed's partner Jonathan Sturges in 1835 and shown at the National Academy of Design in 1836, is in the collection of The Metropolitan Museum of Art. A third replica, painted by Durand for the New York Chamber of Commerce in 1836, is in the collection of the National Portrait Gallery, Washington, D.C.
2. John Durand 1970, 120.
3. The scene is fictional, but it is based on the seventeenth-century clashes between Dutch and Swedish colonists in the area around present-day Wilmington, Delaware, then called New Sweden.
4. For a history of Knickerbocker culture, see Callow 1967.
5. Trumbull's interest in Durand may have been prompted by the artist-writer William Dunlap, who was Keeper and Librarian of the American Academy of the Fine Arts in 1818 and 1819.
6. The best study of the Bread and Cheese Club is Marckwardt 1935: 389–97.
7. Contemporaneous accounts of the club's membership occasionally conflict. The question of Inman's and Weir's affiliation with the club is raised in Marckwardt 1935: 395, and Callow 1967, 13.
8. Halleck 1848, 34.
9. For Durand and Clarke, see John Durand 1970, 87–88. For Halleck and Clarke, see Wilson 1869, 404, 430, 466.
10. *The Sketch Book* was originally published in New York in 1819–20 and contains thirty-four essays and short stories, including “The Legend of Sleepy Hollow” and “Rip Van Winkle.” Irving retained the pseudonymous persona of Geoffrey Crayon throughout his career.
11. The absence of Trumbull's name from the membership rosters of the organizations mentioned here is indicative of the frictions that occasionally arose between Knickerbocker “insiders” and “outsiders.” For instance, Trumbull had been the butt of a satirical poem by the “Croakers” (the writing team of Fitz-Greene Halleck and Joseph Rodman Drake): “National Painting” 1819: 14.
12. See full reference in Bibliography.

CAT. 2. William Jewett.
Asher Brown Durand, ca. 1819.
Oil on wood panel, 20 x 15 1/2 in.
(50.8 x 39.4 cm). The New-York
Historical Society, Gift of the
children of the artist, through
John Durand, 1903.10



CAT. 9. Asher B. Durand, after John Trumbull. *Declaration of Independence*, 1820–23. Engraving, fourth state; image: 20 ³/₁₆ x 30 in. (51.3 x 76.2 cm), sheet: 23 ³/₈ x 32 ¹/₂ in. (59.4 x 82.5 cm). The New-York Historical Society Library, Gift of Lucy Maria Durand Woodman, 1908



CAT. 22. Asher B. Durand.

Invitation to Erie Canal Celebration, 1825. Engraving, medallion: 1 9/16 in. diameter (3.9 cm.), vignette: 3 1/2 x 5 15/16 in. (8.9 x 15.1 cm.), sheet: 3 1/2 x 5 15/16 (8.9 x 15.1 cm).
The New-York Historical Society Library

CAT. 24. Asher B. Durand,
after Rembrandt Peale.

The Honorable Philip Hone [1769–1835], *Mayor of the City of New York in 1826*, ca. 1826. Engraving, image: 7 13/16 x 5 15/16 in. (19.8 x 15.1 cm), sheet: 7 13/16 x 6 in. (19.8 x 15.2 cm). Engraved for “Memoir of the Celebration of the Completion of the New York Canals.” The New-York Historical Society Library





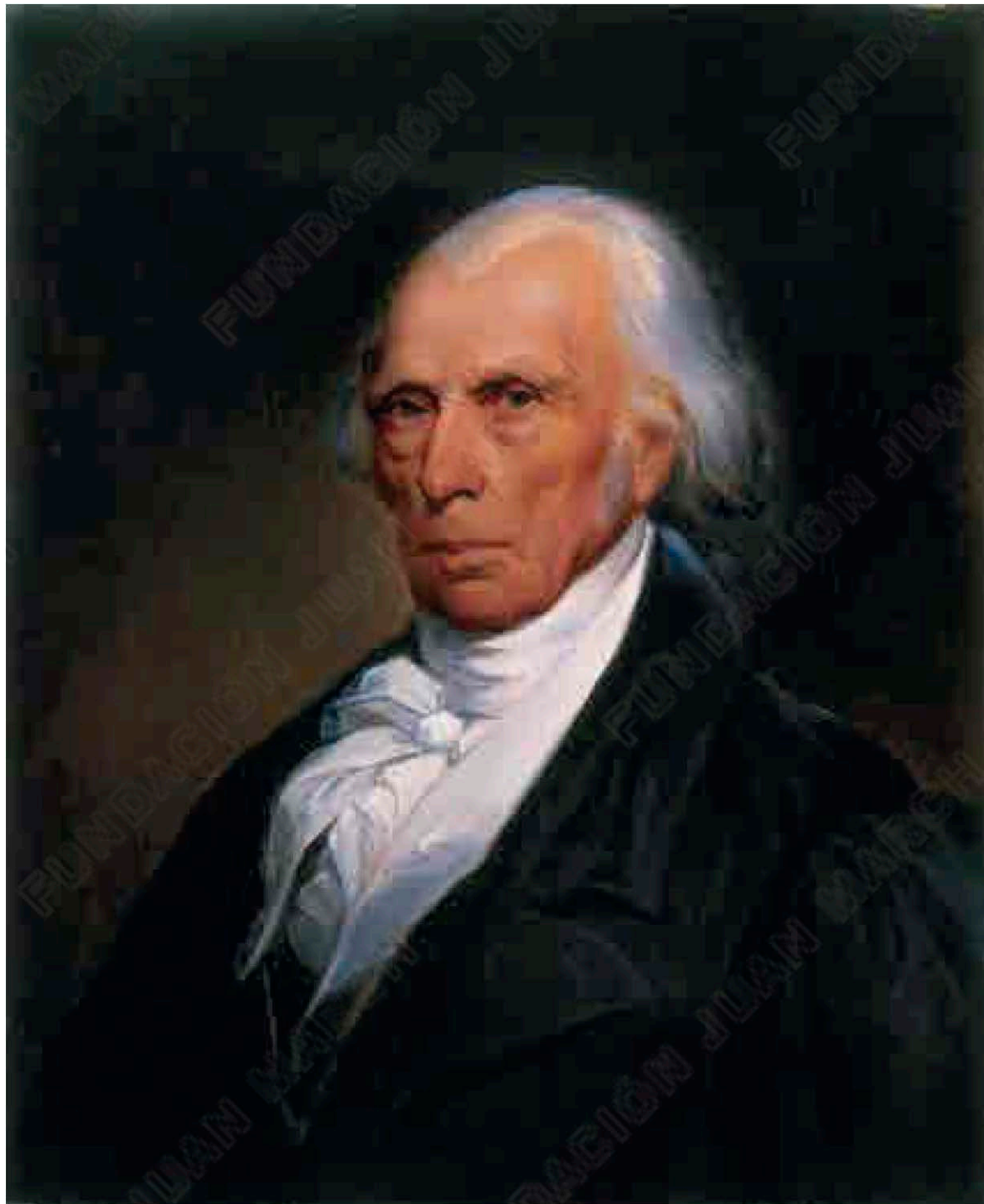
CAT. 31. Asher B. Durand.
Atlantic Souvenir title page,
 1829. Engraving, image: 6 x 4
 in. (15.2 x 10.2 cm), sheet:
 11 3/4 x 9 1/8 in. (29.8 x 23.2 cm).
 The New-York Historical Society
 Library



CAT. 47. Asher B. Durand,
 after Charles R. Leslie. *Sancho
 Panza and the Duchess*, 1832.
 Engraving, image: 3 x 4
 in. (7.2 x 10.2 cm), sheet:
 4 1/16 x 6 1/16 in. (13.5 x 19.5
 cm). Engraved for the *Atlantic
 Souvenir* (1832). The New-York
 Historical Society Library

CAT. 49. Asher B. Durand.
James Madison (1751–1836),
1833. Oil on canvas,
24 1/4 x 20 1/4 in. (61.6 x 51.4
cm). The New-York Historical
Society, Gift of P. Kemble
Paulding, 1870.1

CAT. 50. Asher B. Durand.
Aaron Ogden (1756–1839),
1833. Oil on canvas, 30 x 25 in.
(76.2 x 63.5 cm). The New-York
Historical Society, Gift of several
members of the Society, 1878.1





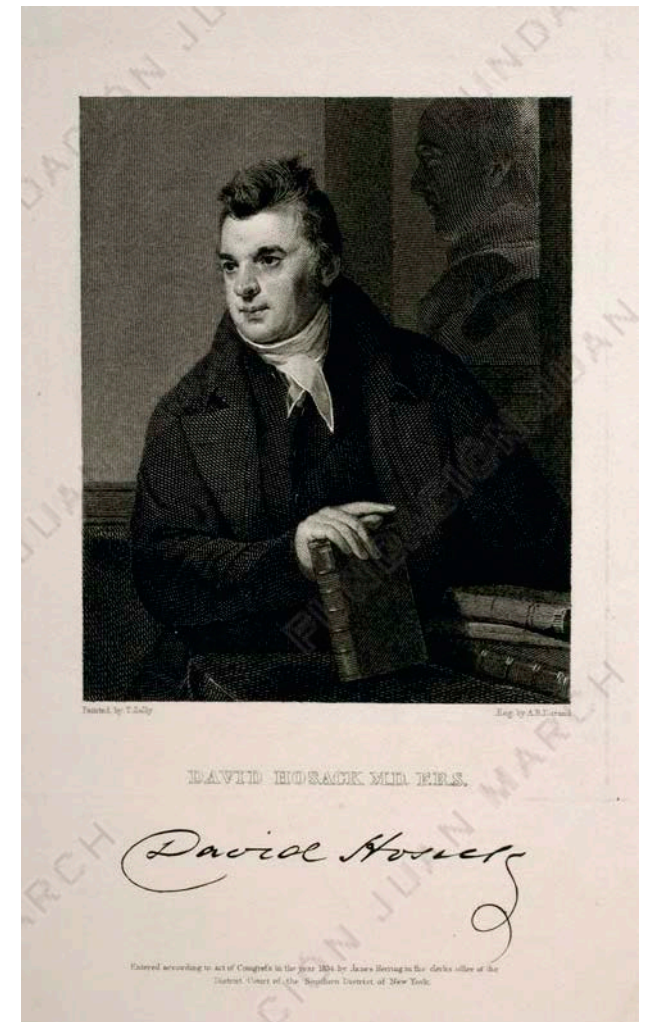
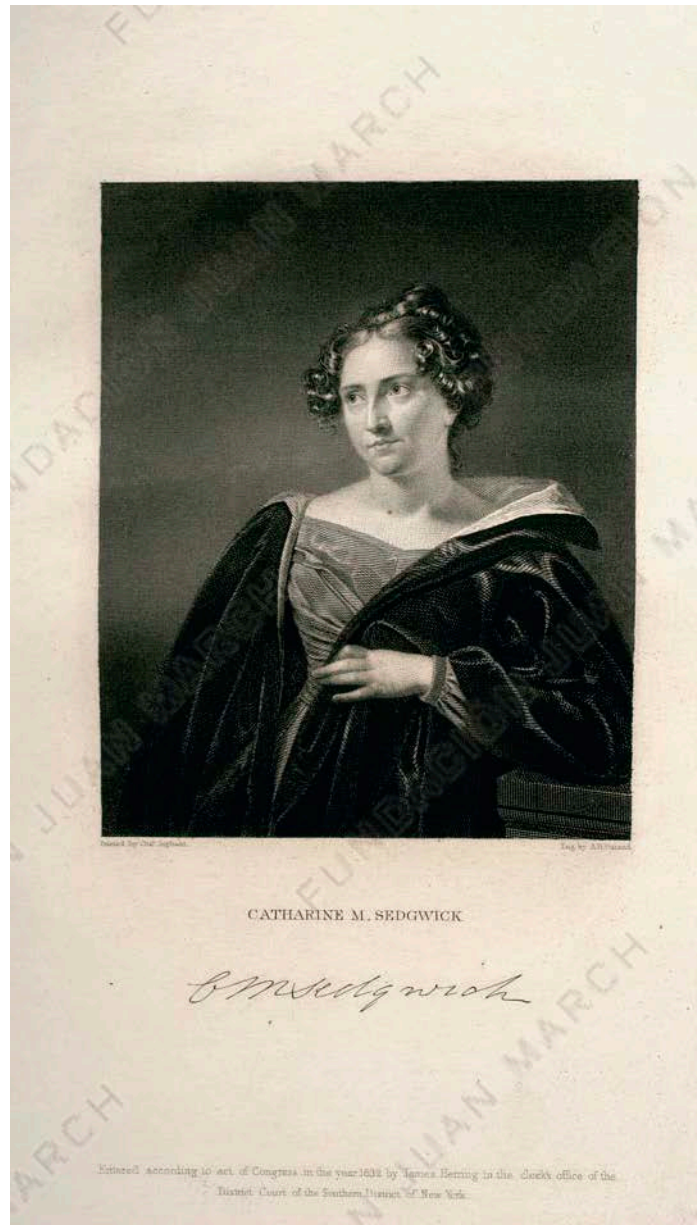
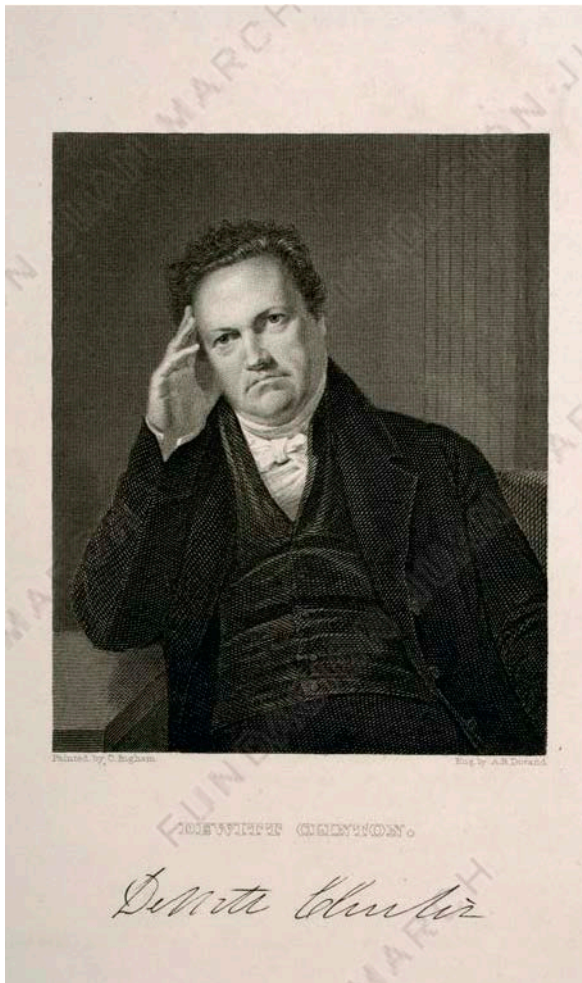


CAT. 51. Asher B. Durand, *Aaron Ogden* (1756–1839), 1834. Engraving, image: 4 1/4 x 3 5/8 in. (10.8 x 9.2 cm), sheet: 10 5/16 x 6 7/16 in. (26.2 x 6.4 cm). Engraved for James Herring and James Longacre's *National Portrait Gallery of Distinguished Americans* (1834–39). The New-York Historical Society Library, Gift of Chicago Historical Society, 1953

CAT. 52. Asher B. Durand, after Charles Cromwell Ingham. *DeWitt Clinton* (1769–1828), 1834. Engraving, image: 4 3/8 x 3 1/2 in. (11.1 x 8.9 cm), sheet: 9 3/8 x 5 7/8 in. (23.8 x 14.9 cm). Engraved for James Herring and James Longacre's *National Portrait Gallery of Distinguished Americans* (1834–39). The New-York Historical Society Library

CAT. 46. Asher B. Durand, after Charles Cromwell Ingham. *Catharine Maria Sedgwick* (1789–1867), 1832. Engraving, image: 4 3/16 x 3 5/8 in. (10.6 x 8.9 cm), sheet: 11 15/16 x 9 5/16 in. (30.3 x 23.7 cm). Engraved for James Herring and James Longacre's *National Portrait Gallery of Distinguished Americans* (1834–39). The New-York Historical Society Library

CAT. 53. Asher B. Durand, after Thomas Sully. *David Hosack* (1769–1835), 1834. Engraving, image: 4 9/16 x 3 5/8 in. (11.6 x 9.2 cm), sheet: 10 11/16 x 7 1/8 in. (27.1 x 18.1 cm). Engraved for James Herring and James Longacre's *National Portrait Gallery of Distinguished Americans* (1834–39). The New-York Historical Society Library





CAT. 54. Asher B. Durand.
Peter Stuyvesant and the Trumpeter (Wrath of Peter Stuyvesant on Learning of the Capture, by Treachery, of Fort Casimir), 1835. Oil on canvas, 24 1/4 x 30 1/4 in. (61.6 x 76.8 cm). The New-York Historical Society, Gift of The New-York Gallery of the Fine Arts, 1858.28

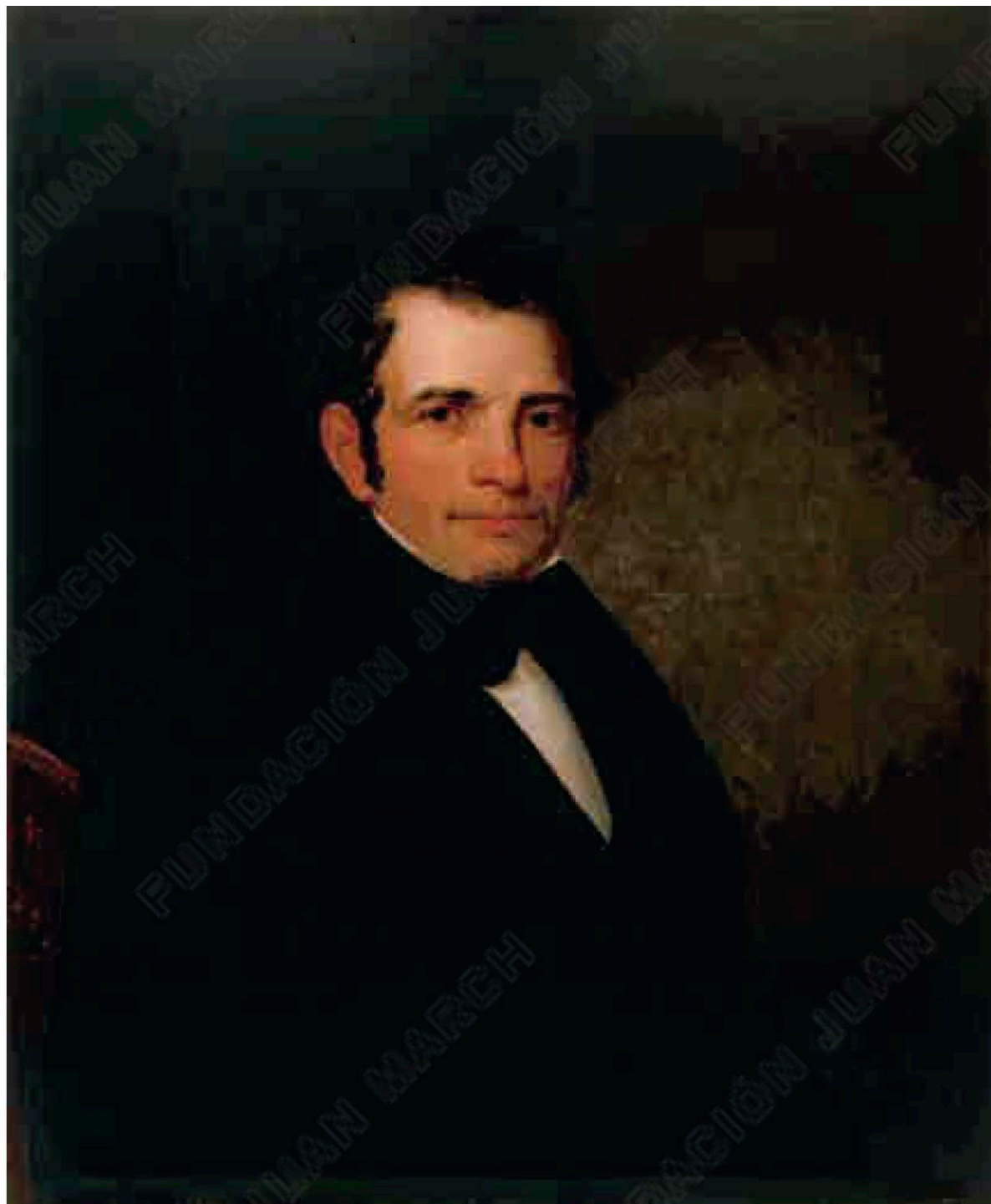
CAT. 61. Samuel Finley Breese Morse.
Landscape Composition: Helicon and Aganippe (Allegorical Landscape of New York University), 1836. Oil on canvas, 22 1/2 x 36 1/4 in. (57.2 x 92.1 cm). The New-York Historical Society, Louis Durr Fund, 1917.3





CAT. 68. Asher B. Durand.
Sunday Morning, 1839. Oil
on canvas, 25 1/4 x 36 1/4 in.
(64.1 x 92.1 cm). The New-York
Historical Society, Gift of the
children of the artist, through
John Durand, 1903.3

CAT. 80. Asher B. Durand.
Luman Reed (1785-1836),
1844. Oil on canvas, 30 x 25 in.
(76.2 x 63.5). The New-York
Historical Society, Gift of The
New-York Gallery of the Fine
Arts, 1858.56





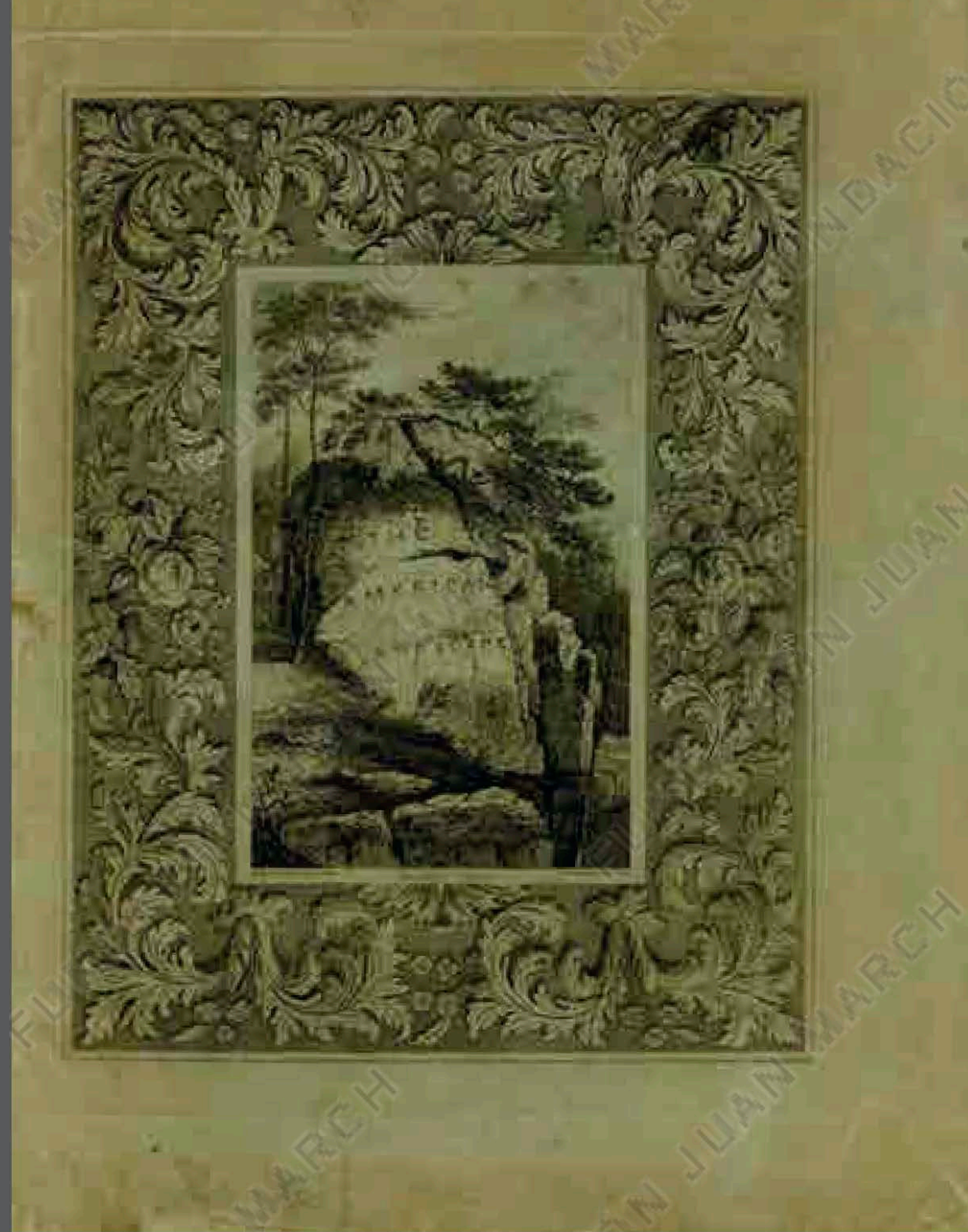
V

*The American Landscape and
the American Grand Tour*

Linda S. Ferber



CAT. 36. William Cullen Bryant and Asher B. Durand. *The American Landscape, No. 1: Engraved from original and accurate drawings; executed from nature expressly for this work, and from well authenticated pictures; with historical and topographical illustrations*, 1830. 16 pages with 6 engraved plates, 10 1/4 x 8 1/16 in. (26 x 20.3 cm). New York: Elam Bliss, 1830. The New-York Historical Society Library



THE
**AMERICAN
LANDSCAPE,**

No. 1.

CONTAINING THE FOLLOWING VIEWS:

WEEHAWKEN,	✓ DELAWARE WATER-GAP,
✓ CATSKILL MOUNTAINS,	✓ FALLS OF THE SAWKILL,
✓ FORT PUTNAM,	WINNIPISEOGEE LAKE.

ENGRAVED FROM

ORIGINAL AND ACCURATE DRAWINGS;

EXECUTED FROM NATURE EXPRESSLY FOR THIS WORK, AND FROM WELL
AUTHENTICATED PICTURES;

WITH

HISTORICAL AND TOPOGRAPHICAL

ILLUSTRATIONS.

NEW-YORK:
PUBLISHED BY ELAM BLISS.

1830.

Southern District of New York, ss.
BE IT REMEMBERED, That on the 20th day of December, A. D. 1830, in the fifty-fifth year of the Independence of the United States of America, Elam Bliss, of the said District, hath deposited in this office the title of a book, the right whereof he claims as proprietor, in the words following, to-wit:
"The American Landscape", No. 1, containing the following Views: Weehawken, Catskill Mountains, Fort Putnam, Delaware Water-Gap, Falls of the Sawkill, Winnipiseogee Lake. Engraved from original and accurate Drawings; executed from nature expressly for this work, and from well authenticated pictures; with Historical and Topographical Illustrations."
In conformity to the Act of Congress of the United States, entitled, "An Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the time therein mentioned. And also to an Act, entitled, "An Act, supplementary to an Act, entitled, an Act for the encouragement of Learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the time therein mentioned, and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints."
FRED. J. BETTS,
Clerk of the Southern District of New-York.

STEREOTYPED BY JAMES CONNER, NEW-YORK.

Sleight & Robinson, Printers.

PROSPECTUS

OF

THE AMERICAN LANDSCAPE.

In a country like ours, rich in every class of natural scenery, it is matter of surprise, that no successful effort has been made to accomplish a series of accurate views, so ample as to give an adequate idea of the aspect of our landscapes, and so well executed as to be worthy of a place in the port folio of the discerning collector.

There is scarcely any part of Great Britain, or even of all Europe, in the least distinguished for peculiar or striking scenery, which has not been entered by the observing artist, the numerous productions of whose pencil, multiplied by the assistance of the graver, have been sought for at home and abroad. Nature is not less liberal of the characteristics of beauty and sublimity in the new world, than in the old. The perception of her charms is not less quick and vivid among our countrymen, nor will we believe that there is wanting, either taste to appreciate the truth and effect with which her features are copied, or willingness to reward those who execute the task with success.

On the contrary, the embellishments of our "Annuals," and the avidity with which they, as well as similar foreign publications,

4

PROSPECTUS.

have been sought, for the sake of the engravings they contain, are alone a sufficient proof, that there is no want of competent talent among our artists, nor of taste in the community, to ensure the most successful results to such an undertaking.

These considerations have given confidence to the proprietors of the American Landscape to enter upon the present undertaking. They now present to the public the first number of a series of views intended to embrace some of the most prominent and interesting features, of our varied scenery.

It is contemplated to extend the work to ten numbers, each containing six views, in quarto, with letter press illustrations, to appear at intervals of six months, or oftener if possible. In the delineation of our scenery, fidelity and accuracy will be principally studied, and the arrangements which have been made, enable the proprietors to pledge themselves, that *its characteristic features will, in all cases, be truly and correctly copied.* The drawings will principally be executed expressly for the work, yet recourse will be had to such pictures of our distinguished landscape painters, as are of unquestionable accuracy, whenever they come within the scope of the work. The possessors of these pictures will thus have it in their power, while they promote the success of an experiment hitherto untried, and perhaps hazardous, to contribute to the advancement of a taste for the arts.

A. B. DURAND.

E. WADE, JUN.

New-York, Dec. 23, 1830.

PREFACE.

THE perpetual variety we admire in the works of nature, is no where more strikingly exemplified, than in her combinations of the elements of scenery. A little reflection will show what an immense treasure of materials these offer to the pencil of the artist, and how impossible it is for human industry to exhaust it. The innumerable varieties of surface which exist on the globe, are yet further diversified by the vegetation with which they are clothed, by the inclosed or inclosing waters, by the changes of the atmosphere, the vicissitudes of the seasons, and the hour of the day. Every country has something peculiar and characteristic in its aspect. The position and nature of those great layers of rock and soil, which form the outer crust of the globe, differing as they do in different regions, are the cause of endless diversities. Hence the mountains stand against the sky with different outlines, the rocks assume different shapes and colours, the valleys sink with different declivities, and the plains swell with different undulations. The waters partake of the character of the scenery—headlong and rapid in the hilly countries—placid and calm in the smoother landscapes—and even where the quiet lake is imprisoned among craggy rocks or desolate hills, it copies the savageness of the scene in its own mirror, and adds to it the fearful idea of unmeasured depth. At the same time that they thus harmonize with the aspect of nature around them, they diversify it almost to infinity in the innumerable forms they assume; in fountains gushing up amidst the grass, or out from the clefts of the rock, in rivulets, in torrents, in sheets, in cascades, in cataracts, in mighty rivers, and last in the all-surrounding ocean. Add to these differences, those produced by the various temperatures of the earth. Every climate has its peculiar vegetation, its growth of trees and foliage, its own proper harvests, and its hues of the atmosphere colouring and transmuting all they rest upon. The living creatures also, the quadrupeds of the ground, and the birds of the air, by which the scenery is animated, are different in different regions: even man is not the same in his air and costume, his manner of constructing his habitations, and the tillage he gives the soil. You look on a series of landscapes, and say, this is English, this is Italian; the scene of this is laid in France, of that in Switzerland, of this in Holland, of that in Spain; here is an East India view, here a Persian, and here an African.

Our own scenery has its peculiarities not less strongly marked than those of the old continent. Among these, one of the most striking is the

absence of those tamings and softenings of cultivation, continued for ages, which, while they change the general face of the landscape, at the same time break up the unity of its effect. In the masses of majestic forest also, which cover a large portion of our territory, are grouped trees, far exceeding in the number of their kinds those of Europe, and with a correspondent variety of general shape, branches and foliage, giving our scenery a magnificence of vegetable riches unknown to the eastern world. Foreigners who have visited our country, particularly the mountainous parts, have spoken of a far-spread wildness, a look as if the new world was fresher from the hand of him who made it, the rocks and the very hillocks wearing the shape in which he fashioned them, the waters flowing where he marked their channels, the forests, enriched with a new creation of trees, standing where he planted them; in short, of something which, more than any scenery to which they had been accustomed, suggested the idea of unity and immensity, and abstracting the mind from the associations of human agency, carried it up to the idea of a mightier power, and to the great mystery of the origin of things.

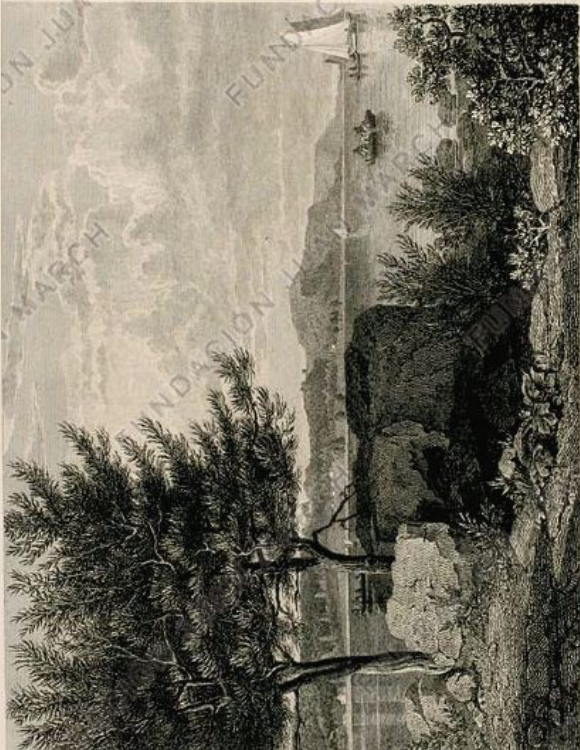
Somewhat of this grand effect may be transferred to the picture and the engraving, and even if it could not, there is in our scenery enough of the lovely, the majestic, and the romantic, to entitle it to be ranked with that of any country in the world. Little, however, has been done for it by the artist. With the exception of some of our most remarkable waterfalls and rivers, we have scarcely any delineations of scenery, worthy of the name. It would be easier to find a series of good views of the scenery of China or Southern India, than of the United States.

The first Number of the *American Landscape*, now published, is the commencement of an attempt to supply, in some measure, this deficiency. The object of the work is to give a series of views of the more remarkable scenes in our country, faithfully and accurately copied; views which shall convey to him by whom these scenes have never been visited, a just image of their characteristic features, and retouch and brighten it in the memory of him who has seen them. It remains with the public to determine, whether they will encourage an enterprise, laudable in itself, and undertaken by artists whose reputation is a pledge that it will be meritoriously executed.

Of my own share in the work, I shall say little. Having been engaged to furnish the descriptions and illustrations necessary for understanding the views, I have availed myself freely of the assistance of my friends, and the information of those who had visited such of the places as I have not seen. The descriptions of Fort Putnam and Lake Winnipiseogee are furnished by pens which have acquired reputation in more elaborate efforts.

WILLIAM C. BRYANT.

New-York, Dec. 15 1830.



WEEHAWKEN.

Published by Dean and Son, New York.

WEEHAWKEN.

THE view which bears this name is taken from a fine grove skirting the southern edge of the Weehawken meadows, on the Jersey shore of the Hudson, opposite the northern part of the city of New-York. To arrive at this spot, you proceed from the village of Hoboken, by one of the most beautiful walks in the world. For a considerable distance after leaving the Hoboken ferry, the shore of the river is steep, and covered with forest trees, among which the enterprising proprietors of the soil have formed broad and smooth paths for the convenience of the public, to whom these delightful grounds have been thrown open. The paths wind in various directions along the sides and summit of the steep bank, sometimes coming close to the edge, where it impends over the water, and at other times conducting you to an opening on some elevated point, which commands a view of the city of New-York and the harbour, magnificent for its vast breadth, its varied and populous shores, its scattered islands, its three great passages to the ocean, and the mighty commerce arriving and departing on its bosom. Nothing can exceed the beauty of these walks about the close of May, when the verdure of the turf is as bright as the green of the rainbow; and when the embowering shrubs are in flower, among which the dogwood and the viburnum, white as if loaded with snow, and the sassafra, with its faint yellow blossoms, are conspicuous; and the hum of innumerable bees over the heads of the well dressed throng passing to and fro, mingles with the buzz of voices and the murmurs of the shore. In the sunny nooks of this bank, long before the trees have put forth their leaves, and while the place is yet unprofaned by city feet, the earliest blossoms of the year are found—violets are in bloom before the vernal equinox—

They come before the swallow dares, and take
The winds of March with beauty.

During the warm season great numbers of people resort thither from New-York, some of whom cross the ferry for the sake of a purer and cooler atmosphere, and others attracted by the beauty of the spot—

White muslined misses and mammas are seen
Linked with gay cockneys glittering o'er the green*—

and the wood-nymphs are astonished at seeing stalls for selling ice cream and various liquid refreshments set up in their sylvan recesses.

Having reached the place about a mile above the Hoboken ferry, from which the accompanying view is taken, a striking scene arrests your attention. The river widens to the north of you into a kind of shallow bay, resting on the Weehawken meadows, within which, at most hours of the day, the swell of the tide is perceived only in gentle undulations of the glassy surface. Looking across this bay, you see, rising directly over the meadows, the first of the Weehawken bluffs, on the brow of which is the famous rock called the Devil's Pulpit, described in the first volume of the *Talisman*. Here, according to an old tradition, the devil used to preach every Friday to a congregation from New-York, until driven off by Dr. M^cGraw; the explanation of which is thought to be, that the spot was the haunt of a gang of smugglers, who circulated frightful stories respecting the place, and who were at length discovered and broken up by the eccentric doctor.† Further up the river, and rising almost perpendicularly over it, is the second Weehawken bluff, under the east side of which lies the narrow level called the duelling ground, where Hamilton fell. Still further north, along the western shore, you descry the Palisadoes, long, dark and lofty walls of perpendicular rock, diminishing in the distance, until the western shore, with its barren precipices and wild solitudes, and the eastern shore, with its soft declivities, its dwellings and gardens, seem to meet, and the river disappears.

The time for contemplating this scene in all its beauty, is near sunset, when the glorious hues of the sky seem to tinge the very substance of the waters; when the sails of the passing barks are gilded with the horizontal sunshine; when the steam boats of the Hudson are seen majestically furrowing the waters on their departure or their return; when the dwellings on the New-York shore, reflecting the setting sun from their windows, appear like palaces of topaz; and when, if the atmosphere be still, a mighty and multitudinous murmur of human activity reaches you from all parts and streets of the far-off city at once, and the tolling of the hour from its steeples comes softened by distance into the faintest and sweetest of sounds.

* Poetry of the Anti-Jacobin.

† On this bluff is also situated the singular rock called *Mambrino's Helmet*, an engraving of which is given on the cover.



CATSKILL MOUNTAINS

Published by John Van Nostrand, New York.

CATSKILL MOUNTAINS.

The view of these mountains, the highest in the state of New-York, is taken from a point on the western shore of the Hudson. Along this mighty stream they stretch for many miles as a barrier to the fertile valley through which it flows, until at length they recede to make way for the Mohawk, bringing in the waters drained from six counties. The successive peaks of this lofty range, of which the highest, called *Round Top*, is 3804 feet above the level of tide water, are among the most remarkable objects seen in the voyage up the Hudson, and form a striking feature in all mountain prospects beheld from a wide extent of surrounding country. From the highlands in the western part of Connecticut, from the summits of Taghkannuc and Saddle Mountain in Massachusetts, with all the lofty ridge between, and from the Green Mountains in Vermont, the Catskills are seen lying like a long blue cloud, with a waving outline, on the western horizon.

Irving, who has made these mountains the scene of one of his most popular tales, thus describes their aspect, as viewed from the river and its banks:—

“Whoever has made a voyage up the Hudson must remember the Kaatskill mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and lording it over the surrounding country. Every change of season, every change of weather, indeed every hour of the day, produces some change in the magical hues and shapes of these mountains; and they are regarded by all the good wives far and near as perfect barometers. When the weather is fair and settled, they are clothed in blue and purple, and print their bold outlines on the clear evening sky; but sometimes, when the rest of the landscape is cloudless, they will gather a hood of gray vapours about their summits, which, in the last rays of the setting sun, will glow and light up like a crown of glory.”

The traveller, as he looks from the shore of the river to the broad woody sides of this

mighty mountain range, turns his eye from a scene rich with cultivation, populous with human beings, and ringing with the sounds of human toil, to one of primeval forest, and a solitude as perfect as when the prow of the first European navigator divided the virgin waters of the Hudson—a wide sylvan wilderness, an asylum for noxious animals, which have been chased from the cultivated region, the wild cat, the catamount, the wolf, and the bear, and a haunt of birds that love not the neighbourhood of man. This is not the place to describe the view from the summit; and if it were, I could only do it justice by copying the magnificent description of a popular American novelist, written while that summit was yet untrodden but by the foot of the hunter, or the lover of nature. The view, however, has now become familiar; a house of entertainment has been erected at two thousand and two hundred feet above the bed of the Hudson, on a narrow level of about seven acres, called the Pine Orchard, which, within a few years, has become a place of fashionable resort during the summer heats. The spot, to use the language of one whose genius embellishes whatever it touches, and whose pen should have traced the description for this work, "is now desecrated; it can never more be gazed on from afar as a point in the outline of the blue figure above the horizon, which the heavens seem to vindicate as their own, or be visited with reverent footsteps—as it was gazed upon, and as it was approached, in the days that have departed." For my own part, however, I am not sure that it does not heighten the effect of the scene, when viewed from below, to know, that on that little point, scarce visible on the breast of the mountain, the beautiful and the gay are met, and the sounds of mirth and music arise, while for leagues around the mountain torrents are dashing, and the eagle is uttering his shriek, unheard by human ear.



FORT PUTNAM.

Engraved by Isaac H. Knapp.

FORT PUTNAM.

FORT PUTNAM was formerly the principal fortress or citadel of the works erected during the war of Independence, for the defence of the passes of the Hudson and the Highlands, at West Point. It commanded the river and the opposite shore, as well as the other works upon both banks. The command of the Hudson and the mountainous passes of the Highlands, was indispensable for the protection of the greater part of the state of New-York against sudden incursions of the enemy from the sea coast, as well as for keeping open a perfectly secure communication between New-England and the middle states, and had been accordingly regarded by Washington as all-important to the success of the American arms. West Point, on the western bank of the Hudson, where the river, deviating from the usual majestic directness of its course, bends suddenly around that bold and lofty promontory, was selected for this purpose, from the natural strength of its position; and, during the first years of the war, was fortified under the direction of the most skilful engineers of the American and French armies, with a degree of expense and labour which, in the then enfeebled state of the nation, was truly astonishing. The preservation of this post was the cardinal point in the plan of more than one eventful campaign, and its surrender to the enemy was the great object of Arnold's treason. It was called at that time, and with justice, the Gibraltar of North America.

Since the peace of 1783, Fort Putnam, together with the other works of defence at that station, has been gradually dismantled, and at last suffered to fall to decay, so that it now appears a venerable ruin of massive military architecture, crowning the woody and rugged steep of a mountain.

As such, it is a feature almost unique in American scenery, reminding the traveller of the romantic ruined towers of defence in the gorges of the Pyrenees, or the feudal castles which still frown from the rocky banks of the Rhine. From its dilapidated bastions, the eye wanders over a wide sea of mountain ridges, rising one above, or beyond another, in every direction, until they suddenly descend in steep, rocky, and stupendous

banks, to the mighty stream which flows silently at their base. Far away to the north you may trace the summits of other mountains of the same chain gradually receding from the river on each side, and leaving at their feet the rich plains of Dutchess and Orange counties, filled with farms and villages, and here and there bright with small lakes, and winding streams glittering in the sun. In every part of this magnificent view, the broad Hudson appears in all its grandeur; not, however, as it is usually seen, pouring its steady and unbroken current directly to the ocean, "forth and right on," but apparently divided into a series of lakes, which, to the southward, are girt with the boldest mountain scenery, as wild and as rude now as when old Hudson, "in the first ship, broke the unknown wave" of the stream destined to immortalize his name: whilst to the north, it opens into a still broader expanse, covered with the white sails of sloops and with steam-boats, trailing their long dark clouds behind them, between cultivated but picturesque banks, interspersed with villages, villas, and spires.

Immediately beneath you, you perceive the plain of West Point, surrounded by the buildings of the national Military Academy, and gay with the tents of the encamped cadets, or glittering with their arms and martial array.

These ruins are rich with the most hallowed associations; for they are fraught with recollections of heroism, liberty, and virtue. There Arnold plotted the subjugation of his country, and, surrounded as he was by an army and a militia, unpaid, unclothed, and suffering, he could find none among them base enough to receive his gold, and participate in his treason. As we muse over this magnificent scene of great events, the imagination insensibly kindles, and the plain below, and the forts, and rocks, become peopled again with the soldiers and the chiefs of the revolution. The majestic WASHINGTON, the young and gallant HAMILTON, the veteran disciplinarian STEUBEN, the fearless PUTNAM, the daring WILLET, the cool and sagacious CLINTON, successively pass before us. In the hollow recess of the bank beneath, the melancholy KOSCIUSKO was wont to mourn alone and without hope over the woes and the wrongs of Poland. Upon the cliffs on the right, the young and high-spirited LA FAYETTE often sat, meditating lofty thoughts of good to America, to France, to mankind, whilst bright and gorgeous visions of glory and freedom floated before him.

Amid the ruins of Fort Putnam, the patriot may find materials to animate him with fresh hopes for his country's future welfare, as well as to recall the noblest recollections of her past history. On the plain beneath his feet, are annually collected the chosen youth of that country, to be instructed in the highest attainments of science, and the best uses of military skill. There, as they daily tread the soil consecrated by the steps of heroes, sages, and patriots, the Genius of the place fires their ingenuous breasts with a generous emulation of the illustrious dead. There, is an armory of mind, a living arsenal, which, in the worst extremes reserved for our country, will prove its cheapest, its surest, its proudest defence.

THE DELAWARE WATER-GAP.

THE banks of the Delaware, from its springs to the sea, present no scene more striking than the passage of the river through the mountains, at the place called the Delaware Water-Gap. It is situated about twenty miles from Easton, in Pennsylvania. The accompanying view represents its southern extremity, after the river has emerged from the dark and wild defile, to flow through softer scenery, and spreading into a broader current.

lays him down
To kiss those easy, curving banks of bloom.

At this end, the Water-Gap appears simply, as its name implies, a gap or notch in the mountain, which rises on each side to a height of about sixteen hundred feet. On each side also, corresponding strata of rock are observed near the summit of the ridge, running parallel with it, in a row of precipices, for several miles, until approaching the river they incline in a direction towards its channel, and seem to refer the origin of the passage to a sudden convulsion of nature, by which a portion of the mountain was sunk at this point, to let through the waters of the Delaware. The view now given, however, does not by any means afford an idea of the interior of the passage. The northern extremity by which the river enters it, is of a different character. The banks are high, rugged, and steep, with masses of rich foliage, half concealing the precipitous rocks. The stream, which above the gap is occasionally broken by noisy rapids and little islands, immediately upon entering the gorge of the defile, becomes deep and quiet, reflecting, from a surface dark and smooth as polished ebony, the wild and constantly varying shores, which, covered with trees and shrubbery, and interspersed with rocks, rise at times almost perpendicularly, till they seem to touch the very clouds, excluding the beams of the sun at noon day. The traveller, following the winding course of the river through this place of perpetual twilight, with the vast mountain walls hanging over his head, and the profound and still waters gleaming at his feet, feels his heart mastered by the solemnity of the scene, and almost holds his breath with awe. If his mind be full of poetic recollections, he may fancy himself for the moment in those chambers of middle earth, where, by the shadowy and uncertain light, the Christian magician of Tasso's glorious epic shows to the two heroes in search of Rinaldo, the mighty reservoirs in which sleep the waters that feed the lakes and rivers of the globe.

To convey to the eye an adequate idea of the interior of the Delaware Water-Gap, which deserves to rank among the most interesting objects of this country, a series of views would be necessary, which the proprietors of the American Landscape intend hereafter, in continuation of the present undertaking, to present to the public.



THE DELAWARE WATER-GAP.

Published by John P. Putnam New York

FALLS OF THE SAWKILL.

In point of beauty and picturesque effect, this is one of the finest waterfalls in our country, however it may be surpassed by many in the volume of water, and in terrific magnificence. It is situated about a mile from the town of Milford, in Pike county, Pennsylvania, on the Sawkill, a stream, the sources of which are two small lakes, lying west of the town, at an elevation of several hundred feet above it. A foot path leading in a southwesterly direction from the village, conducts the visiter to the spot. Crossing several fields and orchards, he at length enters a wood, in which, after proceeding about two hundred yards, he is reminded of his approach to the falls by the deep hoarse sound of the descending water. A little further on, he finds himself suddenly standing before them, with a full view of the scene he came to visit presented to his eye—the dark precipices, the white stream pouring over them, the thick clouds of spray, and the forest in the back ground and on the sides, inclosing them as with a frame of verdure. The falls are divided into two cascades, of which the lower is the most considerable. The stream is conducted to the verge of the upper fall by a narrow channel, between steep banks, twenty feet in height, and overshadowed with trees. Thence the water, tossed from crag to crag, descends a stair-like precipice, to a rocky table, a hundred yards in breadth, which it traverses in several irregular channels. Arrived at the lower fall, it leaps down a perpendicular precipice of about a hundred feet in height, and is received at the bottom into a profound circular excavation, hollowed in the solid rock by the action of the water for ages. About twenty feet from the bottom, the fall is broken for the remainder of the distance by irregular projections from the precipice, dashing the water into a copious spray, which hovers perpetually over the chasm, increasing the fearfulfulness of the depth it partially conceals. Leaving the lower fall, the Sawkill, by a succession of rapids for the distance of a mile and a half in a circuitous direction, descends another hundred feet or more, when it reaches and mingles quietly with the Delaware.



Painted by W.C. Ingersoll

Engraved by A.H. Durdan

FALLS OF THE SAWKILL.

Published by Egan & Sons, New York.

Printed by Wells



Engr. by A. B. Howard.

WINNIPISEOGEE LAKE.

Published by Eldon, Ellis, New York.

Engraved by T. Cole.

WINNIPISEOGEE.

THIS lake is one of the most beautiful sheets of water in the world. It is surrounded by the highlands and mountains of a most picturesque country, in the interior of the state of New-Hampshire. The lake is about twenty-two miles in length, and not far from eight miles in breadth; the waters are deep, pure, and sweet, supplied by mountain rills and subjacent springs, and when drawn but a few feet from the surface, are cool and refreshing in the hottest season of the year. The lake abounds in excellent fish of all kinds common to northern waters. What add greatly to the beauties of the lake, are the numerous islands which are scattered about in it, probably the tops of greater or smaller mountains, whose huge masses of granite were but half engulfed in the convulsions which, in some early period of time, opened the abyss into which the surrounding waters flowed.

These islands are generally well wooded, and many of them are susceptible of high culture. The last royal governor of New-Hampshire had a princely mansion on the borders of this lake, which was his favourite summer residence. Winnipiseogee has been compared to Lake George; there is a similarity in the purity of its waters, but the former greatly exceeds the latter in magnitude, covering nearly three times the square miles. There is also some resemblance in the scenery. If that of Lake George is more wild and savage than that of Winnipiseogee, the latter is more romantic and diversified, and, from several points of observation, vastly more extensive. The circumjacent country embraces a most intelligent, industrious, and hardy race of men. This lake and the neighbouring waters were favourite resorts of the Indians; they spent their summers in fishing in them, and basked away on their banks their hours of ease in the months when they rested from the chase. These children of the forest had the most exquisite taste for rural scenery: their villages and small settlements all prove the truth of this remark; and the names they gave to favourite lakes, rivers, and shores, were expressive, delicate, and appropriate: OHIO is said to mean *the most beautiful of rivers*; NAHANT, *the lover's walk*; WINNIPISEOGEE, *the smile of the Great*

Spirit. All these translations may be fanciful, but there cannot be a doubt that beautiful waters and favourite haunts were named by them with taste and imagination. The various tribes on the borders of this lake were often engaged in fierce wars; and if the water-gods had the privilege of antiquity, to communicate with the human race, we might have the story of feats of valour, worthy the poet's song and the historian's page. A few traces of the red men only remain. The hum of industry and the sounds of joy and peace echo over the graves of the sons of the wilderness; but the beauties of the lake can never be lost: they are a feature of nature that civilization may slightly change, but can never destroy.

The view here given is taken from a headland on the banks of the Winnipiseogee. Beneath the eye of the spectator lies the placid lake, circled with its wild shores, and far in the distance rise the gigantic peaks of Mount Washington and Chocorua, two of that majestic brotherhood, the White Mountains, the loftiest in all the eastern half of North America.

[Faint, illegible text, likely bleed-through from the reverse side of the page.]



FIG. 5.1. William James Bennett. *Weehawken from Turtle Grove*, ca. 1830.
Watercolor and graphite on off-white wove paper, 15 ³/₁₆ x 20 ¹/₁₆ in. (38.6 x 51 cm). The Metropolitan
Museum of Art, New York, The Edward W. C. Arnold Collection of New York Prints, Maps, and Pictures,
Bequest of Edward W. C. Arnold, 1954, 54.90.107

PAGE 98. Detail of CAT. 36, p. 122

“Nature is not less liberal of the characteristics of beauty and sublimity in the new world, than in the old.” This bold assertion introduced the inaugural issue of *The American Landscape* in December 1830 [CAT. 36], an ambitious but short-lived collaboration by William Cullen Bryant [CAT. 27] and Asher B. Durand. Bryant, who was already a famous American poet when he left the law in 1825, and Durand had met soon after the writer’s arrival in New York City to begin a career in journalism (as described in chapter IV here).¹ For *The American Landscape*, they pooled their talents in a publishing venture that was their contribution to a growing body of literature and imagery promoting the United States as a country “rich in every class of natural scenery,” and thus worthy of pleasurable sightseeing expeditions modeled on those of the fashionable European Grand Tour. A tourist had led the way in 1825 by dubbing the Erie Canal the American “Grand Canal.”² Yet in his preface to *The American Landscape*, Bryant lamented that these sights were still largely unsung. “It would be easier to find good views of the scenery of China or Southern India,” he claimed, “than of the United States.”

The author exaggerated somewhat. In fact, the taste for such touring itineraries and their attendant travel literature was already established in North America. Joshua Shaw’s *Picturesque Views of American Scenery* (1820) and William Guy Wall’s *Hudson River Portfolio* (1820–25) were typical of early publications combining prints and letterpress descriptions by Anglo-American and Irish-American topographical artists and engravers working in Philadelphia and New York, who served local enthusiasms for picturesque scenery.³ Perhaps Durand and Bryant, whose families had been in North America since the seventeenth century, hoped to capitalize on their American roots since picturesque touring in their time was an exercise in cultural nationalism as well as recreation. The French historian Alexis de Tocqueville,

whose famous tour began in 1830, noted the “restless curiosity” that drove Americans at leisure to travel “up and down the vast territories of the United States.”⁴

Visiting European artists also recorded their touring experiences for international audiences. Jacques Gerard Milbert, a French naturalist whose extensive travels took place from 1815 to 1823, published his *Itineraire pittoresque du fleuve Hudson et des parties latérales [de] l’Amerique du Nord* (Paris, 1828–29) with texts in four different languages.⁵ Hispanic visitors had already participated in the American Grand Tour and eloquently recorded their responses. In summer 1824, the exiled Cuban patriot poet José Maria Heredia contemplated the mammoth waterfalls on the border of New York State and Canada and there composed his famous “Niagara.” Published in New York City the following year, the poem was greatly admired by Bryant, who promptly published an English translation in 1827.⁶ Bryant’s own Spanish-themed poetry and fiction reflect the interest among cultured Americans during these early years in Spanish literature and history. Their awareness is even mirrored on the cover of *The American Landscape* which illustrates a great boulder called Mambrino’s Helmet [CAT. 37]. Engraved after a study from nature by Durand, the massive domed rock formation was a then-famous picturesque site, located on New Jersey’s Weehawken bluffs overlooking the Hudson River: it had been named in a romantic reference to the Moorish king’s golden helmet figuring in the great classic by Miguel de Cervantes, *Don Quixote*.

The American Landscape made its debut in December 1830, no doubt responding to the holiday demand for gift books. These popular, often serial publications had already engaged the creative energies of both partners: Bryant had successfully published *The Talisman*, a collection of selected works by contemporary artists and writers, from 1827 to 1830; and Durand provided engravings for this and a number of other lavishly illustrated annuals.⁷ Meant to set *The American Landscape* apart was its special focus on engravings after recent paintings of native scenery, each embellished

with Bryant’s selection of richly descriptive prose. As demonstrated by the New-York Historical Society’s rare bound copy, the book presented an itinerary that opened with a tourist’s approach to the continent from New York City’s surrounding waters. The armchair traveler then progressed up the Hudson River to the dramatic scenery of the Highlands and the Catskill Mountains, then headed west to Pennsylvania and, finally, north to the White Mountains of New Hampshire. Although only a single issue was ever published, the partners intended to produce nine more numbers semiannually, each including six prints and texts. Perhaps they hoped ultimately to issue all sixty views as a single volume.

Durand himself and three prominent New York artists provided the views that were engraved for the maiden issue. The gifted English printmaker and topographical watercolorist William James Bennett, who had immigrated in 1826, depicted Weehawken and Sawkill Falls and exhibited the watercolor views engraved by Durand at the 1831 National Academy of Design annual exhibition [CATS. 38, 41, FIG. 5.1].⁸ Robert Walter Weir contributed one of his earliest landscapes of the Hudson Highlands, a view of Fort Putnam (the painting’s location is unknown) [CAT. 40]. Four years later, Weir moved to the Highlands when appointed to be a drawing instructor to the United States Military Academy at nearby West Point.⁹ Thomas Cole, the rising young landscape star discovered in 1825 by Durand, John Trumbull, and William Dunlap, contributed a vista of Lake Winnepiseogee (now Winnepesaukee) based on sketches from his recent travels in the White Mountains [CAT. 44; FIG. 5.2].¹⁰ Durand had the pleasure of engraving landscapes after his own canvases of the Delaware Water Gap (location unknown) and the Catskill Mountains (FIG. 5.3). Both Durand and Cole also exhibited their oil paintings.¹¹

Durand’s engravings and Bryant’s prose both embodied the visual conventions and aesthetic rhetoric that dominated landscape painting and the language of scenic description of the epoch, and they applied them to the topographies and histories of identifiable

American sites. The landscapes ranged across the aesthetic spectrum of the sublime, the beautiful, and the picturesque; each typified some particular aspect of American scenery: rivers, mountains, lakes, waterfalls, and unusual geological features. Several sites evoked strong historical associations as well.

The first view depicts the river inlet at Weehawken, New Jersey, on the west bank of the Hudson, a site near the Elysian Fields, a popular resort reached by ferry and frequented in the 1820s and 1830s by Bryant, Durand, and many other New Yorkers eager to escape the city's crowds and heat [CAT. 38]. Promenades included walks to the bluffs visible in the distance to see Mambrino's Helmet, to visit the Federal-period dueling ground where Aaron Burr had shot Alexander Hamilton in 1804, and to enjoy a sweeping panorama of New York City. Bennett's view excludes Gotham (already a familiar nickname for the city), but Bryant evokes the metropolis, noting that the "mighty and multitudinous murmur of human activity [still] reaches you from all parts and streets of the far-off city."¹²

Durand's vista of the Catskill Mountains is observed from Catskill Creek, which became a favorite haunt of Cole's, presenting the cultivated valley with grazing cows and the mountain range rising above them [CAT. 39]. Bryant quotes American writings inspired by the region, such as Washington Irving's famous description of the distant Catskills in *The Sketch-Book of Geoffrey Crayon* (1820). Bryant also refers the touring reader to James Fenimore Cooper's *The Pioneers* (1821) for the best description of the view from the summit recently occupied by the Catskill Mountain House, a much-frequented tourist hotel (visible as a white speck on the mountainside to the right of both paintings, FIG. 5.3 and print). While Bryant suggests that the "sylvan wilderness" of the mountains still offers "perfect solitude" and "primeval forest," he also ponders whether the hotel's presence has improved the visitor's experience or "desecrated" the site.¹³

Weir's view of the dramatic Hudson Highlands was executed from the walls of Fort Putnam [CAT. 40]. The eighteenth-century fortification, celebrated for



FIG. 5.2. Thomas Cole. *Lake Winnepesaukee*, 1827 or 1828. Oil on canvas, 25 1/2 x 35 1/4 in. (64.8 x 89.5 cm). Signed lower left: *T. Cole*. Albany Institute of History & Art, Albany, New York, Gift of Dorothy Treat Arnold (Mrs. Ledyard) Cogswell, Jr., 1949.1.4

its historical and military importance during the Revolutionary War, aroused both patriotic fervor and enthusiasm for its sublime scenery. Moreover, the fort was "in decay," a rare and desirable feature in early nineteenth-century American scenery: the fort invited associations with "the romantic ruined towers" in the Pyrenees and on the Rhine. Bryant enlisted an as-yet-unidentified writer to provide the description that hailed nearby West Point as "the Gibraltar of North America" and Fort Putnam as "a venerable ruin of massive military architecture crowning the woody and rugged steep of a mountain."¹⁴ The Revolutionary heroes (and one traitor) occupying the site

during the Revolution were saluted by name, including the European patriots Kosciusko and Lafayette who had joined the American struggle for independence.

Durand also executed the oil painting (unlocated) from which he engraved the “softer scenery” at the southern end of the Delaware Water Gap on the border of New Jersey and Pennsylvania [CAT. 43]. In his rather placid print, a picturesque tree clinging with exposed roots to the eroded river bank provides the visual excitement. The massive trunk frames foreground figures and a distant view of the notch marking the passage of the Delaware River through the mountains. Bryant devotes most of his description to the exciting scenery of this “dark and wild defile,” assuring subscribers that views delineating “the winding course of the river through this place of perpetual twilight” will follow in future issues of *The American Landscape*.¹⁵

Waterfalls, as Bryant reminded the reader, were among the most admired features of American scenery, representing the powerful forces of nature and offering a thrill associated with the sublime. Bennett’s vertical view of Sawkill Falls recorded a spectacular cascade in northeastern Pennsylvania (known today as Pinchot Falls) [CAT. 41]. Torrents of water spill from a narrow channel in the rock walls of the forested gorge, plunging down the cliffs in a series of falls that disappear into the chasm below. While Bryant’s text recalled his pleasant country walk to the spot from the nearby village of Milford, Bennett reminded the viewer of earlier and wilder times by placing a Native American reclining on a wooded promontory in foreground.

One of Thomas Cole’s earliest paintings of the White Mountains provided Durand’s model for his engraving of *Winnipiseogee Lake* [CAT. 44, see FIG. 5.2 above]. Bryant entrusted the description to a first-hand witness who declared the lake to be “one of the most beautiful sheets of water in the world. It is surrounded by the highlands and mountains of a most picturesque country, in the interior of the state of New-Hampshire.” While extolling the “hum of industry and the sounds of joy and peace” that now prevailed in the region, this guide dutifully lamented

FIG. 5.3. Asher B. Durand. *Catskill Mountains*, ca. 1830. Oil on canvas, 13 3/4 x 18 in. (34.9 x 45.7 cm). Albany Institute of History & Art, Albany, New York



that “few traces of the red men only remain.”¹⁶ Rising in the distance is Mount Chocorua, whose name recalled the legendary Abenaki chieftain who leaped to his death from the summit.¹⁷

Years later, Durand’s oldest son and biographer John recounted that *The American Landscape* had been “a failure, accompanied by loss.”¹⁸ Indeed, the *New-York Mirror* announced in January 1831 that the project had been “suspended.” While the *Mirror* chided potential subscribers for failing “in the encouragement of the fine arts,” the enterprise had also been launched at a difficult

time for Durand.¹⁹ His wife Lucy's health was in decline. The Durands moved from New York City to healthier climates in New Jersey and then to Florida, where she died in St. Augustine in April 1830, leaving Durand a widower with three young children. Lucy's illness and his grief at her loss, combined with the pressures of his own banknote engraving business, as well as Bryant's acquisition of the *New-York Evening Post* that same year, might well account for the partners' decision to terminate their publishing venture.

Nevertheless, *The American Landscape* was an important enterprise for Durand as his first sustained exercise in landscape imagery. Furthermore, his engraved images enjoyed a rather long afterlife as illustrations in other publications.²⁰ Most important, Durand and Bryant's partnership cemented what would be a lifelong friendship. As owner and editor of the *New York Evening Post*, Bryant would champion the cause of the American landscape school. At Durand's invitation in 1848, Bryant delivered Thomas Cole's eulogy before the National Academy of Design, lamenting the sudden loss of America's preeminent landscape painter. His

eloquence on that occasion led Durand to paint *Kindred Spirits* for him in 1849 (FIG. 1.4). This double portrait of Bryant and Cole portrayed as scenic tourists enjoying the American Grand Tour in the Catskills also announced Durand's leadership of the American landscape school.²¹ Asher B. Durand and William Cullen Bryant would end their long careers as the Grand Old Men of American arts and letters, many years after the productive though abbreviated adventure of *The American Landscape*.

ENDNOTES

My thanks go to Sarah B. Snook, New-York Historical Society Research Associate, for her invaluable assistance on this chapter, as well as on other aspects of the project.

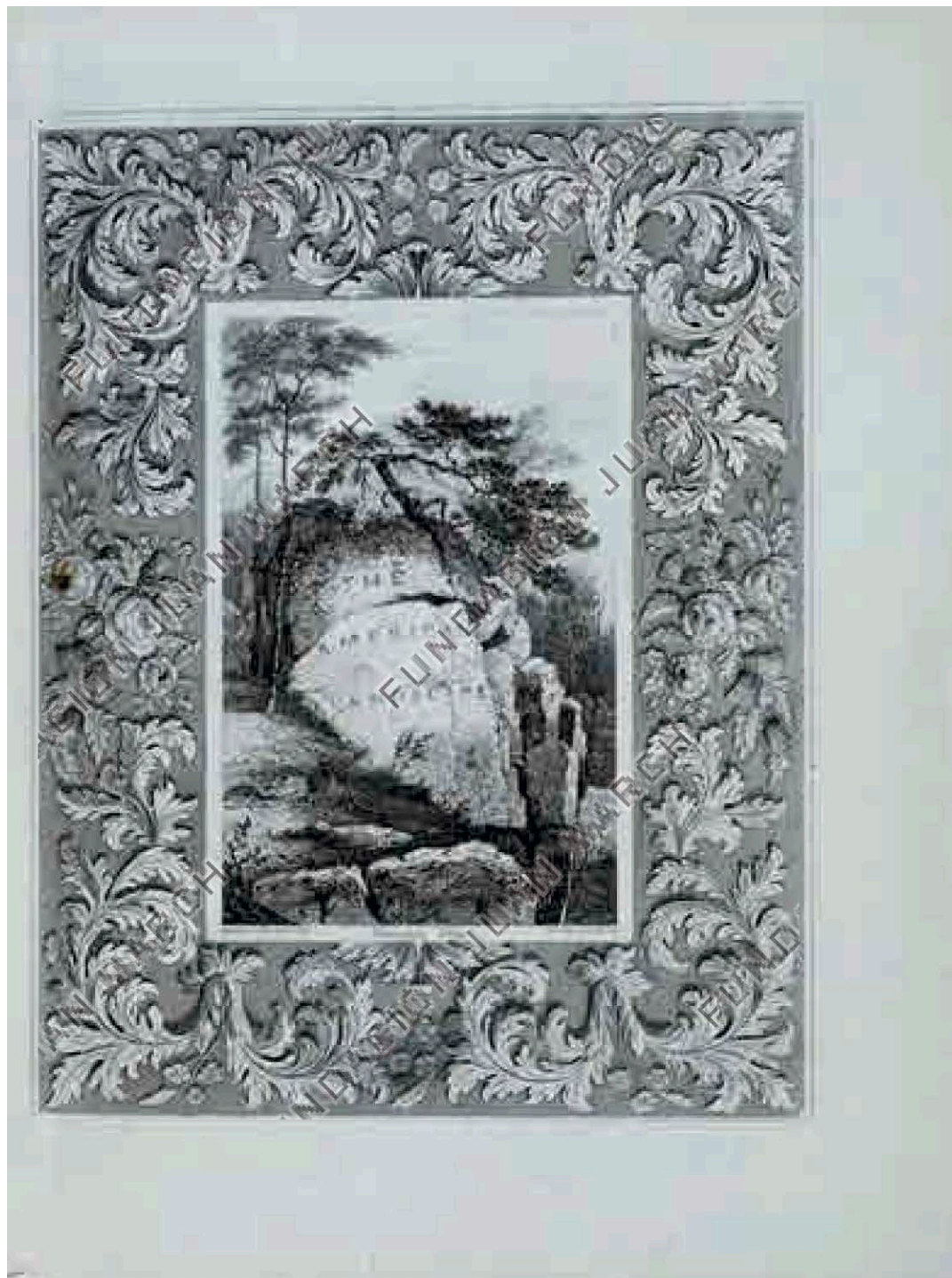
1. Bryant 1830, 3. For "The American Landscape," see Durand 2006, 72–75; Callow 1967, 164–67; Craven 1971, 39–57; Gallati 1983, 17, 43–45; Davis 2000, 201; Gallati 2007a, 56–58; Ferber 2007, 129–130. For Bryant and American landscape painters, see Ringe 1954 and Ringe 1957; Callow 1967; Foshay and Novak 2000; chestofbooks.com/Works-of-William-Cullen-Bryant.html.
2. Avery 2000, 112.
3. For early views, see Nygren 1986; Avery 2000.
4. De Tocqueville 2000, vol. 2, pt. 2, chap. 13, 536.
5. For Milbert, see Olson 2008, 129–31.
6. For Heredia, see Heredia-Luciani. For Bryant as a Hispanophile, see

Peterson 1933; Stimson and Binger 1959. I thank Deborah Roldán for bringing the latter two articles to my attention.

7. For annuals and gift books, see Kushner and Ferber, chapter III here; *Publisher's Bindings Online*. For Bennett, see Avery 2001, 223–34; Avery 2002, 128–30.
9. For Robert W. Weir, see Gerdtz 1976.
10. For Cole's early White Mountain subjects, see Parry 1988, 55–67, passim; McGrath 2001, 20–44, passim, 61–67; Kornhauser 2003, 74–84.
11. Durand exhibited *Katskill Mountains* [sic] and *Delaware Water Gap* at the National Academy of Design in 1831 and 1832 respectively; Cole exhibited *Lake Winnepesaukee as Landscape View on the Winnipisogn* [sic] *Lake* at the American Academy of the Fine Arts in 1828.
12. Bryant 1830, 8.
13. *Ibid.*, 10.
14. *Ibid.*, 11–12.
15. *Ibid.*, 13.
16. *Ibid.*, 15–16.
17. McGrath 2001, 34, also corrects the error of Bryant's correspondent who identified Mount Paugus, the peak on the left, as Mount Washington.
18. John Durand 2006, 73.
19. *New-York Mirror* 1831: 214.
20. The engravings appeared in the *New-York Mirror* 10 (May 25, 1833) and the *New-York Mirror* 11 (June 7, 1834); in issues of *Ladies' Companion, a Monthly Magazine* (May 1835), (June 1835), (July 1835), (August 1835), (October 1835), (January 1837); and as rather crude wood engravings in the *Monthly Repository and Library of Entertaining Knowledge* 4 (August 1833): 76, and *American Magazine of Useful and Entertaining Knowledge* 1, no. 6 (1835).
21. For background on the commission of *Kindred Spirits*, see Ferber 2007, 154–61.



CAT. 27. Henry Inman.
William Cullen Bryant
(1794–1878), 1827. Watercolor,
graphite, and charcoal with
touches of black and brown ink
and white gouache on paper;
4 7/16 x 4 1/8 in. (11.3 x 10.4
cm). The New-York Historical
Society, Gift of Anna R.
Fairchild, niece of the sitter,
1910.20



CAT. 37. James Smillie,
after Asher B. Durand. Cover:
The American Landscape:
Mambrino's Helmet, 1830.
Engraving, image: $9 \frac{7}{16} \times 7 \frac{15}{16}$
in. (10.3 x 15.4 cm), sheet:
 $12 \frac{1}{4} \times 9 \frac{9}{16}$ in. (31.3 x 24.3
cm). Engraved for *The American
Landscape*, no. 1 (1830). The
New-York Historical Society
Library

CAT. 38. Asher B. Durand,
after William James Bennett.
Weehawken, 1830. Chine-collé
engraving, image: $4 \frac{1}{2} \times 5 \frac{13}{16}$
in. (11.4 x 14.8 cm), sheet:
 $6 \times 8 \frac{1}{8}$ in. (15.2 x 20.6 cm).
Engraved for *The American
Landscape*, no. 1 (1830). The
New-York Historical Society
Library



WISHLAKERRY.

Published by Dean and Son, New York.

W. H. W.

17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

CAT. 39. Asher B. Durand.
Catskill Mountains, 1830.
Chine-collé engraving, image:
4 3/8 x 5 7/8 in. (11.1 x 14.9
cm), sheet: 5 15/16 x 8 3/8 in.
(15.1 x 21.3 cm). Engraved
for *The American Landscape*,
no. 1 (1830). The New-York
Historical Society Library

**CAT. 40. S. Smillie and Asher B.
Durand, after Robert W. Weir**
(United States, 1803–1889).
Fort Putnam, 1830. Chine-collé
engraving, image: 4 1/2 x 6 1/16
in. (11.4 x 15.4 cm), sheet:
5 15/16 x 8 3/8 in. (15.1 x 21.3 cm).
Engraved for *The American
Landscape*, no. 1 (1830). The
New-York Historical Society
Library





Engraved by J. Smith. Coloured by J. P. Taylor.

Engraved by J. Smith. Coloured by J. P. Taylor.

POINT OF VIEW.

Engraved by J. Smith. Coloured by J. P. Taylor.

Engraved by J. Smith. Coloured by J. P. Taylor.

CAT. 41. Asher B. Durand,
after William James Bennett.
The Falls of the Sawkill, 1830.
Chine-collé engraving, image:
6 x 4 7/16 in. (19.7 x 10.16
cm), sheet: 8 5/16 x 5 7/8 in.
(20.3 x 12.7 cm). Engraved
for *The American Landscape*,
no. 1 (1830). The New-York
Historical Society Library

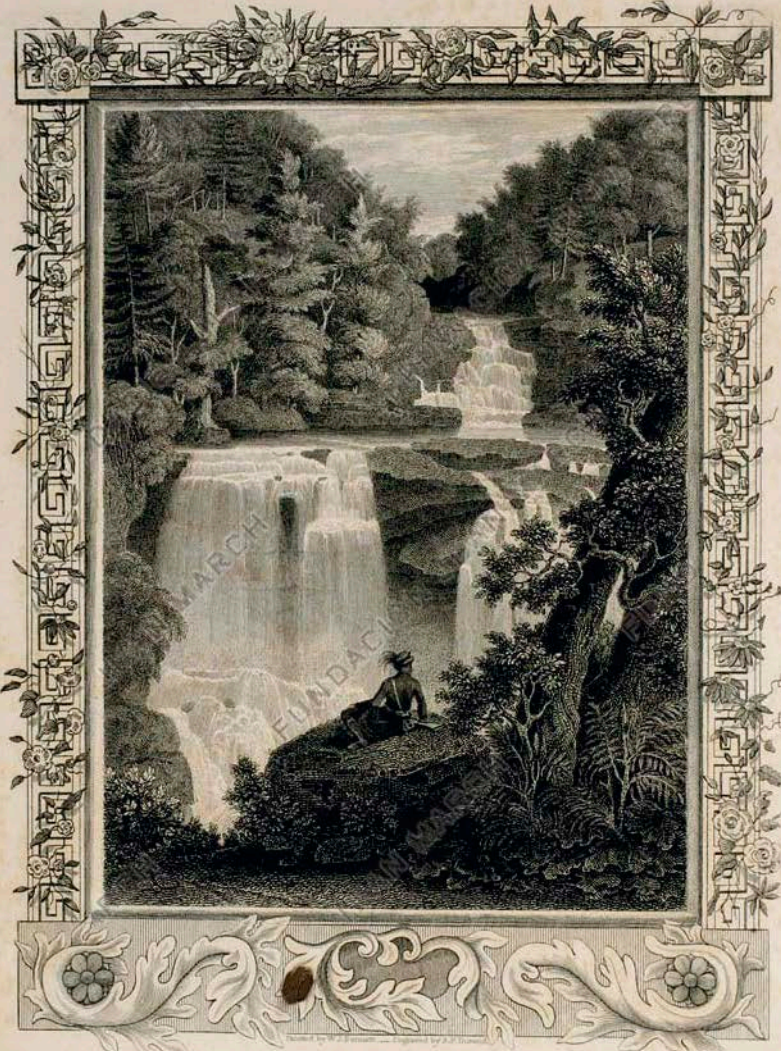
CAT. 42. Asher B. Durand,
after William James Bennett.
The Falls of the Sawkill, 1830.
Engraving, image: 8 7/8 x 6 7/16
in. (22.5 x 16.4 cm), sheet:
10 13/16 x 8 3/8 in. (27.5 x 21.3
cm). Engraved for *The American
Landscape*, no. 1, published with
decorative frame in 1833–34
issues of *The New-York Mirror*.
The New-York Historical Society
Library



FALLS OF THE SAWKILL.

Engraved by Asher B. Durand.

Printed by J. H. Colver.



THE FALLS OF THE SAWMILL.

Engr'd by the New York Mirror

Printed by Thomas P. ...

CAT. 43. Asher B. Durand.
Delaware Water-Gap, 1830.
Engraving, image: 4 3/8 x 6
in. (11.1 x 15.2 cm.), sheet:
5 13/16 x 8 9/16 in. (14.8 x 21.7
cm). Engraved for *The American
Landscape*, no. 1 (1830).
The New-York Historical
Society Library

CAT. 44. Asher B. Durand,
after Thomas Cole.
Winnepiseogee Lake, 1830.
Chine-collé engraving, image:
4 1/8 x 5 3/8 in. (10.5 x 13.7
cm), sheet: 6 1/16 x 9 1/4 in.
(15.4 x 23.5 cm). Engraved
for *The American Landscape*,
no. 1 (1830). The New-York
Historical Society Library





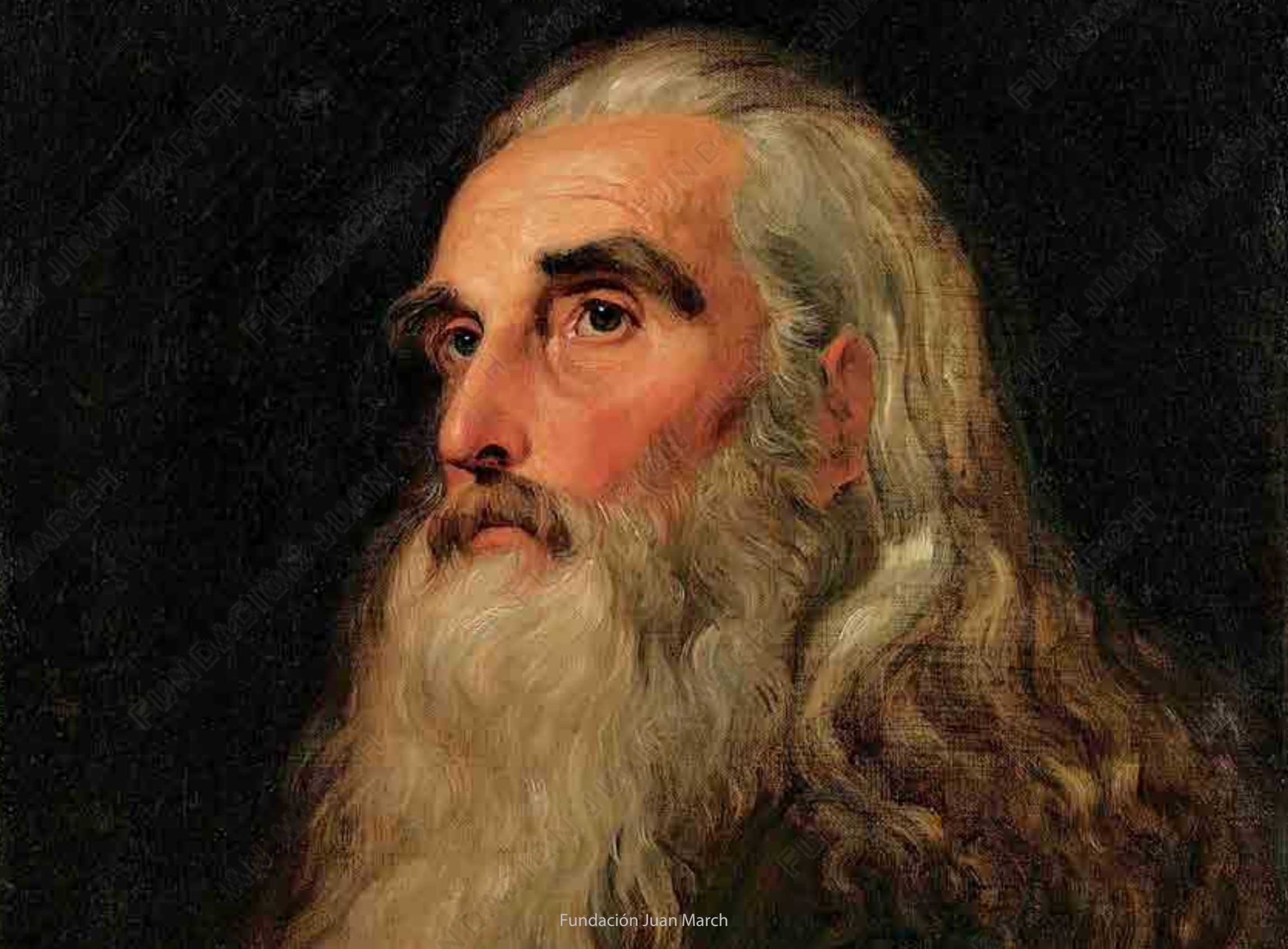
Designed by T. Cole

Engraved by A. B. Howard

WINDSOR, ONTARIO, CANADA.

Published by Thomas Snow, New York.

London, 1850.



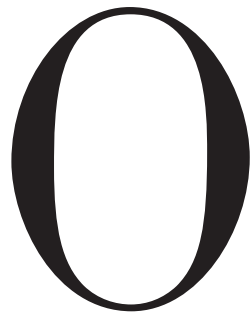
VI

Durand's European Year, 1840–41

Barbara Dayer Gallati







On June 1, 1840, the forty-three-year-old Asher B. Durand sailed for London on the steamer *British Queen* in the company of three younger colleagues, his one-time assistant John W. Casilear, John F. Kensett, and Thomas P. Rossiter. This, his first transatlantic crossing, was the beginning of a journey made for the purpose of “instruction alone.” It would keep him away from his family for more than a year.¹ Durand met the prospect of such a period of separation with trepidation, a feeling that intensified as he watched the petals fall from a rose that his daughter Lucy had given him when he departed.² Yet, despite his misgivings, upon reaching London Durand wrote how the “fearful undertaking” recalled his 1817 arrival in New York City: “I am reminded of the circumstances of the coincidence of sensations felt, & motives of conduct on these two remotely separated occasions. The study of art was then my object as it now is—and the pictures composing the exhibitions & galleries of London are now to me what the windows of the New York print shops were then—Bright visions of Art!”³

One might question Durand’s need for such an extended European sojourn since he was well established in the New York art community; he had substantial family responsibilities (a wife and four children, the youngest of whom was less than a year old); and he was relatively advanced in age. Moreover, nationalistic attitudes were rife, with critics and artists alike often challenging the efficacy of study in Europe

FIG. 6.1. Samuel F. B. Morse. *Gallery of the Louvre*, 1831–33. Oil on canvas, 73 3/4 x 108 in. (187.3 x 174.3 cm). Terra Foundation for American Art, Chicago, Illinois, Daniel J. Terra Collection, 1992.51

PAGE 126. Detail of CAT. 71, p. 139

on the grounds that it would dilute individuality.⁴ Durand realized that his knowledge of European art was deficient, however, compared to that of many of his colleagues who had studied formally in London and, to a lesser extent, in Paris. At a time when the works of Claude Lorrain, Salvator Rosa, Raphael, and Titian were exemplars of the artistic canon to which American painters subscribed, he was inexperienced compared to such men as his friends Thomas Cole, who had lived in Europe from 1829 to 1832, and Samuel F. B. Morse, whose *Gallery of the Louvre* advertised his intimate knowledge of European artistic tradition (FIG. 6.1). Durand, of course, knew Morse’s painting—it was shown in New York in 1833—and, although he would have recognized the likenesses of Morse and the novelist James Fenimore Cooper portrayed in the Salon Carré, he was probably unaware that the image displays a fictive aggregation of Morse’s “favorite” works in what has been called a *tableau imaginaire*.⁵ What was probably most galling to Durand in the end, however, was that he was still in the process of learning how to paint in oils and that his inadequacies in handling the medium were becoming the focus of critical commentary. Not only was his art consistently measured against Thomas Cole’s (mainly to Durand’s disadvantage), but critics bemoaned his poor sense of color: “One fault Mr. Durand certainly has; his coloring is mealy, and without that fresh limpidness for which the English painters are so universally, and so justly admired.”⁶ Thus, Durand rationalized that the “complexion” of his future career relied on study that could only be accomplished in Europe.⁷

After settling into accommodations on London’s Howland Street near Fitzroy Square, where he shared quarters with Casilear (with Kensett and Rossiter in nearby rooms), Durand got down to the business of looking at as much art as he could. He filled his days with visits to the British Institution (in which he was disappointed and Kensett was delighted), the Royal Academy, the exhibitions of the Old and New Watercolour societies, and the Dulwich Picture Gallery.⁸

The private collections of Samuel Rogers and William Sheepshanks were made accessible through letters of introduction provided by the American expatriate Charles Robert Leslie. The well-connected Leslie also arranged for Durand to visit the celebrated Scottish painter Sir David Wilkie, who treated the appreciative American to a summary of his painting technique. Even before he had completed his frenetic survey of London’s art scene, Durand felt overwhelmed by the visual onslaught. As he confided to his patron Jonathan Sturges (who was financing the trip), “Present impressions are too confused and undefined, too general & imperfect to produce any clear & correct conception of the various objects presented, but one thing . . . is certain, that if I shall be shown to accomplish the tour in prospect, I shall be enabled in the end to say with the restored blind man in the scriptures ‘that whereas I was blind, now I see.’”⁹

The visit to Wilkie’s studio inspired Durand to make a watercolor copy of the Scot’s *Blind Fiddler* in the National Gallery, but this exercise was minor compared to his desire to paint a landscape in the manner of Claude, the artist who was “the first object of [his] attention.”¹⁰ Throughout his European travels Durand would closely examine the great landscapist’s works, many of which were available in London, where he saw Claude’s *Seaport with the Embarkation of St. Ursula*, for him a painting that “sustains and transmits the high expectation of Claude in spite of the corrosions of time and the sacrilegious [sic] touch of [a] no less destructive picture cleaner” (FIG. 6.2).¹¹ Although his fitful attempts at painting his Claudean landscape apparently yielded nothing, he met success in copying *Maturity*, one of four paintings in the series “The Four Ages of Man,” by Nicholas Lancret, a work that, as Durand explained, “struck me as very beautiful in colour and manner, for small figures, suitable in introducing in Landscape.”¹² The task of replicating the delicate Rococo facture and palette of Lancret’s *fête galante* corresponded with Durand’s desire to correct his technique in answer to reviewers’ complaints about his faulty handling of color and integration of figures in the landscape [CAT. 70]. What is more, the image of the



FIG. 6.2. Claude Lorrain. *Seaport with the Embarkation of Saint Ursula*, 1641. Oil on canvas, 44 1/2 x 58 5/8 in. (113 x 149 cm). National Gallery, London, NG30

archer aiming at a distant target may have reminded Durand of his own aspirations. For the most part, his initial stay in London consisted of examining the art of the Old Masters and, with the exception of works by John Constable, Leslie, and Wilkie, he discovered little of merit in contemporary British art. The paintings of J. M. W. Turner especially disturbed him and he wrote to Sturges, “no terms can exaggerate the extravagances, & absurdity of some of his pictures, as they are called, in the present exhibition of the Royal Academy.”¹³

Durand left London for Paris with Casilear on July 31 and arrived in the French capital four days later. He scoured the Louvre for Claudes and also marveled at the works of Raphael, Correggio, and Rubens, whose allegorical paintings of the life of Marie de’ Medici exhibited “abundant evidence of his extraordinary powers.”¹⁴ The works of contemporary French artists apparently held little interest for him, and he considered Jacques-Louis David “to have sown the first seeds of a corrupt style.”¹⁵ Whereas he had been comfortable in England, on the Continent he was beset by a sense of dislocation and homesickness. Despite his passing knowledge of French, he still had difficulty communicating and this, together with strange food and having to share rooms with the ever-present Casilear, caused him to complain to his wife that he felt he had been “transferred to another planet.”¹⁶

After twelve days in Paris, the two travelers left on a thirty-hour journey to Brussels, the advent of a grueling tour through the Low Countries, the Rhineland, Switzerland, and northern Italy that did not conclude until they reached Florence on October 30. The speed and discomforts of their itinerary took a heavy toll on Durand, whose mood sank as the weeks passed. He continued to write to his family (whose letters he would not receive until he was in Florence) and to keep his journal, in which his daily entries began to read as if they were copied from tour guides, listing famous buildings and works of art. Nonetheless, his admiration for Rubens increased and he developed an appreciation for Rembrandt’s “fine and glowing colour” perceived in the *Night Watch* (1642, Rijksmuseum, Amsterdam), and especially for the Dutch artist’s *The Anatomy Lesson of Dr. Nicolaes Tulp* (1632, Mauritshuis, The Hague), which he deemed the “most perfect model of human portraiture.”¹⁷

Durand’s spirits lifted when he entered the Rhineland. It was then that he finally had the opportunity to sketch impressive landscapes whose majesty overwhelmed him. Oberwiesel in particular captivated him, representing “one of the most picturesque” areas



FIG. 6.3. Asher B. Durand. *Oberwesel on the Rhine*, 1843. Oil on canvas, 26 1/4 x 36 1/4 in. (66.7 x 92 cm). Wichita Art Museum, Wichita, Kansas, Gift of Mr. and Mrs. Don Slawson, 1977.10



FIG. 6.4. Asher B. Durand. *Staubach*, 1840, folio 32r in Sketchbook. Graphite on beige paper bound into a sketchbook, 11 5/8 x 18 in. (29.5 x 45.7 cm). The New-York Historical Society, Gift of Nora Durand Woodman, X.486

on the Rhine, “complete with ruins of ancient towers and castles.”¹⁸ The memories of this medieval vision lasted and were eventually translated into a painting shown at the National Academy of Design in 1843 (FIG. 6.3). Just days later he had his first view of the Alps. It was, as he put it, “electric.” He went on to describe the experience as a “feeling not less intense than the joy of the devout pilgrim on the first appearance of the holy city. . . . [T]hat the enjoyment of that moment amounted almost to a compensation for the painful toil, anxiety and desolateness of heart, which had hitherto been but the too constant attendants of my exile.”¹⁹ In all, the trip along the Rhine and over the Alps into Italy alleviated the rigors

of travel and allowed him a restorative sketching hiatus in the terrain that he called the “legitimate land of the landscape painter” (FIG. 6.4).²⁰

Much to his relief, Durand arrived in Florence at the end of October, after brief stops in Milan, Venice, Verona, Padua, and Bologna. Awaiting him was the longed-for packet of letters from home. That and a sizeable, welcoming community of American expatriate artists brightened his mood. Over the nearly two months he spent in Florence he was often in the company of the sculptors Hiram Powers and Horatio Greenough, the latter of whom helped obtain a permit for him to copy a Rembrandt self-portrait at the Palazzo Vecchio

(the Uffizi Gallery). Still, Durand was frustrated; the famed Raphael *Madonna Seggiola* and Van Dyck’s *Cardinal Bentivoglio* were not available to copy, and his quest for the “right” Claude to copy for Sturges remained thwarted. He was listless and felt unable to work. Although he produced drawings on his walks throughout the city, most were slight and did not yield oil paintings like those created by his American contemporary Cole before the same motifs, even though he had started a sketch of the Duomo on canvas, “from the same point as Cole’s *View of Florence*” (FIG. 6.5).²¹ Durand’s memory of Cole’s panoramic vista bathed in a golden Claudean light may have weighed on the older



FIG. 6.5. Thomas Cole. *View of Florence from San Miniato*, 1837. Oil on canvas, 39 x 63 1/8 in. (99.1 x 160 cm). The Cleveland Museum of Art, Cleveland, Ohio, Mr. and Mrs. William H. Marlatt Fund

artist whose efforts in landscape had been measured against those of his friend. He persisted in studiously surveying Florentine galleries and churches, yet for the months he spent there, the only paintings he is known to have completed are the Rembrandt copy and a fine, but atypical, portrait of a Moroccan-born Jew whom he had encountered on the city's streets (FIG. 6.6).

The situation remained unchanged during Durand's first month in Rome (where he was based from early December 1840 to mid-April 1841). In late January the arrival of his New York friend, the banker-painter Francis William Edmonds, relieved his growing impatience with Casilear, however, and revived his enthusiasm for painting, sketching, and sightseeing in the Villa Borghese Gardens, Rome, for example, *View of the Hippocampus Fountain* [CAT. 73] and *Raphael's*

House (FIG. 6.7).²² He was still consumed with finding a suitable Claude to copy, and instead he copied a portrait of a monk in the Palazzo Colonna then attributed to Titian, but now given to an unknown Flemish hand. Increasingly conscious that time was passing and that he had little to show for his *Wanderjahre*, Durand summoned his energies and began work on a series of what he called "old codgers &c that walk the streets here in all the dignity of bearded majesty."²³ The resulting canvases demonstrate the considerable technical advances he had made over the recent months and confirm that he had profited greatly from examining the works of Rembrandt, Rubens, and Titian [CAT. 71]. The improvement in his skills is especially revealed in the contrasts between *Ideal Head: A Suggestion from Life* [CAT. 60] and *Il Pappagallo (The Parrot)* (FIG. 6.8), the latter of which was executed in Rome. Considered by



FIG. 6.6. Asher B. Durand. *Portrait of Isaac Edrehi of Morocco*, 1840. Oil on artist's board, 17 3/4 x 14 1/2 in. (45.1 x 36.8 cm). Collection of Mr. and Mrs. John F. McGuigan, Jr.



FIG. 6.7. Asher B. Durand. *Raphael's House*, 1841, folio 1r in Sketchbook. Graphite on beige paper bound into a sketchbook, 9 9/16 x 13 1/2 in. (24.3 x 34.3 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1918.59 [see CAT. 77]

Durand to be one of his finest works, *Il Pappagallo* was shown at the National Academy of Design in 1842 and praised by one reviewer for having “a tone throughout which we rarely see in modern productions. . . . [W]e feel the influence of the artist’s study of Titian, and must hold it up to our artists as worthy of their study.”²⁴

Durand and Edmonds were almost inseparable. As a cost-cutting measure they shared models in Durand’s studio; they also took short trips to Tivoli, Naples, and Paestum [CATS. 75, 76], as well as the Amalfi coast as seen in *View of Sorrento* (FIG. 6.9); and visited the studio of the cameo-cutter Tommaso Saulini where they ordered portrait brooches of themselves (FIG. 6.10). Casilear had taken leave of them in Naples, going back to Paris to rejoin Kensett and Rossiter.²⁵ (Unhindered by family responsibilities, the bachelors Casilear, Rossiter, and Kensett remained in Europe until 1844, 1846, and 1847, respectively). Durand and Edmonds left Rome on April 13, virtually retracing Durand’s original route

back through northern Italy into Switzerland and the Rhineland, and finally reaching Paris on May 16. By June 3 they were in England, where Durand’s last weeks of what would be his only European sojourn mirrored the beginning of this trip—sketching, visiting the Royal Academy exhibition and the queen’s collection, and socializing with Leslie. Durand sailed alone for Boston out of Liverpool on June 19, thus ending his year of “toilsome exile.”²⁶ As he wrote in his last letter from Europe to his wife,

I must look only towards home. To which, if I shall be blest with a safe return, I shall come, unchanged in all my attachments but more confirmed and strengthened, and untainted by the corruptions & temptations that surround and mislead too many of our countrymen in Europe. It is true I shall not return satisfied with myself. I have much to regret, that want of experience and lack of judgement have occasioned in some respects; but I shall not reproach myself for lack of endeavour to do what seemed to me best.²⁷

It might seem odd that Durand concentrated on painting portraits during his European stay, but it must be remembered that he continued to list himself as a portrait painter in the New York City Directory until 1847, after which he chose the designation “artist.” His emphasis on the human figure can be attributed to his study of the Old



FIG. 6.8. Asher B. Durand. *Il Pappagallo (The Parrot)*, 1841. Oil on canvas, 29 1/2 x 24 in. (74.9 x 61 cm). The New-York Historical Society, Gift of the children of the artist, through John Durand, 1903.5

FIG. 6.9. Asher B. Durand. *View of Sorrento*, 1841, folio 24r in Sketchbook. Watercolor, gouache, and graphite on beige paper bound into a sketchbook, 8 3/4 x 11 3/4 in. (22.2 x 29.8 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1932.54





FIG. 6.10. Tommaso Saulini. *Cameo portrait of Asher B. Durand*, 1841. Shell and gold, 2 x 1 3/4 x 1 1/2 in. (5.1 x 4.4 x 1.3 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1933.52

Masters and it indicates his allegiance to the established academic hierarchy of subject matter. Of course he surveyed the art of his European contemporaries, and it is likely that he felt important but unacknowledged influence from a number of French, German, and English painters who were then beginning to concentrate on fresh, naturalistic landscape views. However, the aim of Durand's trip was to educate his eye and improve his painting skills according to the standards of the grand tradition of Western art. The year after his return he advertised his new credentials as an artist familiar with Europe and its art with ten works at the 1842 exhibition of the National Academy of Design. These included four "Roman Heads," *Il Pappagallo*, *Isaac Edrehi of Morocco*, and four landscapes (none currently located), which were probably painted in New York and based on sketches made on the trip: *View, Parish Church, at Stratford, on Avon*, *the Burial Place of Shakespeare* [CAT. 78]; *Cottage on the Lake of Thun, Switzerland*; *View in the Valley of Oberhasel, Switzerland*; and *View, Castle Blonnai, Lake Geneva, Switzerland*. Over the next two years Durand exhibited additional landscapes that directly reminded



FIG. 6.11. Asher B. Durand. *Landscape Composition: Forenoon*, 1847. Oil on canvas, 60 3/8 x 48 1/4 in. (153.4 x 122.2 cm). New Orleans Museum of Art, New Orleans, Louisiana, Gift of the Fine Arts Club of New Orleans, 16.4

viewers of his European experience. Although they were generally much admired, their over-reliance on the atmospheric effects of Claude was remarked by some reviewers: “The defect of these landscapes is a certain yellowish mistiness that impresses you with a feeling that there is a film over your eyes. Perhaps this is the quality that certain amateurs consider so delightful and Claude-like. It reminds us of nothing so much as green gauze.”²⁸ By the time he painted *Landscape Composition: Forenoon* (FIG. 6.11), however, the Claudean veil was beginning to lift from his palette. And, although the spirit of Claude remained, Durand’s art revealed a new clarity and naturalism that suggest that he had at last synthesized his European lessons.

ENDNOTES

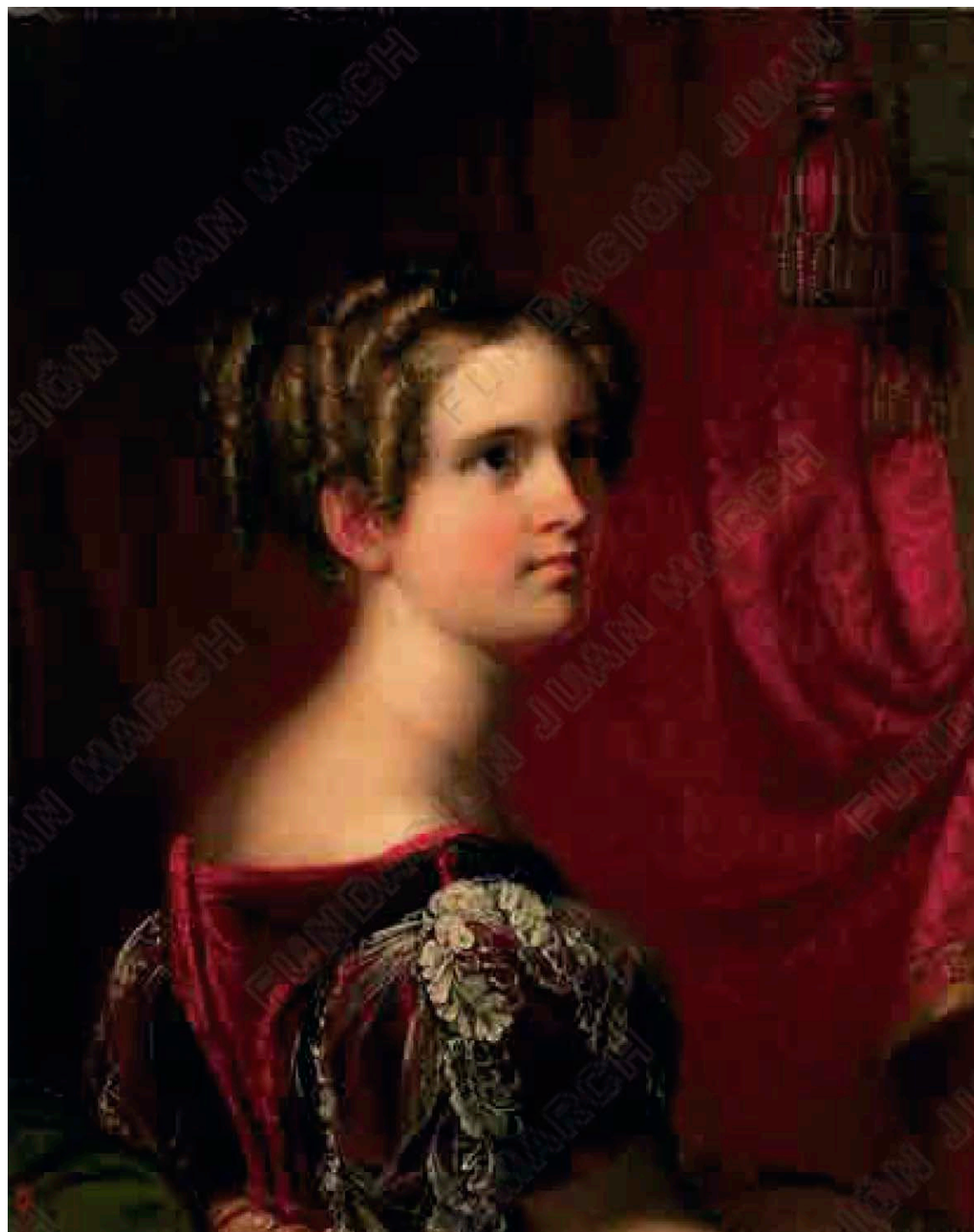
1. John Durand 1970, 143. Asher B. Durand left a remarkable body of writing documenting his European sojourn, in three forms: a journal kept almost daily until December 4, 1840, voluminous correspondence to members of his family (all in the Asher B. Durand Papers, 1812–1866. New York Public Library, microfilm copy, Archives of American Art,

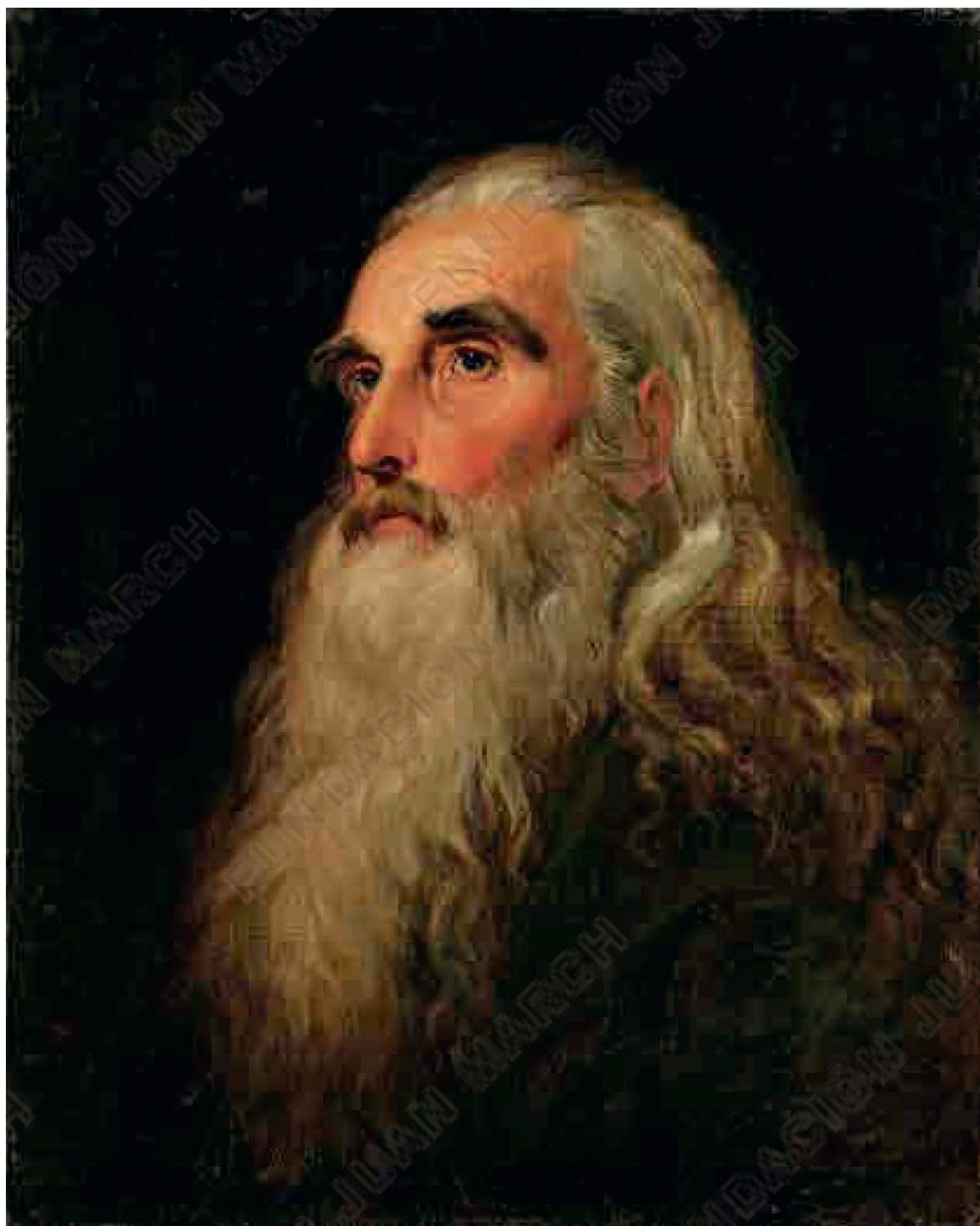
- Smithsonian Institution, Washington, D.C.), and an illuminating series of letters to Jonathan Sturges, who sponsored his trip (Sturges Family Papers, ARC1218. Archives of the Morgan Library and Museum, New York). For an extended assessment of Durand’s year in Europe, see my essay, Gallati 2007, and Snook 2007, an invaluable chronology: 82–125, 204–24, and her contribution to this volume.
2. Durand Papers, Journals, June 2 and 5, 1840 (N20, 1–2).
 3. Durand Papers, Journals, June 15, 1840 (“fearful undertaking”); June 17, 1840 (N20, 4–5; N20, 7–8).
 4. Durand’s contemporary William Sidney Mount (1807–1868), for instance, declined the offer of Goupil & Vibert to finance a trip to Europe as late as 1849, explaining, “I fear I might be induced by the splendor of European art to tarry too long, and thus lose my nationality.” Quoted in Frankenstein 1975, 49.
 5. See Cartwright 2009, 123–27.
 6. “National Academy” 1839, 1.
 7. Durand Papers, Journals, June 14, 1840 (N20, 4–5).
 8. Kensett Journal, June 19, 1840. See also Driscoll and Howat 1985.
 9. Sturges Papers, Durand to Jonathan Sturges, June 25, 1840.
 10. Ibid.
 11. Ibid.
 12. Durand Papers, Durand to his son John Durand, July 21, 1840 (N19, 1257–60).
 13. Sturges Papers, Durand to Jonathan Sturges, July 30, 1840.
 14. Durand Papers, Journals, August 5, 1840 (N20, 38).
 15. Ibid.
 16. Durand Papers, Durand to his wife, Mary Durand, August 10, 1840 (N19, 1265–71).

17. Durand Papers, Journals, August 20 and 22, 1840 (N20, 52–53; N20, 55–56).
18. Ibid., September 4, 1840 (N20, 65).
19. Ibid., September 10, 1840 (N20, 68).
20. Ibid., September 16, 1840 (N20, 70).
21. Ibid., November 16, 1840 (N20, 89).
22. Edmonds’s wife had recently died and he was suffering from depression, which he hoped to allay with a European trip. Since Durand apparently did not keep a journal after arriving in Rome, Edmonds’s diary is extremely helpful in reconstructing this period of Durand’s travels. See Edmonds Diaries in Bibliography.
23. Durand Papers, Durand to John Durand, December 23, 1840 (N20, 1296–98). The four known examples of these “Roman Heads” are in the collection of the New-York Historical Society.
24. *Knickerbocker* 1842: 589. Durand showed *Il Pappagallo* again at the Brooklyn Art Association in 1872 and at the Centennial Exhibition in Philadelphia in 1876.
25. Durand’s relationship with Casilear had markedly deteriorated by this time. As he wrote to his son, “Casilear has gone to Paris, having left us at Naples, for which neither of us is sorry, for we have both found him (Edmonds not less than myself) the most disagreeable traveling companion that ever was known . . .” Durand Papers, Durand to John Durand, Rome, April [illegible], 1841 (N20, 105).
26. Throughout his letters to his family Durand consistently referred to his European travels as an “exile” and “toilsome.”
27. Durand Papers, Durand to Mary Durand, Paris, May 22, 1841 (N20, 113).
28. *New World* 1843: 695.

CAT. 60. Asher B. Durand. *Ideal Head: A Suggestion from Life*, 1836. Oil on canvas, 27 x 21 1/2 in. (68.6 x 54.6 cm). The New-York Historical Society, Gift of the children of the artist, through John Durand, 1903.6

CAT. 71. Asher B. Durand. *Roman Head*, 1840. Oil on canvas, 24 1/8 x 19 3/8 in. (61.3 x 49.2 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1931.7



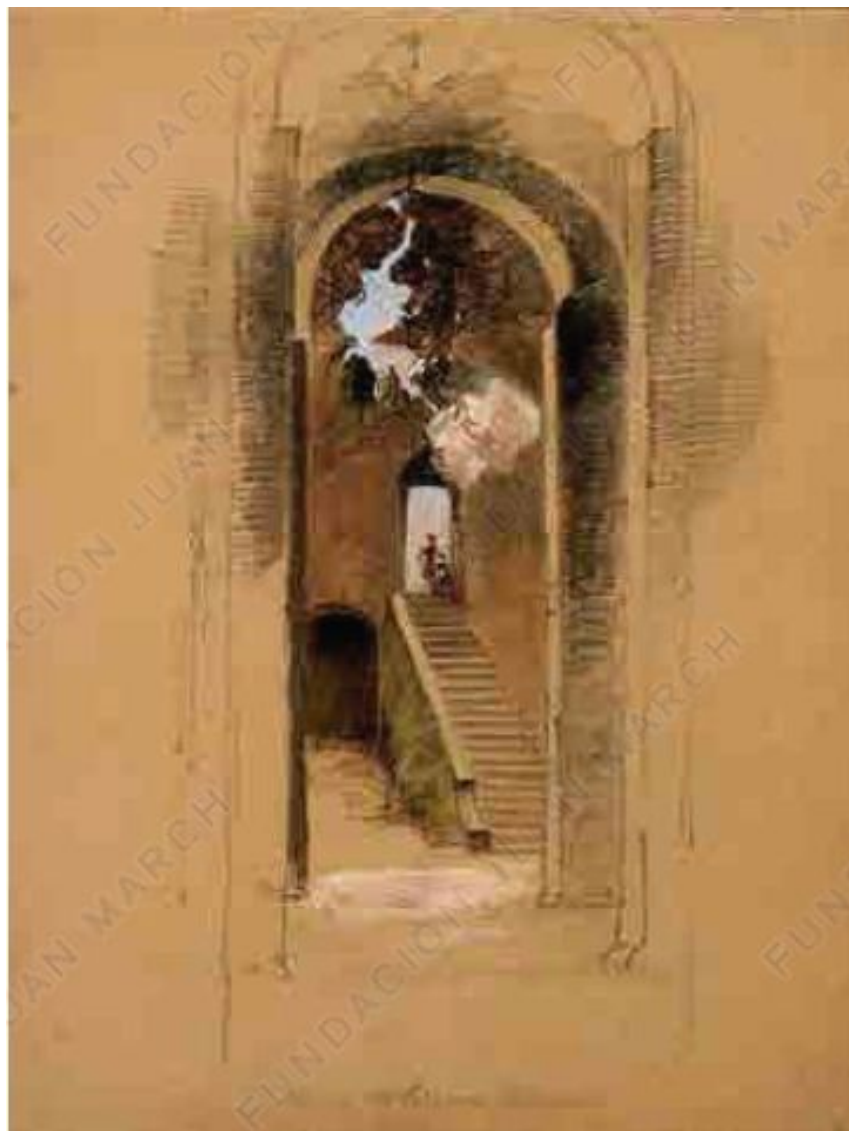




CAT. 70. Asher B. Durand,
after Nicholas Lancret.
Manhood, 1840. Oil on
cardboard, 11 ³/₈ x 13 ³/₈ in.
(28.9 x 34 cm). The New-York
Historical Society, Gift of Lucy
Maria Durand Woodman,
1907.29

CAT. 74. Asher B. Durand. Sketchbook with 43 folios, 1841. Graphite, gouache, and watercolor on various shades of beige and brown paper bound into a sketchbook, 8 3/4 x 11 3/4 in. (22.2 x 29.8 cm). Folio 11 inscribed at lower center in graphite: *descent into Piscine Mirabili* [sic]. The New-York Historical Society, Gift of Nora Durand Woodman, 1932.58

CAT. 73. Asher B. Durand. *View of the Hippocampus Fountain* ("Fontana de' Cavalli Marini" by Cristoforo Unterberger, 1791) in the Borghese Gardens, Rome, Italy, 1841. Graphite on paper, 10 1/8 x 6 7/8 in. (25.7 x 17.5 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1918.120

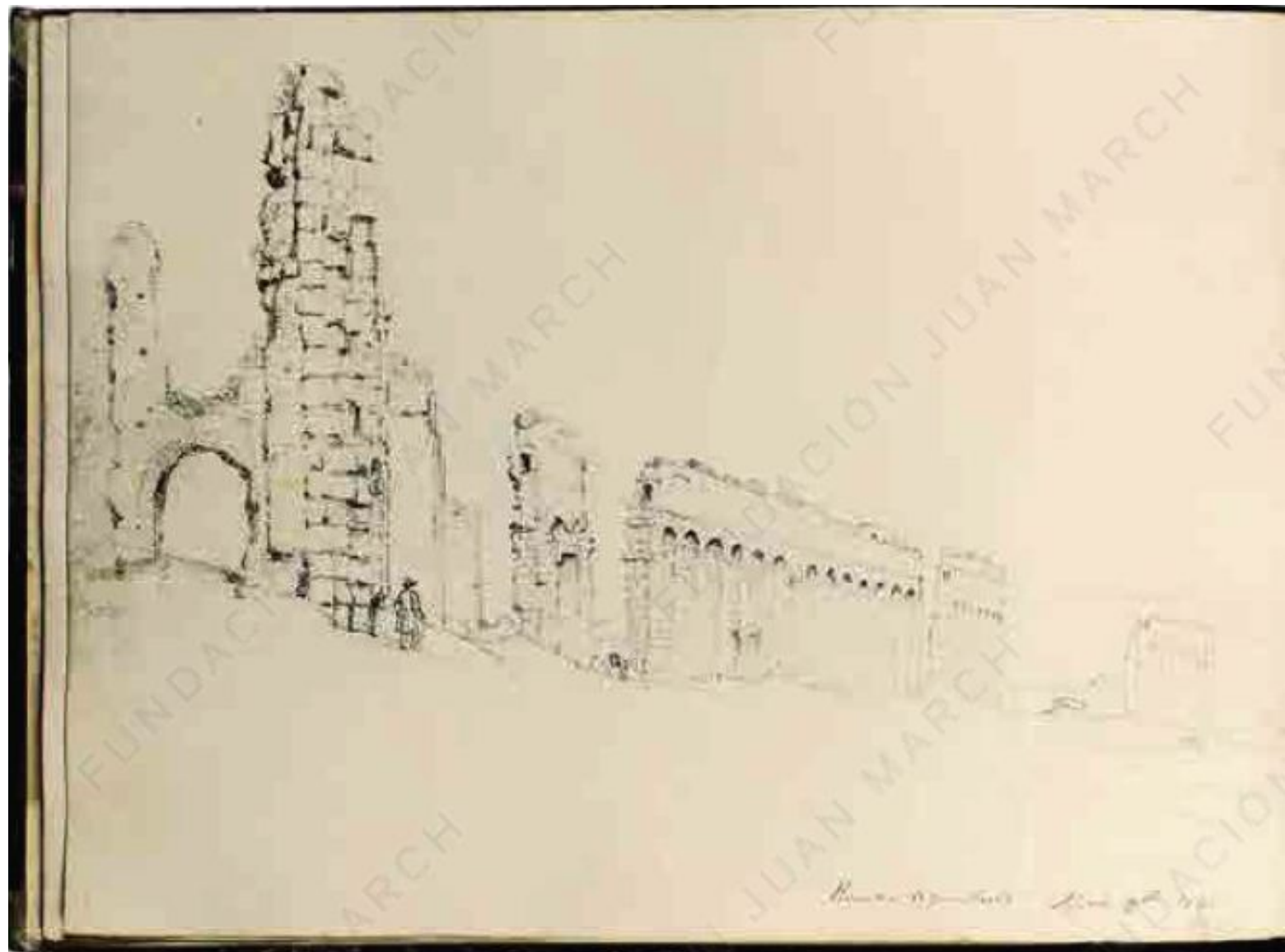


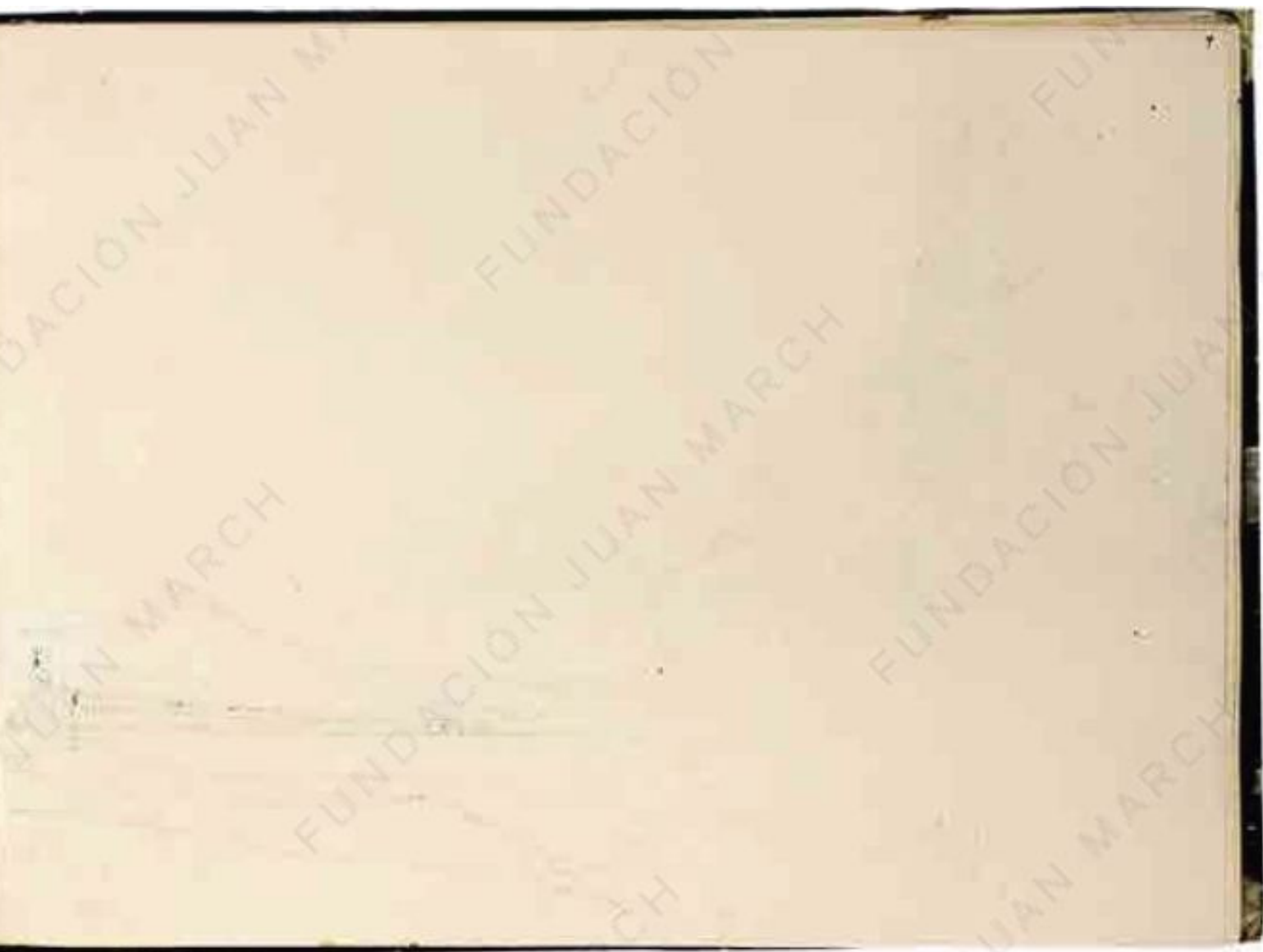
CAT. 72. Asher B. Durand.
Sketchbook with 50 folios,
1840–41. Graphite on beige
paper bound into a sketchbook,
11 5/8 x 18 in. (29.5 x 45.7 cm).
Folio 7v-8r inscribed at lower
center of right page: *From the
Flegère Sepr. 23*. The New-York
Historical Society, Gift of Nora
Durand Woodman, X.486





CAT. 77. Asher B. Durand.
Sketchbook with 35 folios, 2
blank, 1841. Graphite on beige
paper bound into a sketchbook,
9 9/16 x 13 1/2 in. (24.3 x 34.3
cm). Folios 6v-7r inscribed at
lower right of the left page in
graphite: *Roman aquaducts*
[sic] *April 9th. 1841.* Folio
7v inscribed at lower right
in graphite: *Fragment of*
Aquaducts [sic] Rome April
9th. The New-York Historical
Society, Gift of Nora Durand
Woodman, 1918.59







CAT. 75. Asher B. Durand.
Caldera of Mt. Vesuvius,
1841. Graphite on paper,
10 ³/₁₆ x 14 ³/₈ in. (25.9 x 36.5
cm). The New-York Historical
Society, Gift of Nora Durand
Woodman, 1918.114

CAT. 76. Asher B. Durand.
Ischia and Procida from the
Bay of Naples, Italy, 1841.
Graphite on paper, 10 x 14 ⁵/₈ in.
(25.4 x 37.1 cm). The New-York
Historical Society, Gift of Nora
Durand Woodman, 1918.115

CAT. 78. Asher B. Durand.
Parish Church, Stratford-on-
Avon, England, 1841. Graphite
and white gouache on gray
paper, 10 ¹/₈ x 14 in. (25.7 x 35.6
cm). The New-York Historical
Society, Gift of Nora Durand
Woodman, 1918.122





VII

“A Magnificent Obsession”:
Durand’s Trees as
Spiritual Sentinels of Nature

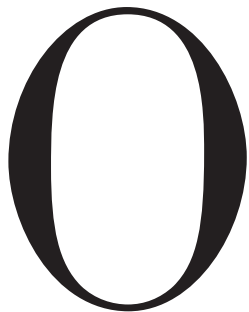
Roberta J.M. Olson





FIG. 7.1. Thomas Cole. *Study of Tree Trunks*, 1823. Brown ink and wash on paper that has disintegrated into two pieces, $5 \frac{15}{16} \times 10 \frac{1}{8}$ in. (15.1 x 25.7 cm), irregular. The New-York Historical Society, Gift of an anonymous donor, 1947.418

PAGE 146. Detail of CAT. 111, p. 181



Of the two leitmotifs—trees and rocks—animating Asher B. Durand’s work, trees can be called his “magnificent obsession.” Plein-air arboreal studies functioned as his naturalistic exercises and spiritual devotions.¹ Of the 300-odd sheets by Durand in the New-York Historical Society collection—the lion’s share of his drawings—at least 157 are tree studies, while more than 100 are landscapes with prominent trees or arboreal stands. (These numbers do not include 373 sketchbook folios.) Durand’s fixation already appears in his disassembled Schroon Lake Sketchbook of 1837 [CATS. 62, 63] and his sketch of a chestnut oak [CAT. 64]. It was this sketching trip in the Adirondack Mountains with his mentor Thomas Cole and their wives that initiated Durand’s shift toward landscape painting and away from the figure—a pivotal experience he commemorated in the sketchbook’s trompe-l’oeil frontispiece [CAT. 62], a composition that Cole echoed in an oil sketch he gave Durand [CAT. 65]. Compared to the expressiveness of Cole’s trees (FIG. 7.1),² Durand would temper the younger man’s Romanticism with more objective description [CAT. 116].

Fascinated by trees as natural icons, Durand wrote eloquently about them in his “Letters on Landscape Painting” in *The Crayon* (1855). In this manifesto of American painting, he refers to them twenty times, as well as mentioning forests and foliage. Even though Durand’s art celebrated Nature—and he admonished painters to investigate it before the work of great artists³—his study of trees verged on the excessive. For him trees were the vehicle by which he could reveal the ideal through the real, and he advocated drawing them in “pencil” (graphite) on paper, a prescription he followed compulsively. Collectively his drawings of trees reflect an important lesson he learned from Cole: that it was necessary for an artist to study the distinguishing characteristics of Nature’s forms in order to paint with confidence in the studio.

Trees were Durand’s hallmark and age-old fertility symbols, such as the tree of life.⁴ They embodied the artist’s reverence for Nature as a manifestation of the divine. He dexterously exploited line, varying its width, darkness, and rapidity to capture each tree [CATS. 84, 88, 97, 115]. Having honed his draftsmanship as an engraver, he may have sensed that drawing was his forte, a conclusion supported by his daughter Caroline’s casual comment: “Pa can’t make his color work well at all, and consequently has gone to making sketches instead of studies, much to his disappointment.”⁵ Starting out tentatively [CATS. 63, 64], he continued to expand his skills, maturing into a master draftsman of trees [CATS. 96, 129].

During restorative summer forays into the mountains throughout his life, Durand made several hundred sketches of trees with a Ruskinian emphasis on crisp botanical detail—though not with a leaf-for-leaf literalism. Rather, Durand emphasized contour, silhouette, movement, and the singular nature of each species [CATS. 94, 130], believing that with the knowledge gained from these exemplars he could create an entire forest. He also used distinctive graphite marks and flourishes to articulate each species, for example, the needles of conifers [CATS. 84, 115] and the leaves of elms [CAT. 94]. While most of his intensive studies were not models for paintings per se, they were an essential part of his creative process, and many find echoes in his oil sketches and canvases. For example, the paper birches and big-tooth aspen in *Study of Four Tree Trunks* [CAT. 111] resemble an arboreal group in the painting *Group of Trees* [CAT. 112], albeit drawn from a greater distance, while the left pair finds a closer parallel in *Landscape with Birches* (ca. 1855; Museum of Fine Arts, Boston).⁶ There are a few instances of the artist’s literal transcription, such as the branch at the right of *Studies of a Tree and a Branch* [CAT. 91], which appears in *Kindred Spirits* (FIG. 1.4).⁷ In addition, Durand sometimes executed tree studies in groups that he considered sets and so inscribed them, for example six drawings of trees in the exhibition [CATS. 86, 88, 92–95]. Whether

depicting solitary trees or stands with a sense of structure integrated with the landscape, his studies are really individualized portraits of trees, and they constituted for him the material and spiritual expression of Nature in all seasons of the year [CATS. 97, 105]. Even the denuded branches of deciduous varieties in winter seem to vibrate with life and potential growth [CATS. 90, 95, 124]. Nature was, after all, the artist’s cathedral whose architecture consisted of trees and rocks [CATS. 83, 105].

Durand was not alone in his obsession with trees. From the international Romantic movement of the later eighteenth century through the Realism of Gustave Courbet, trees punctuated landscapes like iconic beacons. Similar to Durand, Caspar David Friedrich was obsessed with drawing single, groups, or lines of trees (FIG. 7.2) and he included them prominently in many of his paintings (FIG. 7.3) as well as his prints.⁸ Like Durand he also fixated on rocks.⁹ Although Friedrich’s reputation had been in decline before the 1830s, his death the year of the American’s European trip may have increased the topicality of his art, suggesting the likelihood that Durand was exposed to it in the German cities he visited.

Three journals, now in the New York Public Library, which also served as a source for his letters, record Durand’s impressions of his thirteen-month European Grand Tour (1840–41). He wrote the first in ink. His entries became progressively shorter until they are less than skeletal in his two Italian journals, whose smaller format and pencil inscriptions indicate his waning interest in writing and his waxing involvement in painting and drawing.¹⁰

After arriving in London with an introductory letter from John James Audubon, among others, Durand diligently went to museums most days, returning to some like the National Gallery, as Nature temporarily gave way to art as an attraction. Not surprisingly his favorite artist was Claude Lorrain, whose idyllic landscapes feature arboreal staffage, as in *Landscape with the Marriage of Isaac and Rebecca* (FIG. 7.4), a canvas he must have seen. Durand, who usually only cited artists’ names and not titles of paintings, wrote: “[D]evoted 5 hours again



FIG. 7.2. Caspar David Friedrich. *Old Oak with a Stork Nest*, 1806. Graphite on paper, 11 1/4 x 8 1/16 in. (28.6 x 20.5 cm). Kunsthalle, Hamburg, 41097

FIG. 7.3. Caspar David Friedrich. *The Solitary Tree*, 1822. Oil on canvas, 21 11/16 x 28 in. (55 x 71 cm). Nationalgalerie, Berlin, Wagener Collection no. 52



to that collection—I may now say more emphatically, I have seen the Old Masters . . . and foremost in my thoughts, is Claude, who if not in all his glory here—at least, is gloriously represented. There are 10 of his works . . . what I have seen of them is worth the passage of the Atlantic.”¹¹ Continuing to sing Claude’s praises in his journal, he was more critical of him in his letters.

One of the other artists Durand singled out was Peter Paul Rubens, an accomplished and powerful landscapist,

as seen in *An Autumn Landscape with a View of Het Steen in the Early Morning* (FIG. 7.5), one of several landscapes by him in the National Gallery at the time. Throughout his travels Durand also admired the landscapes of Salomon van Ruysdael and works by other Dutch artists in line with the American taste he knew through his early patron Luman Reed. Besides pastoral subjects, the other characteristic shared by many of his preferred artists was their use of trees as a major compositional device.

Although Durand did not neglect London's tourist magnets, it was neither in its museums nor monuments but in its parks—Hyde, Regents, and St. James's—and Nature that he felt most at home. He was thrilled by their trees. Writing of Hyde Park, he rhapsodized about the “verdant lawns and dark green foliage of the Luxuriant Elms that grace in rich profusion this vast & beautiful Park.”¹² On one of his jaunts to nearby Windsor, he related that: “The next object which attracted my attention . . . was the glorious array of trees . . . picturesque & peaceful forms with all that luxuriousness of foliage which generally characterizes English Trees. . . . [T]he immense Park of magnificent oak & beeches [sic] was all that I could desire of the beautiful, in that class of scenery . . . and after making one or two hasty outlines from some old oaks near at hand we returned to London. . . .”¹³ On another trip to Greenwich, he identified specific species in the park “planted chiefly with Chestnuts and some fine Scotch firs,”¹⁴ a practice he all but abandoned on returning home, rarely annotating the species on his drawings—but with a few exceptions [CATS. 85, 86]. During a later excursion by railroad to Windsor, accompanied by John Casilear, he drew the “old oaks & Elms of that beautiful Park” [CAT. 69].¹⁵

Using his *Wanderjahre* to best advantage, Durand befriended artists and studied the work of contemporaries. For example, in England he associated with the American painter Charles Robert Leslie, at whose home he met the son and brother of Leslie's friend John Constable and he viewed plein-air oil sketches by that recently deceased artist. Durand commented about Constable's works a number of times and must have seen *The Cornfield* (FIG. 7.6).¹⁶ Leslie also introduced Durand to Sir David Wilkie, an artist who influenced many Americans, and Durand visited his studio. Grappling with J. M. W. Turner, the American understood neither the English artist's popularity nor the facture and highly imaginative content of his works. Viewing exhibitions of watercolors, the specialty of the English school, Durand preferred them to oils by British artists, and even tried the medium, although he claimed he was unsuccessful.

FIG. 7.4. Claude Lorrain. *Landscape with the Marriage of Isaac and Rebecca*, 1648. Oil on canvas, 60 x 79 in. (152.3 x 200.8 cm). National Gallery, London. Purchase, 1824, NG12



On the Continent Durand also commented on works by living artists, less frequently but always in a telling manner. He mentioned four: the Fleming Jean-Baptiste de Jonghe, who had a predilection for forest scenes and whose landscape he deemed “of extraordinary beauty, after the manner of Ruysdael”;¹⁷ the Belgian Gustav Wappers, an “honorary member of our National Academy”;¹⁸ Eduard Julius Bendemann and his painting *Grieving Jews in Exile* (1832; Cologne, Wallraf-Richartz-Museum), considered the masterpiece of the 1832 Berlin Academy exhibition and a model



FIG. 7.5. Peter Paul Rubens. *An Autumn Landscape with a View of Het Steen in the Early Morning*, ca. 1636. Oil on oak panel, 51 11/16 x 47 in. (131.2 x 119.2 cm). National Gallery, London, Sir George Beaumont Gift, 1823/8, NG66



for the Dusseldorf School;¹⁹ and Alexandre Calame, a young Swiss artist. Upon his arrival in Geneva, Durand “[v]isited the Museum Gallery of Pictures old & new. nothing extraordinary among the former . . . of the latter one or two Swiss views by Calame of Geneva, of great merit.”²⁰ Although most of Calame’s works prior to 1840 resemble oil sketches and are in private collections, one of the paintings Durand must have admired is *The Thunderstorm at Handeck* (FIG. 7.7), which had been awarded a gold medal at the Paris Salon of 1839.²¹ Gazing at its tempestuous trees, Durand no doubt felt that he had discovered a soul mate. An accomplished printmaker and a melancholic, Calame was, if not a *doppelgänger*, a kindred spirit. In fact, many of Calame’s early landscapes are tree studies (FIG. 7.8) with an uncanny resemblance to Durand’s canvases.²²

Durand’s arborophilia surfaced periodically. On a visit to Waterloo battlefield with Casilear, it was a tree that caught his attention: “[T]he spot where the tree stood behind which it is said Lord Wellington stationed himself in the heat of battle. . . .”²³ On leaving The Hague, “we traverse an immense park intersected with avenues & canals, consisting chiefly of Beach [sic] & Elm Trees, thickly set, with more of natural appearance than any other grounds . . . since leaving England.”²⁴ Although he mentioned trees occasionally, along the Moselle and Rhine he focused more on sketching. His rapture with Nature crescendoed in the Swiss Alps. He declared the region to be the “legitimate land of the landscape

FIG. 7.6. John Constable. *The Cornfield*, 1826. Oil on canvas, 56 1/2 x 48 in. (143 x 122 cm). National Gallery, London, presented by subscribers, including Wordsworth, Faraday, and Sir William Beechey, 1837, NG130



FIG. 7.7. Alexandre Calame. *The Thunderstorm at Handeck*, 1839. Oil on canvas, 74 7/8 x 102 5/16 in. (190.2 x 260 cm). Musées d'Art et d'Histoire, Geneva, acquired by subscription at Geneva, 1839, 1839.0001

painter²⁵ and noted its “sublimity.”²⁶ But trees remained his fixation even when mountain climbing: “[A]fter reaching the summit . . . I was welcomed with the refreshing sight of an extensive grove of oaks (a drawing of one of which I promise as a memento) . . .”²⁷ Upon arriving in Fribourg Durand noted that along the route, “Some of the finest oaks in all our journey appear. . .”²⁸ His Italian journals are brief because he focused on studying Old Masters and sketching in nature. “Repaired to the Old palace [Palazzo Vecchio] and found it closed being a festival day . . . took my sketch book

& accompanied by Casilear set off . . . to sketch some Italian pines.”²⁹ Having matured as an artist, Durand returned to America fully committed to landscape and the drawing of trees.

Durand’s European investigations paid dividends, notably in *The Solitary Oak* [CAT. 79]. Influenced by *View on a Plain* by Aelbert Cuyp, which he had praised after visiting the Dulwich Picture Gallery,³⁰ Durand’s painting also betrays his exposure to German prints and drawings of trees, like those of Carl Wilhelm Kolbe (FIG. 7.9).³¹ Kolbe, whose nickname was “Eichen [Oak] Kolbe,” remarked: “It is trees that have made me an artist—if there were not trees in paradise I wouldn’t give a penny for my peace of mind.”³² Durand may have also seen landscape prints showcasing trees by Wilhelm von Kobell. Kobell’s etching after an unlocated painting by Jan Wijnants—embodying Dutch Realism deflected through the prism of German Romanticism (FIG. 7.10)³³—anticipated not only Durand’s naturalism but also his mature, vertically oriented landscapes, such as *The Beeches* of 1845 (FIG. 8.6). Durand had singled out paintings by “Wynants” in his journals.³⁴ The patron of his trip, Jonathan Sturges, had encouraged him to look at prints; two days before his departure, Sturges wrote: “I should be pleased to have Mr. Durand get such works of art, engraving, or other things, as he may think I should like in Europe—to the amount of two or three hundred dollars. . .”³⁵ Durand himself collected prints, mostly European examples, which are listed in the 1887 executor’s sale of his estate (200 out of 281 lots). Among the landscapes, many unidentified, there are seven views of Switzerland (lot 16) and a large cache after Turner, perhaps reflecting Durand’s struggle to understand Turner’s art or the impact of John Ruskin’s championship of him. The sale catalogue, which deserves study, also features 81 lots of books, including a number illustrated by Turner and publications by Ruskin.³⁶

The oak (*Quercus*), the most venerated tree since prehistoric times, has been linked to strength, endurance, and the cult of heroes.³⁷ Its significance was reinforced for Europeans with the poems of “Ossian,”

FIG. 7.8. Alexandre Calame. *Interior of a Forest of Beech Trees*, 1838. Oil on canvas, 32 5/16 x 22 11/16 in. (82 x 58 cm). Unlocated, formerly Staatliche Schlöss und Gärten, Sanssouci, Potsdam, acquired by decree, 1839, GKI 3722



writings supposedly published “in translation” but actually created in 1762–63 by James Macpherson. Soon thereafter in the late eighteenth century, when Protestant pietistic Germany was rife with pantheistic ideas, the poet Friedrich Gottlieb Klopstock designated the oak as the national symbol of Germany, and Friedrich, building on Teutonic traditions, painted oaks with patriotic symbolism (FIG. 7.3).³⁸ In Great Britain, where the species had been sacred to the Druids and Celts, it remained one of the three symbols of England. Durand mined these themes in *The Solitary Oak* [CAT. 79], in which he isolated the commanding sentinel, which is usually an accessory landscape feature, and silhouetted it, in the dramatic manner of Friedrich, against the sunset.



Despite its universal symbolism, Durand’s canvas was also nationalistic and distinctly American, depicting a survivor of the North American wilderness, which had dwindled by the 1840s, a victim of the settlers’ technique of girdling. Thus, this giant of a once-virgin forest resembles in spirit the subject of Friedrich’s canvas (FIG. 7.3). But Durand’s oak was an emblem of American antiquity.³⁹ Symbolically rich, Durand’s painting also may have paid homage to the “liberty tree” of the American Revolution and to the principles on which his beloved country was founded.⁴⁰

The artist’s son, John Durand, documented his father’s sketching habits and the obsession with trees that continued in his later work [CATS. 126, 128]. John



FIG. 7.9. Carl Wilhelm Kolbe. *Thick Oaks with Broken Branches on a Bank*, n.d. Etching, 7 x 8 1/4 in. (17.7 x 20.9 cm). Anhaltische Gemäldesammlung Dessau, J.E.St, G 786

FIG. 7.10. Wilhelm von Kobell after Jan Wijnants. *The Withered Oak*, 1792. Aquatint in brown ink on white paper, 12 x 8 1/2 in. (30.6 x 21.8 cm). Courtesy of Galerie Bassenge, Berlin

described him as “stopping in the wilderness where . . . the trunks, and branching of particular trees, the verdant masses of middle-distance, and the lines of the mountains answered to his search for the beautiful.”⁴¹ He added about his father’s practice:

Finding trees in stands, he selected one that seemed to him, in age, colour, or form, to be the most characteristic of its species, or, in other words, the most beautiful . . . [H]e eliminated all shrubs and other trees which interfered with the impression made by this one. Every outdoor study . . . was regarded as a sort of dramatic scene in which a particular tree or aspect of nature may be called the principal figure . . . giving the most interesting object strong relief.⁴²

Durand himself recommended: “Take pencil and paper, not the palette and brushes, and draw with scrupulous fidelity the outline or contour. . . . If your subject be a tree, observe particularly wherein it differs from those of other species [. . . and note] the termination of its foliage, best seen when relieved on the sky. . . . Every kind of tree has its traits of individuality. . . .”⁴³ When he drew trees in pairs, they frequently seem to waltz or tango in intricate steps and couplings [CATS. 85, 128, 130]. With the great assurance of his later style he drew, probably as he floated in a boat, a tree-covered islet in Lake George [CAT. 127], isolating it on the page as though it were emerging from the lake’s early morning

mist. Above all, Durand’s mature sketches of trees are optically convincing [CAT. 129], as his varied strokes of graphite magically evoke their infinite varieties of texture and movement, and sometimes even their sounds when stirred by the wind.

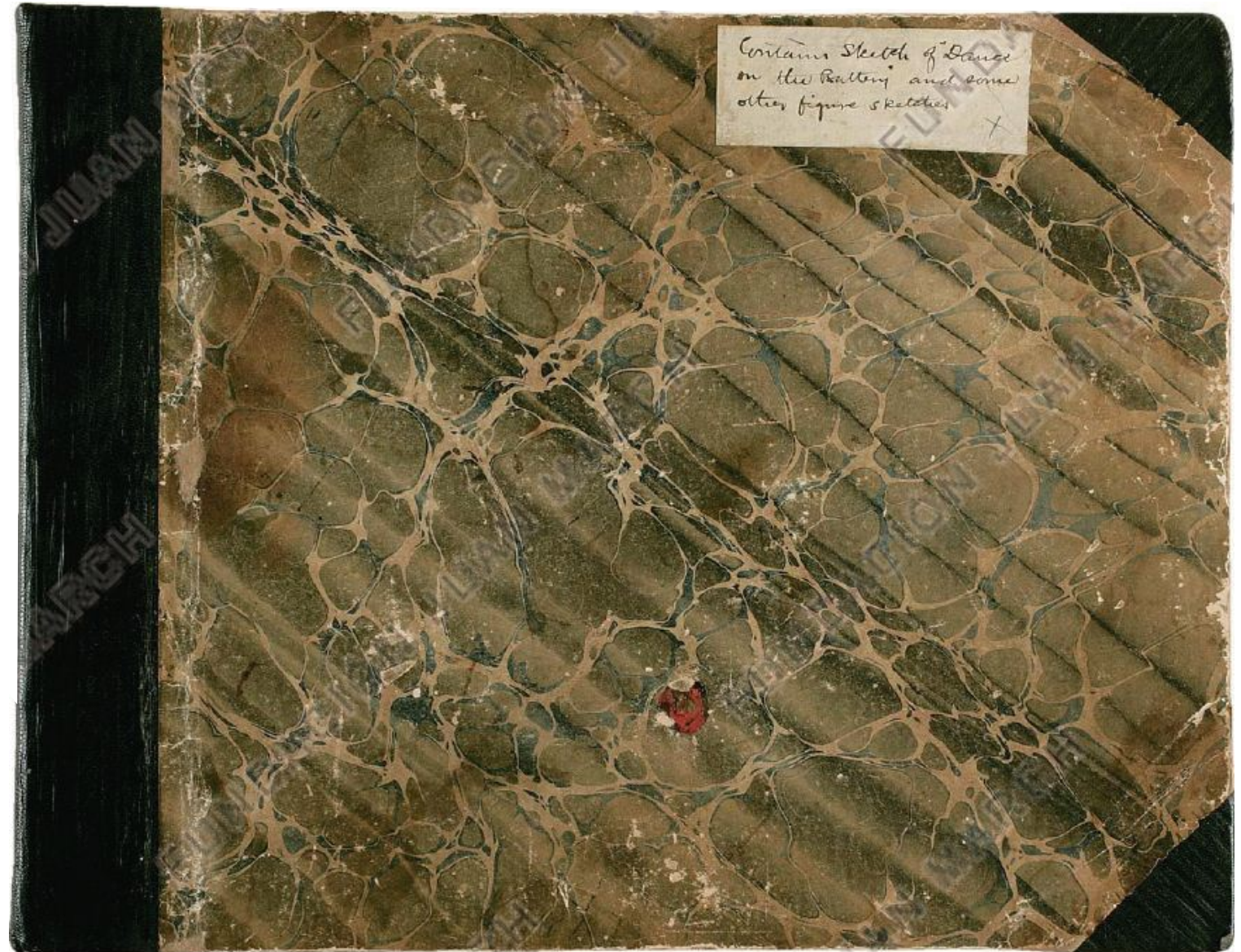
ENDNOTES

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- 1 His son, John Durand, noted: “His evenings were almost wholly devoted to drawing” (John Durand 2006, 39).
- 2 See Olson 2008, 205, 207, no. 61.
- 3 Durand 1855, I: 2: “Yes! go first to Nature to learn to paint landscape, and when you shall have learnt to imitate her, you may then study the pictures of great artists with benefit.”
- 4 For tree symbolism, see Lehner 1960.
- 5 Durand Papers, Caroline Durand to John Durand, August 9, 1857 (N20, 996). Caroline dated it August 9 without a year; in the microfilm it is assigned to 1857. For her portrait as a child see CAT. 28.
- 6 Inv. 63.268; see Ferber 2007, pl. 65.
- 7 Lawall 1966, 3: 320, no. 89, which also suggests (p. 317, no. 74) that the dead tree in CAT. 90 appears in *Kindred Spirits* (FIG. 1.4); however, as with the majority of Durand’s arboreal studies, the similarity is only generic. See also Olson 2008, 187–88. Among the rare exceptions are the two trees on the right in CAT. 84 echoed in *Landscape* (1849; Newark Museum, inv. 56.181); Lawall 1966, 3:319, no. 87.
- 8 See Friedrich 1978; Börsch-Supan and Jähniß 1975; and Koerner 2009.
- 9 See Richter 2009.
- 10 For Durand’s sojourn, see Gallati 2007, 82–125, and her essay here, chapter VI.
- 11 Durand Papers, Journals, June 22, 1840: 17 (N20, 9).
- 12 Ibid., July 5, 1840: 30–31 (N20, 16).
- 13 Ibid., July 14, 1840: 39–41 (N20, 20–21).
- 14 Ibid., July 23, 1840: 51 (N20, 26).
- 15 Ibid., July 28, 1840: 55 (N20, 28).
- 16 Ibid., July 1, 1840: 25–26 (N20, 14); July 29, 1840: 56 (N20, 29). For Constable, see Fleming-Williams 1990.
- 17 Durand Papers, Journals, August 14, 1840: 83–84 (N20, 42–43).
- 18 Ibid., August 18, 1840: 98 (N20, 50); August 20, 1840: 104 (N20, 53). See Cowdrey 1943, 2: 182.
- 19 Durand Papers, Journals, August 25, 1840: 117 (N20, 59).
- 20 Ibid., September 21, 1840: 143 (N20, 72).
- 21 Anker 1987, 340, no. 108, pl. 24, fig. 90.
- 22 Ibid., 338, no. 95.
- 23 Durand Papers, Journals, August 14, 1840: 85 (N20, 43).
- 24 Ibid., August 19, 1840: 101 (N20, 51).
- 25 Ibid., September 16, 1840: 139 (N20, 70).
- 26 Ibid., September 17, 1840: 139 (N20, 70).
- 27 Ibid., August 30, 1840: 124 (N20, 63).
- 28 Ibid., September 19, 1840: 141 (N20, 71).
- 29 Ibid., November 11, 1840: 14 (N20, 87). In Italy Durand drew more exotic species like a palm [CAT. 77, fol. 4r] and olive trees [CAT. 72, fols. 43r, 47r].
- 30 Ibid., July 13, 1840: 37–38 (N20, 20). See also Gallati 2007, 97, fig. 43.
- 31 Michels 2009, 123–31, pl. 79.
- 32 Griffiths and Carey 1994, 68. John Ittmann, correspondence with the author, January 14, 2009, noted that about 65 prints by Kolbe have “oak” in the title; see also Martens 1976.
- 33 Goedel-Roth 1974, 103–5, no. 101. For a similar oil by Wijnants, see Eisele 2000, 195, no. 332.
- 34 Durand Papers, Journals, August 14, 1840: 84 (N20, 43); August 19, 1840: 101 (N20, 51).
- 35 Durand Papers, Jonathan Sturges to Asher B. Durand, May 30, 1840 (N19, 1229).
- 36 Ortgies 1887.
- 37 Lehner 1960, 42.
- 38 Forster-Hahn et al. 2001, 68–69, no. 6; 74, discusses the oak and this morning scene, one of a pair depicting the times of day. See also Börsch-Supan 1976; Möbius 1977; and Mösender 1983.
- 39 Ferber 2007a, 143. In 2004 the oak became the national tree of the United States. Durand 1855, II: 35, notes the country’s “ancient forests.”
- 40 For liberty tree symbolism, see Harden 1995.
- 41 Durand 2006, 183–84.
- 42 Ibid., 188.
- 43 Durand 1855, II: 34.

CAT. 59. Asher B. Durand.
Sketchbook with 47 folios,
1835–36. Graphite on beige
paper bound into a sketchbook,
8 7/8 x 11 1/2 in. (22.5 x 29.2 cm).
Various inscriptions throughout.
The New-York Historical
Society, Gift of Nora Durand
Woodman, 1918.57

CAT. 62. Asher B. Durand.
Frontispiece with Trompe l'Oeil
Stack of Three Drawings of
Trees. From the disassembled
Schroon Lake Sketchbook, 1837.
Graphite on paper, 9 1/4 x 13 3/8
in. (23.5 x 34 cm).
The New-York Historical
Society, Gift of Nora Durand
Woodman, 1918.86





CAT. 63. Asher B. Durand.
*Whorllebury[?] Mountain near
Schroon Lake, New York.* From
the disassembled Schroon Lake
Sketchbook, 1837. Graphite
on paper, 9 1/4 x 13 1/4 in.
(23.5 x 33.7 cm), irregular. The
New-York Historical Society,
Gift of Nora Durand Woodman,
1918.91

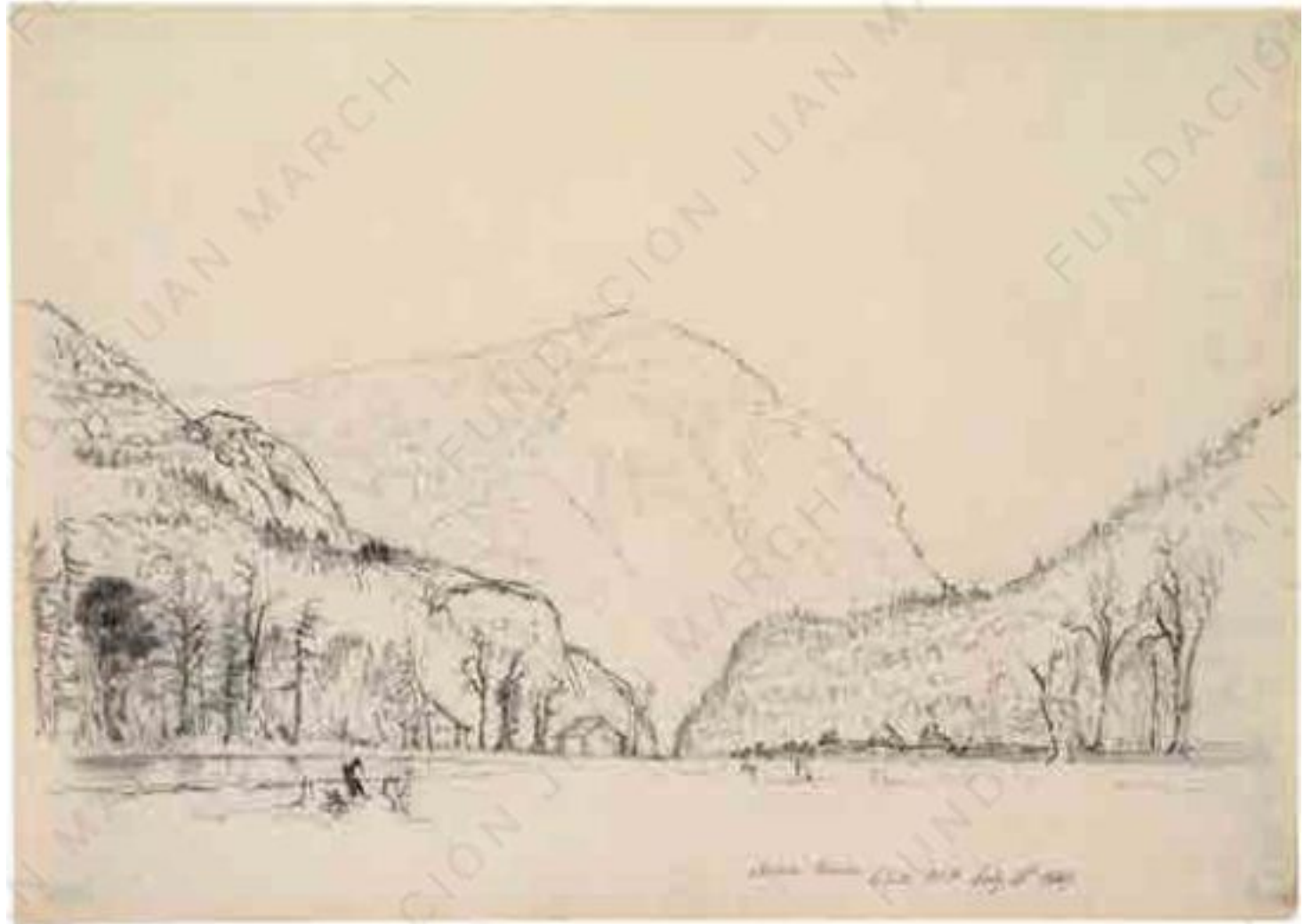
CAT. 64. Asher B. Durand.
*The Chestnut Oak on the Hosack
Estate, Hyde Park, New York
with Five Figures and an Artist
Sketching,* 1838. Graphite on
paper, 10 1/2 x 14 in. (26.7 x 35.6
cm), irregular. The New-York
Historical Society, Gift of Nora
Durand Woodman, 1918.98





CAT. 67. Asher B. Durand.
Notch House, White Mountains,
New Hampshire, 1839. Graphite
on paper, 10 1/4 x 14 3/8 in.
(26 x 36.5 cm). The New-York
Historical Society, Gift of Nora
Durand Woodman, 1918.95

CAT. 83. Asher B. Durand.
"Dover Stone Church," Dover
Plains, New York, ca. 1847.
Graphite and white gouache on
gray paper, mounted on card,
14 x 10 in. (35.6 x 25.4 cm).
The New-York Historical
Society, Gift of Nora Durand
Woodman, 1918.125





CAT. 69. Asher B. Durand. *Tree Study, Windsor Park, England, 1840*. Graphite on gray-green paper, 14 1/2 x 10 1/8 in. (36.8 x 25.7 cm), irregular. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.72

CAT. 81. Asher B. Durand. Sketchbook with 45 Folios, 3 blank, 1844–45. Graphite and white gouache on beige paper bound into a sketchbook, 12 1/4 x 18 1/2 in. (31.1 x 47 cm). Folio 40 inscribed at lower right in graphite: *Mohawk Augt. 7th 1845*. The New-York Historical Society, Gift of Nora Durand Woodman, X.485 [dup]





CAT. 85. Asher B. Durand.
*Pitch Pines, North Mountain,
Catskills, New York, 1848.*
Graphite on gray-green paper,
9 7/8 x 14 in. (25.1 x 35.6 cm).
The New-York Historical
Society, Gift of Nora Durand
Woodman, 1918.73

CAT. 86. Asher B. Durand.
*Buttonwood Trunks, Catskill
Clove, New York; verso: sketch
of trees, 1848.* Graphite on
gray-green paper, 14 x 10 in.
(35.6 x 25.4 cm). The New-York
Historical Society, Gift of Nora
Durand Woodman, 1918.82





CAT. 87. Asher B. Durand.
Study for "Landscape-Composition: In the Catskills,"
ca. 1848. Graphite, white
chalk, charcoal, and white
gouache with scratching out
and stumping on khaki paper,
10 1/16 x 14 1/8 in. (25.6 x 35.9
cm). The New-York Historical
Society, Gift of Nora Durand
Woodman, 1918.278

CAT. 88. Asher B. Durand.
*Study of Trees, Shandaken, New
York, 1849.* Graphite, white
gouache, white lead pigment on
gray-green paper, 13 7/8 x 10 in.
(35.2 x 25.4 cm). The New-York
Historical Society, Gift of Nora
Durand Woodman, 1918.127





CAT. 90. Asher B. Durand.
Study of Trees and Rocks,
Catskill Mountains, New
York, ca. 1849. Graphite on
gray-green paper, 14 x 9 7/8 in.
(35.6 x 25.1 cm). The New-York
Historical Society, Gift of Nora
Durand Woodman, 1918.67

CAT. 91. Asher B. Durand.
Studies of a Tree and a Branch,
ca. 1849. Graphite on gray-green
paper, 10 x 14 in. (25.4 x 35.6
cm). The New-York Historical
Society, Gift of Nora Durand
Woodman, 1918.68





CAT. 92. Asher B. Durand. *Tree Study, Newburgh, New York*, ca. 1849. Graphite on gray-green paper, 13 15/16 x 10 in. (35.4 x 25.4 cm), irregular. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.237

CAT. 93. Asher B. Durand. *Study of Trees and Rocks, Catskill Clove, New York*, 1850. Graphite on gray-green paper, 13 7/8 x 10 in. (35.2 x 25.4 cm), irregular. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.62

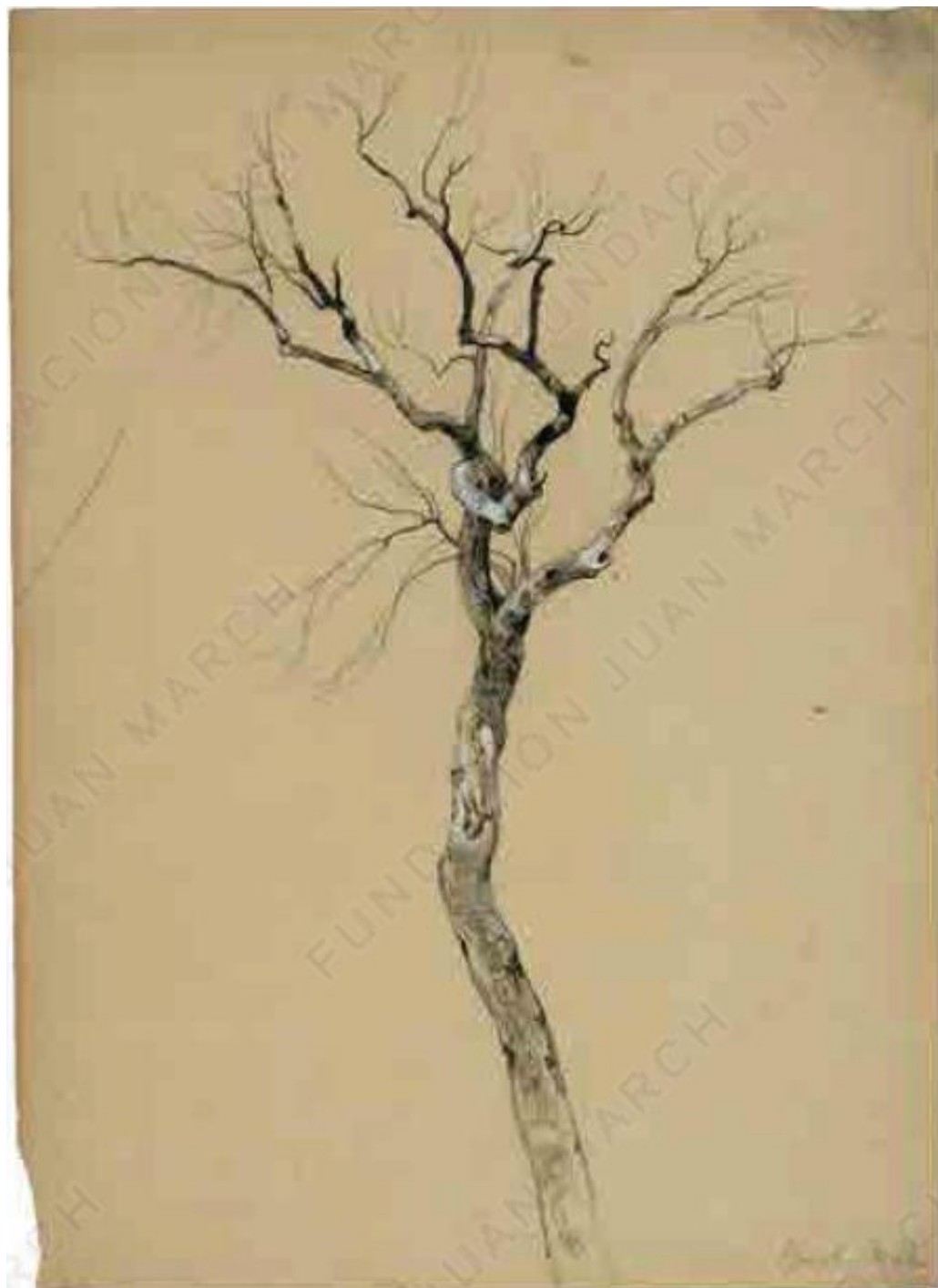




CAT. 94. Asher B. Durand.
Mountainous Landscape with Two Trees, ca. 1851.
Graphite and white gouache on gray-green paper; graphite, 9 7/8 x 13 7/8 in. (25.1 x 35.2 cm).
The New-York Historical Society, Gift of Nora Durand Woodman, 1918.69

CAT. 95. Asher B. Durand.
Study of a Bare Tree, South Egremont, Massachusetts, ca. 1851-52. Graphite and white gouache on beige paper, 13 3/4 x 9 15/16 in. (34.9 x 25.2 cm), irregular. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.250





CAT. 96. Asher B. Durand.
Study of Rocks and Trees
in Ice Glen, Stockbridge,
Massachusetts, ca. 1851–52.
Graphite and white gouache
on beige paper, 14 x 10 in.
(35.6 x 25.4 cm). The New-York
Historical Society, Gift of Nora
Durand Woodman, 1918.251

CAT. 105. Asher B. Durand.
A Brook in the Woods, ca. 1854.
Graphite, white gouache, and
white lead pigment on prepared
gray-green paper, 13 7/8 x 10 in.
(35.2 x 25.4 cm). The New-York
Historical Society, Gift of Nora
Durand Woodman, 1918.129





CAT. 97. Asher B. Durand.
Study of Trees, Shandaken, New York, ca. 1852. Graphite with scratching out on gray-green paper, 14 1/16 x 10 in. (35.7 x 25.4 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1918.260

CAT. 111. Asher B. Durand.
Study of Four Tree Trunks (Three Birches), ca. 1855. Graphite with scratching out on beige paper, 12 1/2 x 9 5/8 in. (31.8 x 24.4 cm), irregular. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.325

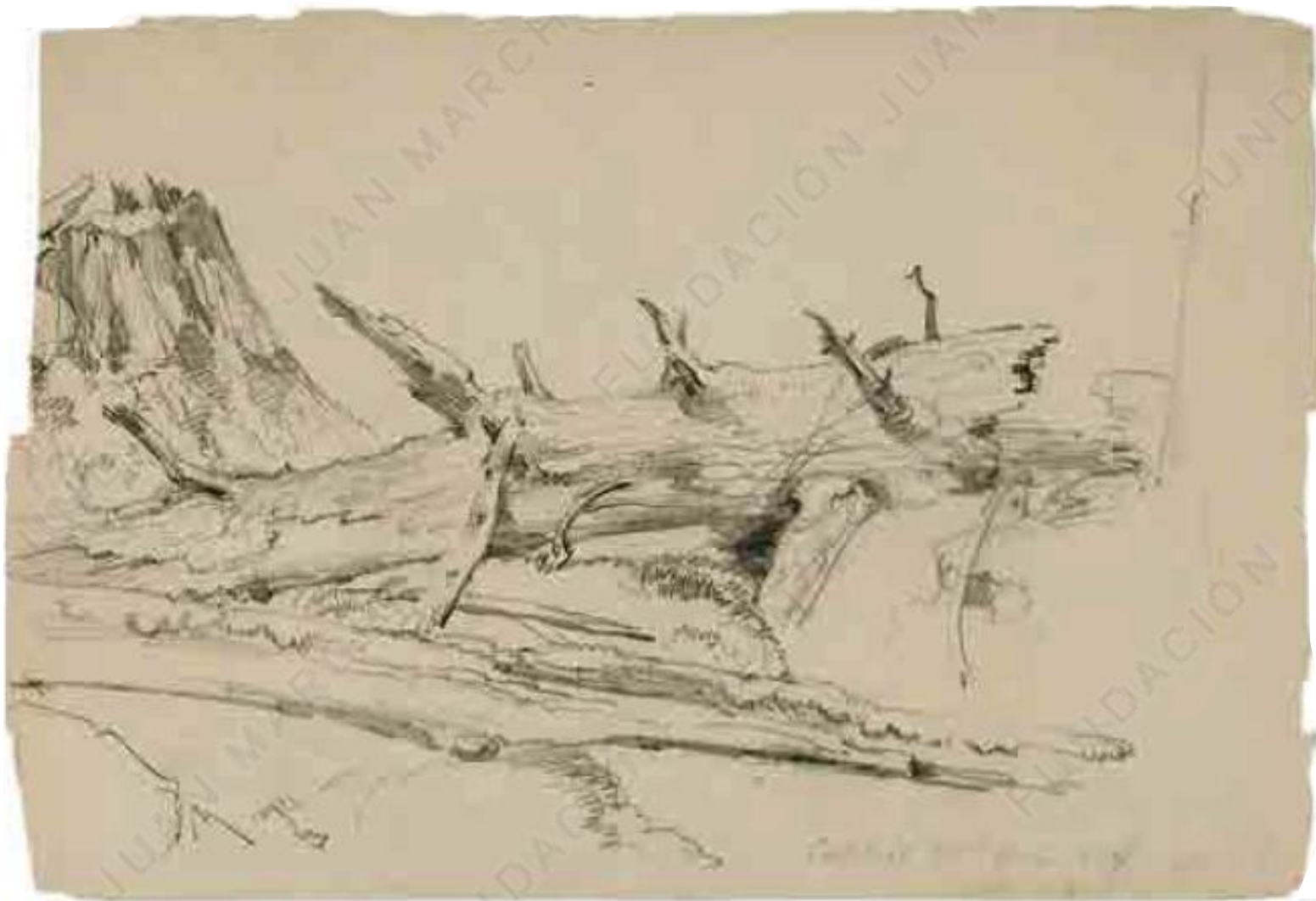




CAT. 115. Asher B. Durand.
Tree Study, Catskill Mountains,
New York, 1857. Graphite on
beige paper, 14 5/8 x 9 7/8 in.
(37.1 x 25.1 cm), irregular.
The New-York Historical
Society, Gift of Nora Durand
Woodman, 1918.75

CAT. 116. Asher B. Durand.
Study of a Fallen Tree Trunk,
1857. Graphite on paper,
9 7/8 x 14 1/2 in. (25.1 x 36.8
cm), irregular. The New-York
Historical Society, Gift of Nora
Durand Woodman, 1918.149





CAT. 124. Asher B. Durand.
Study of Tree Branches, Fishkill Landing, New York, 1860.
Graphite on gray Bristol paper, 18 3/4 x 12 1/4 in. (47.6 x 31.1 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1918.61

CAT. 127. Asher B. Durand.
Island with Small Trees, Lake George, New York, ca. 1862.
Graphite on paper mounted on card, 12 5/16 x 18 5/8 in. (31.3 x 47.3 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1918.166





CAT. 112. Asher B. Durand.
Group of Trees, 1855–57. Oil on
canvas, 24 x 18 in. (61 x 45.7
cm). The New-York Historical
Society, Louis Durr Fund, 1887.8

CAT. 126. Asher B. Durand.
*Butternut Tree at Hague, Lake
George, New York*, ca. 1862. Oil
on canvas, 23 3/4 x 16 3/4 in.
(60.3 x 42.5 cm). The New-York
Historical Society, Gift of Nora
Durand Woodman, 1932.46





CAT. 128. Asher B. Durand.
*Study of Two Trees, Hague,
Lake George, New York, ca.
1862.* Graphite and white
gouache on gray Bristol paper,
12 3/16 x 18 11/16 in. (31 x 47.5
cm), irregular. The New-York
Historical Society, Gift of Nora
Durand Woodman, 1918.171

CAT. 129. Asher B. Durand.
*Trees on the Shore of Lake
George, Bolton, New York,
1863.* Graphite on paper,
12 5/16 x 18 1/2 in. (31.3 x 47
cm), irregular. The New-York
Historical Society, Gift of Nora
Durand Woodman, 1918.181

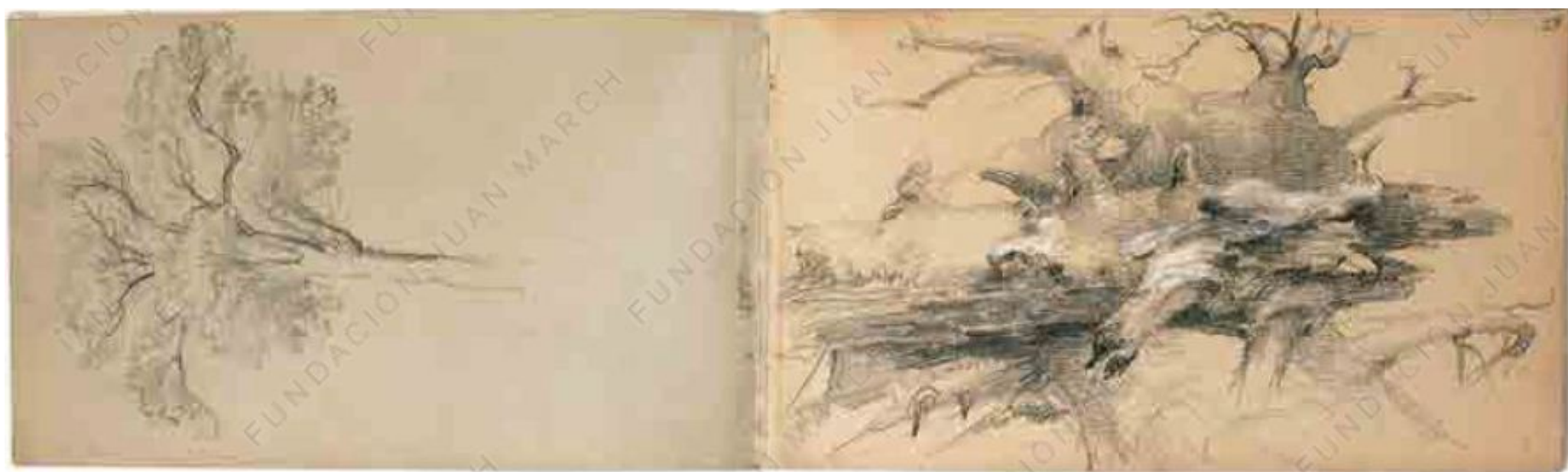




CAT. 130. Asher B. Durand.
Study of Two Trees, Bolton,
Lake George, New York, 1863.
Graphite on beige Bristol paper,
12 1/4 x 18 1/2 in. (31.1 x 47
cm). The New-York Historical
Society, Gift of Lucy Maria
Durand Woodman, 1907.27

CAT. 133. Asher B. Durand.
Sketchbook with 39 folios, 2
blank and yellow endpapers,
1867-70. Graphite and white
chalk on off-white, brown, and
gray paper, 4 7/8 x 8 3/16 in.
(12.4 x 20.8 cm). The
New-York Historical Society,
Gift of Nora Durand Woodman,
X.487[*dup*]







VIII

“Nature is a Sovereign Remedy”: Durand and the Therapeutic Landscape

Rebecca Bedell





FIG. 8.2. John Bachmann. *Birds Eye View of the Central Park, New-York*, detail. Chromolithograph. PR-020

PAGE 290. Detail of FIG. 8-6, p. 199

When Asher Durand felt overburdened by the cares of life—irritated by the incessant demands of patrons, tired of the in-fighting at the National Academy of Design, or despondent over the illness

or death of family members—he would pack a rucksack and head into the woods to paint. He went to the country, his son John explained, “for rest and to console himself... for all kinds of trouble by studying and painting trees.”⁷¹ In nature he found solace. His own landscape paintings, Durand hoped, would be a similar source of comfort for his viewers. He once explained the effect he believed paintings such as his could have on those abraded by the pressures of urban life. “[T]he rich merchant and the capitalist,” he wrote, having completed “his daily drudgery,” could sink into “his favorite arm-chair, with one or more faithful landscapes before him, and making no greater effort than to look into the picture instead of on it” will find that “pleasant reminiscences and grateful emotions will spring up at every step, and care and anxiety will retire far behind him.”⁷²

Durand was not alone in his faith in the soothing, restorative powers of landscape, both natural and painted. So deep and pervasive was this belief that it profoundly affected many aspects of mid-nineteenth-century American culture. It gave rise to the rural cemetery movement in the 1830s. It influenced the landscaping plans created for insane asylums, such as those designed by Andrew Jackson Downing (FIG. 8.1) in the 1840s and by Frederick Law Olmsted beginning in the 1860s. It also led to the development of public parks such as Central Park in Manhattan, designed by Olmsted and Calvert Vaux in the 1850s (FIG. 8.2). My contention here is that Durand’s landscape paintings can be understood as part of the mid-century development of what Kenneth Blair Hawkins has called the “therapeutic landscape.”⁷³ Durand’s works share with these other landscape types not only healing ambitions, but also striking similarities in form. These are

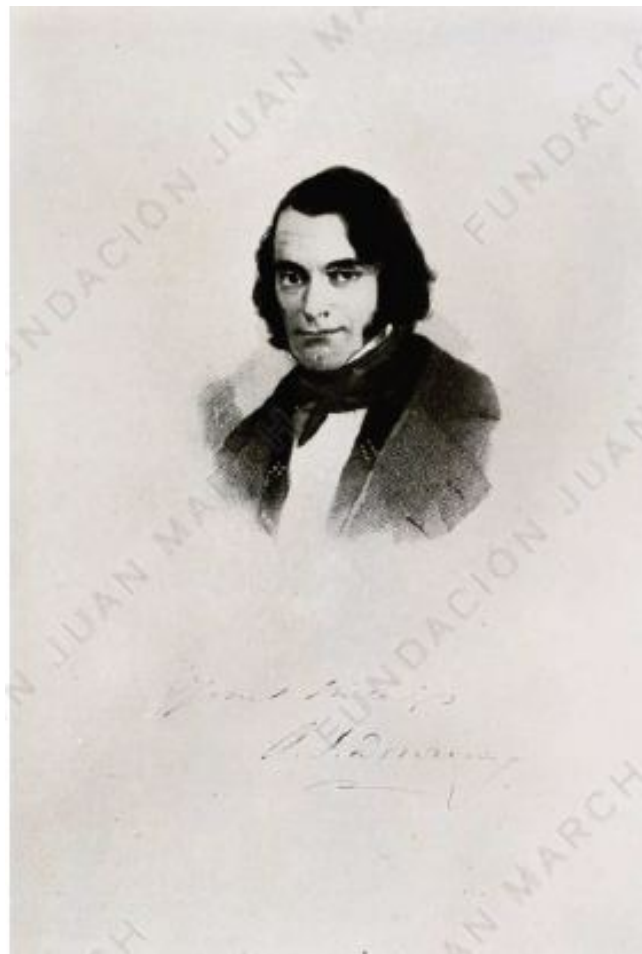


FIG. 8.1 John Halpin. *Andrew Jackson Downing (1815-1852)*. Steel engraving. From A. J. Downing, *A Treatise on the Theory and Practice of Landscape Gardening; Adapted to North America*, 6th ed. (New York: A. O. Moore, 1859)

absorptive landscapes designed to draw one in, enfolding one in verdant forms that close off near views while opening distant vistas.

In the decades before the Civil War as sectional friction intensified, a strong current in Northern art and literature promoted the Northern system.⁴ The capitalistic, individualistic, increasingly urban society of the North was presented as a model for the entire nation. It was progressive, prosperous, and certainly far superior to the semi-feudal system of the South with its brutalizing attachment to slavery. Durand’s allegiance to this Northern system is evident in paintings such as *Progress* (1853; FIG. 8.3). The canvas celebrates the advance of “American” civilization, following it from the shadowy wedge of wilderness in the foreground, along a path marked by telegraph poles, canals, and railroad tracks, to the sunlit burgeoning city in the distance. This is the North as America.

Yet side by side with this sense of the cultural superiority of the Northern system was an awareness of its flaws. As many in the North acknowledged, urban life and capitalism bred competitiveness, an obsession with money-making, and a restlessness of spirit that could wear down the psyche and corrupt the soul. Dr. Isaac Ray, superintendent of the Butler Institute for the Insane in Providence, Rhode Island, warned that city life excited the passions and produced “a morbid irritability of the brain, but a single remove from overt disease.”⁷⁵ Along with many others in the medical community and beyond it, he believed that nervousness, anxiety, and mental disorders of all sorts were on the rise in the North due at least in part to the constant agitation of urban and commercial life. As a resident of New York City for most of his adulthood, Durand himself sometimes suffered from the ill-effects of urban life, at least according to his friend and fellow artist Thomas Cole. When Durand wrote to him of a lingering bout of depression, Cole advised: “You must come to live in the country. Nature is a sovereign remedy.”⁷⁶

Nineteenth-century physicians concerned with the treatment of mental disorders concurred. They



FIG. 8.3. Asher B. Durand. *Progress (The Advance of Civilization)*, 1853. Oil on canvas, 48 x 71 15/16 in. (121.9 x 182.8 cm). Westervelt Collection, on view at The Westervelt-Warner Museum of American Art in Tuscaloosa, Alabama

consistently advocated an immersion in natural scenery for its curative potential.⁷ In 1854 *The American Journal of Insanity* approvingly quoted the words of Dr. Henri Falret, the founder of an insane asylum outside Paris known for its park-like grounds: “A beautiful landscape excites in the soul salutary emotions and . . . contributes powerfully to restore peace and reason to the darkened and bewildered mind.”⁸ Downing and Olmsted, who were members of Durand’s social and intellectual circle in New York as well as nineteenth-century America’s foremost designers of asylum grounds and public parks, wholly embraced this view of the ameliorating influence of nature.⁹ Downing argued that urban parks could “soften and allay some of the feverish unrest of business

which seems to have possession of most Americans, body and soul.”¹⁰ He also described the curative power of well-landscaped asylum grounds: “Many a fine intellect, overtaken and wrecked in the too ardent pursuit of power or wealth, is fondly courted back to reason, and more quiet joys, by the dusky, cool walks of the asylum, where peace and rural beauty do not refuse to dwell.”¹¹ Similarly, Olmsted thought of his parks as “sanitary institutions,” replete with healing powers. “[T]he charm of natural scenery,” he wrote, “is an influence of the highest curative value . . . tending, more than any single form of medication we can use, to establish sound minds in sound bodies.”¹² He even boasted that New York physicians were sending patients complaining of nervous anxiety to Central Park with good results.¹³

Painted landscapes were believed to offer benefits analogous to those of the parks. According to the proprietors of the American Art-Union, an organization active in the 1840s and early 1850s and dedicated to promoting the work of American artists:

To the inhabitants of cities, as nearly all of the subscribers to the Art-Union are, a painted landscape is almost essential to preserve a healthy tone to the spirits, lest they forget in the wilderness of bricks which surrounds them the pure delights of nature and a country life. Those who cannot afford a seat in the country to refresh their wearied spirits, may at least have a country seat in their parlors; a bit of landscape with a green tree, a distant hill, or low-roofed cottage—some of these simple objects, which all men find so refreshing to their spirits after being long pent up in dismal streets and in the haunts of business.¹⁴

Art-Union officials seem to have regarded Durand’s landscapes as providing these benefits since they purchased a number of his works for distribution in their annual lottery; disseminated an engraving after his painting *Dover Plains, Dutchess County, New York* (1848, Smithsonian American Art Museum, Washington, D.C.) to all of their subscribers in 1850; and reproduced two more of his landscapes in the organization’s *Bulletin*

the following year. Moreover, Durand was among a select group of artists for whose works the Art-Union paid an impressive average price of six hundred dollars.¹⁵

In the mid-nineteenth century a consensus formed not only around the curative power of nature, but also around the particular types of landscapes best calculated to achieve it. Those landscapes with the most positive healing impact were believed to be naturalistic rather than geometric in design, thus offering a respite from the rigid, confining grid layout typical of American cities, including New York. Among the established categories of naturalistic landscape design, the Beautiful (also known as the Pastoral) was more closely associated with therapeutic effect than the Sublime or the Picturesque. These three landscape types had been defined by such eighteenth- and early nineteenth-century aesthetic theorists as Edmund Burke, Sir Uvedale Price, and William Gilpin. Each type was distinguishable by both its formal qualities and its psychological and physiological impact on the observer (FIG. 8.4).¹⁶

The Sublime was associated with dramatic scenery: soaring mountains, deep chasms, and crashing waterfalls. Encounters with sublime scenery, according to Price, “increased tensions in the nervous fibers to an unnatural degree,” producing feelings of astonishment and terror.¹⁷ Inherent in the Sublime was the threat of annihilation. The Sublime was thus ill-suited to a therapeutic regime. The Picturesque was in some ways a tamed version of the Sublime. Nineteenth-century books on landscape design, such as those by Downing, associated the Picturesque with broken grounds, spired conifers, rushing streams, and twisting paths. According to Price, the Picturesque with its roughness and irregularity “caused a moderate tension in the nervous fibers,” enlivening and agitating the mind. By means of its ability to provoke interest and curiosity, the Picturesque could play a part in the therapeutic landscape. It could potentially draw out those who had fallen into lethargy or needed distraction from obsessive thoughts.

The Beautiful, however, was thought to provide the best antidote to the anxiety, restlessness, and irritability



Fig. 16. Example of the beautiful in Landscape Gardening.



Fig. 16. Example of the Picturesque in Landscape Gardening.

FIG. 8.4. *Example of the Beautiful in Landscape Gardening (above); Example of the Picturesque in Landscape Gardening (below).* Wood engraving. From A. J. Downing, *A Treatise on the Theory and Practice of Landscape Gardening* (New York, 1859)

that seemingly plagued so many Americans. The Beautiful was associated with pastoral scenery: gently undulating grounds, open meadows, curving paths, smooth water, and graceful groups of finely formed trees with soft masses of foliage. According to Price, the smoothness and softness of Beautiful scenery relaxes “nervous fibers below their natural tone,” thus calming and resting the mind. It was also believed to elicit feelings of pleasure. Olmsted once remarked that the restorative power of beautiful scenery was a “scientific fact.”¹⁸ For urban parks, he argued, pastoral scenery was the type best adapted “to give the mind a suggestion of rest from the devouring eagerness and intellectual strife of town life.”¹⁹ Not surprisingly, the Beautiful mode predominates in the therapeutic landscapes created at mid-century. Rural cemeteries, public parks, and asylum grounds of the period were consistently composed with curving paths, open meadows, groves of stately trees, and expanses of placid water. For variety and interest, passages of Picturesque scenery were sometimes introduced, often through distant vistas.

Beyond adopting the formal vocabulary of the Beautiful, a combination of other qualities also was felt to be essential to the effectiveness of these therapeutic landscapes: a combination of seclusion and expansiveness. To provide an effective sanctuary from the city and its agitations, the landscapes needed to separate their clientele from the city and enfold them in nature. To accomplish this, designers such as Downing employed screening belts of trees and shrubbery which would shut out what he described as the “rattle of the pavements and the glare of brick walls.”²⁰ Within the grounds, designers offered groves of trees often with benches or gazebos where one could sit embowered in foliage. But since enclosure within greenery could potentially feel confining, it was essential to balance this with impressions of expansiveness and freedom. As Olmsted remarked, “a sense of enlarged freedom is to all, at all times, the most certain and the most valuable gratification afforded by a park.”²¹ To achieve this feeling, grounds needed to be extensive enough to allow for immersion in nature.



VIEW FROM MOUNT AUBURN

Mount Auburn Cemetery

NEW YORK, PUBLISHED BY H. MARTIN.

Entered according to Act of Congress in the year 1847 by H. Martin in the Clerk's Office of the District Court of the Southern District of New York

Downing argued, for example, that five hundred acres was the minimum necessary for an urban park.²² But while actual physical extent was important, so too was the layout of the grounds. Broad meadows and sweeping vistas enlarged the desired feelings of breadth and freedom. Designers often took advantage of elevated sites to offer expansive views over distant countryside, visually appropriating the surrounding area, as at Mount Auburn Cemetery in Cambridge, Massachusetts. In Cornelia W. Walter's 1847 book *Mount Auburn Illustrated*, a copy of which Durand owned, one engraved

FIG. 8.5. James Smillie. *View from Mount Auburn*, 1847. Line engraving. From Cornelia W. Walter, *Mount Auburn Illustrated* (New York, 1847)

illustration places us in the cemetery on top of its highest hill; on the summit trees part to reveal a distant view of Cambridge (FIG. 8.5).²³ While the healing powers of the therapeutic landscape depended on muffling the sounds and screening out the sights of nearby city streets, the inclusion of villages, towns, and even cities in distant views was thought to be healthful and healing: seen from afar, they could serve as beneficial reminders of society and community.

In painting his landscapes, Durand embraced an aesthetic remarkably similar to that found in the era's cemeteries, parks, and asylums. With very few exceptions—such as *God's Judgment upon Gog* (ca. 1851–52, Chrysler Museum of Art, Norfolk, Va.), his only major excursion into the Sublime—the vast majority of Durand's works offer his viewers immersion in serene, expansive landscapes composed in the Beautiful mode. *The Beeches* (1845) and *Strawberrying* (1854) are typical (FIGS. 8.6, 8.7). In both, the gently rolling grounds of the Beautiful are traversed by curving paths that pass beside quiet bodies of water and beneath groves of stately trees softened by masses of feathery foliage. Forms are uniformly warm, soft, graceful, and welcoming. In *The Beeches*, the particular combination of motifs—the shepherd and his flock, the green pastures, and the still waters—surely was intended to recall the familiar words of the Twenty-third Psalm with its promise of spiritual healing.

Like Downing and Olmsted, Durand also combines feelings of enclosure and expansiveness in his landscapes. In many, such as *The Beeches*, foreground trees arch above our heads, enfolding us in greenery, while at the same time, vistas open before us to a distant horizon—vistas that can, as in the view from Mount Auburn, incorporate towns and villages. In *Strawberrying*, Durand offers his viewers a choice. The leftward path leads into a cool shady stand of trees where one can be embowered by foliage. The rightward path moves towards the open expansiveness of river and distant meadows. This motif of alternative paths—one leading to shady bowers, the other to open sunlit terrain—appears in many of his works.



Absorption too was as essential to Durand's landscape paintings as it was to the planted landscapes. Like the designers of the cemeteries, parks, and asylums, Durand felt that for a landscape to work its healing effects, the viewer must become immersed in the scene. As he put it, the observer must "look into the picture instead of on it." To him, the quality of a picture was directly related to its absorptive powers. "That is a fine picture," he wrote, "which at once takes possession of you—draws you into it—you traverse it—breathe its atmosphere—feel its sunshine, and you repose in its shade without thinking of its design and execution, effect or color."²⁴ He invites us to enter his landscapes imaginatively in a number of ways. In both *The Beeches* and *Strawberrying*, the ground plane seems to be contiguous with our space, creating the impression that we can step into the foreground.²⁵ There we are welcomed by a path that draws us into the painted distance. We are led there through the artist's disposition of details. He places small points of interest at discrete intervals, one after another. In *The Beeches* we encounter first a shepherd and sheep, then a lake, a church, mountains, and, finally, the horizon with its yellow-edged clouds. We follow these details step by step, gradually deeper into the distance until we are completely absorbed in the scene. Durand used this device repeatedly and complemented it with atmospheric perspective that creates a believable illusion of deep, penetrable space. It is atmosphere, he wrote, that "above all other agencies carries us into the picture, instead of allowing us to be detained in front of it,"²⁶ and he could, as well as almost any other artist of his era, create a feeling of deep and mellow distance in his paintings. In some of them his

FIG. 8.6. Asher B. Durand. *The Beeches*, 1845. Oil on canvas, 60 ³/₈ x 48 ¹/₈ in. (153.4 x 122.2 cm). The Metropolitan Museum of Art New York, Bequest of Maria DeWitt Jesup, from the collection of her husband, Morris K. Jesup, 1914, 15.30.59



FIG. 8.7. Asher B. Durand. *Strawberrying*, 1854. Oil on canvas, 34 x 51 in. (86.4 x 129.5 cm). The Huntington Library, Art Collections, and Botanical Gardens, San Marino, California, Gift of the Virginia Steele Scott Foundation, 83.8.13

light is so warm and glowing that it seems to emanate from the canvas, reaching out to envelop us and draw us in. Certainly Durand's contemporaries felt that he successfully carried them into his pictures. Viewing *The Beeches* and other paintings by Durand at the National Academy of Design's 1846 exhibition, the art critic for the *Knickerbocker* wrote that in them "Nature rises, as if from miraculous invocation, before you. . . . [Y]ou can step from the floor of the Academy into a quiet country spot, where the noises of omnibii, brokers and old clothes-men are shut out forever."²⁷

Compared to the park designers, Durand worked under a number of disadvantages. He could not, for example, literally enfold the viewer in nature. However, he could, among other things, control the weather and

the season. In his paintings, the skies are almost always clear and the season is consistently summer. He made those choices with their psychological impact—their healing potential—in mind. Contemporaries occasionally criticized him for creating so many "green" pictures, to which he replied, "The fresh green of summer is . . . ever grateful to the sight, and soothing to the mind."²⁸ As to sunlight, he said, it "imparts a cheerful sentiment to the picture that all its observers feel and enjoy."²⁹

Abundant evidence suggests that nineteenth-century viewers responded to Durand's paintings in much the way that he hoped. William H. Osborn, president of the Illinois Central Railroad, owned a Durand landscape. His wife wrote of the enjoyment he derived from the work: "Every morning when I come down I find the curtain drawn back, and my husband seated in an arm chair drinking in large draughts of forest coolness. . . . I suppose he exclaims a dozen times 'how beautiful, how perfect it is.'"³⁰ Fellow painter Daniel Huntington described Durand's *Sunday Morning* (1860, New Britain Museum of American Art, New Britain, Conn.) as a "consoling picture . . . suggesting to the mind that stillness and feeling of sacred rest which is often experienced on a calm Sunday morning in a beautiful country."³¹ A writer for the *New-York Mirror* was even more fulsome in recounting the affecting qualities of Durand's *The Solitary Oak* (1844 [CAT. 79]): "I sat down before it, and (to use a good word that is staled and blunted from over-using) it *absorbed* me. My soul went into it . . . it seemed to me as if that landscape alone would be a retreat, a seclusion, a world by itself to retreat into from care or sad thoughts."³² For Durand's contemporaries, his were healing, soothing, therapeutic pictures indeed.*

ENDNOTES

* Reprinted from *The New-York Journal of American History* (New-York Historical Society) 66, no. 4 (2007): 83-92. I want to thank James Oles, Janet Headley, and especially Wendy Greenhouse, for their many helpful comments on this essay.

1. John Durand 1970, 179.
2. Durand 1985, IV: 98.

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3. Hawkins 1991. Hawkins offers an excellent discussion of the “therapeutic landscape,” especially as it pertains to the landscaping of insane asylums and public parks. I am much indebted to his work.
 4. This current is admirably analyzed in Burns 1989.
 5. *American Journal of Insanity* 9 (October 1852): 173, quoted in Hawkins 1991, 10.
 6. Thomas Cole to Asher B. Durand, quoted in John Durand 1970, 141.
 7. Hawkins examines the roots of this tenet in Scottish Common Sense moral philosophy and Lockean environmental psychology. See especially chapter 1.
 8. Henri Falret, “On the Construction and Organization of Establishments for the Insane,” *American Journal of Insanity* 10 (January 1854): 226, quoted in Hawkins 1991, 42.
 9. Linda Ferber has pointed out that Durand and Downing were acquaintances and correspondents. See Ferber 2007a, 202, n. 68. Durand and Olmsted had many friends in common, including William Cullen Bryant, and shared membership in the Century Association.
 10. Downing 1858, 144.
 11. Downing 1858, 269.
 12. Quoted in Beveridge and Rocheleau 1998, 31. The authors offer an excellent discussion of Olmsted’s views on the psychological effects of scenery.
 13. Hawkins 1991, 282.
 14. American Art-Union Sale catalogue (ca. 1840s), quoted in Burns 1989, 77-78.
 15. Mann 1987, 57, 95, 103, 11. I am grateful to Wendy Greenhouse for this information.
 16. Hawkins 1991 offers an extended discussion of this.
 17. Hawkins 1991, 258. Here, and in the following paragraph, the author paraphrases Price’s thoughts on scenery as detailed in his work *An Essay on the Picturesque, as compared with the sublime and beautiful* (1794).
 18. Frederick Law Olmsted, quoted in Hawkins 1991, 273.
 19. Olmsted 1871: 21.
 20. Downing 1858, 150.
 21. Olmsted, Vaux & Co., *Preliminary Report to the Commissioners for Laying Out a Park in Brooklyn, New York: Being a Consideration of Circumstances of Site and Other Conditions Affecting the Design of Public Pleasure Grounds*, 1866, quoted in Hawkins 1991, 146.
 22. Downing 1858, 150.
 23. A set of volumes, Walter’s *Mount Auburn Illustrated* and Nehemiah Cleaveland’s *Green-Wood Illustrated*, were issued in 1847 by R. Martin, the American publisher of Nathaniel Packer Willis and William Henry Bartlett’s *American Scenery* (1840) and *Canadian Scenery* (1842). Both of the cemetery volumes carried the subtitle: *in highly finished line engraving from drawings taken on the spot by James Smillie*. “A. B. Durand” is among the New York City residents listed in the “Names of the Original Subscribers to the Rural Cemeteries Illustrated” bound in at the back of the Green-Wood volume.
 24. Durand, III: 66.
 25. David Lawall points this out in Lawall 1977, 408.
 26. Durand, V: 146.
 27. *Knickerbocker* 1846: 464.
 28. Durand 1855, VI: 210–11.
 29. *Ibid.*
 30. Sturges Papers, Virginia Sturges Osborn to Amelia Sturges, February 15, 1857. I am grateful to Christine Oaklander for calling this source to my attention.
 31. Huntington 1887, 36-37.
 32. *New-York Mirror* 1844: 350.
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IX

Durand's "Letters on Landscape Painting": A Modern Spirit in Context

Barbara Dayer Gallati



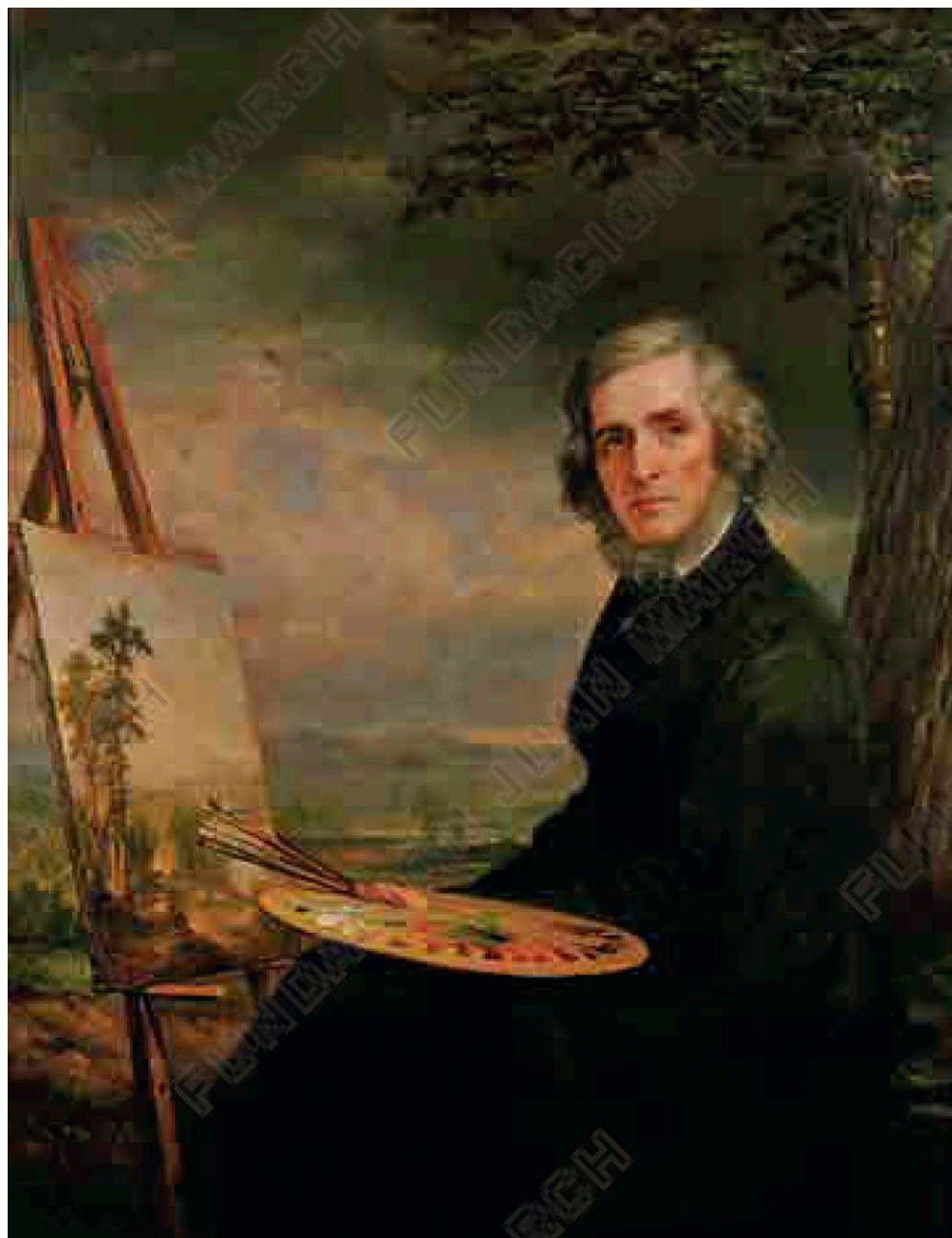


FIG. 9.1. Daniel Huntington. *Asher Brown Durand*, 1857. Oil on canvas, 56 1/8 x 44 in. (142.5 x 111.7 cm). The Century Association, New York, 1864.8

PAGE 200: Detail of CAT. 101, p. 215

In January 1855, the first of nine “Letters on Landscape Painting” written by Asher B. Durand (FIG. 9.1) appeared in the introductory issue of *The Crayon*, America’s first periodical devoted to the fine arts (FIG. 9.2).¹ Conceived as a reply to a request from an unnamed aspiring landscape painter to study with him, Durand’s letter was a gentle refusal, outlining the drawbacks of formal study in a master’s studio and offering, instead, the directive to “go first to Nature to learn to paint landscape.”² The subsequent letters, published over a seven-month period, not only provide remarkable insight into the painter’s landscape philosophy and practice, but also stand as a unique document in contemporaneous American art discourse. They signaled a fresh, distinctly modern approach to depicting the natural world. What is more, the medium for dispensing Durand’s views—a new, ground-breaking journal—indicates the growing importance of the press in the transmission of culture at mid-century and the reciprocal dependence of artists and publishers.

The Crayon was, in a manner of speaking, a family affair: the magazine was co-edited by Durand’s son John, and the young artist and critic William James Stillman was responsible for most of the magazine’s editorial content for the first three volumes. The well-educated Stillman had himself applied for art instruction from Asher B. Durand around 1848, only to be turned down because of what he called Durand’s “excess of humility.”³ After studying briefly with Frederic Edwin Church, Stillman made a number of trips to Europe, where he met the leading lights of French and British art, including the powerful English critic John Ruskin. Although he continued to pursue a career as a painter, in 1854 the multi-talented Stillman began writing art criticism for the *New-York Evening Post*, under the editorial aegis of the nature poet and journalist William Cullen Bryant. Stillman—by then an ardent apostle of Ruskin’s doctrines—was seized by the spirit of art reform and embarked on the risky venture of establishing *The*

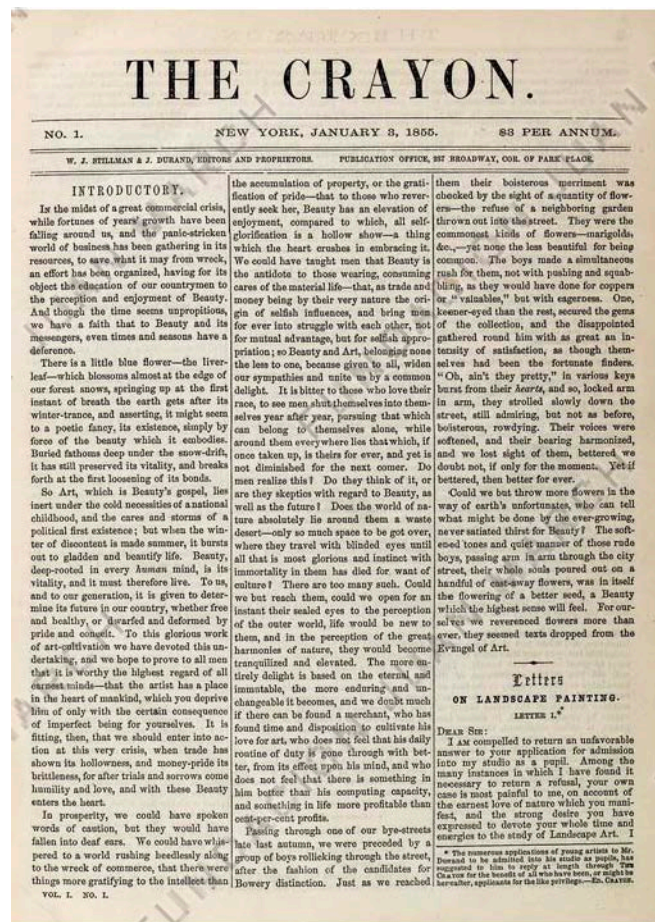


FIG. 9.2. William J. Stillman and John Durand, editors and publishers. *The Crayon* (1855). Volume 1, no. 1 (January 3, 1855): cover. The New-York Historical Society Library [see CAT. 108]

Crayon with John Durand as the primary financial backer. The two must have realized the importance of securing a recognized figure to contribute to their first issue, and Asher B. Durand provided unique authority. He was the president of the National Academy of Design, and his landscape aesthetics corresponded neatly with the projected editorial policy of the publication. Given Durand’s reputed reluctance to promote himself, it is probable that Stillman prevailed upon the painter to commit his aesthetics to print. And given that Durand had disappointed Stillman’s desire to become his pupil, there is a deliciously ironic possibility that the young editor commissioned the “Letters” addressed to a similarly disappointed but fictive student.

There were, however, practical reasons for Durand to engage the public through the press in 1855. With the death of his friend and colleague, Thomas Cole, Durand had assumed the unofficial title of the nation’s foremost landscape painter. Yet, the memory of Cole had endured, not only through his art, but also through his essays and poems extolling the American landscape. Of particular note is his 1835 “Essay on American Scenery,” which inventoried selected “districts remarkable for their picturesqueness and truly American character.” In the essay Cole created what was essentially a Romantic paean to the majesties of “rural nature . . . the exhaustless mine from which the poet and the painter have brought such wondrous treasures.”⁴ Although he still saw himself living in an Edenic land, he issued the melancholy warning that its beauty would soon pass, a victim of encroaching civilization or the “ravages of the axe.”⁵ Cole’s allegiance to nature notwithstanding, by the 1840s his imagery had become increasingly distanced from the scenic American views of his early years in favor of history-laden allegories (FIG. 9.3).

As Cole’s acknowledged successor, Durand may have felt the need to consolidate his reputation by elucidating his own landscape theories. If he harbored such feelings, they were doubtless strengthened by his sense of historical precedent, inasmuch as past academic leaders, including Sir Joshua Reynolds, the first president of



FIG. 9.3. Thomas Cole. *An Evening in Arcady*, 1843. Oil on canvas, 32 5/8 x 48 3/8 in. (82.8 x 122.8 cm). Wadsworth Atheneum, Hartford, Connecticut, Bequest of Mrs. Clara Hinton Gould, 1948.190

London's Royal Academy of Arts, as well as Samuel F. B. Morse, the National Academy of Design's first president (and Durand's immediate predecessor), had both encouraged the advancement of the arts through their lectures and writing. Moreover, in 1855 the public profile of the National Academy needed buttressing since the annual exhibition was considerably reduced in size and squeezed into cramped, temporary quarters. This situation occasioned a defensive statement in the exhibition catalogue: "[T]hough for the moment it [the academy] may seem inactive, or even retrograding, yet at no period of its not unsuccessful career has it been in a more healthful condition."⁶ With the publication of the "Letters" over the months immediately preceding and

during this annual display, Durand as the Academy's president could substantiate the intellectual vitality of American arts and, by extension, that of the nation's most august art organization.

At the 1855 exhibition Durand's paintings were significant attractions, and the critical response to them was overwhelmingly positive. *In the Woods* (FIG. 9.4) garnered the bulk of critical approbation and was hailed by one reviewer as a watershed in Durand's quest for originality: "It may seem strange that we should draw such a dividing line between Durand and Cole, yet, such is the relation of their minds that the latter must be classed as a sentimentalist, and inclined both by feeling and study to the masters of the last phase of landscape; while the former in all respects conforms to the modern spirit, based on reality, and admitting no sentiment which is not entirely drawn from nature."⁷ Just as *In the Woods* had prompted the critic to characterize Durand as a "modern spirit," so too can evidence of that modern attitude be found in Durand's "Letters on Landscape Painting."

According to John Durand, his father's "Letters on Landscape Painting" were "hastily composed in his leisure moments," an assertion that seems designed to beg the reader's forbearance for any perceived stylistic deficiencies.⁸ Indeed, the epistolary format of Durand's "Letters" gave the texts a highly personal character, lending them an intimacy that would have been inappropriate in a more formally written mode of discourse. Couched in a temperate, avuncular style, the nine letters formed a practical guide to a close study of nature that would yield the ultimate goals of spiritual and artistic growth. According to Durand, the "*truthful* study of near and simple objects will qualify you for the more difficult and complex; it is only thus you can learn to read the great book of Nature, to comprehend it, and eventually transcribe from its pages, and attach to the transcript your own commentaries."⁹

The same epistolary method had been used by the German physician and painter Carl Gustav Carus for his own "Nine Letters on Landscape Painting," written in



FIG. 9.4. Asher B. Durand. *In the Woods*, 1855. Oil on canvas, 60 3/4 x 48 in. (154.3 x 121.9 cm). The Metropolitan Museum of Art, New York, Gift in memory of Jonathan Sturges by his children, 1895, 95.13.1

1815–1824 and published in 1831 with an introduction by Johann Wolfgang von Goethe.¹⁰ Carus's letters, composed by the fictive Albertus and addressed to an equally fictive Ernst (names derived from that of his dead son Ernst Albert), were inspired by Friedrich Wilhelm von Schelling's concept of the "world soul." Carus expanded on this, however, by employing a complex amalgam of ideas drawn from, among other sources, the geological studies of Alexander von Humboldt, the aesthetics of Goethe, and the Romantic school of landscape painting based in his native Dresden and including Caspar David Friedrich to arrive at his own concept of *Erdleben-Bildkunst* (earth-life painting).

Durand could not have read Carus's letters (they were only available in German), yet the writings of the two artists are so closely aligned in form and content that Durand's general awareness of them is a compelling proposition.¹¹ Although Carus's writing is more formal and intellectually rigorous (informed, no doubt, by his extensive scientific training), both men shared a passionate reverence for nature, finding evidence of divinity in its variety and detail. Like Durand, Carus insisted that the "artist must . . . learn to speak the language of nature; and the place of such instruction can only be the natural landscape itself."¹² On the matter of artistic individuality, Durand wrote that the pupil is "in danger of losing his own identity, and from the habit of seeing with the eyes and following in the track of his master, [he may] become in the end what is

FIG. 9.5. Carl Gustav Carus.
Tree Study, ca. 1825,
Oil on paper on pasteboard,
13 3/16 x 16 1/3 in. (33.5 x 41.5
cm). Galerie Neue Meister,
Staatliche Kunstsammmlungen
Dresden, Gal.-Nr. 2215.



FIG. 9.6. Carl Gustav Carus.
Two Conifers (Spruces), April
24, 1820. Pencil on paper,
7 3/4 x 5 1/8 in. (19.6 x 13.1
cm). National Museum of Art,
Architecture and Design, Oslo,
NG.KH.B. 15906.

FIG. 9.8. Asher B. Durand.
Study of Trees, Pine Orchard,
Catskill, New York, 1848.
Graphite on gray-green paper,
14 x 10 in. (35.6 x 25.4 cm).
The New-York Historical
Society, Gift of Nora Durand
Woodman, 1918.64 [CAT. 84]



FIG. 9.7. Asher B. Durand.
Study from Nature, Stratton
Notch, Vermont, 1853. Oil
on canvas, 18 x 23 3/4 in.
(45.7 x 60.3 cm). The New-
York Historical Society, Gift of
Lucy Maria Durand Woodman,
1907.21 [CAT. 101]

most degrading in the mind of every true artist, a mere imitator, a mannerist.”¹³ Carus placed similar emphasis on individuality and warned against seeing “through other men’s glasses.” For him the greatest problems with “contemporary study of landscape painting [are] . . . the early inculcation of mannerisms through constant copying of other artists’ landscape drawings and paintings, and, second, a faulty and inadequate observation and apprehension of nature.”¹⁴ Like their prose, the oil and pencil studies by Durand and Carus are strikingly similar (compare FIGS. 9.5 and 9.6 with FIGS. 9.7 and 9.8) and reveal consonant points of reference in their quests for the truthful, realistic treatment of nature.

That the art and thought of Durand and Carus are linked must be attributed to synchronicity for the moment, but analogies between the ideals of Durand and Ruskin rest on solid ground, as proved by the American’s reference to Ruskin as the “great man” in a letter to *The Crayon* editors in 1855.¹⁵ Although *The Crayon* was the principal American journal to champion Ruskin’s ideas, the critic’s first volume of *Modern Painters* had made an impressive impact on American artists by the late 1840s.¹⁶ Ruskin fired the minds of American landscapists especially because his opinions and his art (FIG. 9.9) validated their own relatively inchoate ideals in which the concepts of nature, truth, beauty, art, and religion were inseparable.¹⁷ At the core of Ruskin’s art philosophy was the obligation to investigate nature in its minutest forms, a sentiment he repeated in such pronouncements as, “Every class of rock, every kind of earth, every form of cloud, must be studied with equal industry, and rendered with equal precision.”¹⁸ Only after perfecting and coordinating his technical and observational skills could the artist begin to apply the faculty of imagination, which would yield the highest form of art. Durand, too, reserved a place for imagination or “Art-License” in his aesthetics. As the artistic process advanced in stages, primarily from realism to idealism (the product of the perfection of the real), he concluded that “since Art is inadequate to represent *all* Nature’s beauty with equal truthfulness,

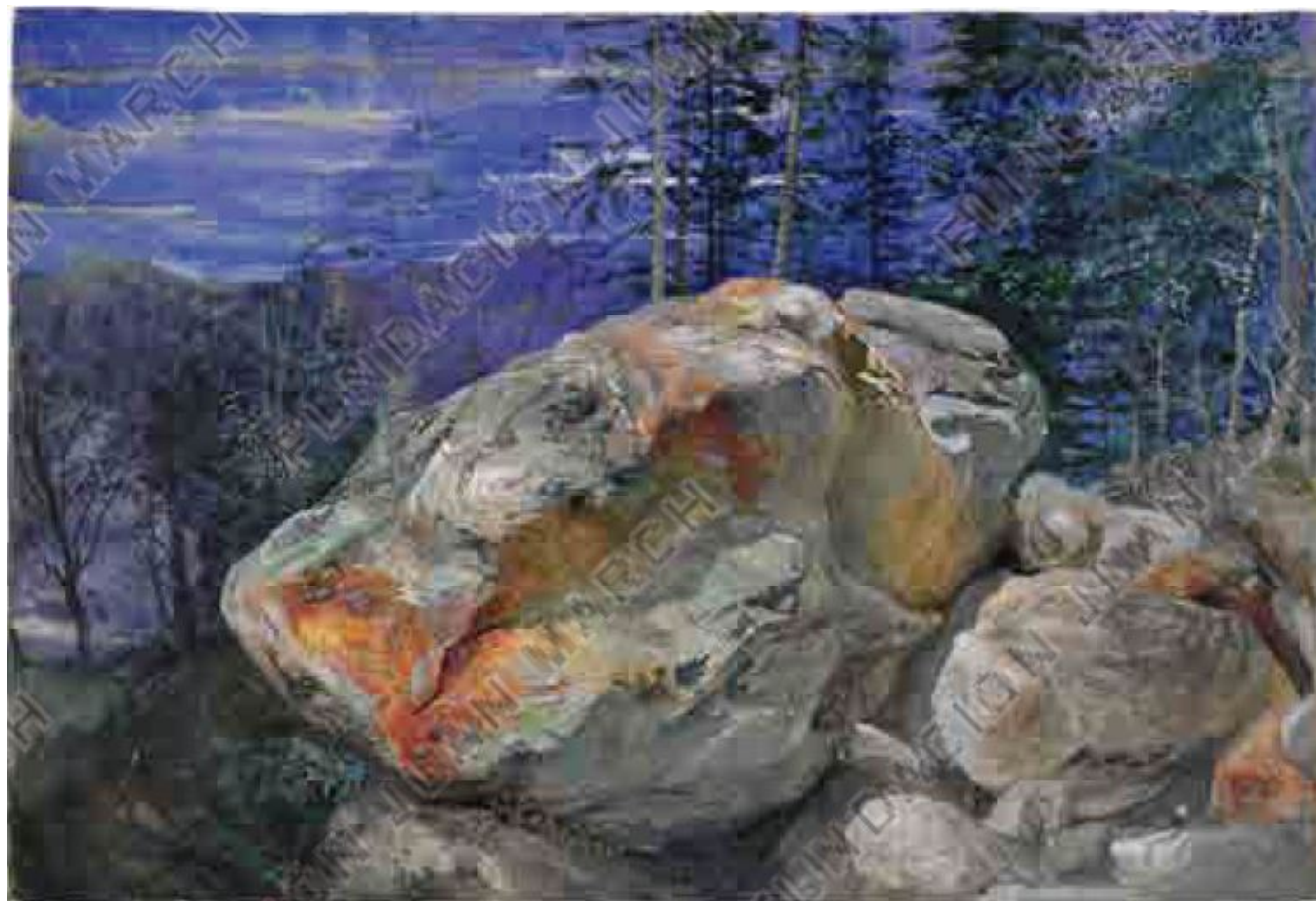


FIG. 9.9. John Ruskin. *Fragment of the Alps*, ca. 1854–56. Watercolor and gouache over graphite on cream wove paper, 13 ³/₁₆ x 19 ⁷/₁₆ in. (33.5 x 49.3 cm). Harvard Art Museum, Fogg Art Museum, Gift of Samuel Sachs, 1919.506

there is no law to interfere with whatsoever license that shall be found to increase its representative power.”¹⁹

As inheritors of the Protestant tradition, which emphasized the individual’s unmediated access to what Durand called the “Great Designer,” all four men saw nature as the conduit to a higher spiritual existence. Yet the foreboding of Cole, the meditative mode of Carus, and the moralizing didacticism of Ruskin are distinct from the optimism evinced by Durand’s prose. Much of this had to do with the intellectual atmosphere of the United States, where the emotional, quasi-sacred imprint of its seemingly limitless wilderness (which manifested the creative presence of a generic divine

force) was infused with the spirit of cultural nationalism. This amorphous blend of faith and national pride was inevitably oriented not to the past, but to the future, and it registered variously—in the writings of Bryant, Ralph Waldo Emerson, Henry David Thoreau, and Walt Whitman, for instance—and in Durand’s “Letters.” Durand was a firm believer in the restorative power of nature, but not a man known to subscribe to a particular religious doctrine, and he made his sentiments clear: “The external appearance of this our dwelling-place, apart from its wondrous structure and functions that minister to our well-being, is fraught with lessons of high and holy meaning, only surpassed by the light of Revelation.”²⁰

The revelatory aspect of nature was just a part of Durand’s vision, for he was resolute in his conviction that only the native landscape would reward the American painter’s attention. “I desire not to limit the universality of the Art, or require that the artist shall sacrifice ought to patriotism; but untrammelled as he is, and free from academic or other restraints by virtue of his position, why should not the American landscape painter, in accordance with the principle of self-government, boldly originate a high and independent style, based on his native resources?”²¹ This passage is vital to an understanding of Durand’s modernity, as his emphasis on independence signals his rejection of the academic formulas of the European past. Indeed, his identity as an American artist whose terrain was “spared from the pollutions of civilization,”²² freed him from having to emulate such revered landscape masters as Claude Lorrain and Salvator Rosa. Instead, he took his cue from John Constable, whose plein-air studies materially supported the English painter’s assertion that “there was

yet room for a natural landscape painter.”²³

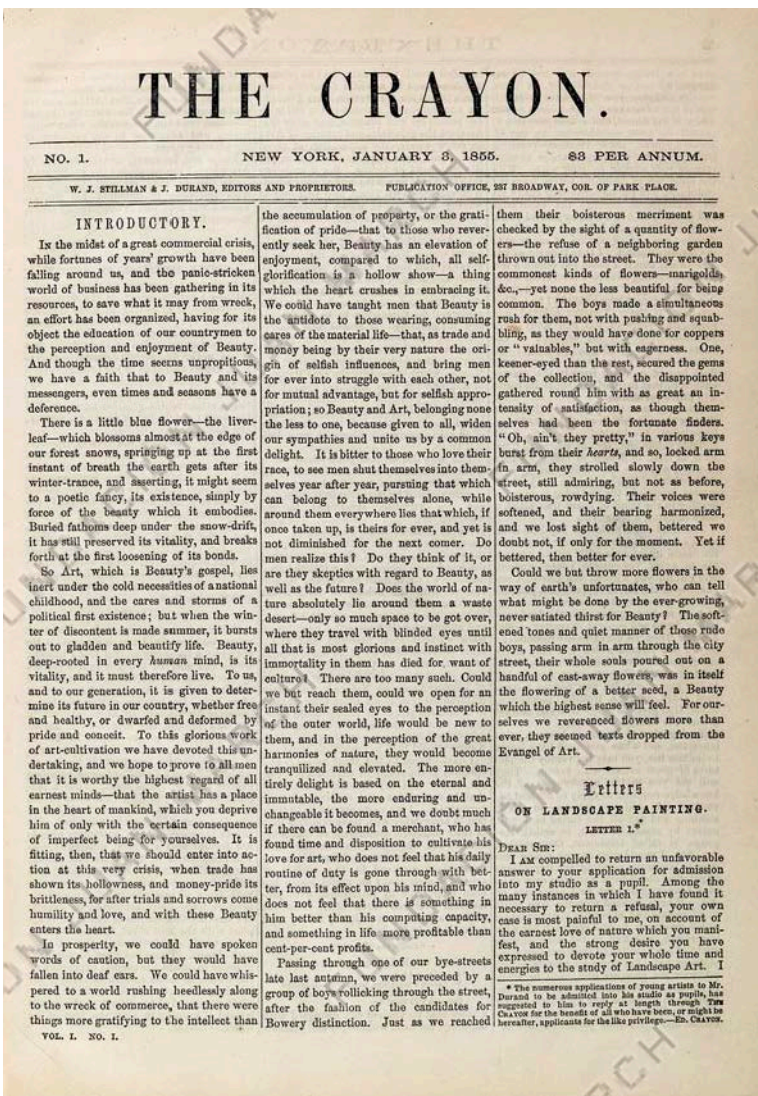
Durand had already expanded upon Constable’s plein-air practice by exhibiting his own plein-air studies—for him the truest expressions of the real—thus breaking the hierarchy of display practice [CAT. 114].²⁴ It was the perceived convergence of nationalism and the “real” that separated Durand’s art from the old manner of landscape painting, as contemporary critics observed: “With Durand . . . there are no objects . . . which are not actual, real. This makes the distinction between the old school and the new—with that, things were types, and so long as they were understood, it matters not how imperfectly they were expressed; with this, they are individualities, with the rights of the individual, and its influence in the general result.”²⁵

By discarding traditional aesthetic templates and hierarchies, Durand may also be seen as part of a general cultural shift emerging in 1855, as witnessed, for example, by Walt Whitman’s *Leaves of Grass* and Gustav Courbet’s “Manifesto of Realism,” both of which challenged older patterns of expression. In a sense, the shift was a matter of semantic inflection inasmuch as the emphasis on “truth” was in the process of being replaced by an emphasis on “reality.”²⁶ This is not to say that Durand was a self-consciously avowed realist. However, his “Letters on Landscape Painting,” reveal that he wrestled with the terms “true,” “natural,” and “real,” a struggle that was indicative of a truly modern spirit.

ENDNOTES

- 1 For the form of Durand’s letters in *The Crayon*, see the Bibliography, Durand 1855.
- 2 Durand 1855, I: 2. Durand’s language echoes lines from *Thanatopsis*, a poem by his friend, the nature poet and journalist William Cullen Bryant (1794–1878) (“Go forth and list / To Nature’s teaching, while

- from all around / Earth and her waters, and the depths of air, / Comes a still voice”), which Durand quoted without attribution in “Letter I.”
- 3 Stillman 1901, 114. For Stillman as an art critic, see Simoni 1952.
- 4 Cole delivered his “Essay on American Scenery” in a lecture at the American Lyceum in New York on May 8, 1835. For its publication, see Cole 1836, 1–12.
- 5 Cole 1836, 109.
- 6 Quoted in *New York Times* 1855: 4.
- 7 *Putnam’s Monthly Magazine* 1855: 506.
- 8 John Durand 1970, 189.
- 9 Durand 1855, III: 66.
- 10 For the most recent study of Carus, see Kuhlman-Hodick 2009.
- 11 Durand and Carus may have crossed paths in Italy in the spring of 1841. Durand’s knowledge of contemporary German aesthetics is undocumented. However, his reference to Goethe’s color theory in “Letter VI” suggests that his reading habits were broad and sophisticated.
- 12 Carus, “Letter VIII,” in Carus 2002, 130.
- 13 Durand 1855, I: 2.
- 14 Carus, “Letter VIII” in Carus 2002, 124.
- 15 *Crayon* 1855: 298.
- 16 The first volume of *Modern Painters* was published in London in 1846. Volumes 1 and 2 were first published in the United States by J. Wiley, New York, in 1854–56.
- 17 For Ruskin’s influence in America, see Stein 1967.
- 18 Ruskin 1848, xxxiii.
- 19 Durand 1855, IX: 16.
- 20 Durand 1855, II: 34.
- 21 *Ibid.*
- 22 *Ibid.*
- 23 *Ibid.* The American expatriate artist and Constable’s first biographer, Charles Robert Leslie (1794–1859), had shown Durand examples of Constable’s plein-air studies in England in 1840–41.
- 24 Durand first displayed a *Study from Nature* at the National Academy of Design in 1848, and he continued to show these oil studies intermittently at the academy until 1870. The two studies exhibited in 1850 were compared to his finished paintings on view and elicited the following remark: “In her [Nature’s] presence he seems less timid; her beauty, variety and strength, seem to inspire him; rocks, moss, tree-trunks, and water grow under his pencil pleasingly attractive. Here, we should say, lies Mr. Durand’s forte.” (*New York Tribune* 1850, 2.)
- 25 *Putnam’s Monthly Magazine* 1855: 506.
- 26 Whitman wrote, “What ever satisfies the soul is truth,” and that the poet is expected by his audience “to indicate the path between reality and their souls.” Whitman 1998, 2092; 2084. Although Durand would not have known Courbet’s “Manifesto” at the time he was writing the “Letters” (Courbet’s Pavilion of Realism did not open in Paris until June 28, 1855), Barbara Novak has observed that Durand’s outdoor studies “clearly parallel works done slightly later by Courbet.” See Novak 1980, 237.



THE CRAYON.

NO. 1. NEW YORK, JANUARY 3, 1855. 83 PER ANNUM.

INTRODUCTORY.

In the midst of a great commercial crisis, while fortunes of years' growth have been falling around us, and the panic-stricken world of business has been gathering in its resources, to save what it may from wreck, an effort has been organized, having for its object the education of our countrymen to the perception and enjoyment of Beauty. And though the time seems unpropitious, we have a faith that to Beauty and its messengers, even times and seasons have a deference.

There is a little blue flower—the liver-leaf—which blossoms almost at the edge of our forest snows, springing up at the first instant of breath the earth gets after its winter-trance, and asserting, it might seem to a poetic fancy, its existence, simply by force of the beauty which it embodies. Buried fathoms deep under the snow-drift, it has still preserved its vitality, and breaks forth at the first loosening of its bonds.

So Art, which is Beauty's gospel, lies inert under the cold necessities of national childhood, and the cares and storms of a political first existence; but when the winter of discontent is made summer, it bursts out to gladden and beautify life. Beauty, deep-rooted in every human mind, is its vitality, and it must therefore live. To us, and to our generation, it is given to determine its future in our country, whether free and healthy, or dwarfed and deformed by pride and conceit. To this glorious work of art-cultivation we have devoted this undertaking, and we hope to prove to all men that it is worthy the highest regard of all earnest minds—that the artist has a place in the heart of mankind, which you deprive him of only with the certain consequence of imperfect being for yourselves. It is fitting, then, that we should enter into action at this very crisis, when trade has shown its hollowness, and money-pride its brittleness, for after trials and sorrows come humility and love, and with these Beauty enters the heart.

In prosperity, we could have spoken words of caution, but they would have fallen into deaf ears. We could have whispered to the wreck of commerce, that there were things more gratifying to the intellect than

the accumulation of property, or the gratification of pride—that to those who reverently seek her, Beauty has an elevation of enjoyment, compared to which, all self-glorification is a hollow show—a thing which the heart crushes in embracing it. We could have taught men that Beauty is the antidote to those wearing, consuming cares of the material life—that, as trade and money being by their very nature the origin of selfish influences, and bring men for ever into struggle with each other, but for mutual advantage, but for selfish appropriation; so Beauty and Art, belonging none the less to one, because given to all, widen our sympathies and unite us by a common delight. It is bitter to those who love their race, to see men shut themselves into themselves year after year, pursuing that which can belong to themselves alone, while around them everywhere lies that which, if once taken up, is theirs for ever, and yet is not diminished for the next corner. Do men realize this? Do they think of it, or are they skeptics with regard to Beauty, as well as the future? Does the world of nature absolutely lie around them a waste desert—only so much space to be got over, where they travel with blinded eyes until all that is most glorious and instinct with immortality in them has died for want of culture? There are too many such. Could we but reach them, could we open for an instant their sealed eyes to the perception of the outer world, life would be new to them, and in the perception of the great harmonies of nature, they would become tranquilized and elevated. The more entirely delight is based on the eternal and immutable, the more enduring and unchangeable it becomes, and we doubt much if there can be found a merchant, who has found time and disposition to cultivate his love for art, who does not feel that his daily routine of duty is gone through with better, from its effect upon his mind, and who does not feel that there is something in him better than his computing capacity, and something in life more profitable than cent-per-cent profits.

Passing through one of our bye-streets late last autumn, we were preceded by a group of boys flocking through the street, after the fashion of the candidates for Bowery distinction. Just as we reached

them their boisterous merriment was checked by the sight of a quantity of flowers—the refuse of a neighboring garden thrown out into the street. They were the commonest kinds of flowers—marigolds, &c.—yet none the less beautiful for being common. The boys made a simultaneous rush for them, not with pushing and squabbling, as they would have done for coppers or "valuables," but with eagerness. One, keener-eyed than the rest, secured the gems of the collection, and the disappointed gathered round him with as great an intensity of satisfaction, as though themselves had been the fortunate finders.

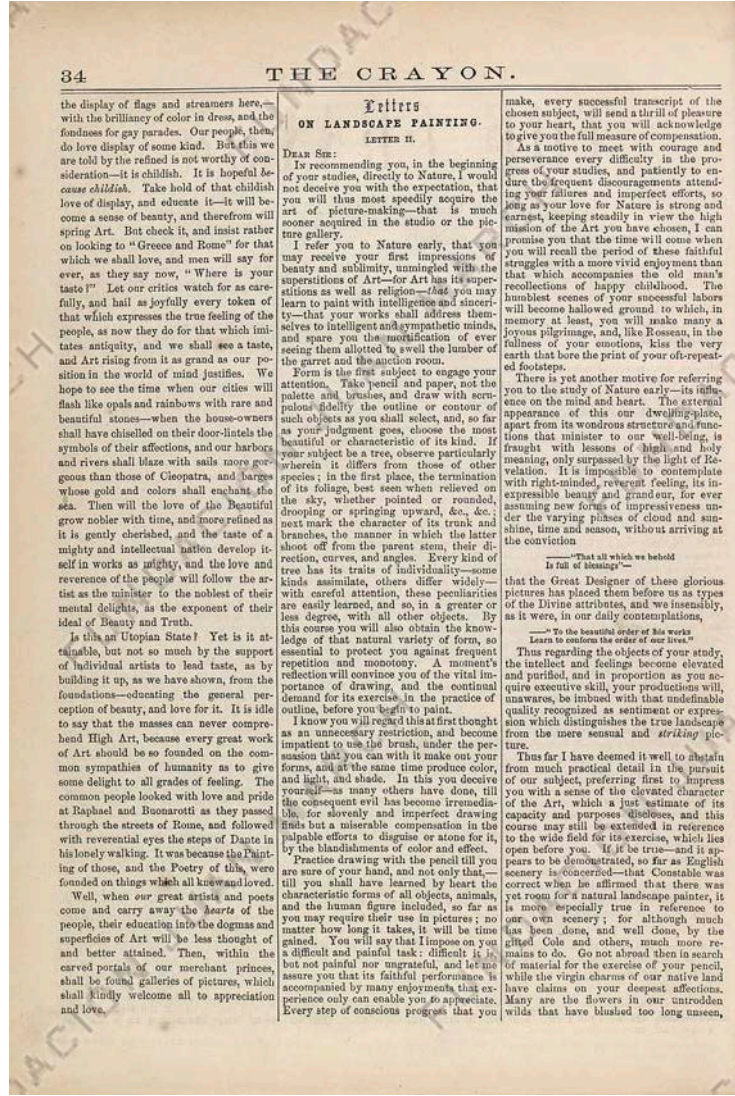
"Oh, ain't they pretty," in various keys burst from their throats, and so, locked arm in arm, they strolled slowly down the street, still admiring, but not as before, boisterous, rowdying. Their voices were softened, and their bearing harmonized, and we lost sight of them, bettered we doubt not, if only for the moment. Yet if bettered, then better for ever.

Could we but throw more flowers in the way of earth's unfortunate, who can tell what might be done by the ever-growing, never satiated thirst for Beauty? The softened tones and quiet manner of these rude boys, passing arm in arm through the city street, their whole souls poured out on a handful of cast-away flowers, was in itself the flowering of a better seed, a Beauty which the highest sense will feel. For ourselves we reverenced dowers more than ever, they seemed to have dropped from the Evangel of Art.

Letters ON LANDSCAPE PAINTING. LETTER I.

DEAR SIR:—I am compelled to return an unfavorable answer to your application for admission into my studio as a pupil. Among the many instances in which I have found it necessary to return a refusal, your own case is most painful to me, on account of the earnest love of nature which you manifest, and the strong desire you have expressed to devote your whole time and energies to the study of Landscape Art. I

* The numerous applications of young artists to Mr. Durand to be admitted into his studio as pupils, has suggested to him to reply at length through *The Crayon* for the benefit of all who have been, or might be hereafter, applicants for the like privilege.—Ed. CRAYON.



THE CRAYON.

Letters ON LANDSCAPE PAINTING. LETTER II.

DEAR SIR:—I am recommending you, in the beginning of your studies, directly to Nature. I would not deceive you with the expectation, that you will thus most speedily acquire the art of picture-making—that is much sooner acquired in the studio or the picture gallery.

I refer you to Nature early, that you may receive your first impressions of beauty and sublimity, unmingled with the superstitions of Art—for Art has its superstitions as well as religion—*hac* you may learn to paint with intelligence and sincerity—that your works shall address themselves to intelligent and sympathetic minds, and spare you the mortification of seeing them allotted to swell the lumber of the garret and the auction room.

Form is the first subject to engage your attention. Take pencil and paper, not the palette and brushes, and draw with scrupulous fidelity the outline or contour of such objects as you shall select, and, so far as your judgment goes, choose the most beautiful or characteristic of its kind. If your subject be a tree, observe particularly wherein it differs from those of other species; in the first place, the termination of its foliage, best seen when relieved on the sky, whether pointed or rounded, drooping or springing upward, &c., &c. Next mark the character of its trunk and branches, the manner in which the latter shoot off from the parent stem, their direction, curves, and angles. Every kind of tree has its traits of individuality—some kinds assimilate, others differ widely—with careful attention, these peculiarities are easily learned, and so, in a greater or less degree, with all other objects. If this course you will also obtain the knowledge of that natural variety of form, so essential to protect you against frequent repetition and monotony. A moment's reflection will convince you of the vital importance of drawing, and the continual demand for its exercise. In the practice of outline, before you begin to paint.

I know you will regard this at first thought as an unnecessary restriction, and become impatient to use the brush, under the persuasion that you can with it make out your forms, and at the same time produce color, and light, and shade. In this you deceive yourself—as many others have done, till the consequent evil has become irremediable, for slovenly and imperfect drawing bids but a miserable compensation in the palpable efforts to disguise or atone for it by the blandishments of color and effect.

Practice drawing with the pencil till you are sure of your hand, and not only that, till you shall have learned by heart the characteristic forms of all objects, animals, and the human figure included, so far as you may require their use in pictures; no matter how long it takes, it will be time gained. You will say that I impose on you a difficult and painful task; difficult it is, but not painful nor ungrateful, and let me assure you that its faithful performance is accompanied by many enjoyments, that experience only can enable you to appreciate. Every step of conscious progress that you

make, every successful transcript of the chosen subject, will send a thrill of pleasure to your heart, that you will acknowledge to give you the full measure of compensation.

As a motive to meet with courage and perseverance every difficulty in the progress of your studies, and patiently to endure your failures and imperfect efforts, so long as your love for Nature is strong and earnest, keeping steadily in view the high mission of the Art you have chosen, I can promise you that the time will come when you will recall the period of these faithful struggles with a more vivid enjoyment than that which accompanies the old man's recollections of happy childhood. The humblest scenes of your successful labors will become hallowed ground to which, in memory at least, you will make many a joyous pilgrimage, and, like Rousseau, in the fullness of your emotions, kiss the very earth that bore the print of your oft-repeated footsteps.

There is yet another motive for referring you to the study of Nature early—its influence on the mind and heart. The external appearance of this our dwelling-place, apart from its wondrous structure and functions that minister to our well-being, is fraught with lessons of high and holy meaning, only surpassable by the light of Revelation. It is impossible to contemplate with right-mind, the great feeling, the inexpressible beauty and grandeur, for ever assuming new forms of impressiveness under the varying phases of cloud and sunshine, time and season, without arriving at the conviction

That all which we behold is full of meaning.

That the Great Designer of these glorious pictures has placed them before us as types of the Divine attributes, and we insensibly, as it were, in our daily contemplations, learn to conform the order of his works.

Thus regarding the objects of your study, the intellect and feelings become elevated and purified, and in proportion as you acquire executive skill, your productions will, unawares, be imbued with that undefinable quality recognized as sentiment or expression which distinguishes the true landscape from the mere sensual and striking picture.

Thus far I have deemed it well to abstain from much practical detail in the pursuit of our subject, preferring first to impress you with a sense of the elevated character of the Art, which a just estimate of its capacity and purposes discloses, and this course may still be extended in reference to the wide field for its exercise, which lies open before you. If it be true—and it appears to be demonstrated, so far as English scenery is concerned—that Constable was correct when he affirmed that there was yet room for a natural landscape painter, it is more especially true in reference to our own scenery; for although much has been done, and well done, by the gifted Cole and others, much more remains to do. Go not abroad then in search of material for the exercise of your pencil, while the virgin charms of our native land have claims on your dearest affections. Many are the flowers in our unrodden wilds that have blushed too long unseen,

govern dress—the principles of the beautiful in their application even to hats and coats, to bonnets and dresses.

Letters

ON LANDSCAPE PAINTING.

LETTER III.

Is a truly fine picture could be produced with the same certainty as an ordinary steam-engine, specific directions might be given with a uniform result; and it would appear that thousands of landscapes are produced on precisely similar grounds, with even fewer claims to attributes of Fine Art. Although there are certain principles which constantly guide the hand of the true artist, which can be defined, classified, and clearly understood, and, therefore, communicable—yet the whole history of Art from the beginning, does not present a single instance where a thorough and scientific knowledge of these principles has of itself been able to produce a truly great artist, for the simple reason that such knowledge never can create the feeling, which overrules all principles, and gives the impress of true greatness.

A lesson you, therefore, against reliance on any theoretical or technical directions which I or any one else may give in the course of your studies, further than as means which you are to employ subject to your own feeling. It has not been my intention in these letters to show you how to paint so much as *what* to paint; to point out the distant object, and erect an occasional guide-board on what seems to me the best path leading to it. The means and modes of travel are already to be had at every road-side, and better than I can furnish. All that I might say on the various colors and mediums, tools, or what not, necessary for your purpose, including dissertations on design, composition, effect, color and execution, would only be a repetition of what has been already written and published throughout the land, and which you can readily procure of the color-man and the bookseller. After all, whatever valuable instructions they furnish, their practical value must depend on your experience. All that I would advise is this—use materials be few and simple at first; as you advance, you will add what your feeling calls for. Much useful information may be obtained on all the subjects above mentioned, and you may be enlightened in the elements of *picturesqueness*, and other excellents, with which, alone too many artists, critics and connoisseurs, are contented; but those who can appreciate the higher attributes which make a picture a noble work of Art, will tell you that all the above-named requisites may be very imperfectly employed, and yet the picture may be truly fine, and even great; they will tell you that the difference consists in that which distinguishes the versifier from the poet, and this is all it is essential to know.

That is a fine picture which at once takes possession of you—draws you into it—you traverse it—breathe its atmosphere—feel its sunshine, and you repose in its shade without thinking of its design or execution, effect or color. These are after considerations; there is poetry in such a landscape, however humble. It will be great in pro-

portion as it declares the glory of God, by a representation of his works, and not of the works of man.

I appeal with due respect from the judgment of those who have yielded their noblest energies to the fascinations of the *picturesque*, giving preference to scenes in which man supplants his Creator, whether in the gorgeous city of domes and palaces, or in the mouldering ruins that testify of his "ever fading glory," beautiful indeed, and not without their moral, but do they too belong more to the service of the tourist and historian than to that of the true landscape artist?

Without further multiplying words, you will perceive the purport of these observations. There can be no dissent from the maxim, that a knowledge of integral parts is essential for the construction of a whole—that the alphabet must be understood before learning to spell, and the meaning of words before being able to read—not to admit this would be absurd; yet many a young artist goes to work in the face of an equal absurdity—filling a canvas just as an idle boy might fill a sheet of paper with meaningless scrawls, occasionally hitting the form of a letter, and, perhaps, even a word, so that the whole mass, at a little distance, may have the semblance of writing; and so, after he has wasted sufficient materials to have served, by well-directed study, to effect the attainment of the knowledge he lacks, he feels this deficiency, and goes back, or more correctly speaking, takes the first step forward, and begins with his letters. You have learned these letters, and how to spell, in the practice of drawing, and you have found out the meaning of many words, but there are yet many more, with phrases and whole sentences to learn (and this, I myself, feel, in more than one sense, while writing to you), before you can write and entirely express your thoughts.

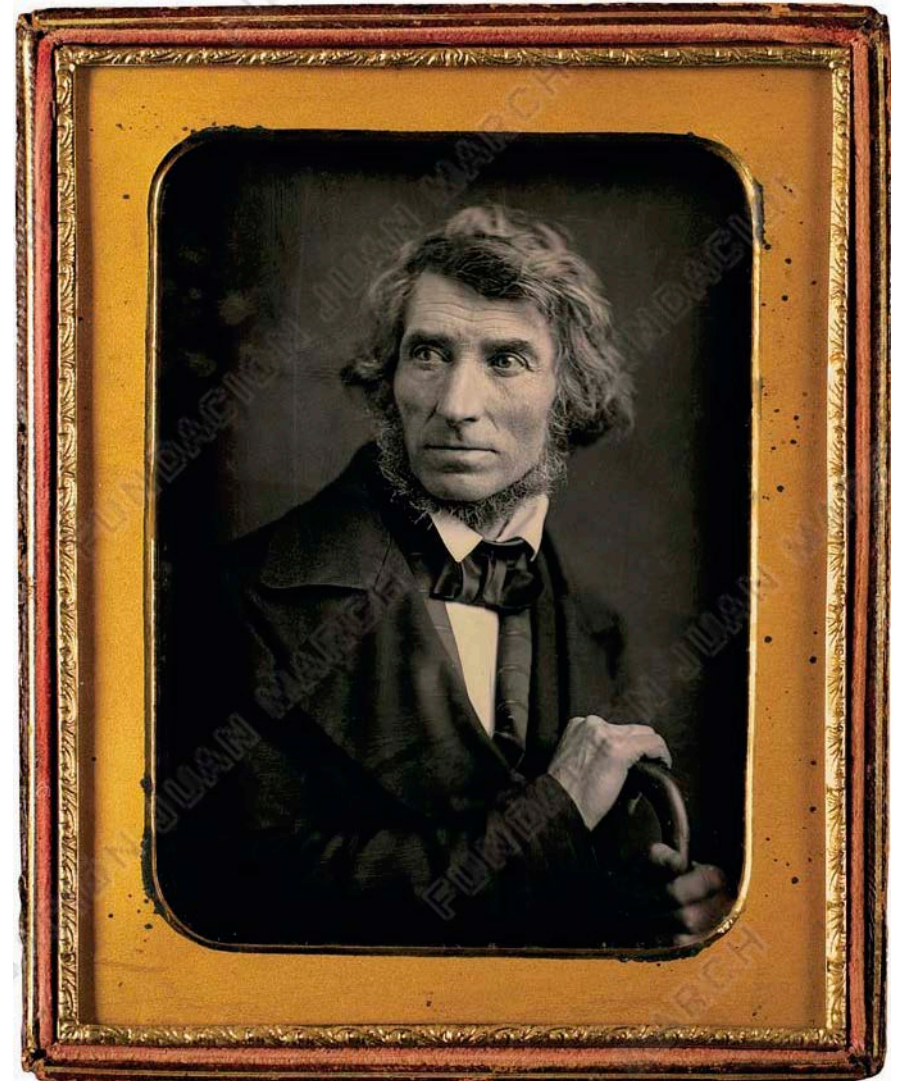
Proceed then, choosing the more simple foreground objects—a fragment of rock, or trunk of a tree; choose them when distinctly marked by strong light and shade, and thereby more readily comprehended; do not first attempt foliage or banks of mingled earth and grass; they are more difficult of imitation, which, as far as practicable, should be your purpose. Paint and repaint until you are *sure* the work represents the model—not that it merely resembles it. This purpose, that is, the study of foreground objects, is worthy whole years of labor; the process will improve your judgment, and develop your skill—and perception, thought, and ingenuity will be in constant exercise. Thus you will not merely have observed in the rock, the lines, angles, and texture, and in the tree trunk, the scoring or plainness of surface, which respectively characterizes them, but you will have acquired knowledge and skill applicable alike to every portion of the picture. In producing such an imitation, you will have learned to represent shape with solidity, projection, depression, and relief, nearness and distance, the cooperation of color with form, light and shade, and above all, you will have developed and strengthened your perception of the natural causes of all these results.

In the tree trunk, for example, and also in the rock—though less simple, and not as

suited for the present illustration—you see the application of perspective, and a demonstration of the law which governs the expression of space. When the light strikes on the trunk of an oak, on the side directly at right angles with your vision, the scoring lines nearest the eye and towards the shadowed sides, are strongest and sharpest, graduating in distinctness from the centre outward, and each division of bark diminishes proportionately. Light and color conform to these changes, being most pure or positive in the nearest portions. The lesson on the shape or roundness of this object is not the only one; you have the principle of that gradation in light and dark, and color, which begins at the foreground, and extends to the horizon. Thus every *careful* study of near and simple objects will qualify you for the more difficult and complex; it is only thus you can learn to read the great book of Nature, to comprehend it, and eventually transcribe from its pages, and attach to the transcript your own commentaries.

There is the letter and the spirit in the true Scripture of Art, the former being tributary to the latter, but never overruling it. All the technicalities above named are but the language and the rhetoric which expresses and enforces the doctrine—not to be unworthily employed to embellish falsehood, or ascribe meaning to vacuity. As I have not proposed to teach you processes, neither have I aimed at methodical arrangement or direction, further than so much as appears indispensable to a right beginning, I desire you to pursue the road pointed out with all consistent freedom from restraint, adding only such restrictive and experimental advice as shall incidentally appear to me advantageous to you.

If you should have a predilection for color, you will be most likely, in your early stage of practice, to give it undue importance, to an extent that may impede your progress—that is, sacrifice higher qualities to its fascination. I know no better safeguard to this liability, than to remind you that a fine engraving gives us all the greatest essentials of a fine picture, and often a higher suggestiveness than the original it represents, and so often, a mere outline, because the imagination fills in the rest, according to our own ideas of truth in its completeness. But, for the present I would especially direct attention to the light and dark, which make up the effect of the engraving, being far more complete than the outline; in short, it lacks nothing but color, which, though mighty in its power, is nothing more than the eloquence of Nature employed for the fullest enforcement of her Truth—the great ideas are antecedent. Waste not your time, therefore, on *brandishes* in color; such only can be useful to the mature artist, as suggestive rather than representative. You had better look at all objects more with reference to light and dark than color, but do not infer from this that I would depreciate the value of color, for it is of inestimable value. It is, however, a sort of humming-bird spirit or good demon—often whimsical and difficult of control—at times exceedingly mischievous, spoiling many a good picture as if with mere malicious intent—but when experience shall have acquainted you with its tricks and its virtues, you will understand better the worth of its service. Study, then,



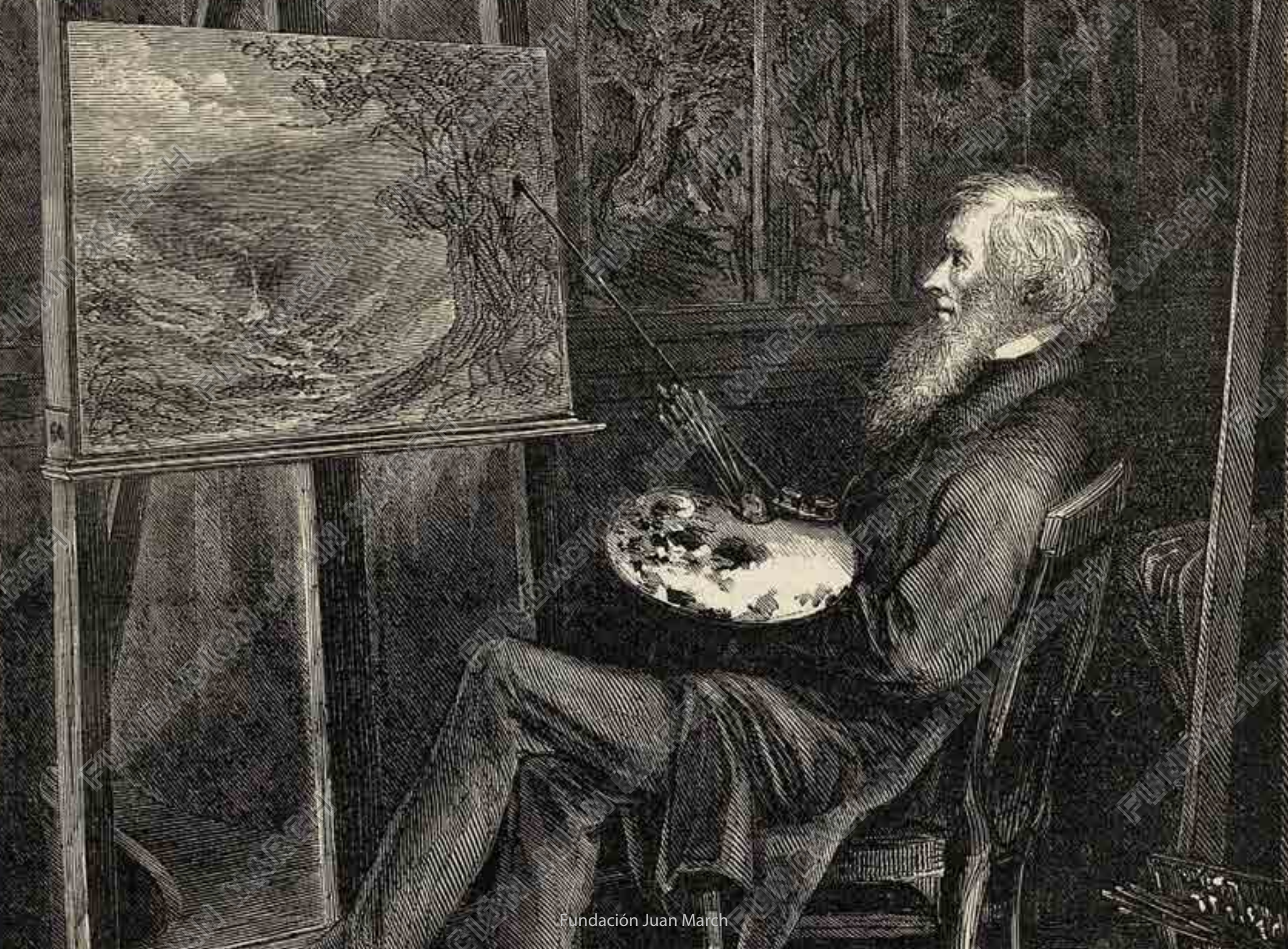
CAT. 107. Unknown
photographer. *Asher B. Durand*,
ca. 1854. Daguerreotype, image:
4 1/2 x 3 5/8 in. (11.4 x 9.2 cm),
case size: 5 15/16 x 4 3/4 in.
(15.1 x 12.1 cm). The New-York
Historical Society Library, Gift
of Nora Durand Woodman

CAT. 84. Asher B. Durand.
Study of Trees, Pine Orchard,
Catskill, New York, 1848.
Graphite on gray-green paper,
14 x 10 in. (35.6 x 25.4 cm).
The New-York Historical
Society, Gift of Nora Durand
Woodman, 1918.64



CAT. 101. Asher B. Durand.
Study from Nature, Stratton
Notch, Vermont, 1853. Oil
on canvas, 18 x 23 3/4 in.
(45.7 x 60.3 cm). The New-
York Historical Society, Gift of
Lucy Maria Durand Woodman,
1907.21





X

Neither Gone nor Forgotten: Durand's Later Years

Kimberly Orcutt





FIG. 10.1. Asher B. Durand. *An Old Man's Reminiscences*, 1845.
Oil on canvas, 39 5/8 x 59 1/4 in. (100.6 x 150.5 cm). Albany Institute of History & Art, Albany,
New York, Gift of the Albany Gallery of Fine Arts, 1900.5.3

PAGE 214. Detail of FIG. 10.5, p. 222

Durand's career was one of the longest of any American artist's. From his humble beginnings as an engraver in 1820 until he laid down his brush in 1878, he witnessed more than a half-century of stupendous growth and cataclysmic change in the United States. The nation's population grew by a factor of five, from approximately ten million to about fifty million; thirteen states were added to the Union; and as the nation grew larger it also shrank through inventions that connected distant people, such as railroads and the telegraph. The Civil War rent the nation in two and was followed by the painful process of reconciliation. The United States also changed radically in culture. Durand began his career when the landscape movement now known as the Hudson River School was in its infancy; he saw its rise, its long heyday as the first distinctly American school of art, and its decline in the face of growing internationalism. Durand became a revered and beloved figure known as the Dean of American landscape and later, in tribute to his wisdom and longevity, the Nestor of American artists.¹

In 1861, at the age of sixty-five, Durand stepped down from the presidency of the National Academy of Design after a sixteen-year tenure. He began a gradual transition from public to private life that led him away from New York and back to his birthplace in New Jersey. During this period he was publicly enshrined as a historical figure, even though he was still alive. In his final decades major exhibitions focused on his earlier work and writers reflected upon the artist in terms of his earlier achievements. Nevertheless, though Durand retired from public life, he did not retire from painting, and his works from the 1860s and 1870s show his experiments with the new cosmopolitan aesthetic. His final years are marked by a paradoxical combination of presence and absence. Public perception gradually relegated him to the annals of history, but in his studio

he broke new ground while maintaining his lifelong dedication to the accurate portrayal of nature.

The artist had been portrayed as the venerated patriarch of landscape painting and author of the "Letters on Landscape Painting" in Daniel Huntington's portrait of 1857 (FIG. 9.1). Seated at his easel, Durand looks up as if interrupted at his work on a version of *White Mountain Scenery* [CAT. 117]. The image conflates elements of Durand's working process, showing him both in the act of painting before nature (and indeed, the work is so true to nature that it appears to blend into the "actual" scenery behind it) and finishing his composition on a canvas. Visual meditations on the passage of time and figures of venerable seniority were popular Romantic subjects, and Durand had painted a number of these themes, such as *The Morning of Life* and *The Evening of Life* (1840, National Academy of Design); *An Old Man's Reminiscences* (FIG. 10.1); *Landscape—Scene from "Thanatopsis"* (FIG. 4.3), based on William Cullen Bryant's poem about the cycle of life and the return to nature heralded by death; and *Landscape Composition, The Old Man's Lesson* (1846, location unknown).

The public's retrospective orientation toward Durand's work grew in the 1860s. A survey of his correspondence shows that he was considered a repository of history, a keeper of his own memory, and a curator of his own work. He received numerous requests for information on his biography, his earlier paintings, his contemporaries, and the history of American art. For instance, a letter of 1866 about an upcoming Artists Fund exhibition baldly stated, "We very much desire to exhibit some of your more prominent works *of the past* (emphasis added)."²

At the 1864 Great Metropolitan Fair, organized by the U.S. Sanitary Commission in aid of Union soldiers, he was represented by *The Beeches* of 1845 (FIG. 8.6), belonging to A. M. Cozzens, and *Forest Scene*, from the collection of Jonathan Sturges (which may have been *In the Woods* of 1857; see FIG. 9.4).³ The artist contributed *Esopus Creek*, probably dated in the 1850s.⁴ Even these relatively recent

works, however, were seen to exist firmly in the past. The acid-tongued critic Clarence Cook called them vapid and lifeless, marveling, "Can it be possible that they ever excited enthusiasm . . . that they were thought to look like Nature? Well, stranger things have been."⁵

Yet Durand's ambition was undiminished. He continued to show his paintings at the National Academy and the Pennsylvania Academy of the Fine Arts, and even had two paintings accepted at the Paris Salon in 1866.⁶ The artist continued his routine of summer sketching and painting in the Adirondacks, the Catskills, and Lake George, in keeping with his artistic manifesto, his "Letters on Landscape Painting," which were published in the magazine *The Crayon* in 1855 [as described in chapter V here; see CAT. 108]. He admonished his hypothetical correspondent against looking any further than the "true representation of Nature" for the making of high art.⁷ But he tempered his call for strict fidelity to nature, allowing for the exercise of creativity within self-chosen parameters. While landscape painting "affords the only safe ground for the unimaginative," he wrote, "it is one for the most signal achievements of the imaginative artist."⁸

Fewer than forty Durand works from the 1860s have been documented, and of those, only a handful are located.⁹ Among them is *Kaaterskill Clove* of 1866 (FIG. 10.2). In its elongated horizontality and atmospheric effects it resembles the work of his younger colleagues Sanford Gifford and John Frederick Kensett (FIG. 10.3), whose aesthetic of this period is now known as Luminism. Durand's panorama includes the artist's characteristic rocks and trees at the lower left and right, but it quickly plunges the viewer into an almost infinite recession into space with the lovingly meticulous detail in the foreground contrasting with the much looser brushwork and heightened use of atmospheric perspective beyond.

In 1867 the artist sold one hundred of his paintings with the auctioneer Henry H. Leeds & Miner. This monumental housecleaning (both physical and metaphorical) was Durand's preparation for his full



FIG. 10.2. Asher B. Durand. *Kaaterskill Clove*, 1866.
Oil on canvas, 38 1/4 x 60 in. (97.2 x 152.4 cm). The Century Association, New York, 1866.6



FIG. 10.3. John F. Kensett. *Shrewsbury River, New Jersey*, 1859. Oil on canvas, 18 1/2 x 30 1/2 in. (47 x 77.5 cm). The New-York Historical Society, The Robert L. Stuart Collection, on permanent loan from the New York Public Library, S-229

retreat from public life. Two years later he vacated 91 Amity Street in lower Manhattan, his residence and studio for more than forty years, and returned to his home in Maplewood, New Jersey (formerly Jefferson Village). His childhood home had burned down, but a new house was built on the site with a large, well-lit studio on the second floor [FIG. 1.5]. The artist's son John described how "his favorite studies from nature [were] arranged on its walls . . . [and] it was not long before he was at his easel as if his labours had never been interrupted."¹⁰

This new home with its spacious studio functioned as another kind of artistic manifesto. A visitor described the pictures he saw there: in the living spaces were a number of Durand's paintings, but also works by old friends such as Thomas Cole and John Gadsby Chapman, and engravings after works by J. M. W. Turner, the animal

painter Edwin Landseer, and others. The studio walls were covered with studies from nature that Durand could not part with at the 1867 auction.¹¹ A photograph (FIG. 10.4) shows how the artist cultivated his own forest in his studio, surrounding himself from floor to ceiling with the evidence of his many hours spent documenting the truths of nature. They formed a painted counterpart to the "Studio of Nature" he recommended that aspiring artists seek out in his "Letters on Landscape Painting."

During these years Durand continued to attract attention, but that attention was focused on his past. In 1867 collectors submitted two of his paintings from the mid-1850s to the 1867 Universal Exposition in Paris:



FIG. 10.4. Unknown photographer. *Interior of Durand's studio at Maplewood, New Jersey*, after 1878. Albumen print, image: 7 5/8 x 9 9/16 in. (19.4 x 24.3 cm), card: 13 7/8 x 16 15/16 in. (35.2 x 43 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1935



FIG. 10.5. “Our Veteran Landscapist,” *Appleton’s Journal* 3, no. 58 (May 7, 1870): cover. Brooklyn Museum, New York

In the Woods (FIG. 9.4) owned by Jonathan Sturges, and *A Symbol* (Hunter Museum of Art, Chattanooga, Tennessee), owned by Robert M. Olyphant. In 1869, the year of Durand’s departure from New York, the Philadelphia collector Joseph Harrison wrote to ask for an artist’s proof of his acclaimed engraving *Ariadne* [CAT. 57], printed over thirty years before.¹² *Appleton’s Journal* also harked back three decades to publish an engraving of Durand’s 1839 painting *Sunday Morning* [CATS. 68, 134].¹³

In 1870, the artist himself appeared in the journal in an engraving titled “Our Veteran Landscapist” (FIG. 10.5). In contrast to Huntington’s 1857 portrait, Durand now sits indoors before his easel with palette and brushes in hand, not at work but contemplating a finished picture. His posture suggests that he is not painting, but rather enjoying a completed work. The accompanying article sounds a similar note with its opening phrases: “There are some men we approach as we do certain monuments. They do not represent the actual tendencies of art, but show the character of its ancient life.”¹⁴

In spite of the public assumption that his labors were over, Durand went on painting. His summer excursions continued, and though his output slowed, he produced works such as *Chapel Pond Brook* of 1871 (FIG. 10.6) that demonstrate his continued evolution. In this work his handling is noticeably looser and softer; even the rocks have lost their distinct outlines. The trees, particularly at the center, converge into a less differentiated mass and brushstrokes are more apparent, suggesting the influence of the French Barbizon style.

The year 1872 was marked by public and private recognition of the artist’s advancing age, and his contradictory status as a living “monument,” in the words of *Appleton’s Journal*. The landscape painter Jervis McEntee, along with other artists, planned a party for Durand at his home on June 8. John Durand recalled “the usual toasts, speeches, and general hilarity characteristic of an informal gathering and where none are strangers.” He described music, walks in the woods, and speeches by such luminaries as William Cullen Bryant, Sanford Gifford, John F. Kensett, Eastman Johnson, and many

others.¹⁵ It was a wonderful tribute to the seventy-five year-old artist, but doubtless all present anticipated the more funereal gathering to follow.

The artist’s friends gathered in the spirit of comradeship, assuring him of his status in the art-historical canon, and in 1872 the First Chronological Exhibition of American Art at the Brooklyn Art Association affirmed his place there—or at least that of his earlier work. The exhibition was intended as a survey of American art, and while it is no surprise that Durand’s earlier work was wanted for the show, it is startling that no landscapes were included. Durand was represented by portraits dating up to 1841, and one genre painting, *The Dance on the Battery in the Presence of Peter Stuyvesant*, 1838 (FIG. 4.4). John Durand was a consultant for the exhibition, so the selection must have been purposeful.¹⁶ Perhaps the artist’s reputation as a landscapist was thought to be universally known and it was hoped that

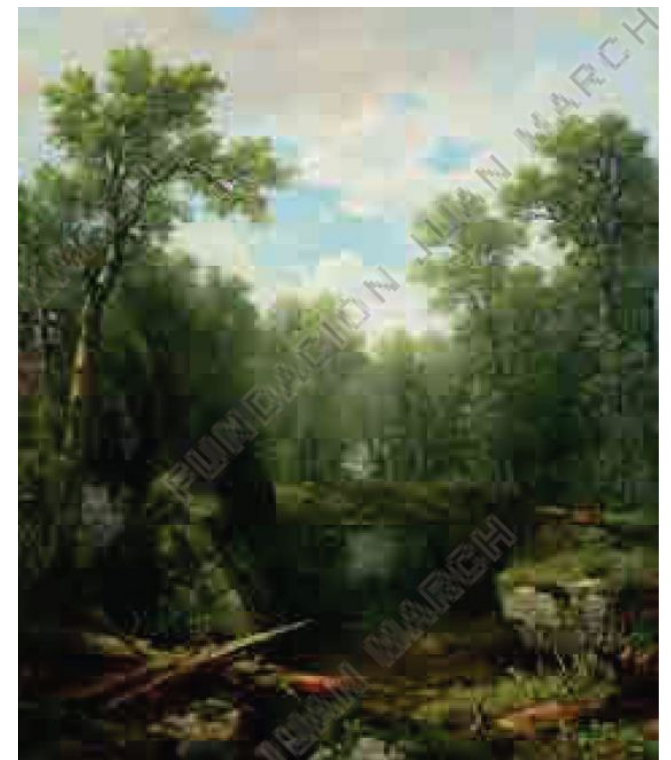


FIG. 10.6. Asher B. Durand. *Chapel Pond Brook*, Keene Flats, Adirondack Mountains, New York, 1871. Oil on canvas, 28 x 31 in. (71.1 x 78.7 cm). The New-York Historical Society, Gift of Mrs. Lucy Maria Durand Woodman, 1907.4

his earlier paintings would illuminate those unaware of his talents in other genres. In any case, the choice of works pointed up his formidable longevity and placed him firmly in a generation long past.¹⁷

That same year L. Prang and Co. announced that it would publish a chromolithograph after Durand's 1845 painting *An Old Man's Reminiscences* (FIG. 10.7).¹⁸ Originally painted when the artist was forty-nine years old, this vision of old age was revived nearly thirty years later. Louis Prang's choice suggests his confidence in a broad nostalgia for Durand's earlier work, and the public must have noted the fulfillment of the painting, since its creator had become an ancient himself.

As the artist worked into his eighth decade, his production dwindled: one scholar documented a mere nine paintings from the 1870s, and not all are located.¹⁹ Among them is *Black Mountain from the Harbor Islands* of 1875, considered to be his last full-scale work [CAT. 138].²⁰ Durand's palette of greens ranges from the light tones of the hazy mountains to the deep hues of the foreground trees, and they are so subtly blended that the reflections in the water move seamlessly from green to blue. Durand's skillfully harmonized palette evokes the late nineteenth-century movement now called Tonalism, epitomized by the work of Alexander Wyant and George Inness, members of a generation younger than Durand's (FIG. 10.8).

The nostalgia that characterized Durand's public regard was heightened by the United States Centennial of 1876, celebrating the anniversary of the signing of the Declaration of Independence. The Centennial Exhibition in Philadelphia's Fairmount Park included what amounted to a small retrospective of Durand's work, comprising engravings such as his famous *Declaration of Independence* and *Ariadne* [CATS. 9, 57], an early portrait and a figure piece, unspecified studies from nature, and landscapes including the New-York Historical Society's *Chapel Pond Brook*, *Keene Flats*, *Adirondack Mountains, New York*, 1871 (FIG. 10.6).

Durand took his last summer excursion in 1877, to the Adirondacks. His daughter reported that she



FIG. 10.7. Louis Prang & Co., after Asher B. Durand. *An Old Man's Reminiscences*, 1872. Chromolithograph, 21 1/4 x 32 1/4 in. (54 x 82 cm). Boston Public Library, Print Department, Boston, Massachusetts

carefully covered the exterior corner of his tent with rubber blankets and his bed of spruce and balsam boughs with a buffalo robe, and though it rained hard for three nights, he suffered no ill effects. On that trip Durand made studies for what is considered to be his final picture, *Sunset: Souvenir of the Adirondacks*, dated 1878 [CAT. 139].²¹ In this final canvas his characteristic detail gives way to picturesque devices, such as the framing trees on the left, the mountains forming a focal point, and the sun touching the horizon in the far distance, framed by a bow of clouds. Is the lack of fine detail a conscious choice or a sign of diminished physical ability? Whatever the case, the composition suggests a view arranged in the mind of a seasoned observer.



FIG. 10.8. George Inness. *Saco Ford: Conway Meadows*, 1876. Oil on canvas, 38 x 63 1/2 in. (96.5 x 161.3 cm). Mount Holyoke College Art Museum, South Hadley, Massachusetts, Gift of Ellen W. Ayer, MH 1883.55.I(b).PI

At the age of eighty-three Durand ceased painting, explaining that “his hand would no longer do what he wanted it to do.” According to his son he “left the studio without a sign of depression, scarcely ever returned to it, and resumed his rambles on the mountain, apparently content with nature as he enjoyed it in his boyhood.”²² John’s account lends the weight of truth to the artist’s earlier dictum on the importance of observation. Durand was content with the core practice that remained to him: the prolonged study of nature.

Upon Durand’s death in 1886, obituaries identified him as a curiosity, the oldest living American painter, though it might surprise modern viewers that he was as warmly remembered for his talents as an engraver as for his abilities with the brush.²³ A modest funeral service at All Souls’ Church in New York was performed by Dr. Lewis P. Clover, a one-time pupil of Durand’s, and attended by many of his artist friends.²⁴ Seven months after Durand’s death the contents of his studio were auctioned at Ortgies Art Gallery. The sale included 128 engravings after Old Master paintings, twenty-two of Durand’s engravings, many of them proofs, fifteen engravings by J. M. W. Turner, and eighty-one art books. Also for sale were seventy-nine paintings, most of them the studies from nature that had surrounded the artist in the last years of his career.²⁵ The Ortgies sale included a small loan exhibition of thirty-six paintings from various lenders intended, according to the catalogue, “to show

the variety of his artistic aims, and show the variety of his achievements.” Among them were portraits (including seven of Durand by other artists), his copies in oil after Old Master paintings, the early genre scene *Sunday Morning* [CAT. 68], the figure painting *Il Pappagallo* (FIG. 6.8), *Primeval Forest* of ca. 1854 [location unknown, see CAT. 106], and his last work, *Sunset: Souvenir of the Adirondacks* [CAT. 139].

The assemblage of paintings that served as Durand’s memorial exhibition was a somewhat motley mixture that included very few mature landscapes, but rather portraits of and by that artist, earlier works, and the studies from nature that were a visual manifestation of his credo. Though far from complete, it did indeed show the public Durand’s versatility and his commitment to observation. On April 9, 1887, Daniel Huntington, who had painted his portrait thirty years before, read a memorial address at the Century Club with officers of the New-York Historical Society and the National Academy of Design in attendance. Huntington, who succeeded Durand as Academy president, ended his remarks with an idyllic image of the artist in his old age that united at last his public and private lives, “happily surrounded by an affectionate family” and with “the whole fraternity of artists . . . proud of his achievements.”²⁶ Durand’s long farewell was complete, though a thorough appreciation of his rich oeuvre would be many more decades in the making.

ENDNOTES

1. Ferber 2007, 1.
2. Durand Papers, Vincent Colyer to Asher B. Durand, October 17, 1866 (N20, 1241).
- 3.. There is no known painting by Durand titled *Forest Scene*. It may be that the title Sturges provided differs from the one used today.
4. It is unclear which painting Durand contributed. Three of his paintings bear the title *Esopus Creek* dating from 1848, 1850, and 1857, but all were in private collections by 1864. See Lawall 1966, III: 132, 147, 170.
5. Cook 1864, 12.
6. Durand exhibited at the Philadelphia Academy of Fine Arts in 1862, 1867, and 1868; Snook 2007, 221 (see also the Chronology in the present catalogue).
7. Durand 1855, VII: 246.
8. *Ibid.*, IX: 252.
9. Lawall 1966, III: 173–89.
10. John Durand 2006, 198.
11. “Aged Artist” 1883, 61.
12. Durand Papers, Joseph Harrison to Asher B. Durand December 21, 1869 (N20, 1306). Harrison then owned the painting on which Durand’s engraving was based, John Vanderlyn’s *Ariadne Asleep on the Island of Naxos* (FIG. 3.2).
13. Snook 2007, 221 (see also the Chronology in the present catalogue).
14. “Veteran,” 1870, 520.
15. John Durand 2006, 201–02.
16. *Nearpass* 1983, 22.
17. That was also the year that Durand was appointed to serve on the New-York Historical Society’s Committee on Fine Arts. By 1880 he was serving as chair of the committee.
18. Snook 2007, 223 (see also the Chronology in the present catalogue).
19. Lawall 1966, III: 189–94.
20. *Ibid.*, 383; Ferber 2007, 200.
21. John Durand 2006, 204.
22. *Ibid.*, 200.
23. For examples, see “Eulogizing” 1886, 8; “Oldest” 1886, 3; “Durand” 1886, 2.
24. “Eulogizing” 1886, 8.
25. Ortgies 1887.
26. Huntington 1887, 47.

CAT. 57. Asher B. Durand, after John Vanderlyn. *Ariadne*, 1835. Engraving, fifth state; image: 14 3/16 x 17 3/4 in. (36 x 45.1 cm), sheet: 17 1/8 x 20 5/8 in. (43.3 x 52.4 cm). The New-York Historical Society, Gift of Lucy Maria Durand Woodman, 1908



A. R I A D N E.

Engraved by A. B. Durand, after John Vanderlyn. Original by John Vanderlyn. A. B. Durand, New York, 1835.

Published by A. B. Durand, New York, 1835. Price, One Dollar. Sold by the Author, New York, 1835.



Painted by A. B. Durand

Engraved by Hinshelwood

CAT. 134. Robert Hinshelwood.
Sunday Morning, 1869.
 Chine-collé engraving, image:
 10 3/8 x 14 7/8 in. (26.4 x 37.8
 cm), sheet: 7 15/16 x 12 1/4 in.
 (17.8 x 31.3 cm). After A. B.
 Durand, *Sunday Morning*,
 1839 [CAT. 68]. Frontispiece
 to bound volume of *Appleton's*
Journal 2 (1869). The New-
 York Historical Society Library

CAT. 135. Paradise & Cooke,
 photographers. *Asher B.*
Durand, ca. 1869. Albumen
carte-de-visite, card: 4 x 2 3/8
 in. (10.2 x 6 cm). The New-
 York Historical Society
 Library, Gift of Mary L. and
 Ellen Constant, 1949





CAT. 118. Asher B. Durand.
*Landscape in Sepia: Trees
with Brook*, ca. 1857-58. Oil
on canvas, 37 1/8 x 41 1/4 in.
(94.3 x 104.8 cm). (Donor
located this near Jackson Falls,
New Hampshire). The New-
York Historical Society, Gift
of Nora Durand Woodman,
1930.12

CAT. 117. Asher B. Durand.
*White Mountain Scenery,
Franconia Notch, New
Hampshire*, 1857. Oil on canvas,
48 1/4 x 72 1/2 in. (122.6 x 184.2
cm). The New-York Historical
Society, The Robert L. Stuart
Collection, S-105





CAT. 138. Asher B. Durand.
*Black Mountain from the
Harbor Islands, Lake George,
New York, 1875.* Oil on canvas,
32 1/2 x 60 in. (82.6 x 152.4
cm). The New-York Historical
Society, Gift of Lucy Maria
Durand Woodman, 1907.17

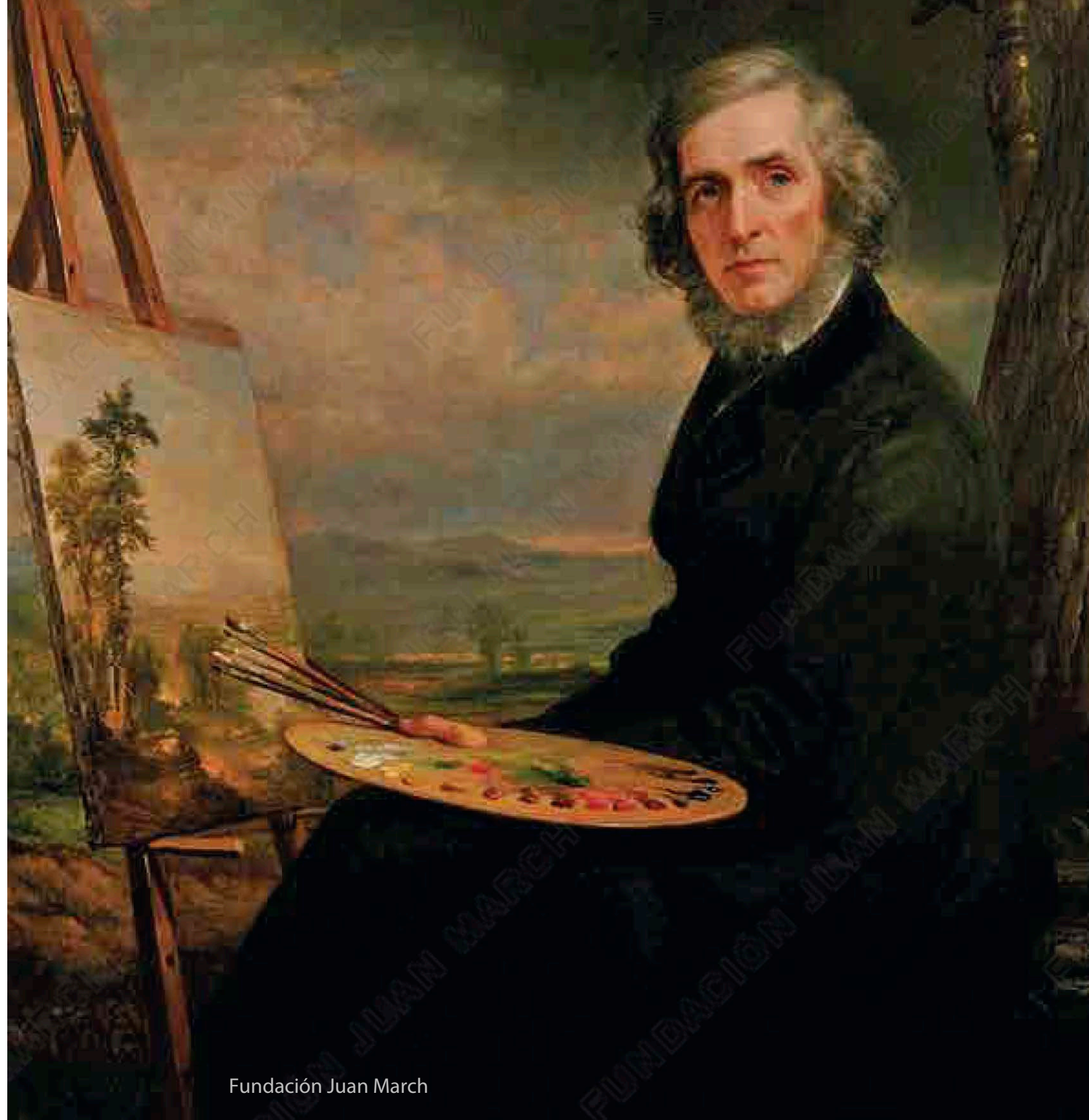
CAT. 139. Asher B. Durand.
*Sunset: Souvenir of the
Adirondacks, 1878.* Oil on
canvas, 39 1/2 x 50 1/2 in.
(100.3 x 128.3 cm). The New-
York Historical Society, Gift
of the children of the artist,
through John Durand, 1903.4



CAT. 141. Asher B. Durand's Palette and Brushes, before 1879. Palette. Wood and oil paint, 16 1/4 x 11 1/2 in. (41.3 x 29.2 cm). 1932.237b. Brush 1932.237c: Wood, metal and bristle, length: 10 in. (25.4 cm). Brush 1932.237d: Wood, metal and bristle, length: 13 1/4 in. (34.3 cm). Brush 1932.237e: Wood, metal and bristle, length: 12 in. (30.5 cm). Brush 1932.237f: Wood, metal and bristle, length: 10 1/2 in. (26.7 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1932.237b-f

PAGE 221. Detail of FIG. 9.1, p. 204







XI

Modern Durand Scholarship Begins: “Asher B. Durand and European Art”

Barbara Novak



THE ART JOURNAL

Summer 1962 XXI 4



One could say that modern Durand scholarship begins in 1962 with this prescient essay by Barbara Novak, here reprinted from *Art Journal* 21, no. 4 (Summer 1962): 250-54. All the Durand works illustrated in the original essay are featured in this book and the exhibition it accompanies [CATS. 79, 114, 101, 106, 118 respectively] Ed. note.

PAGE 232. Detail of CAT. 114, p. 49



Fig. 1. Asher B. Durand, *The Old Oak*, 1844, New York Historical Society, New York City, (above)



Fig. 2. Asher B. Durand, *Study from Nature, Rocks and Trees*, New York Historical Society, New York City, (right)

All Durand photos "Courtesy of the New York Historical Society, New York City."

Barbara Novak

ASHER B. DURAND AND EUROPEAN ART

1

It has become increasingly clear to students of American art that the artists of the Hudson River School are not quite what we thought they were. Men like Crupsey and Kensett have already earned a second look. I would like now to nominate Asher B. Durand as a candidate for re-evaluation on the basis of certain new evidence that has come to light.

First, some little known and rarely exhibited landscape

studies in the storerooms of the New York Historical Society. And second, Durand's personal papers: his letters and his journal, which have been only partly published by his son John in his 1894 biography, *The Life and Times of Asher B. Durand*.¹ A consideration of the original documents, in [the New York Public Library and in the New York Historical Society, indicates that John Durand omitted considerable par-

A paper delivered at the meetings of the College Art Association in New York on September 13, 1961. Dr. Novak is on the faculty of the Department of Art, Barnard College.

¹John Durand, *The Life and Times of Asher B. Durand*, New York: Scribner's, 1894.

vkpu of the papers which have remained thus far unpublished and which round out the picture of Durand's personal and artistic life, lending new insights as to his artistic roots, interests, and ultimate goals.

Possibilities arise out of this new Durand material which can, K feel, aid us with the still broader problem of the relation of American landscape of the mid-nineteenth century to European landscape, especially in France, of the same period. With these possibilities, we are pulled beyond the direct problem of positive influence to the more nebulous, but infinitely more provocative problem (from the point of view of the history of ideas) of artistic affinity.

As we all know, when we pick up a book or magazine which deals with American landscape painting, and more particularly I think, with the Hudson River School, we are very apt to be confronted with cliches such as Durand's *The Old Oak* (fig. 1) the ancestor of today's outdoor Greenwich Village exhibition piece, still to be found on insurance calendars and in various parlors throughout America. It is tightly drawn, smooth-surfaced, meticulous in detail, essentially bucolic in mood, and even complete with bovine inhabitant.

But Durand could also paint a study from nature such as *Rocks and Trees* (fig. 2) where he breaks completely clear of the dichfa of the Hudson River School formulae and establishes himself quite firmly as a realist, who was acutely conscious of the objective truths of pleip-air reality. Durand called this entire series "Studies from Nature." and we know that they were executed for the most part in the summer months of the 1850's, in the mountains of New York, New Hampshire and Vermont. On July 25, 1855, he wrote to Edmund D. Nelson from North Conway, New Hampshire:

We are just settled down for the season in a situation that throws all others that I have ever found quite in the shade—with Mt. Washington full in view from our window, with the intervening valley of woods and meadows, skirting away to the house, bounded on each side by . . . mountains and precipices, altogether forming a beautiful composition without need of change or adaption. In the immediate neighborhood are rocks and trees of great variety with streams and thin appendages that offer abundant material for every day and time, as the condition of the weather may be fot consistent and profitable study . . . Look from the top of the Hume house westward through the t'ranconia Notch—it is quite Alpine—The flies are so terrible about there that I could not work.⁴

When the flies were not biting, Durand executed such "studies from nature" which, in his own words, formed a beautiful composition without need of change or adaption. The compositional structure of such a painting takes its shape from the rocks and trees themselves, their weights and volumes and linear balances playing against one another within the limits of the picture plane.

We are reminded here of certain works by Courbet, such as his *Gout des Conches*, 1864 (fig. 3) in the Musee des Beaux Arts, Besanfon, which was shown in this country in the large



Fig. 3. Cusfove Courbet, *Cour des Conches*, 1864, Musee dei Bgcwz/Arts, Bgucp:ap,

Cowdgtv retrospective of 960 in Boston cpf Philadelphia. Nonetheless, it would be a bit presumptuous to introduce the Courbet here as an example of influence; in either direction. Durand made only one trip to Europe, in 1840-41, and he spent Only a few weeks in Paris, on his way to and from Rome. Courbet, in 1840, was just arriving in Paris, and he was, at that time, painting mostly copies from the Old Masters and religious themes, rather than landscapes. I have found no evidence of any contact between Durand and Courbet in 3:40, and considering Courbet's development at that point, even had the two men met, I doubt that it could have set the stage for the ultimate coincidence of styles that we see here.

I think rather that we are dealing here with the elusive and yet provocative problem of artistic affinity, a curious parallel of development proceeding simultaneously on both sides of the ocean. Both Courbet and Durand achieve in such works a classic ordering of form that looks forward to Cézanne's famous "redoing of Poussin after nature." In all, the impetus is the same: the closest possible approximation on canvas of the artist's visual sensation—an objectivity that, finding its painterly equivalent, allows new laws of composition to grow from within the realm of nature herself.

² Ms., New York Historical Society, New York.

The ideal and pre-established compositional formula of *The Old Oak*, reminiscent of Claude in its distribution of forms and light, gives way now to the immediacy of the happened upon, and the closeness of the view establishes the spectator more directly on the spot. The suddenness of the moment is conveyed by the quick spontaneity of stroke: slickness is abandoned for the sketch-like and the scumbled, smooth finish is replaced by tactile pigment. Impastos of light, falling on rock forms, become at once sun and stone. Like Courbet, Durand has taken advantage of the textural suggestions of rocks to indulge a taste for tactile pigment, loosely applied in the broken stroke of a proto-impressionist.

But now differences begin to be even more important than similarities. Once an affinity has been recognized we must stop and ask ourselves what it indicates. And to come closer to an answer, we must leave the common core, and grope for the differences, the unique characteristics that establish the distinction between the American and the European trends. In this single instance, significantly, it is the palette that differs—very slightly, but sufficiently for us to draw conclusions.

The broken stroke of Courbet contains little flecks of orange and pink and purple, mixed in with the green of the trees and the grey brown rocks. Durand never abandons local color: green trees are green trees, rocks are grey brown, and much of the combined drawing-painting process is achieved with a thin sepia brush. We are reminded through this coloristic distinction that Courbet's painting is a step on (the road to European Impressionism, while Durand's reaches towards American Impressionism, of the type practiced by Winslow Homer, a different brand entirely than the imported genre of Hassam and Twachtman later in the century.

When we leave the singular example of coincidence, and consider others of Durand's works of the mid '50's we find even more points of dissimilarity. In *Study from ! a. re, Straton No-ch, Vermont, 1853* (fig. 4), for example, Durand executes the dead tree trunk with impastos of paint which arouse our basic pleasure in paint as paint, with the use of variations of paint thickness to create luminosity, and with a fresh, painterly stroke that conveys the immediacy and directness of the Impressionist vision.

But the distant hills are covered with an even, sandlike impasto that acts as an equivalent for the softness of trees bathed in mist. Stroke (and the painter's correlative presence) vanish, and the emanation of light and air, framed by the elegant twists of branches, lead us into that serene and lyrical distance which is the realm of the American Luminist poet-painters.

Within the single painting, Durand has incorporated elements of his proto-Impressionist style with an absorption with light which is closer in feeling to that of the Luminists. If we say that Impressionism is the *objective* response to the *visual* sensation of light, then perhaps we can say that Luminism is the *poetic* response to the *felt* sensation. There is much fruit here for speculation.

The indigenous development of Impressionism in America, which can be traced through the landscapes of such Luminists as Heade and Lane into the works of Winslow Homer, unfolds under conditions not too dissimilar from those in Europe. The ideal, whether in neoclassic or romantic guise, gives way gradually to the real. In America, if anything, the taste for the real was given impetus by a national predilection for the specific

and the recognitive, and above all, for the scenery that bolstered the national pride—which was, of course, America's own. The ideal clung desperately, too often, I fear, enmeshed in sentiment, as a demure veil over the naked truth. Thus we can account for the postcard pinks of an occasional Bierstadt sky.

However, the search for a sentimental *ghw* could also heighten the artist's awareness of light, and the poetry of light was soon perceived. It is my feeling that the awareness of light at this moment could lead in several directions, and the extraordinary coincidence between the specific paintings by Durand and Courbet suggests that it was, at this time, but a short step sideways from the lyric awareness of light to its analysis in paint.

This whole question is amplified by a consideration of Durand's famous "Letters on Landscape Painting," which were published in one of the leading art journals of the time, *The Crayon*, in 1855, in eight installments, at about the same time that John Ruskin was running in this magazine a sort of Dorothy Dix question and answer column for young American artists.³

Durand's "Letters on Landscape Painting" are composed of the same mixture of the real and the ideal which characterized many of his own works, as well as the taste of his American public. Sunlight, for example, was at once to him a Color phenomenon—a type of the divine attribute—and an element which "imparts a cheerful sentiment to the picture."⁴

Between the lines of sentiment, however, we find evidence that Durand, through the fresh clarity of his plein-air vision, had observed certain visual facts. His reference to "atmospheric space," its complexity "when considered under the influence of a variable sky. cloud shadows and drifting vapor—all the subtleties of light, with color subject to the media through which it passes, and the intricacy of reflections from accidental causes" . . . all this brings to mind the Impressionist concern with mist and changing light.

In advising his imaginary pupil to study atmospheric changes "daily and hourly" because "the degrees of clearness and density, scarcely two successive days the same—local conditions of temperature, dryness and moisture, and many other causes, render anything like specific direction impracticable . . ."⁵ he was, in effect, advising that same study of transitory effects which was formulated by the Impressionists into a working theory. The letters reveal that Durand was, in addition, concerned with the neutralizing effect of light upon color, and with the variety of greens in nature when perceived in sunlight.

Here again, a good case could be drawn for a parallel with French Impressionist theory. However, the distinctions in Durand's attitude are equally important. Sentiment needs but a touch of profundity to become that lyricism which typified Luminist poetry. The awareness of dryness and moisture and the consciousness of atmospheric changes were also characteristic of the American luminist approach.

It seems obvious that not only in France, but in America as well, light and atmosphere were key preoccupations for

³Durand's "Letters on Landscape Painting" were published in *The Crayon*, Vol. 1, 1855, from January 3 to June 6.

⁴*The Crayon*, Vol. 1, No. 14 April 5, 1855 p. 210.

⁵Ibid., Vol. 1, No. 10, March 7, 1855, pp. 146 ff.



Fig. 4. Asher B. Durand, *Study from Nature*, Siroton Notch, Vt., 1853, New York Historical Society, New York City.

the mid-century landscapists. It is perhaps equally obvious that each continent forged its own artistic response to the new-found revelations of the natural world.

One final point, however, which I feel has great bearing on the problem: Frederick Sweet, in his article on Durand,⁶ has already pointed out Durand's early interest in the atmospheric landscapes of Claude. John Durand's biography has given us further insight into his father's artistic tastes and has called our attention to his admiration for the English watercolorists whose works he encountered while in London in 18-10.

On June 28, 1840 Durand wrote to his son:

If I have been disappointed in some degree with the Royal Academy, on the other hand, I was agreeably surprised with the watercolor exhibitions.... I have been so much pleased with them, that I am resolved to practice this mode of painting at such times as I can spare, for the purpose of

availing myself of its usefulness in sketching from nature.⁷

A consideration of the original papers in the New York Public Library reveals that Durand wrote again of his interest in watercolor in unpublished sections of his Journal. An entry of July 1, 1840 reads in part:

Made some unprofitable attempts at the use of the moist watercolors preparatory to their application in sketching from nature and from pictures. Am a little doubtful of my success in this business.⁸

Still more important, further consultation of Durand's original papers reveals that John Durand has omitted in his account a portion of the Journal which deals with Durand's extended trip to Italy through Belgium, Holland, Switzerland and Germany. John makes only brief mention of Durand's visit to Antwerp, "at the moment of the inauguration of the

⁷Ms., New York Public Library, cf. John Durand, op. cit., p. 147

⁸Ms., Journal, New York Public Library, New York.

⁶Frederick Sweet, "Asher B. Durand, Pioneer American Landscape Painter," *Art Quarterly*, 1945, Vol. VIII, No. 2, p. 155.



Fig. 5. Asher B. Durand, Primaver Forest, New York Historical Society, New York City.

statue to Rubens...⁹ but does not include any of Durand's lengthy appreciations of the paintings of Rubens which he saw in Brussels, Antwerp and Cologne.

Durand expresses his enthusiasm for Rubens in glowing detail in the Journal. To my knowledge, his familiarity with many of Rubens' finest works has not been mentioned by writers on this subject, though it would seem important for our understanding of Durand's art that we recognize his enthusiasm.

He considered Rubens' *Marriage of St. Catherine*, in the Church of St. Augustine, Antwerp "one of his most extraordinary productions" (entry of August 16, 1940)¹⁰ and returned a second time (on August 17) "to reexamine the painting and take some memorandums of its composition and colour." He then proceeded "for the third and last time to the Museum in order to [do] a more thorough examination of Rubens' chef d'oeuvre of the Crucifixion, [sic] as well as others of his works there, and those of Vandyck etc.... He continues:

The Crucifixion appears to me, the grandest conception

⁹John Durand, op. cit., p. 155-156.

¹⁰Ms., Journal, New York Public Library, X Y



Fig. 6- Asher B. Durand, Landscape in Sepia, Trees and Brook, New York Historical Society, New York City.

and most powerful in execution of all the works of this Giant in art, for daring boldness, richness and depth of colour, simplicity of design, truth in drawing and expression in short—originality and consummate skill throughout, this picture is indeed a work of art. . .¹¹ ||

Sweet has suggested that the atmospheric effect which Durand introduced into some of his paintings in the '40's may have derived from his technical admiration for the works of Claude,¹² but in view of Durand's familiarity with many of Rubens' finest paintings, it does not seem to me unlikely that in an overall sense, the Flemish artist may have had a more profound influence on his artistic methods.

Not only in the *Studies from Nature* already considered, but in several extraordinary sketches as well (figs. 5 and 6) simply executed in freely brushed sepia, Durand reveals a spontaneous grasp of atmosphere which suggests close affinities with that master of the painterly sketch, Peter Paul Rubens. That this master should have inspired not only a Durand, but the father of Impressionist color theory, Delacroix, seems of some importance in a consideration of interrelationships between French and American painting at the mid-century.

That Durand especially singled out Rubens and the British watercolorists for praise bespeaks an eye for painterly freedom in color and atmosphere. Perhaps Durand would have painted his *Studies from Nature* anyway, just from his own response to the effects of light upon the trees and rocks of his summer habitats. But he may have gained confidence for the light freedom of his stroke from the knowledge that he was in masterly company. And in so doing, he brought the development of an in America to another moment in time when artistic threads could extend across the Atlantic,

¹¹*Ibid.*

¹²Sweet, op. cit., p. 155.

In the interest of updating the information provided herein, the author has made the following changes to the essay:

Page 250, paragraph 2, line 2: insert hyphen in New-York.

Page 251, paragraph 3, line 9: Nelson's first name is Edward not Edmund.

Page 251, Fig. 3: Caption should read: Gustave Courbet (French, 1819-1877). *Le gour de la Conche*, 1864. Oil on canvas, 29 1/8 x 23 5/8 in. (73.7 x 59.7 cm). Musée des Beaux-Arts et d'Archeologie de Besançon, MNR185; note 2: The New-York Historical Society Library, Miscellaneous Manuscripts Collection.

Page 252, paragraph 3, last line: Child Hassam (1859-1935), John Henry Twachtman (1853-1902).

Page 252, paragraph 7, line 3: Martin Johnson Heade (1819-1904), Fitz Henry Lane (1804-1865). Note that Lane's middle name is Henry not Hugh as formerly thought.

Page 252, paragraph 7, last line: Albert Bierstadt (1830-1902).

Page 252, paragraph 9, line 4: there are nine "Letters" not eight.

Page 252, note 3: Vols. I (January 3-June 6, 1855) and II (July 11, 1855).

Page 253, note 7: Durand Papers, June 28, 1840, John Durand 2006, p. 147; note 8: Durand Papers, July 1, 1840 (N20, 13-14).

Page 254, note 10: Durand Papers, August 16, 1840 (N20, 46-47).



XIII

Asher B. Durand: A Chronology

Sarah Barr Snook



CAT. 28. Asher B. Durand. *Caroline Durand (1826-1902)*, ca. 1827. Conté crayon and graphite with scratching out on beige paper, laid on Japanese paper; 14 5/8 x 11 1/2 in. (37.1 x 29.2 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1932.223

PAGE 240. Detail of CAT. 2, p. 86



Based on the chronology by Sarah B. Snook published in Linda S. Ferber, ed., *Kindred Spirits: Asher B. Durand and the American Landscape* (New York and London: Brooklyn Museum in association with D Giles Ltd, 2007).

AAU: American Art-Union
NYCD: New York City Directory
NAD: National Academy of Design

1796 AUGUST 21: Born in Jefferson Village (now Maplewood [FIG. 1.1]), N.J., USA, eighth child of John Durand (1745–1813) and Rachel (Meyer) Post Durand (1758–1832).

1812 OCTOBER: Begins five-year apprenticeship with engraver Peter Maverick in Newark, N.J.

1813 JUNE 25: Father dies in accident on family farm.

1817 Becomes Maverick's associate and relocates to New York City to open branch of engraving business there.

1820 Listed for first time in NYCD as engraver at Pine Street.
MARCH 20: Signs contract with John Trumbull to engrave *Declaration of Independence* (FIG. 3.1) for \$3,000, leading to end of association with Maverick. Exhibits six portrait engravings at American Academy of the Fine Arts.

1821 Listed in NYCD as engraver at 27 Provost (now Franklin) Street.
APRIL 2: Marries Lucy Baldwin (1800–1830). Couple settles in house on Provost Street, New York.

1822 Listed in NYCD as engraver at 27 Provost Street.
MAY 6: Son John (1822–1908) is born.

1823 Listed in NYCD as engraver at 49 White Street. Exhibits *Portrait of His Child* (John Durand) and as-yet unpublished print of *Declaration of Independence* at American Academy of Fine Arts.

1824 Listed in NYCD as engraver at 8 Varick Street.
JULY 17: Daughter Eliza (1824–1826) is born. Exhibits *Print, Declaration of Independence, painted by J. Trumbull, Esq. Engraved by A. B. Durand* [CAT. 9] at American Academy of the Fine Arts. Partners with elder brother, Cyrus, and Charles C. Wright in a banknote and commercial engraving and printing business called A. B. & C. Durand, Wright & Co. Ensuing partnership, Durand, Perkins & Co. (est. 1828), will be dissolved in 1831/32.

1825 Listed in NYCD as engraver at 8 Varick Street. Completes plate for *Musidora*. Exhibits *Musidora* [CAT. 23] and *Columbus* at American Academy of the Fine Arts.

APRIL: Painter Thomas Cole [CAT. 66] moves to New York from Philadelphia. He and Durand soon become acquainted.

OCTOBER 26–NOVEMBER 4: Ten-day celebration to mark completion of Erie Canal. Durand designs invitation for New York City's celebration [CAT. 22].

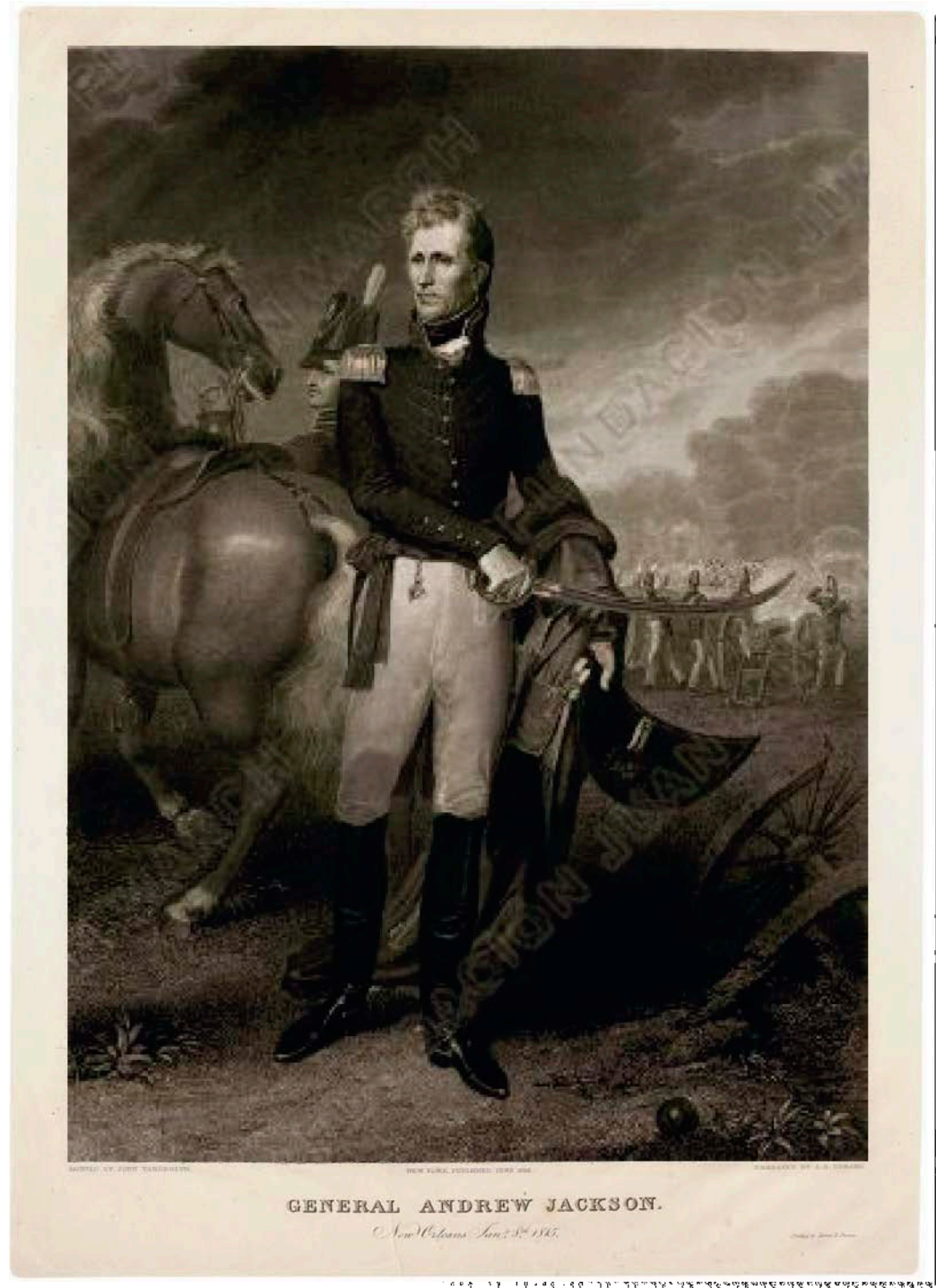
NOVEMBER 8: Chairs meeting at New-York Historical Society to form New-York Drawing Association; Samuel F. Morse elected first president.

DECEMBER: Elected to Bread and Cheese Lunch Club, founded by James Fenimore Cooper in 1822.

1826 Listed in NYCD as engraver at Amity (now West Third) Street, near Sullivan Street.
JANUARY 15: Elected one of fifteen founders of National Academy of Design (NAD).
MAY 14–JULY 16: First NAD annual exhibition. Durand exhibits a religious painting and four portraits (three engraved). Overwork causes breakdown in Durand's health, leaving him with chronic dyspepsia.
DECEMBER 13: Daughter Caroline (1826–1902) is born [CAT. 28].

-
- 1827** Listed in NYCD as engraver at 91 Amity Street. Builds house for family on Amity Street and moves there from residence at corner of North Moore and Hudson streets. **MAY 6-JULY 16:** Exhibits three paintings and two engravings at NAD annual exhibition.
-
- 1828** **MAY 6-JULY 10:** Exhibits four works at NAD annual exhibition, among them the painting *Landscape Composition* and three engravings after paintings in the exhibition. **FALL:** Durand's engraving of Andrew Jackson [CAT. 29], after John Vanderlyn's full-length portrait in New York's City Hall, is published. Wife, Lucy, becomes ill.
-
- 1829** **FEBRUARY 27:** Daughter Lucy Maria (1829–1910) is born. **MAY 11-JULY 13:** Exhibits a painting and engravings at NAD annual exhibition. **SEPTEMBER:** Hoping to restore Lucy's health, moves family to Bloomfield, N.J. **OCTOBER:** At Delaware Water Gap. For next several months sketches at Elysian Fields in Hoboken, N.J.
-
- 1830** **JANUARY:** Moves with wife to St. Augustine, Florida. **APRIL 5:** Wife, Lucy, dies in St. Augustine after long illness. Closes house on Amity Street. Provides six engravings and cover image for *The American Landscape* [CATS. 38–44] by William Cullen Bryant [CAT. 27].
-
- 1831** Listed in NYCD as engraver at 50 Wall Street. **APRIL 28-JULY 9:** Exhibits four paintings at NAD annual exhibition. Purchases Vanderlyn's *Ariadne Asleep on the Island of Naxos*, 1812 (FIG. 3.2), from the artist for \$600.
-
- 1832** Listed in NYCD as engraver at 80 Anthony Street, home 20 Reade Street. **APRIL 26:** Mother, Rachel Durand, dies. **MAY 21-JULY 8:** Exhibits two paintings and an engraving, *Sancho Panza and the Duchess* [CAT. 47] at NAD annual exhibition. **JULY-AUGUST:** In Camptown, N.J., with his children to escape cholera epidemic in New York.
-
- 1833** Listed in NYCD as engraver at 35 Merchants' Exchange, home 83 Duane Street. Begins work on engraving series, *National Portrait Gallery of Distinguished Americans*. **MAY 6-JULY 6:** Exhibits six works at NAD annual exhibition, among them *Portrait of Gov. Ogden of New Jersey* [CAT. 50].
-
- JUNE:** Exhibits engravings of four portraits at American Academy of the Fine Arts, N.Y., including that of Catherine Maria Sedgwick [CAT. 46]. **SEPTEMBER:** In Virginia, where James Madison poses for commissioned portrait [CAT. 49].
-
- 1834** Listed in NYCD as engraver at 94 Duane Street. Marries Mary Frank (1811–1857). **CA. MAY 1:** Moves to 94 Duane Street. **APRIL 25-JULY 5:** Exhibits four works at NAD annual exhibition. Engraves plate for *Ariadne*, after making copy in oil [CAT. 55] the size of intended engraving [CAT. 57]. **FALL:** William Dunlap's *History of the Rise and Progress of the Arts of Design in the United States* is published, with a chapter devoted to Durand, "our first engraver."
-
- 1835** Listed in NYCD as engraver at 254 Broadway. **MAY 5-JULY 4:** Exhibits six works at NAD annual exhibition. **AUGUST:** In Stamford and New Haven, Connecticut, with his family. **MID-SEPTEMBER:** With friend and fellow artist John Casilear, visits Cole in Catskill, N.Y. **OCTOBER 10:** *New-York Mirror* reports that William Colman's gallery on Broadway is offering proof impressions of *Ariadne* [CAT. 57]. **DECEMBER 16:** Great Fire breaks out in New York.
-
- 1836** Listed in NYCD as portrait painter at 6 John Street. **APRIL 27-JULY 9:** Exhibits six works at NAD annual exhibition, among them *Peter Stuyvesant and the Trumpeter* [CAT. 54] and *The Pedlar* (FIG. 1.3). **SEPTEMBER:** Goes on expedition to Hudson, Saugerties, Catskill, Albany, Utica, Boston, Trenton Falls, and Madison, N.Y.
-
- 1837** Listed in NYCD as portrait painter at 82 Duane Street. **APRIL 21-JULY 4:** Exhibits eleven works at NAD annual exhibition. **JUNE 22-JULY 8:** The Durands make an excursion to Schroom Lake with the Coles [CATS. 62, 63].
-
- 1838** Listed in NYCD as portrait painter at 82 Duane Street. **APRIL 23-JULY 7:** Exhibits thirteen works at NAD annual exhibition, among them *Dance on the Battery in Presence of Peter Stuyvesant* (FIG. 4.4). **JULY 12:** Sketches at David Hosack's estate in Hyde Park, N.Y. [CAT. 64]. **SEPTEMBER:** Makes sketching
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CAT. 29. Asher B. Durand, after John Vanderlyn. *General Andrew Jackson* (1767–1845), 1828. Engraving, image: 23 1/2 x 17 in. (59.7 x 43.2 cm), sheet: 28 9/16 x 21 3/8 in. (72.5 x 54.3 cm). The New-York Historical Society Library, Gift of Lucy Maria Durand Woodman, 1908



excursion with Casilear to Shawangunk Mountains, Kingston, Rhinebeck, and Saugerties, N.Y., among other places.

1839 Listed in NYCD as portrait painter at 91 Amity Street.

APRIL 24–JULY 6: Exhibits ten works at NAD annual exhibition.

LATE JUNE–EARLY JULY: Tours White Mountains of New Hampshire with Cole; continues without Cole into Vermont where he sketches in Green Mountains. **JULY 3**, sketches near Notch House in White Mountains [CAT. 67].

AUGUST 23: Son Frederic (1839–1905) is born.

1840 Listed in NYCD as portrait painter at 91 Amity Street.

APRIL 27–JULY 8: Exhibits four works at NAD annual exhibition, among them *Sunday Morning* (for sale) [CAT. 68]. Adds studio to house on Amity Street.

JUNE–JULY: In London.

JUNE 1: Financed by Jonathan Sturges, sails for London from New York with Casilear, John F. Kensett, and Thomas P. Rossiter. **JUNE 17**, arrives in London, travels with Casilear until March 1841.

JUNE 19–26, frequently visits British Institution, Royal Academy of Arts, Old and New Watercolour Societies, and National Gallery [see CAT. 70]. **JULY 13–23**, visits

Dulwich Picture Gallery, Windsor Castle and Park [CAT. 69], Hampton Court, as well as numerous private collections. **JULY 31**, leaves London for Paris.

AUGUST 1–12: In France. Arrives at Le Havre and sets off for Rouen and Paris where he visits painter Alphonse Boilly and collections of Louvre, Luxembourg Palace, and Versailles. On **AUGUST 12**, leaves Paris for Brussels (via Valenciennes). **AUGUST 12–23:** In Low Countries. Travels to Brussels, visits Cathedral and Museum and sketches at field of Waterloo; in Antwerp during celebrations honoring Peter Paul Rubens on bicentennial of his death; Rotterdam, The Hague, and Amsterdam.

AUGUST 23–OCTOBER 13: In Rhineland and Switzerland. Travels to Cologne; Bonn, sketches Rhineland scenery (FIG. 6.3); travels to Frankfurt; Strasbourg; Basel; Zurich; Lucerne; Geneva; Chamonix, ascends Flégère on foot; St. Martin; Vevey; Bern; sketches in Thun; and Staubbach Falls (FIG. 6.4); Grindelwald, ascends Faulhorn for view of Eiger, Finsteraarhorn, Jungfrau. Eventually arrives at Belingona on Italian border.

OCTOBER 14, 1840–MAY 6, 1841: In Italy. Travels via Lake Lugano and Lake Como to Milan,

visits Cathedral, Galleries, and Leonardo's *Last Supper*; Venice; Padua; Bologna, visits picture collections, churches, and Cathedral; Florence, visits Medici Palace and Uffizi (paints copy of Rembrandt's *Self-Portrait* at latter), as well as Accademia di Belle Arti and Refectory of San Salvi to see Andrea del Sarto's *Last Supper*, and Michelangelo's house where he sees several drawings; Rome [see CAT. 71].

1841 Listed in NYCD as portrait painter at 91 Amity Street.

JANUARY–MAY 6: In Italy. In Rome, copies *The Monk* (then attributed to Titian) in Colonna Palace; attends Life School in evenings; tours old city of Rome [see CATS. 73, 74, 77]; sits for cameo likeness by Tommaso Saulini (FIG. 6.10).

JANUARY 31, Francis William Edmonds arrives in Rome and begins to travel with Durand. **FEBRUARY 27–28**, makes sketching expedition to Tivoli. **MARCH 9**, departs for Naples. Sketches at Terracina, sketches Vesuvius [CAT. 75]. **MARCH 11–MARCH 21**, arrives in Naples and from there makes excursions to Herculaneum and Pompeii, Salerno, Paestum, Amalfi, Capri, Sorrento [CAT. 76]. **MARCH 21**, visits Naples Museum and views ancient sculpture and paintings by Rembrandt, Teniers, and

Rubens. **MARCH 22**, ascends crater of Vesuvius. Excursions to Pompeii, Naples catacombs. **MARCH 27**, departs Naples for Rome. **APRIL 7:** In Rome. Visits studios of sculptors Bertel Thorvaldsen, Emil Wolf, John Gibson, and Richard James Wyatt. **APRIL 8, 10**, paints portrait of Edmonds. **APRIL 13**, departs Rome for Florence with Edmonds. **APRIL 17**, arrives in Florence, visits Boboli Gardens, Cascine, Uffizi Gallery, Pitti Palace, Palazzo Vecchio (where he sketches), studios of American painters. **APRIL 23**, leaves for Bologna, Ferrara, and Venice, visits Accademia, American consul, and Manfredini Gallery. **APRIL 30**, leaves Venice for Padua, Verona, Milan. **MAY 6–10:** In Switzerland. Travels from Milan to Geneva by boat, sketches along banks of Rhone. **MAY 10**, sketches Mont Blanc from north side of Lake Geneva. **MAY 11–JUNE 2:** In France. Travels from Geneva to Lyons to Paris. Sees "Modern Exhibition" at Louvre, copies at Louvre. Takes steamer from Paris to Rouen, Rouen to Le Havre, and Le Havre to Southampton. **JUNE 3–19:** In England. Takes train from Southampton to London. Sees Royal Academy exhibition, queen's collection at Buckingham Palace, sketches at Stratford-on-Avon [CAT. 78], Warwick Castle, and Kenilworth Castle. **JUNE 19**, sails from Liverpool for Boston.

- MAY 3-JULY 5:** Exhibits three portraits at NAD annual exhibition.
-
- 1842** Listed in NYCD as portrait painter at 91 Amity Street. **APRIL 27-JULY 8:** Exhibits ten works at NAD annual exhibition, all subjects from European sojourn. **AUGUST-SEPTEMBER:** Sketches in Hudson River valley around Newburgh, including Hyde Park.
-
- 1843** Listed in NYCD as portrait painter at 91 Amity Street. **APRIL 27-JULY 4:** Exhibits six works at NAD annual exhibition; all but one are landscapes. **AUGUST 17:** In Saugerties, N.Y.
-
- 1844** Listed in NYCD as portrait painter at 91 Amity Street. **APRIL 24-JULY 6:** Exhibits nine works at NAD annual exhibition, among them *The Solitary Oak* (for sale) [CAT. 79]. Exhibits a work at Pennsylvania Academy of the Fine Arts. **JUNE 28-JULY 30:** Extended sketching expedition to Willacomack Creek, Big Beaver Kill, Monroe, and Pelham, N.Y. **AUGUST-SEPTEMBER:** Sketches with Casilear at Kingston, N.Y. **DECEMBER:** Five of his paintings—four of them landscapes—are distributed by AAU.
-
- 1845** Listed in NYCD as portrait painter at 91 Amity Street.
-
- APRIL 17-JULY 5:** Exhibits four works at NAD annual exhibition; all but one are landscapes. Exhibits four works at Boston Athenaeum, among them *Sunday Morning* [CAT. 68]. **MAY 14:** Elected president of NAD. **JULY 4:** At Rye Pond, New Hampshire. **JULY-AUGUST:** Works in Mohawk River valley [CAT. 81]. **SEPTEMBER:** In Marbletown, Ulster County, N.Y. **DECEMBER:** Ten of his paintings—nine of them landscapes—are distributed by AAU.
-
- 1846** Listed in NYCD as portrait painter at 91 Amity Street. **APRIL 16-JULY 4:** Exhibits three works at NAD annual exhibition. **LATE JUNE-EARLY AUGUST:** Works near Newburgh, N.Y., around Cornwall. **AUGUST-SEPTEMBER:** Works around Marbletown, Big Hollow, Pine Hill, and Kingston, N.Y. [CAT. 82]. **DECEMBER:** Seven of his landscape paintings are distributed by AAU.
-
- 1847** Listed in NYCD as artist at 91 Amity Street. **JANUARY:** Becomes a founding member of The Century Association. **APRIL 2-JULY 3:** Exhibits three landscapes at NAD annual exhibition. Exhibits a landscape at Pennsylvania Academy of the Fine Arts. **SEPTEMBER:** Works with Casilear in Marbletown, New York, and Shandaken Mountains. **DECEMBER:** Five of his paintings are distributed by AAU.
-
- 1848** Listed in NYCD as artist at 91 Amity Street. **FEBRUARY 11:** Death of Thomas Cole in Catskill, N.Y. **APRIL 3-JULY 8:** Exhibits six works at NAD annual exhibition. Exhibits landscape at Boston Athenaeum. Exhibits work at Pennsylvania Academy of the Fine Arts. **JUNE-JULY:** Travels to Adirondacks with Casilear and Kensett via Saratoga, Troy, Whitehall, Lake Champlain, Port Kent, Keesville, Essex, and Elizabethtown, N.Y. **JULY:** Albany Gallery of Fine Arts acquires *An Old Man's Reminiscences* (FIG. 10.1). **LATE SEPTEMBER-EARLY OCTOBER:** In Catskill Mountains. **DECEMBER:** Six of his paintings are distributed by AAU.
-
- 1849** Listed in NYCD as artist at 91 Amity Street. **APRIL 3-JULY 7:** Exhibits eleven works at NAD annual exhibition, among them *Kindred Spirits* (FIG. 1.4). Exhibits *An Old Man's Reminiscences* (FIG. 10.1) at Pennsylvania Academy of the Fine Arts. **MAY-SEPTEMBER:** Purchases house on Hudson River near Newburgh, N.Y. **SEPTEMBER:** Works in Tannersville in Catskills with Casilear and Kensett. **DECEMBER:** Three of his paintings are distributed by AAU. Anne C. Lynch publishes poem titled "Durand" [see p. 5].
-
- 1850** Listed in NYCD as artist at 91 Amity Street. **APRIL 15-JULY 6:** Exhibits seven works at NAD annual exhibition. **EARLY JULY-EARLY SEPTEMBER:** In Newburgh. **SEPTEMBER-OCTOBER:** Sketches and paints in Tannersville in Catskills. **DECEMBER:** Three of his paintings are distributed by AAU. A print after his painting of *Dover Plains* is distributed to all members.
-
- 1851** Listed in NYCD as artist at 91 Amity Street. **APRIL 8-JULY 5:** Exhibits eight works at NAD annual exhibition. Exhibits two landscapes at Pennsylvania Academy of the Fine Arts. Exhibits two works at Boston Athenaeum. **JULY 19:** Sketches and paints in Saratoga Springs, N.Y. **JULY 23:** Son Eugene (1851–1881) is born. **AUGUST-SEPTEMBER:** Sketches and paints in Vermont.
-
- 1852** Listed in NYCD as artist at 91 Amity Street. **APRIL 13-JULY 7:** Exhibits three works at NAD annual exhibition. Exhibits six works at Pennsylvania Academy of the Fine Arts. **AUGUST-SEPTEMBER:** Sketches and paints in Vermont with nephew, Elias Wade Durand



- (1824–1902). Later in September, in Shandaken, N.Y. [CATS. 97, 100, 102, 103]. DECEMBER 15–17: AAU auctions artworks in its possession, including two landscapes by Durand.
-
- 1853** Listed in NYCD as artist at 91 Amity Street. MARCH 1–MAY 1: Several portraits and four landscapes by Durand owned by New-York Gallery of Fine Arts are included in “Washington Exhibition,” among them *Wrath of Peter Stuyvesant* and *The Solitary Oak (The Old Oak)* [CATS. 54, 79]. APRIL 19–JULY 9: Exhibits seven works at NAD annual exhibition. Exhibits a landscape at Boston Athenaeum. JUNE–AUGUST: Sketches and paints in Catskills.
-
- 1854** MARCH 22–APRIL 25: Exhibits seven works at NAD annual exhibition, among them *Primeval Forest* [CAT. 106], *Clearing Up* [CAT. 104], and *Strawberrying* (FIG. 8.7). Exhibits a landscape at Pennsylvania Academy of the Fine Arts. Exhibits two landscapes at Boston Athenaeum. JUNE–OCTOBER: Sketches and paints in Catskills.
-
- 1855** Listed in NYCD as artist at 91 Amity Street. JANUARY: *The*
- Crayon* begins publication. JANUARY 3–JULY 11, Durand’s nine “Letters on Landscape Painting” are published [CAT. 108]. MARCH 12–MAY 10: Exhibits two works at NAD annual exhibition. Exhibits two landscapes at Boston Athenaeum. JUNE–OCTOBER: Sketches and paints in New England. SEPTEMBER: Exhibits *Chocorua Peak* [see CAT. 110] at Rhode Island Art Association show.
-
- 1856** Listed in NYCD as artist, home 91 Amity Street. MARCH 14–MAY 10: Exhibits one work at NAD annual exhibition. Exhibits a landscape at Pennsylvania Academy of the Fine Arts. MAY 24: Paints in Bronxville, N.Y. JULY–SEPTEMBER: Sketches and paints in White Mountains at West Campton, New Hampshire. OCTOBER 4: Sketches in Bulls Ferry (Palisades), N.J., on Hudson River.
-
- 1857** Listed in NYCD as artist, home 91 Amity Street. MAY 18–JUNE 20: Exhibits six works at NAD annual exhibition. Exhibits a landscape at the Pennsylvania Academy of the Fine Arts. JULY: At Laurel House hotel in the Catskill Mountains [CATS. 115, 116]. AUGUST–
- SEPTEMBER: Works in the White Mountains in West Campton and Woodstock, New Hampshire, in the company of his family [CAT. 117]. SEPTEMBER: Works in Catskills, in Palenville, N.Y., in Kaaterskill Clove. NOVEMBER 25: Wife, Mary, dies; Durand suffers health crisis.
-
- 1858** Listed in NYCD as artist, home 91 Amity Street. APRIL 13–JUNE 30: Exhibits three works at NAD annual exhibition. Exhibits a landscape at Boston Athenaeum. AUGUST 22: Works in Catskills at Kaaterskill Clove, N.Y.
-
- 1859** Listed in NYCD as portraitist, home 91 Amity Street. APRIL 13–JUNE 25: Exhibits one work at NAD annual exhibition. JUNE: A landscape by Durand exhibited at Chicago Exposition. JUNE–AUGUST: Sketching and paints in Genesee River valley. OCTOBER: Sketches and paints in Marbletown, N.Y., with Casilear.
-
- 1860** Listed in NYCD as painter, home 91 Amity Street. APRIL 14–JUNE 16: Exhibits *Sunday Morning* [CAT. 68] at NAD annual exhibition. JULY–SEPTEMBER: Sketches and paints in Fishkill Landing, N.Y. [CAT. 124].
-
- 1861** Listed in NYCD as painter, home 91 Amity Street. MARCH 20–APRIL 25: Exhibits three landscapes at NAD annual exhibition. MARCH 28: Resigns as president of NAD. APRIL 12: Civil War begins. JUNE–OCTOBER: Sketches and paints in Hillsdale, N.Y.
-
- 1862** Listed in NYCD as painter, home 91 Amity Street. Exhibits two landscapes at Pennsylvania Academy of the Fine Arts. Exhibits a landscape painting at Boston Athenaeum. JULY–AUGUST: Sketches and paints in Hague, N.Y., on Lake George [CATS. 126–128].
-
- 1863** Listed in NYCD as painter, home 91 Amity Street. APRIL 14–JUNE 24: Exhibits a landscape at NAD annual exhibition. JUNE–OCTOBER: Sketches and paints in Bolton, N.Y., on Lake George [CATS. 129, 130].
-
- 1864** Listed in NYCD as painter, home 91 Amity Street. APRIL 1–23: Exhibits three landscapes at Metropolitan Fair of U.S. Sanitary Commission, N.Y., among them *The Beeches* (FIG. 8.6). APRIL 15–MAY: Exhibits a landscape at NAD annual exhibition. JUNE:

CAT. 100. Asher B. Durand. *View of the Shandaken Mountains, New York*, 1853. Oil on linen, 16 x 24 in. (40.6 x 61 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1932.21

- Sketches at Lake Memphremagog, near Newport, Vermont. **JULY 28:** Sketches in Catskill Mountains at Kaaterskill Clove, N.Y. [CAT. 131].
-
- 1865** Listed in NYCD as painter, home 91 Amity Street. **APRIL 9:** Civil War ends. **APRIL 27-JULY 1:** Exhibits two landscapes at NAD annual exhibition. **JUNE-AUGUST:** Paints and sketches near Barrytown and Livingston, N.Y. [CAT. 132]. **AUGUST:** Works in Catskill Mountains at Kaaterskill Clove, N.Y.
-
- 1866** Listed in NYCD as painter, home 91 Amity Street. **APRIL 17-JULY 4:** Exhibits a landscape at NAD annual exhibition. Exhibits two landscapes at Paris Salon. **JULY-AUGUST:** Sketches near Tannersville and at East Kill in Catskills.
-
- 1867** Listed in NYCD as painter, home 91 Amity Street. **APRIL 1-OCTOBER 31:** Exhibits two works at Exposition Universelle, Paris. Exhibits a landscape at Pennsylvania Academy of the Fine Arts. **AUGUST 22-OCTOBER:** Sketches at Parker Mountain, East Kill, and Rip van Winkle Hollow, N.Y. [see CAT. 133]. **DECEMBER 5:** Public auction of 100 of Durand's paintings held at Henry H. Leeds & Miner, N.Y.
-
- 1868** Listed in NYCD as painter, home 91 Amity Street. **APRIL 15-JUNE 20:** Exhibits five nature studies at NAD annual exhibition. Exhibits a landscape at Pennsylvania Academy of the Fine Arts. **JULY-SEPTEMBER:** Sketches in Adirondacks and at Lake George.
-
- 1869** Listed in NYCD through April 1869 at 91 Amity Street. **APRIL:** Moves to childhood home in Maplewood, N.J. **APRIL 14-JUNE 28:** Exhibits two landscapes at NAD annual exhibition. **SUMMER:** In Berkshires, Massachusetts. **SEPTEMBER:** In Lake Placid, N.Y., in Adirondacks [see CAT. 133]. Engraving after *Sunday Morning* [CAT. 134] is published in *Appleton's Journal*.
-
- 1870** Living in Maplewood, N.J. **APRIL 15-JUNE 25:** Exhibits three works at NAD annual exhibition. **MAY 7:** Eugene Benson's article "A. B. Durand—Our Veteran Landscapist" is published in *Appleton's Journal* (FIG. 10.5). **AUGUST-SEPTEMBER:** In Adirondacks [CAT. 136].
-
- 1871** Living in Maplewood, N.J. **APRIL 14-JUNE 17:** Exhibits one work at NAD annual exhibition.
-
- Exhibits a landscape at Boston Athenaeum. **SEPTEMBER-OCTOBER:** At Lake George, N.Y.
-
- 1872** Living in Maplewood, N.J. **JANUARY:** Appointed to Committee on Fine Arts of New-York Historical Society. **MARCH 11:** Exhibits five works, among them *Dance on the Battery* (FIG. 4.4), at "First Chronological Exhibition of American Art," Brooklyn. **SEPTEMBER:** At Lake George, N.Y. **SEPTEMBER 26:** Chromolithograph of *An Old Man's Reminiscences* (FIG. 10.7) is published.
-
- 1873** Living in Maplewood, N.J. **APRIL 15-JUNE 7:** Exhibits a landscape at NAD annual exhibition. **SEPTEMBER 12:** At Lake George, N.Y.
-
- 1874** Living in Maplewood, N.J. **APRIL 9-JUNE 6:** Exhibits two landscapes at NAD annual exhibition. **APRIL 15:** Sells *The Edge of the Forest* (1871) to Corcoran Art Gallery, Washington, D.C., for \$3,000. **SEPTEMBER:** At Lake George, N.Y. [CAT. 138].
-
- 1875** Living in Maplewood, N.J.
-
- 1876** Living in Maplewood, N.J. **MAY 10:** Exhibits nine works at "Centennial Exhibition," Philadelphia, among them the engravings *Declaration of Independence*, *Musidora*, and *Ariadne* [CATS. 9, 23, 57].
-
- 1877** Living in Maplewood, N.J. **SUMMER:** Final summer excursion to Adirondacks. *High Point: Shandaken Mountains* (1853) enters collection of Metropolitan Museum of Art, N.Y.
-
- 1878** **NOVEMBER 12:** Exhibits *Kindred Spirits* (FIG. 1.4) at Century Association as a memorial tribute to William Cullen Bryant, who had died on June 12.
-
- 1878 OR 1879**
Paints what is said to be his last picture: *Sunset: Souvenir of the Adirondacks* [CAT. 139].
-
- 1886** **SEPTEMBER 17:** Dies at Maplewood home at age of ninety. Funeral held on 21st at All Souls' Church in New York. Durand is buried at Greenwood Cemetery, Brooklyn.



CAT. 110. Asher B. Durand.
Mount Chocorua, New Hampshire, 1855. Graphite and white gouache on prepared beige paper, 9 7/8 x 13 7/8 in. (25.1 x 35.2 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1918.74

CAT. 132. Asher B. Durand.
Landscape, Barrytown, New York, 1865. Graphite with stumping on brown paper, 12 3/16 x 18 1/2 in. (31 x 47 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1918.191



CAT. 119. Asher B. Durand.
Study for Woodland Brook, ca.
1858–59. Sepia oil on canvas,
45 1/4 x 36 1/4 in. (114.9 x 92.1
cm). (Donor located this near
Jackson Falls, New Hampshire).
The New-York Historical
Society, Gift of Nora Durand
Woodman, 1930.11



CAT. 120. Asher B. Durand.
Woodland Brook, 1859. Oil
on canvas, 45 1/4 x 36 in.
(114.9 x 91.4 cm). The New-York
Historical Society, The Robert
L. Stuart Collection, S-190

PAGES 256-57.
Detail of CAT. 123, p. 33







CATALOGUE



1. Asher B. Durand (American, 1796–1886). *Self-Portrait*; verso: sketch of a palette with brushes, ca. 1819. Graphite on paper with binding holes at left, $3\frac{7}{16} \times 2\frac{13}{16}$ in. (8.7×7.1 cm), irregular. Signed along lower edge in graphite: *A.B. Durand Esqr.* The New-York Historical Society, Gift of Nora Durand Woodman, 1942.550



2. William Jewett (American, 1792–1874). *Asher Brown Durand*, ca. 1819. Oil on wood panel, $20 \times 15\frac{1}{2}$ in. (50.8×39.4 cm). The New-York Historical Society, Gift of the children of the artist, through John Durand, 1903.10



3. John Trumbull (American, 1756–1843). *Asher Brown Durand*, ca. 1823. Oil on wood panel, $25\frac{1}{4} \times 20\frac{3}{4}$ in. (64.1×52.7 cm). The New-York Historical Society, Louis Durr Fund, 1895.13



4. P. Maverick, Durand & Co. (Peter Maverick and Asher B. Durand). *Eagle Bank of Providence Bank Notes*, 1817–20. Engraving, four notes printed on card; sheet: $11\frac{7}{8} \times 7\frac{1}{4}$ in. (30.2×18.4 cm). The New-York Historical Society Library



5. P. Maverick, Durand & Co. (Engraved by Peter Maverick. Drawn by Asher B. Durand). *The Works of the Right Honorable Lord Byron*. Vol. II, 1817–20. Engraving, sheet and image: $6 \times 7\frac{11}{16}$ in. (35.2×43 cm). Title Page: *Corsair*. Inscribed: (l) *Corbould del.* (r) *P. Maverick, Durand & Co sc* (below) *She rose—she sprung—she clung to his embrace. / Till his heart heav'd beneath her hidden face / New York, published by W.B. Gilley, No. 92 Broadway.* Facing page: *Bride of Abydos* (below) *Canto 2 Stanza 22* (l) *Corbould del.* (r) *P. Maverick, Durand & Co sc.* The New-York Historical Society Library



6. Asher B. Durand and P. Maverick, after Richard Westall (British, 1765–1836). *Lady of the Lake*, ca. 1818. Engraving, image: $3\frac{5}{8} \times 2\frac{5}{8}$ in. (9.2×6.7 cm), sheet: $5\frac{11}{16} \times 3\frac{3}{4}$ in. (14.4×9.5 cm). Inscribed: (l) *Drawn by Richd. Westall, R.A.* (r) *Engd. by P. Maverick & Durand.* Inscribed below: *Lady of the Lake / "But when he turned him to the glade, / One courteous parting sign she made, / Canto II Stan. vi."* The New-York Historical Society Library



7. Asher B. Durand, after John Trumbull. *"The Declaration of Independence" after John Trumbull: Preparatory Drawing for the Engraving*, 1820. Graphite and brown ink on paper squared and numbered for transfer, $22\frac{7}{8} \times 32$ in. (58.1×81.3 cm). Inscribed at lower left outside image in graphite: *Painted by John Trumbull Esqr;* at lower right: *Engraved by.* The New-York Historical Society, Gift of the Durand Family, X.500



8. Asher B. Durand, after John Trumbull. *Declaration of Independence*, 1820–23. Engraving, second state; image: $20\frac{3}{16} \times 30$ in. (51.3×76.2 cm), sheet: $23\frac{5}{8} \times 31\frac{9}{16}$ in. (60×80.2 cm). Inscribed: (l) *J. Trumbull Esq pinxt* (c) *Copy Right secured according to the Act of Congress Dec. 20th 1820* (r) *A. B. Durand sculpt.* (bottom) *Declaration of Independence.* The New-York Historical Society Library, Gift of Lucy Maria Durand Woodman, 1908



9. Asher B. Durand, after John Trumbull. *Declaration of Independence*, 1820–23. Engraving, fourth state; image: $20\frac{3}{16} \times 30$ in. (51.3×76.2 cm), sheet: $23\frac{3}{8} \times 32\frac{1}{2}$ in. (59.4×82.5 cm). Inscribed: *John Trumbull Esq pinxt—Copy Right secured according to the Act of Congress Decr. 20th 1820.—A.B. Durand sculpt* (bottom) *The Declaration of Independence of the United States of America / July 4th, 1776.* The New-York Historical Society Library, Gift of Lucy Maria Durand Woodman, 1908



10. Unknown Engraver. *Key to Declaration of Independence*, 1823. Engraving, $6\frac{3}{4} \times 31\frac{1}{4}$ in. (17.1×79.4 cm), irregular. The New-York Historical Society Library



11. Asher B. Durand. *Certificate of The New York Historical Society*, ca. 1821. Engraving, image: $5 \times 6\frac{7}{8}$ in. (12.7×17.5 cm), sheet: $16\frac{7}{8} \times 15\frac{1}{16}$ in. (42.9×38.2 cm). Inscribed: (above) *The Arrival of Henry Hudson on the 4th Sepr. 1609.* (below l) *L. Simond del.* (below r) *A. B. Durand sc.* The New-York Historical Society Library



12. Cyrus Durand (American, 1787–1868). *Geometrical Chuck* (bank note engraving machine), 1823. Brass, steel, and ivory, $9\frac{1}{4} \times 14\frac{3}{4} \times 6\frac{3}{4}$ in. ($23.5 \times 37.5 \times 17.1$ cm). The New-York Historical Society, Gift of Cyrus Durand, 1863.15
Not in exhibition



13. *Cyrus Durand. Geometrical Lathe-work Proof*, undated. Engraving, image: 7 x 8 1/4 in. (17.8 x 20.9 cm.), sheet: 8 x 9 5/8 in. (20.3 x 24.4 cm). The New-York Historical Society Library



14. *Cyrus Durand. Geometrical Lathe-work Proof*, undated. Engraving, image: 6 1/8 x 8 1/4 in. (15.2 x 20.9 cm), sheet: 8 x 9 5/8 in. (20.3 x 24.4 cm). The New-York Historical Society Library



15. *Cyrus Durand. Geometrical Lathe-work Proof*, undated. Engraving, image: 7 1/2 x 8 3/4 in. (19 x 22.2 cm), sheet: 8 x 9 5/8 in. (20.3 x 24.4 cm). The New-York Historical Society Library



16. *Cyrus Durand. Geometrical Lathe-work Proof*, undated. Engraving, image: 6 7/16 x 7 3/4 in. (15.2 x 19.7 cm), sheet: 7 15/16 x 9 1/2 in. (20.2 x 24.1 cm). The New-York Historical Society Library



17. *Durand & Wright. (Cyrus Durand, C. C. Wright). Bank of Newburgh Bank Notes, 1823-24*. Engraving, four notes printed on card; sheet: 12 1/8 x 7 7/8 in. (30.8 x 20 cm). The New-York Historical Society Library



18. *Durand & Wright; A. B. & C. Durand & Wright. Banknote Vignettes: Allegorical, Mythological, and Historical Figures, 1823-27*. Engraving, 42 vignettes cut from proofs and banknotes; mounted on sample book pages; most inscribed with numbers and titles; each sheet: 15 1/8 x 12 1/4 in. (38.4 x 31.1 cm). The New-York Historical Society Library



19. *Asher B. Durand and Cyrus Durand. Portrait Vignettes and Oval Lathe-work*, ca. 1824. Engraving, seven proofs mounted on page of sample book; sheet: 15 x 6 1/4 in. (38.1 x 15.9 cm). The New-York Historical Society Library



20. *A. B. & C. Durand Wright & Co. Specimen Sheet of Bank Notes, 1824-27*. Engraving, four India proofs mounted on paper; sheet: 15 x 6 1/4 in. (38.1 x 15.9 cm). Inscribed verso: "Bank of Darien / Designs 1.2.3.5 / 31 July 1828." The New-York Historical Society Library, Gift of Nora Durand Woodman



21. *Attributed to A. B. & C. Durand Wright & Co. (Asher B. Durand, Cyrus Durand, C. C. Wright). Bank of New Brunswick Bank Notes, ca. 1824-27*. Engraving, four notes printed on card; sheet: 12 1/8 x 7 15/16 in. (30.8 x 20.2 cm). The New-York Historical Society Library



22. *Asher B. Durand. Invitation to Erie Canal Celebration, 1825*. Engraving, medallion: 1 9/16 in. diameter (3.9 cm.), vignette: 3 1/2 x 5 15/16 in. (8.9 x 15.1 cm), sheet: 3 1/2 x 5 15/16 (8.9 x 15.1 cm). Inscribed: (below) *Drawn & Engraved by A.B. Durand 1825*. Invitation reads: *The corporation of the / City of N.York / invite _____ to participate with them in the Celebration on the Completion of / the Erie Canal, to meet at the City Hall on _____ the / _____ day of _____ at _____ o'clock, and proceed / with them in the Steam Boat to Sandy Hook. / Grand*

Canal Commenced 4th July, 1817 / Completed 26th October 1825 / Durand & Wright. The New-York Historical Society Library



23. *Asher B. Durand. Musidora, 1825*. Engraving, image: 14 5/8 x 10 3/4 in. (37.1 x 27.3 cm), sheet: 23 x 17 1/8 in. (58.4 x 43.5 cm). Inscribed: *Designed & Engraved by A.B. Durand, New York 1825 / Musidora / [lines of verse] / Printed by Burton & Valentine, New York*. James Thomson's verses from *The Seasons* inscribed on print: "With timid eye around / The banks surveying, stripp'd her beauteous limbs / To taste the lucid coolness of the flood." The New-York Historical Society Library, Gift of Lucy Maria Durand Woodman, 1908



24. p. 88
Asher B. Durand, after Rembrandt Peale (American, 1778–1860). *The Honorable Philip Hone* (1769–1835), *Mayor of the City of New York in 1826*, ca. 1826. Engraving, image: 7 13/16 x 5 15/16 in. (19.8 x 15.1 cm), sheet: 7 13/16 x 6 in. (19.8 x 15.2 cm). Inscribed: (l) *Painted by Peale* (r) *Eng. by A.B. Durand* (below) *The Honorable Philip Hone / Mayor of the City of New York in 1826*. Engraved for “Memoir of the Celebration of the Completion of the New York Canals.” The New-York Historical Society Library



25. p. 71
Asher B. Durand, after John Paradise (American, 1783–1834). *Ma-Nuncue* (b. by 1800–d. before 1854), after 1826. Engraving, 8 x 4 15/16 in. (20.3 x 12.5 cm). Inscribed: (l) *Painted by J. Paradise* (r) *Eng. by A.B. Durand on Steel. / Ma-Nuncue, / an Indian Chief of the Wyandot Tribe & a licensed / Preacher of the Methodist Episcopal Church.* The New-York Historical Society Library



26. p. 71
Asher B. Durand, after A. L. Rose (American, 1803–1836). *David Crockett* (1786–1836), ca. 1836. Engraving, image: 9 1/4 x 8 7/16 in. (23.5 x 21.4 cm), sheet: 12 1/4 x 9 1/2 in. (31.3 x 24.1 cm). Inscribed: (l) *Painted by A.L. DeRose* (r) *Engraved by A.B. Durand.* Handsigned: (l) *South Orange N.J. June 8th 1872, AB Durand.* Crockett’s famous quotation: “*I have this rule, for others when I am dead: Be always sure, you are right, then go ahead.*” Crockett’s signature appears in facsimile on lower right of print. The original watercolor portrait of Crockett, probably

commissioned by Durand from Anthony Lewis DeRose, is in the N-YHS collection (Gift of John Durand. X.31) and served as the model for the engraving memorializing Crockett’s heroic death at the Alamo in 1836. The New-York Historical Society Library



27. p. 119
Henry Inman (American, 1801–1846). *William Cullen Bryant* (1794–1878), 1827. Watercolor, graphite, and charcoal with touches of black and brown ink and white gouache on paper, 4 7/16 x 4 1/8 in. (11.3 x 10.4 cm). Verso inscribed at upper center in brown ink: *Likeness of W. C. Bryant. / —By Inman 1827. —.* The New-York Historical Society, Gift of Anna R. Fairchild, niece of the sitter, 1910.20



28. p. 244
Asher B. Durand. *Caroline Durand* (1826–1902), ca. 1827. Conté crayon and graphite with scratching out on beige paper, laid on Japanese paper, 14 5/8 x 11 1/2 in. (37.1 x 29.2 cm). Verso inscribed in graphite diagonally across center: *Portrait John Durand; / infant son of / Asher B. Durand. / See change below (eldest daughter of / Asher B. Durand, / Caroline drawn by / Asher B. Durand) / see Miss Woodman’s Letter / July 26, 1932.* The New-York Historical Society, Gift of Nora Durand Woodman, 1932.223



29. p. 247
Asher B. Durand, after John Vanderlyn (American, 1775–1852). *General Andrew Jackson* (1767–1845), 1828. Engraving, image: 23 1/2 x 17 in. (59.7 x 43.2 cm), sheet: 28 9/16 x 21 3/8 in. (72.5 x 54.3 cm). Inscribed: *Painted by John Vanderlyn* (r) *Engraved by A.B. Durand / New York, Published June 1828 / General Andrew Jackson / Printed by James R. Burton.* The New-York Historical Society Library, Gift of Lucy Maria Durand Woodman, 1908



30. p. 72
Asher B. Durand, after Charles R. Leslie (British, 1794–1859). *Anne Page, Slender & Shallow*, 1828. Engraving, image: 2 13/16 x 3 3/16 in. (7.1 x 8 cm), sheet: 8 9/16 x 11 1/2 in. (21.7 x 29.2 cm). Inscribed: (l) *Painted by C.R. Leslie* (r) *Eng. on Steel by A.B. Durand / Anne Page, Slender & Shallow / Carey, Lea & Carey Philadelphia 1828.* The New-York Historical Society Library



31. p. 89
Asher B. Durand. *Atlantic Souvenir* title page, 1829. Engraving, image: 6 x 4 in. (15.2 x 10.2 cm), sheet: 11 3/4 x 9 1/8 in. (29.8 x 23.2 cm). Inscribed: (above) *Atlantic / Souvenir* (in image) *Carey, Lea & Carey, Philad. 1829* (below) *Drawn & Engraved by A.B. Durand.* The New-York Historical Society Library



32. p. 72
Asher B. Durand, after Samuel F. Morse (American, 1791–1872). *The Wife*, 1829. Engraving, image: 3 11/16 x 2 15/16 in. (9.4 x 7.5 cm), sheet: 7 3/16 x 5 5/8 in. (18.3 x 14.3 cm). Inscribed: (l) *Painted by S.F.B. Morse* (r) *Eng. by A.B. Durand, (below) The Wife. Frontispiece, The Atlantic Souvenir, Philadelphia, 1830.* The New-York Historical Society Library



33. p. 73
Asher B. Durand, after Charles R. Leslie. *Gipseying Party*, 1829. Engraving, image: 3 5/8 x 4 1/2 in. (7.8 x 11.6 cm), sheet: 5 5/16 x 7 11/16 in. (13.5 x 19.5 cm). Inscribed: (l) *Painted by C.R. Leslie* (r) *Engraved by A.B. Durand / Gipseying Party. / From the Original Picture in the Possession of Rob. Donaldson, Esq. New York.* The New-York Historical Society Library



34. p. 74
Asher B. Durand, after William Eiffe (American, act. 1833–1848). *Lady Lightfoot*, 1831. Copper engraving plate, 6 x 9 in. (15.2 x 22.9 cm). Inscribed in reverse: (l) *Wm Eiffe Pinxt.* (r) *A.B. Durand Sept / Lady Lightfoot / Owned by Charles Henry Hall / Engraved by his order for the American Turf Register & Sporting Magazine.* Collection of Mark D. Tomasko



35. p. 75
 Asher B. Durand, after William Eiffe. *Lady Lightfoot*, 1831. Engraving, image: 5 x 6 1/4 in. (12.7 x 15.9), sheet: 10 5/16 x 12 in. (26.2 x 30.5 cm). Inscribed: (l) *Wm Eiffe Pinxt.* (r) *A.B. Durand Scpt / Lady Lightfoot / Owned by Charles Henry Hall / Engraved by his order for the American Turf Register & Sporting Magazine*. Published in *American Turf Register and Sporting Magazine* (November 1831). Gift of John Durand, Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, The New York Public Library, Astor, Lenox, and Tilden Foundations



36. p. 100
 William Cullen Bryant (American, 1794–1878) and Asher B. Durand. *The American Landscape, No. 1: Engraved from original and accurate drawings; executed from nature expressly for this work, and from well authenticated pictures; with historical and topographical illustrations*, 1830. 16 pages with 6 engraved plates, 10 1/4 x 8 1/16 in. (26 x 20.3 cm). New York: Elam Bliss, 1830. The New-York Historical Society Library



37. p. 120
 James Smillie (American, 1807–1885), after Asher B. Durand. Cover: *The American Landscape: Mambrino's Helmet*, 1830. Engraving, image: 9 7/16 x 7 15/16 in. (10.3 x 15.4 cm), sheet: 12 1/4 x 9 9/16 in. (31.3 x 24.3 cm). Inscribed: *Engraved by James Smillie from a sketch from Nature by A.B. Durand*. Engraved for *The American Landscape*, no. 1 (1830). The New-York Historical Society Library



38. p. 121
 Asher B. Durand, after William James Bennett (American, 1784–1844). *Weehawken*, 1830. Chine-collé engraving, image: 4 1/2 x 5 13/16 in. (11.4 x 14.8 cm), sheet: 6 x 8 1/8 in. (15.2 x 20.6 cm); secondary support: 8 3/8 x 10 7/8 in. (20.3 x 25.4 cm). Inscribed: (l) *Painted by W. J. Bennett* (r) *Engraved by A.B. Durand / Weehawken*. Engraved for *The American Landscape*, no. 1 (1830). The New-York Historical Society Library



39. p. 122
 Asher B. Durand. *Catskill Mountains*, 1830. Chine-collé engraving, image: 4 3/8 x 5 7/8 in. (11.1 x 14.9 cm), sheet: 5 15/16 x 8 3/8 in. (15.1 x 21.3 cm); secondary support: 9 7/8 x 12 9/16 in. (22.9 x 30.5 cm.). Inscribed: *Painted & Engraved by A.B. Durand / Catskill Mountains / Published by Elam Bliss New York / Printed by Wade*. Engraved for *The American Landscape*, no. 1 (1830). The New-York Historical Society Library



40. p. 123
 S. Smillie and Asher B. Durand, after Robert W. Weir (American, 1803–1889). *Fort Putnam*, 1830. Chine-collé engraving, image: 4 1/2 x 6 1/16 in. (11.4 x 15.4 cm), sheet: 5 15/16 x 8 3/8 in. (15.1 x 21.3 cm); secondary support: 9 7/8 x 12 9/16 in. (22.9 x 30.5 cm). Inscribed: (l) *Painted by Robt W. Weir* (r) *Etched by S. Smillie finished by A.B. Durand / Fort Putnam. / Published by Elam Bliss New York / Printed by Wade*. Engraved for *The American Landscape*, no. 1 (1830). The New-York Historical Society Library



41. p. 124
 Asher B. Durand, after William James Bennett. *The Falls of the Sawkill*, 1830. Chine-collé engraving, image: 6 x 4 7/16 in. (19.7 x 10.16 cm), sheet: 8 5/16 x 5 7/8 in. (20.3 x 12.7 cm); secondary support: 12 1/8 x 9 9/16 in. (30.5 x 22.9 cm.). Inscribed: (l) *Painted by W. J. Bennett* (r) *Engraved by A.B. Durand / (below c) Falls of the Sawkill / (lower c) Published by Elam Bliss New York / (lower r) Printed by Wade*. Engraved for *The American Landscape*, no. 1 (1830). The New-York Historical Society Library



42. p. 125
 Asher B. Durand, after William James Bennett. *The Falls of the Sawkill*, 1830. Engraving, image: 8 7/8 x 6 7/16 in. (22.5 x 16.4 cm), sheet: 10 13/16 x 8 3/8 in. (27.5 x 21.3 cm). Inscribed: (l) *Painted by W. J. Bennett* (r) *Engraved by A.B. Durand / The Falls of the Sawkill (below l) Steel Plate (below c) Engr. for The New-York Mirror (r) Printed by Illman & Pilbrow*. Engraved for *The American Landscape*, no. 1, published with decorative frame in 1833–34 issues of *The New-York Mirror*. The New-York Historical Society Library



43. p. 126
 Asher B. Durand. *Delaware Water-Gap*, 1830. Engraving, image: 4 3/8 x 6 in. (11.1 x 15.2 cm.), sheet: 5 13/16 x 8 9/16 in. (14.8 x 21.7 cm). Inscribed: *Drawn & Engraved by A.B. Durand / Delaware Water-Gap / Published by Elam Bliss New York*. Engraved for *The American Landscape*, no. 1 (1830). The New-York Historical Society Library



44. p. 127
 Asher B. Durand, after Thomas Cole (British-American, 1801–1848). *Winnepiseogee Lake*, 1830. Chine-collé engraving, image: 4 1/8 x 5 3/8 in. (10.5 x 13.7 cm), sheet: 6 1/16 x 9 1/4 in. (15.4 x 23.5 cm); secondary support: 7 1/2 x 10 1/2 in. (19 x 26.7 cm.). Inscribed: (l) *Painted by T. Cole* (r) *Eng. by A.B. Durand / Winnepiseogee Lake. / Published by Elam Bliss New York*. Engraved for *The American Landscape*, no. 1 (1830). The New-York Historical Society Library



45. p. 22
 Asher B. Durand. *The Duvand Children*, 1832. Oil on canvas, 36 1/2 x 29 in. (92.7 x 73.7 cm). The New-York Historical Society, Gift of the children of the artist, through John Durand, 1903.2



46. p. 93
 Asher B. Durand, after Charles Cromwell Ingham (American, 1796–1863). *Catharine Maria Sedgwick* (1789–1867), 1832. Engraving, image: 4 3/16 x 3 5/8 in. (10.6 x 8.9 cm), sheet: 11 15/16 x 9 5/16 in. (30.3 x 23.7 cm). Inscribed: (l) *Painted by Chas. Ingham* (r) *Eng. by A.B. Durand / Catharine M. Sedgwick / [facsimile signature] / Entered according to act of Congress in the year 1832 by James Herring in the Clerk's office of the District Court of the Southern District of New York*. Engraved for James Herring and James Longacre's *National Portrait Gallery of Distinguished Americans* (1834–39). The New-York Historical Society Library



47. ^{p. 89}
Asher B. Durand, after Charles R. Leslie. *Sancho Panza and the Duchess*, 1832. Engraving, image: 3 x 4 in. (7.2 x 10.2 cm), sheet: 4 1/16 x 6 1/16 in. (13.5 x 19.5 cm). Inscribed: (l) *Painted by C.R. Leslie* (r) *Eng. by A.B. Durand*. Proof before the name. Engraved for *The Atlantic Souvenir* (1832). The New-York Historical Society Library



48. ^{p. 21}
Asher B. Durand, after William Jewett and Samuel Waldo (American, 1783–1861). *John Trumbull* (1756–1843), 1833. Engraving, image: 4 3/4 x 3 5/8 in. (12.1 x 9.2 cm), sheet: 10 5/16 x 6 11/16 in. (26.2 x 17 cm). Inscribed: (l) *Painted by Waldo & Jewett*. (c) *for the Trumbull Gallery, Yale College, New Haven*. (r) *Engraved by A.B. Durand / John Trumbull* [facsimile signature] / *Entered according to the Act of Congress in 1833 by James Herring in the Clerk's office of the District / Court of the Southern District of New York*. Engraved for James Herring and James Longacre's *National*



49. ^{p. 90}
Asher B. Durand. *James Madison* (1751–1836), 1833. Oil on canvas, 24 1/4 x 20 1/4 in. (61.6 x 51.4 cm). The New-York Historical Society, Gift of P. Kemble Paulding, 1870.1



50. ^{p. 91}
Asher B. Durand. *Aaron Ogden* (1756–1839), 1833. Oil on canvas, 30 x 25 in. (76.2 x 63.5 cm). The New-York Historical Society, Gift of several members of the Society, 1878.1



51. ^{p. 92}
Asher B. Durand. *Aaron Ogden* (1756–1839), 1834. Engraving, image: 4 1/4 x 3 5/8 in. (10.8 x 9.2 cm), sheet: 10 5/16 x 6 7/16 in. (26.2 x 6.4 cm). Inscribed: *Painted and Engraved by A.B. Durand. / Aaron Ogden* [facsimile signature] / *Entered according to the Act of Congress in 1834 by James Herring in the Clerk's office of the District / Court of the Southern District of New York*. Engraved for James Herring and James Longacre's *National Portrait Gallery of Distinguished Americans* (1834–39). The New-York Historical Society Library, Gift of Chicago Historical Society, 1953



52. ^{p. 93}
Asher B. Durand, after Charles Cromwell Ingham. *DeWitt Clinton* (1769–1828), 1834. Engraving, image: 4 3/8 x 3 1/2 in. (11.1 x 8.9 cm), sheet: 9 3/8 x 5 7/8 in. (23.8 x 14.9 cm). Inscribed: (l) *Painted by C. Ingham* (r) *Eng. by A.B. Durand / DeWitt Clinton* [facsimile signature] / *Copyright 1834 by James Herring*. Engraved for James Herring and James Longacre's *National Portrait Gallery of Distinguished Americans* (1834–39). The New-York Historical Society Library



53. ^{p. 93}
Asher B. Durand, after Thomas Sully (American, 1783–1872). *David Hosack* (1769–1835), 1834. Engraving, image: 4 9/16 x 3 5/8 in. (11.6 x 9.2 cm), sheet: 10 11/16 x 7 1/8 in. (27.1 x 18.1 cm). Inscribed: (l) *Painted by T. Sully* (r) *Eng. by A.B. Durand. / David Hosack M.D., F.R.S.* [facsimile signature] / *Copyright 1834 by James Herring*. Engraved for James Herring and James Longacre's *National Portrait Gallery of Distinguished Americans* (1834–39). The New-York Historical Society Library



54. ^{p. 94}
Asher B. Durand. *Peter Stuyvesant and the Trumpeter (Wrath of Peter Stuyvesant on Learning of the Capture, by Treachery, of Fort Casimir)*, 1835. Oil on canvas, 24 1/4 x 30 1/4 in. (61.6 x 76.8 cm). The New-York Historical Society, Gift of The New-York Gallery of the Fine Arts, 1858.28



55. ^{p. 76}
Asher B. Durand, after John Vanderlyn. *Ariadne*, ca. 1831–35. Oil on canvas, 17 1/8 x 19 3/8 in. (43.5 x 49.2 cm). The Metropolitan Museum of Art, New York, Gift of Samuel P. Avery, 1897, 97.29.2



56. ^{p. 77}
Asher B. Durand, after John Vanderlyn. *Ariadne (after Vanderlyn): Preparatory Drawing for the Engraving*, 1833. Graphite on paper squared and numbered for transfer, 17 1/8 x 20 3/4 in. (43.5 x 52.7 cm). Watermark: JWHATMAN / 1827. The New-York Historical Society, Gift of the Durand Family, X.502



57. ^{p. 226}
Asher B. Durand, after John Vanderlyn. *Ariadne*, 1835. Engraving, fifth state; image: 14 3/16 x 17 3/4 in. (36 x 45.1 cm), sheet: 17 1/8 x 20 5/8 in. (43.3 x 52.4 cm). Inscribed: (l) *Painted by J. Vanderlyn* (r) *Eng. By A.B. Durand. Ariadne. / Published by A.B. Durand, Hodgson, Boys, & Graves, London, & Rittner & Goussil à Paris 1835. / Entered according to the Act of Congress in 1835 by A.B. Durand in the Clerk's office of the District / Court of the Southern District of New York / Printed by A. King*. The New-York Historical Society, Gift of Lucy Maria Durand Woodman, 1908



58. p. 23
 Asher B. Durand. *Self-Portrait*, ca. 1835. Oil on canvas, 30 x 24 in. (76.2 x 61 cm). The New-York Historical Society, Gift of Lucy Maria Durand Woodman, 1907.2



59. p. 160
 Asher B. Durand. Sketchbook with 47 folios, 1835-36. Graphite on beige paper bound into a sketchbook, 8 7/8 x 11 1/2 in. (22.5 x 29.2 cm). Various inscriptions throughout. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.57



60. p. 138
 Asher B. Durand. *Ideal Head: A Suggestion from Life*, 1836. Oil on canvas, 27 x 21 1/2 in. (68.6 x 54.6 cm). The New-York Historical Society, Gift of the children of the artist, through John Durand, 1903.6



61. p. 95
 Samuel Finley Breese Morse (American, 1791-1872). *Landscape Composition: Helicon and Aganippe (Allegorical Landscape of New York University)*, 1836. Oil on canvas, 22 1/2 x 36 1/4 in. (57.2 x 92.1 cm). The New-York Historical Society, Louis Durr Fund, 1917.3



62. p. 161
 Asher B. Durand. *Frontispiece with Trompe l'Oeil Stack of Three Drawings of Trees*. From the disassembled Schroon Lake Sketchbook, 1837. Graphite on paper, 9 1/4 x 13 3/8 in. (23.5 x 34 cm). Inscribed at upper center in graphite in block letters disappearing behind sheets: SKETCH; below stack drawings: AND / NEW YORK / 1837; at upper left in gray ink and graphite: June 19th, 1837 Procured this book. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.86



63. p. 162
 Asher B. Durand. *Whorlbury Mt. near Schroon Lake*, New York. From the disassembled Schroon Lake Sketchbook, 1837. Graphite on paper, 9 1/4 x 13 1/4 in. (23.5 x 33.7 cm), irregular. Inscribed at lower right in graphite: Whorlbury Mt. near Schroon Lake / July 4th, 1837 looking north. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.91



64. p. 163
 Asher B. Durand. *The Chestnut Oak on the Hosack Estate, Hyde Park, New York with Five Figures and an Artist Sketching*, 1838. Graphite on paper, 10 1/2 x 14 in. (26.7 x 35.6 cm), irregular. Inscribed at lower center in graphite: Chestnut oak on Dr Hossacks place- / Hyde park July 12th. 1838. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.98



65. p. 25
 Thomas Cole (American, 1801-1848). *Study for Dream of Arcadia*, ca. 1838. Oil on wood panel, 8 3/4 x 14 1/2 in. (22.2 x 36.8 cm). The New-York Historical Society, Gift of the children of the artist, through John Durand. 1903.9



66. p. 24
 Mathew B. Brady (American, 1822-1896). *Thomas Cole* (1801-1848), ca. 1845. Daguerreotype, image: 3 7/16 x 2 3/4 in. (7.6 x 7 cm), case size: 5 1/4 x 4 1/2 in. (13.3 x 11.4 cm). The New-York Historical Society Library, Purchase, The Watson Fund, 2003



67. p. 164
 Asher B. Durand. *Notch House, White Mountains, New Hampshire*, 1839. Graphite on paper, 10 1/4 x 14 3/8 in. (26 x 36.5 cm). Inscribed at lower right in graphite: Notch House / White Mts. July 3rd. 1839. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.95



68. p. 96
 Asher B. Durand. *Sunday Morning*, 1839. Oil on canvas, 25 1/4 x 36 1/4 in. (64.1 x 92.1 cm). The New-York Historical Society, Gift of the children of the artist, through John Durand, 1903.3



69. p. 166
 Asher B. Durand. *Tree Study, Windsor Park, England*, 1840. Graphite on gray-green paper, 14 1/2 x 10 1/8 in. (36.8 x 25.7 cm), irregular. Inscribed at lower right in graphite: Windsor Park July 28th 1840. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.72



70. p. 140
Asher B. Durand, after Nicholas Lancret (French, 1690–1743). *Manhood*, 1840. Oil on cardboard, 11 3/8 x 13 3/8 in. (28.9 x 34 cm). The New-York Historical Society, Gift of Lucy Maria Durand Woodman, 1907.29



71. p. 139
Asher B. Durand. *Roman Head*, 1840. Oil on canvas, 24 1/8 x 19 3/8 in. (61.3 x 49.2 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1931.7



72. pp. 142-143
Asher B. Durand. Sketchbook with 50 folios, 1840–41. Graphite on beige paper bound into a sketchbook, 11 5/8 x 18 in. (29.5 x 45.7 cm). Inscribed on inner front cover at upper right in graphite: *Made for me by Meyer / Lucerne Sep. 15th 1840 / Price 9 1/2 Franks / A.B.D.* Folio 7v–8r inscribed at lower center of right page: *From the Flegère Sepr. 23;* landmarks labeled from left to right across spread pages: *Vért; ag, Druz; à bouchard; ag, moine; glacier bois; Mer de Glace; Mont-anvert; Lechaud; Petits jorasses; Grandes Jorasses; Les Pinacles;*



73. p. 141
Asher B. Durand. *View of the Hippocampus Fountain* (“*Fontana de’ Cavalli Marini*” by Cristoforo Unterberger, 1791) in the Borghese Gardens, Rome, Italy, 1841. Graphite on paper, 10 1/8 x 6 7/8 in. (25.7 x 17.5 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1918.120



74. p. 141
Asher B. Durand. Sketchbook with 43 folios, 1841. Graphite, gouache, and watercolor on various shades of beige and brown paper bound into a sketchbook, 8 3/4 x 11 3/4 in. (22.2 x 29.8 cm). Inscribed on inner front cover at upper left in graphite: *A.B. Durand / Rome March 8th. 1841;* on inner back cover at upper left: *amt. paid for Cour ... by ABD. / Bill at Capri (Hotel & c) - \$5-6 carleni / paid to Boatman ... - 7 - 7 - / Extra Bono ... to Ditto - 1 - 0 - / Bill at Sorrento (Hotel & c) - 5 ' 6/ fare from Sorto to Naples / & fachini 1 ' 4/ 21 - 0* and various mathematical

inscriptions. Folio 11 inscribed at lower center in graphite: *descent into Piscine Mirabili*. The New-York Historical Society, Gift of Nora Durand Woodman, 1932.58.



75. p. 146
Asher B. Durand. *Caldera of Mt. Vesuvius*, 1841. Graphite on paper, 10 3/16 x 14 3/8 in. (25.9 x 36.5 cm). Inscribed at lower right in graphite: *Crater of Vesuvius March 22nd 1841;* at upper right inside image: *sandy*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.114



76. p. 146
Asher B. Durand. *Ischia and Procida from the Bay of Naples, Italy*, 1841. Graphite on paper, 10 x 14 5/8 in. (25.4 x 37.1 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1918.115



77. pp. 144-145
Asher B. Durand. Sketchbook with 35 Folios, 2 blank, 1841. Graphite on beige paper bound into a sketchbook, 9 9/16 x 13 1/2 in. (24.3 x 34.3 cm). Inscribed on inner front cover along upper edge in graphite: *\$1.80 Rome March 31st. 1841 / A.B.D.*; inner back cover at upper right: *Valet - 2 / Church - 3 / Dinner 11 1/2*. Folios 6v–7r inscribed at lower right of the left page in graphite: *Roman aquaducts [sic] April 9th. 1841*. Folio 7v inscribed at lower right in graphite: *Fragment of Aquaducts [sic] Rome April 9th*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.59.



78. p. 147
Asher B. Durand. *Parish Church, Stratford-on-Avon, England*, 1841. Graphite and white gouache on gray paper, 10 1/8 x 14 in. (25.7 x 35.6 cm). Inscribed at lower right in graphite: *Stratford, on Avon June 17th 1841*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.122



79. p. 26
 Asher B. Durand. *The Solitary Oak (The Old Oak)*, 1844. Oil on canvas, 36 x 48 in. (91.4 x 121.9 cm). The New-York Historical Society, Gift of The New-York Gallery of the Fine Arts, 1858.75



80. p. 97
 Asher B. Durand. *Luman Reed* (1785–1836), 1844. Oil on canvas, 30 x 25 in. (76.2 x 63.5 cm). The New-York Historical Society, Gift of The New-York Gallery of the Fine Arts, 1858.56



81. p. 167
 Asher B. Durand. Sketchbook with 45 folios, 3 blank, 1844–45. Graphite and white gouache on beige paper bound into a sketchbook, 12 1/4 x 18 1/2 in. (31.1 x 47 cm). Inscribed on inner front cover at upper right in graphite: *A.B.D. Folio 40* inscribed at lower right in graphite: *Mohawk Augt. 7th 1845*. The New-York Historical Society, Gift of Nora Durand Woodman, X.485[*dup*]



82. p. 27
 Asher B. Durand. *Trees by the Brookside, Kingston, New York*, ca. 1846. Oil on linen, 21 1/4 x 16 3/4 in. (54 x 42.5 cm). The New-York Historical Society, Louis Durr Fund, 1887.6



83. p. 165
 Asher B. Durand. "Dover Stone Church," *Dover Plains, New York*, ca. 1847. Graphite and white gouache on gray paper, mounted on card, 14 x 10 in. (35.6 x 25.4 cm). Inscribed at lower right in graphite: *Stone Church / Dover Plains* [gone over twice]. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.125



84. p. 214
 Asher B. Durand. *Study of Trees, Pine Orchard, Catskill, New York*, 1848. Graphite on gray-green paper, 14 x 10 in. (35.6 x 25.4 cm). Inscribed at lower left in graphite: *Catskill*; at lower right: *Pine orchard / Sepr. 1848*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.64



85. p. 168
 Asher B. Durand. *Pitch Pines, North Mountain, Catskills, New York*, 1848. Graphite on gray-green paper, 9 7/8 x 14 in. (25.1 x 35.6 cm). Inscribed at lower right in graphite: *Pitch pines North mountain, Catskills Sepr 1848*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.73



86. p. 169
 Asher B. Durand. *Buttonwood Trunks, Catskill Clove, New York*; verso: sketch of trees, 1848. Graphite on gray-green paper, 14 x 10 in. (35.6 x 25.4 cm). Inscribed at lower left in graphite: *Set*; at upper right: *9* [encircled]; at lower right: *9* [encircled] / *Button wood Trunks / Catskill clove Oct 1st 1848*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.82



87. p. 170
 Asher B. Durand. *Study for "Landscape-Composition: In the Catskills,"* ca. 1848. Graphite, white chalk, charcoal, and white gouache with scratching out and stumping on khaki paper, 10 1/16 x 14 1/8 in. (25.6 x 35.9 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1918.278



88. p. 171
 Asher B. Durand. *Study of Trees, Shandaken, New York*, 1849. Graphite, white gouache, white lead pigment on gray-green paper, 13 7/8 x 10 in. (35.2 x 25.4 cm). Inscribed at lower left in graphite (partially illegible): *Erie RR w... / Adirondack* [crossed out] *Mountains / 1849 / set*; at lower right: *Shandaken*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.127



89. p. 27
 Asher B. Durand. *Study from Nature: Tree Study, Newburgh, New York*, 1849. Oil on canvas, 22 1/8 x 18 in. (56.2 x 45.7 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1932.49



90. p. 172
 Asher B. Durand. *Study of Trees and Rocks, Catskill Mountains, New York*, ca. 1849. Graphite on gray-green paper, 14 x 9 7/8 in. (35.6 x 25.1 cm). Verso inscribed at lower right in graphite: *Catskill*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.67



91. *Asher B. Durand. Studies of a Tree and a Branch*, ca. 1849. Graphite on gray-green paper, 10 x 14 in. (25.4 x 35.6 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1918.68



92. *Asher B. Durand. Tree Study, Newburgh, New York*, ca. 1849. Graphite on gray-green paper, 13 15/16 x 10 in. (35.4 x 25.4 cm), irregular. Inscribed at lower left in graphite: *set*; at lower right: *Newburgh*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.237



93. *Asher B. Durand. Study of Trees and Rocks, Catskill Clove, New York*, 1850. Graphite on gray-green paper, 13 7/8 x 10 in. (35.2 x 25.4 cm), irregular. Inscribed at lower left in graphite: *Clove Oct 7th 1850*; at lower right: *set*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.62



94. *Asher B. Durand. Mountainous Landscape with Two Trees*; verso: study of mountainous landscape, ca. 1851. Graphite and white gouache on gray-green paper, graphite, 9 7/8 x 13 7/8 in. (25.1 x 35.2 cm). Inscribed at lower left in graphite: *set*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.69



95. *Asher B. Durand. Study of a Bare Tree, South Egremont, Massachusetts*, ca. 1851-52. Graphite and white gouache on beige paper, 13 3/4 x 9 15/16 in. (34.9 x 25.2 cm), irregular. Inscribed at lower left in graphite: *set*; at lower right: *Bash Bish*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.250



96. *Asher B. Durand. Study of Rocks and Trees in Ice Glen, Stockbridge, Massachusetts*, ca. 1851-52. Graphite and white gouache on beige paper, 14 x 10 in. (35.6 x 25.4 cm). Inscribed at lower left in graphite: *set*; at lower right: *Ice Glen-*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.251



97. *Asher B. Durand. Study of Trees, Shandaken, New York*, ca. 1852. Graphite with scratching out on gray-green paper, 14 1/16 x 10 in. (35.7 x 25.4 cm). Inscribed at lower right in graphite: *Olive / Shandaken*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.260



98. *John William Casilear (American, 1811-1893). Landscape*, 1852. Oil on canvas, 22 1/2 x 30 in. (57.2 x 76.2 cm). The New-York Historical Society, Gift of Lucy Maria Durand Woodman, 1907.7



99. *Asher B. Durand. Beacon Hills on the Hudson River, Opposite Newburgh - Painted on the Spot*, ca. 1852. Oil on canvas, 32 x 46 in. (81.3 x 116.8 cm). The New-York Historical Society, Gift of Lucy Maria Durand Woodman, 1907.11



100. *Asher B. Durand. View of the Shandaken Mountains, New York*, 1853. Oil on linen, 16 x 24 in. (40.6 x 61 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1932.21



101. *Asher B. Durand. Study from Nature, Stratton Notch, Vermont*, 1853. Oil on canvas, 18 x 23 3/4 in. (45.7 x 60.3 cm). The New-York Historical Society, Gift of Lucy Maria Durand Woodman, 1907.21



102. *Asher B. Durand. Shandaken Range, Kingston, New York*, ca. 1854. Oil on canvas, 21 x 16 3/4 in. (53.3 x 42.5 cm). The New-York Historical Society, Gift of Lucy Maria Durand Woodman, 1907.21



103. p. 31
Asher B. Durand. *Shandaken, Ulster County, New York*, 1854. Oil on canvas, 21 x 16- $\frac{3}{4}$ in. (53.3 x 42.5 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1932.17



104. p. 35
Asher B. Durand. *Clearing Up*, 1854. Oil on canvas, 32 $\frac{1}{4}$ x 48 $\frac{1}{4}$ in. (81.9 x 122.5 cm). Collection of Barrie and Deedee Wigmore



105. p. 179
Asher B. Durand. *A Brook in the Woods*, ca. 1854. Graphite, white gouache, and white lead pigment on prepared gray-green paper, 13 $\frac{7}{8}$ x 10 in. (35.2 x 25.4 cm). Inscribed at lower right in graphite: *H. J. Brook*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.129



106. p. 48
Asher B. Durand. *Primeval Forest*, ca. 1854. Sepia oil on canvas, 58 x 48 in. (147.3 x 121.9 cm). The New-York Historical Society, Gift of Lucy Maria Durand Woodman, 1907.18



107. p. 213
Unknown photographer. *Asher B. Durand*, ca. 1854. Daguerreotype, image: 4 $\frac{1}{2}$ x 3 $\frac{5}{8}$ in. (11.4 x 9.2 cm), case size: 5 $\frac{15}{16}$ x 4 $\frac{3}{4}$ in. (15.1 x 12.1 cm). The New-York Historical Society Library, Gift of Nora Durand Woodman



108. p. 212
William J. Stillman and John Durand, editors and publishers. *The Crayon* (1855). Each volume: 11 $\frac{1}{4}$ x 8 $\frac{1}{2}$ in. (28.6 x 21.6 cm). Vol. 1: Asher B. Durand, "Letters on Landscape Painting. Letters I - VIII." Vol. 2: Asher B. Durand, "Letters on Landscape Painting. Letter IX." The New-York Historical Society Library



109. p. 20
Charles Mettam and Edmund A. Burke, architects. *The New-York Historical Society, Second Avenue and Eleventh Street, New York City*, 1855. Watercolor, black ink and wash, and graphite on paper, laid on another sheet, laid on canvas, 22 $\frac{1}{2}$ x 31 $\frac{11}{16}$ in. (57.2 x 80.5 cm). The New-York Historical Society Collection, X.370



110. p. 253
Asher B. Durand. *Mount Chocorua, New Hampshire*, 1855. Graphite and white gouache on prepared beige paper, 9 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in. (25.1 x 35.2 cm). Inscribed at lower right in graphite: *Augt 22nd 1855*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.74



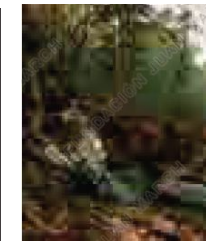
111. p. 181
Asher B. Durand. *Study of Four Tree Trunks (Three Birches)*, ca. 1855. Graphite with scratching out on beige paper, 12 $\frac{1}{2}$ x 9 $\frac{5}{8}$ in. (31.8 x 24.4 cm), irregular. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.325



112. p. 186
Asher B. Durand. *Group of Trees*, 1855-57. Oil on canvas, 24 x 18 in. (61 x 45.7 cm). The New-York Historical Society, Louis Durr Fund, 1887.8



113. p. 32
Asher B. Durand. *Landscape*, ca. 1855. Oil on canvas, 24 x 16 $\frac{3}{4}$ in. (61 x 42.5 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1932.26



114. p. 49
Asher B. Durand. *Study from Nature: Rocks and Trees in the Catskills, New York*, ca. 1856. Oil on canvas, 21 $\frac{1}{2}$ x 17 in. (54.6 x 43.2 cm). The New-York Historical Society, Gift of Lucy Maria Durand Woodman, 1907.20



115. p. 182
 Asher B. Durand. *Tree Study, Catskill Mountains, New York*, 1857. Graphite on beige paper, 14 5/8 x 9 7/8 in. (37.1 x 25.1 cm), irregular. Inscribed at lower right in graphite: *Catskill Mtns. / July 24th 1857*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.75



116. p. 183
 Asher B. Durand. *Study of a Fallen Tree Trunk*, 1857. Graphite on paper, 9 7/8 x 14 1/2 in. (25.1 x 36.8 cm), irregular. Inscribed at lower right in graphite: *Catskill Mtns. July 1857*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.149



117. p. 229
 Asher B. Durand. *White Mountain Scenery, Franconia Notch, New Hampshire*, 1857. Oil on canvas, 48 1/4 x 72 1/2 in. (122.6 x 184.2 cm). The New-York Historical Society, The Robert L. Stuart Collection, S-105



118. p. 228
 Asher B. Durand. *Landscape in Sepia: Trees with Brook*, ca. 1857-58. Oil on canvas, 37 1/8 x 41 1/4 in. (94.3 x 104.8 cm). (Donor located this near Jackson Falls, New Hampshire). The New-York Historical Society, Gift of Nora Durand Woodman, 1930.12



119. p. 254
 Asher B. Durand. *Study for Woodland Brook*, ca. 1858-59. Sepia oil on canvas, 45 1/4 x 36 1/4 in. (114.9 x 92.1 cm). (Donor located this near Jackson Falls, New Hampshire). The New-York Historical Society, Gift of Nora Durand Woodman, 1930.11



120. p. 255
 Asher B. Durand. *Woodland Brook*, 1859. Oil on canvas, 45 1/4 x 36 in. (114.9 x 91.4 cm). The New-York Historical Society, The Robert L. Stuart Collection, S-190



121. p. 40
 Thomas H. Hotchkiss (American, 1833-1869). *Sunset on the Colosseum, Rome*, 1860-69. Oil on paper, laid on Japanese paper, laid on wood, 6 x 13 1/8 in. (15.2 x 33.3 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1932.206



122. p. 33
 Asher B. Durand. *Nature Study: A Birch Tree*, ca. 1860. Oil on canvas, 22 x 16 3/4 in. (55.9 x 42.5 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1932.47



123. p. 33
 Asher B. Durand. *Black Birches, Catskill Mountains*, 1860. Oil on canvas, 23 3/4 x 16 3/4 in. (60.3 x 42.5 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1932.30



124. p. 184
 Asher B. Durand. *Study of Tree Branches, Fishkill Landing, New York*, 1860. Graphite on gray Bristol paper, 18 3/4 x 12 1/4 in. (47.6 x 31.1 cm). Inscribed at lower left in graphite: *Fishkill Landing / set*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.61



125. p. 39
 John Frederick Kensett (American, 1816-1872). *Seashore*, 1861. Oil on canvas, 18 x 30 in. (45.7 x 76.2 cm). The New-York Historical Society, The Robert L. Stuart Collection, S-42



126. p. 187
 Asher B. Durand. *Butternut Tree at Hague, Lake George, New York*, ca. 1862. Oil on canvas, 23 3/4 x 16 3/4 in. (60.3 x 42.5 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1932.46



127. p. 185
Asher B. Durand. *Island with Small Trees, Lake George, New York*, ca. 1862. Graphite on paper mounted on card, 12 5/16 x 18 5/8 in. (31.3 x 47.3 cm). Inscribed at lower right in graphite: *Lake George*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.166



128. p. 188
Asher B. Durand. *Study of Two Trees, Hague, Lake George, New York*, ca. 1862. Graphite and white gouache on gray Bristol paper, 12 3/16 x 18 11/16 in. (31 x 47.5 cm), irregular. Inscribed at lower right in graphite: *Hague*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.171



129. p. 189
Asher B. Durand. *Trees on the Shore of Lake George, Bolton, New York*, 1863. Graphite on paper, 12 5/16 x 18 1/2 in. (31.3 x 47 cm), irregular. Inscribed at lower right in graphite: *Bolton*. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.181



130. p. 190
Asher B. Durand. *Study of Two Trees, Bolton, Lake George, New York*, 1863. Graphite on beige Bristol paper, 12 1/4 x 18 1/2 in. (31.1 x 47 cm). Signed and inscribed at lower right in graphite: *A.B. Durand / Bolton Oct. 3d /63*. The New-York Historical Society, Gift of Lucy Maria Durand Woodman, 1907.27



131. p. 36
Asher B. Durand. *Catskill Clove, New York*, 1864. Oil on canvas, 15 x 24 in. (38.1 x 61 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1932.14



132. p. 253
Asher B. Durand. *Landscape, Barrytown, New York*, 1865. Graphite with stumping on brown paper, 12 3/16 x 18 1/2 in. (31 x 47 cm). Inscribed at lower right in graphite: *Barrytown July 10th. 1865*. Watermark: TOLLE ET FILS. The New-York Historical Society, Gift of Nora Durand Woodman, 1918.191



133. p. 191
Asher B. Durand. Sketchbook with 39 folios, 2 blank and yellow endpapers, 1867-70. Graphite and white chalk on off-white, brown, and gray paper, 4 7/8 x 8 3/16 in. (12.4 x 20.8 cm). Inscribed on front endpaper in graphite: *Sketch Book / of Asher Brown Durand / N.D.W.* The New-York Historical Society, Gift of Nora Durand Woodman, X.487[*dup*].



134. p. 227
Robert Hinshelwood (American, 1812-after 1875). *Sunday Morning*, 1869. Chine-collé engraving, image: 10 3/8 x 14 7/8 in. (26.4 x 37.8 cm), sheet: 7 15/16 x 12 1/4 in. (17.8 x 31.3 cm); secondary support: 10 7/8 x 14 7/8 in. (25.4 x 35.6 cm). After A.B. Durand, *Sunday Morning*, 1839 [CAT. 68]. Frontispiece to bound volume of *Appleton's Journal 2* (1869). The New-York Historical Society Library



135. p. 227
Paradise & Cooke, photographers. *Asher B. Durand*, ca. 1869. Albumen *carte-de-visite*, card: 4 x 2 3/8 in. (10.2 x 6 cm). The New-York Historical Society Library, Gift of Mary L. and Ellen Constant, 1949



136. p. 37
Asher B. Durand. *Adirondack Mountains, New York*, ca. 1870. Oil on canvas, 15 1/4 x 23 3/4 in. (38.7 x 60.3 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1932.10



137. p. 38
Jasper Francis Cropsey (American, 1823-1900). *Greenwood Lake, New Jersey*, 1871. Oil on canvas, 20 x 33 in. (50.8 x 83.8 cm). The New-York Historical Society, The Robert L. Stuart Collection, S-156



138. p. 230
Asher B. Durand. *Black Mountain from the Harbor Islands, Lake George, New York*, 1875. Oil on canvas, 32 1/2 x 60 in. (82.6 x 152.4 cm). The New-York Historical Society, Gift of Lucy Maria Durand Woodman, 1907.17



139. p. 231
Asher B. Durand. *Sunset: Souvenir of the Adirondacks*, 1878. Oil on canvas, 39 1/2 x 50 1/2 in. (100.3 x 128.3 cm). The New-York Historical Society, Gift of the children of the artist, through John Durand, 1903.4



140. p. 41
Unknown photographer. *Interior of Durand's Studio at Maplewood, New Jersey*, after 1878. Albumen print, image: 7 5/8 x 9 9/16 in. (19.4 x 24.3 cm), card: 13 7/8 x 16 15/16 in. (35.2 x 43 cm). The New-York Historical Society Library, Gift of Nora Durand Woodman, 1935



141. p. 232
Asher B. Durand's Palette and Brushes, before 1879. Palette. Wood and oil paint, 16 1/4 x 11 1/2 in. (41.3 x 29.2 cm). 1932.237b. Brush 1932.237c: Wood, metal and bristle, length: 10 in. (25.4 cm). Brush 1932.237d: Wood, metal and bristle, length: 13 1/4 in. (34.3 cm). Brush 1932.237e: Wood, metal and bristle, length: 12 in. (30.5 cm). Brush 1932.237f: Wood, metal and bristle, length: 10 1/2 in. (26.7 cm). The New-York Historical Society, Gift of Nora Durand Woodman, 1932.237b-f

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THE AMERICAN LANDSCAPES OF ASHER B. DURAND (1796–1886)

Fundación Juan March, Madrid, October 1, 2010–January 9, 2011

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Dr. Linda S. Ferber, Guest Curator

Department of Exhibitions, Fundación Juan March, Madrid
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Text by Angelica Jawlensky

DAVID HOCKNEY
Text by Marco Livingstone

1993

MALEVICH. Colección del Museo
Estatal Ruso, San Petersburgo
Texts by Eugeniya N. Petrova, Elena
V. Basner and Kasimir Malevich

PICASSO. EL SOMBRERO DE
TRES PICOS. Dibujos para los
decorados y el vestuario del ballet
de Manuel de Falla
Texts by Vicente García-Márquez,
Brigitte Léal and Laurence Berthon

MUSEO BRÜCKE BERLÍN. ARTE
EXPRESIONISTA ALEMÁN
Texts by Magdalena M. Moeller

1994

GOYA GRABADOR
Texts by Alfonso E. Pérez-Sánchez
and Julián Gállego

ISAMU NOGUCHI
Texts by Shoji Sadao, Bruce
Altshuler and Isamu Noguchi

TESOROS DEL ARTE JAPONÉS.
Período Edo: 1615-1868. Colección
del Museo Fuji, Tokio
Texts by Tatsuo Takakura, Shin-
ichi Miura, Akira Gokita, Seiji
Nagata, Yoshiaki Yabe, Hirokazu
Arakawa and Yoshihiko Sasama

FERNANDO ZÓBEL. RÍO JÚCAR
Texts by Fernando Zóbel and
Rafael Pérez-Madero ©

1995

KLIMT, KOKOSCHKA, SCHIELE.

KEY: Out of print | Available publications in October 2010 | P Exhibition at the Museu Fundación Juan March, Palma | © Exhibition at the Museo de Arte Abstracto Español, Cuenca

UN SUEÑO VIENÉS: 1898-1918
Texts by Gerbert Frodl and
Stephan Kojá

ROUAULT
Texts by Stephan Kojá, Jacques
Maritain and Marcel Arland

MOTHERWELL. Obra gráfica:
1975-1991. Colección Kenneth Tyler
Texts by Robert Motherwell **P C**

1996

TOM WESSELMANN
Texts by Marco Livingstone, Jo-
Anne Birnie Danzker, Tilman
Osterwold and Meinrad Maria
Grewenig
Published by Hatje Cantz,
Ostfildern, 1996

TOULOUSE-LAUTREC. De Albi y
de otras colecciones
Texts by Danièle Devynck and
Valeriano Bozal

MILLARES. Pinturas y dibujos
sobre papel: 1963-1971
Texts by Manuel Millares
P C

MUSEU D'ART ESPANYOL
CONTEMPORANI. FUNDACION
JUAN MARCH. PALMA
[Guide to the Museu d'Art
Espanyol Contemporani]
Texts by Juan Manuel Bonet and
Javier Maderuelo
Bilingual eds. (Spanish/Catalan
and English/German)

PICASSO. SUITE VOLLARD
Text by Julián Gállego

Spanish ed., bilingual ed. (Spanish/
German) and trilingual ed.
(Spanish/German/English)
[This catalogue accompanies the
exhibition of the same name that,
since 1996, has traveled to five
Spanish and foreign venues.]

1997

MAX BECKMANN
Texts by Klaus Gallwitz and Max
Beckmann

EMIL NOLDE. NATURALEZA Y
RELIGIÓN
Texts by Manfred Reuther

FRANK STELLA. Obra gráfica:
1982-1996. Colección Tyler Graphics
Texts by Sidney Guberman, Dorine
Mignot and Frank Stella
P C

EL OBJETO DEL ARTE
Text by Javier Maderuelo
P C

MUSEO DE ARTE ABSTRACTO
ESPAÑOL. FUNDACIÓN JUAN
MARCH. CUENCA
[Guide to the Museo de Arte
Abstracto Español]
Texts by Juan Manuel Bonet and
Javier Maderuelo
Bilingual ed. (Spanish/English)

1998

AMADEO DE SOUZA-CARDOSO
Texts by Javier Maderuelo,
Antonio Cardoso and Joana Cunha
Leal

PAUL DELVAUX
Text by Gisèle Ollinger-Zinque

RICHARD LINDNER
Text by Werner Spies

1999

MARC CHAGALL.
TRADICIONES JUDÍAS
Texts by Sylvie Forestier, Benjamín
Harshav, Meret Meyer and Marc
Chagall

KURT SCHWITTERS Y EL
ESPÍRITU DE LA UTOPIA.
Colección Ernst Schwitters
Texts by Javier Maderuelo, Markus
Heinzemann, and Lola and Bengt
Schwitters

LOVIS CORINTH
Texts by Thomas Deecke, Sabine
Fehleemann, Jürgen H. Meyer and
Antje BIRTHÄLMER

MIQUEL BARCELÓ. Ceràmiques:
1995-1998
Text by Enrique Juncosa
Bilingual ed. (Spanish/Catalan)
P

FERNANDO ZÓBEL. Obra gráfica
completa
Texts by Rafael Pérez-Madero
Published by Departamento de
Cultura, Diputación Provincial de
Cuenca, Cuenca, 1999
P C

2000

VASARELY
Texts by Werner Spies and

Michèle-Catherine Vasarely

EXPRESIONISMO ABSTRACTO.
OBRA SOBRE PAPEL. Colección
de The Metropolitan Museum of
Art, Nueva York
Text by Lisa M. Messinger

SCHMIDT-ROTTLUFF. Colección
Brücke-Museum Berlin
Text by Magdalena M. Moeller

NOLDE. VISIONES. Acuarelas.
Colección de la Fundación Nolde-
Seebüll
Text by Manfred Reuther
P C

LUCIO MUÑOZ. ÍNTIMO
Text by Rodrigo Muñoz Avia
C

EUSEBIO SEMPERE. PAISAJES
Text by Pablo Ramírez
P C

2001

DE CASPAR DAVID FRIEDRICH
A PICASSO. Obras maestras sobre
papel del Museo Von der Heydt, de
Wuppertal
Texts by Sabine Fehleemann

ADOLPH GOTTLIEB
Texts by Sanford Hirsch

MATISSE. ESPÍRITU Y
SENTIDO. Obra sobre papel
Texts by Guillermo Solana, Marie-
Thérèse Pulvenis de Séigny and
Henri Matisse

RÓDCHENKO. GEOMETRÍAS

Texts by Alexandr Lavrentiev and
Alexandr Ródchenko
P C

2002

GEORGIA O'KEEFFE.
NATURALEZAS ÍNTIMAS
Texts by Lisa M. Messinger and
Georgia O'Keeffe

TURNER Y EL MAR. Acuarelas de
la Tate
Texts by José Jiménez, Ian Warrell,
Nicola Cole, Nicola Moorby and
Sarah Taft

MOMPÓ. Obra sobre papel
Texts by Dolores Durán Úcar
C

RIVERA. REFLEJOS
Texts by Jaime Brihuega, Marisa
Rivera, Elena Rivera, Rafael Alberti
and Luis Rosales
C

SAURA. DAMAS
Texts by Francisco Calvo Serraller
and Antonio Saura
P C

GOYA. CAPRICHOS,
DESASTRES, TAUROMAQUIA,
DISPARATES
Texts by Alfonso E. Pérez-Sánchez

2003

ESPÍRITU DE MODERNIDAD.
DE GOYA A GIACOMETTI.
Obra sobre papel de la Colección
Kornfeld
Text by Werner Spies

KANDINSKY. ORIGEN DE LA ABSTRACCIÓN
Texts by Valeriano Bozal, Marion Ackermann and Wassily Kandinsky

CHILLIDA. ELOGIO DE LA MANO
Text by Javier Maderuelo
P C

GERARDO RUEDA. CONSTRUCCIONES
Text by Barbara Rose
C

ESTEBAN VICENTE. Collages
Texts by José María Parreño and Elaine de Kooning
C

LUCIO MUÑOZ. ÍNTIMO
Texts by Rodrigo Muñoz Avia and Lucio Muñoz
P

MUSEU D'ART ESPANYOL CONTEMPORANI. FUNDACION JUAN MARCH. PALMA
[Guide to the Museu d'Art Espanyol Contemporani]
Texts by Juan Manuel Bonet and Javier Maderuelo
Bilingual eds. (Catalan/Spanish and English/German)

2004

MAESTROS DE LA INVENCIÓN DE LA COLECCIÓN E. DE ROTHSCHILD DEL MUSEO DEL LOUVRE
Texts by Pascal Torres Guardiola, Catherine Loisel, Christel Winling, Geneviève Bresc-Bautier, George A. Wanklyn and Louis Antoine Prat

FIGURAS DE LA FRANCIA MODERNA. De Ingres a Toulouse-Lautrec del Petit Palais de París
Texts by Delfin Rodríguez, Isabelle Collet, Amélie Simier, Maryline Assante di Panzillo and José de los Llanos
Bilingual ed. (Spanish/French)

LIUBOV POPOVA
Text by Anna María Guasch
P C

ESTEBAN VICENTE. GESTO Y COLOR
Text by Guillermo Solana
P

LUIS GORDILLO. DUPLEX
Texts by Miguel Cereceda and Jaime González de Aledo
Bilingual ed. (Spanish/English)
P C

NEW TECHNOLOGIES, NEW ICONOGRAPHY, NEW PHOTOGRAPHY. Photography of the 80's and 90's in the Collection of the Museo Nacional Centro de Arte Reina Sofía
Texts by Catherine Coleman, Pablo Lorca and María Toledo
Bilingual ed. (Spanish/English)
P C

KANDINSKY. Acuarelas.
Städtische Galerie im Lenbachhaus, Munich
Texts by Helmut Friedel and Wassily Kandinsky
Bilingual ed. (Spanish/German)
P C

2005

CONTEMPORANEA.
Kunstmuseum Wolfsburg
Texts by Gijs van Tuijl, Rudi Fuchs, Holger Broeker, Alberto Ruiz de Samaniego and Susanne Köhler
Bilingual ed. (Spanish/English)

ANTONIO SAURA. DAMAS
Texts by Francisco Calvo Serraller and Antonio Saura
Bilingual ed. (Spanish/English)

CELEBRATION OF ART: A Half Century of the Fundación Juan March
Texts by Juan Manuel Bonet, Juan Pablo Fusi, Antonio Muñoz Molina, Juan Navarro Baldeweg and Javier Fuentes
Spanish and English eds.

BECKMANN. Von der Heydt-Museum, Wuppertal
Text by Sabine Fehleemann
Bilingual ed. (Spanish/German)
P C

EGON SCHIELE: IN BODY AND SOUL
Text by Miguel Sáenz
Bilingual ed. (Spanish/English)
P C

LICHTENSTEIN: IN PROCESS
Texts by Juan Antonio Ramírez and Clare Bell
Bilingual ed. (Spanish/English)
P C

FACES AND MASKS: Photographs from the Ordóñez-Falcón Collection

Texts by Francisco Caja
Bilingual ed. (Spanish/English)
P C

2006

OTTO DIX
Texts by Ulrike Lorenz
Bilingual ed. (Spanish/English)

CREATIVE DESTRUCTION: Gustav Klimt, the Beethoven Frieze and the Controversy about the Freedom of Art
Texts by Stephan Koja, Carl E. Schorske, Alice Strobl, Franz A. J. Szabo, Manfred Koller, Verena Perhelfter and Rosa Sala Rose, Hermann Bahr, Ludwig Hevesi and Berta Zuckerkandl
Spanish, English and German eds.
Published by Prestel, Munich/ Fundación Juan March, Madrid, 2006

Supplementary publication: Hermann Bahr. CONTRA KLIMT Original text by Hermann Bahr (1903), with additional texts by Christian Huemer, Verena Perlhefter, Rosa Sala Rose and Dietrun Otten

LA CIUDAD ABSTRACTA: 1966. El nacimiento del Museo de Arte Abstracto Español
Texts by Santos Juliá, María Bolaños, Ángeles Villalba, Juan Manuel Bonet, Gustavo Torner, Antonio Lorenzo, Rafael Pérez Madero, Pedro Miguel Ibáñez and Alfonso de la Torre

GARY HILL: IMAGES OF LIGHT.

Works from the Collection of the Kunstmuseum Wolfsburg
Text by Holger Broeker
Bilingual ed. (Spanish/English)
P C

GOYA. CAPRICHOS, DESASTRES, TAUROMAQUIA, DISPARATES
Texts by Alfonso E. Pérez-Sánchez (11^a ed., 1^a ed. 1979)
[This catalogue accompanied the exhibition of the same name that, since 1979, has traveled to 173 Spanish and foreign venues. The catalogue has been translated into more than seven languages.]

2007

ROY LICHTENSTEIN: BEGINNING TO END
Texts by Jack Cowart, Juan Antonio Ramírez, Ruth Fine, Cassandra Lozano, James de Pasquale, Avis Berman and Clare Bell
Spanish, French and English eds.

Supplementary publication: Roy Fox Lichtenstein. PAINTINGS, DRAWINGS AND PASTELS: A THESIS
Original text by Roy Fox Lichtenstein (1949), with additional texts by Jack Cowart and Clare Bell

THE ABSTRACTION OF LANDSCAPE: From Northern Romanticism to Abstract Expressionism
Texts by Werner Hofmann, Hein-Th. Schulze Altcapenberg, Barbara Dayer Gallati, Robert

Rosenblum, Miguel López-Remiro, Mark Rothko, Cordula Meier, Dietmar Elger, Bernhard Teuber, Olaf Mörke and Víctor Andrés Ferretti
Spanish and English eds.

Supplementary publication:
Sean Scully. *BODIES OF LIGHT / CUERPOS DE LUZ*
Original text by Sean Scully (1998)
Bilingual ed. (Spanish/English)

EQUIPO CRÓNICA. CRÓNICAS REALES

Texts by Michèle Dalmace, Fernando Marías and Tomás Llorens
Bilingual ed. (Spanish/English)

P C

BEFORE AND AFTER
MINIMALISM: A Century of Abstract Tendencies in the Daimler Chrysler Collection.
Virtual guide: www.march.es/arte/palma/antiores/CatalogoMinimal/index.asp
Spanish, Catalan, English and German eds.

P

2008

MAXImin: Maximum Minimization in Contemporary Art
Texts by Renate Wiehager, John M Armleder, Ilya Bolotowsky, Daniel Buren, Hanne Darboven, Adolf Hölzel, Norbert Kricke, Heinz Mack and Friederich Vordemberge-Gildewart
Spanish and English eds.

TOTAL ENLIGHTENMENT:

Conceptual Art in Moscow 1960-1990

Texts by Boris Groys, Ekaterina Bobrinskaya, Martina Weinhart, Dorothea Zwirner, Manuel Fontán del Junco, Andrei Monastyrski and Ilya Kabakov
Bilingual ed. (Spanish/English)
Published by Hatje Cantz, Ostfildern/Fundación Juan March, Madrid, 2008

ANDREAS FEININGER: 1906-1999

Texts by Andreas Feininger, Thomas Buchsteiner, Jean-François Chevrier, Juan Manuel Bonet and John Loengard
Bilingual ed. (Spanish/English)

P C

JOAN HERNÁNDEZ PIJUAN:
THE DISTANCE OF DRAWING
Texts by Valentín Roma, Peter Dittmar and Narcís Comadira
Bilingual ed. (Spanish/English)

P C

Supplementary publication:
IRIS DE PASCUA. JOAN HERNÁNDEZ PIJUAN
Text by Elvira Maluquer
Bilingual ed. (Spanish/English)

MUSEO DE ARTE ABSTRACTO ESPAÑOL. FUNDACIÓN JUAN MARCH. CUENCA
[Guide to the Museo de Arte Abstracto Español]
Texts by Juan Manuel Bonet and Javier Maderuelo
Bilingual ed. (Spanish/English)
(2nd ed., 1st ed. 2005)

2009

TARSILA DO AMARAL
Texts by Aracy Amaral, Juan Manuel Bonet, Jorge Schwartz, Regina Teixeira de Barros, Tarsila do Amaral, Mário de Andrade, Oswald de Andrade, Manuel Bandeira, Haroldo de Campos, Emiliano di Cavalcanti, Ribeiro Couto, Carlos Drummond de Andrade, António Ferro, Jorge de Lima and Sérgio Milliet
Spanish and English eds.

Supplementary publication:
Oswald de Andrade. *PAU BRASIL*
Semi-facsimile Spanish ed., Spanish translation by Andrés Sánchez Robayna

Blaise Cendrars.
HOJAS DE RUTA
Semi-facsimile Spanish ed., Spanish translation by José Antonio Millán Alba

CARLOS CRUZ-DIEZ: COLOR HAPPENS
Texts by Osbel Suárez, Carlos Cruz-Diez, Gloria Carnevali and Ariel Jiménez
Spanish and English eds.

P C

Supplementary publication:
Carlos Cruz-Diez. *REFLECTION ON COLOR*
Original text by Carlos Cruz-Diez (1989), rev. and exp.
Spanish and English eds.

CASPAR DAVID FRIEDRICH;
THE ART OF DRAWING

Texts by Christina Grummt, Helmut Borch-Supan, and Werner Busch
Spanish and English eds.

MUSEU FUNDACION JUAN MARCH, PALMA
[Guide to the Museu Fundación Juan March]
Texts by Miquel Seguí Aznar and Elvira González Gozalo, Juan Manuel Bonet, and Javier Maderuelo
Catalan, Spanish, English, and German eds.

2010

WYNDHAM LEWIS (1882-1957)
Texts by Paul Edwards, Richard Humphreys, Yolanda Morató, Juan Bonilla, Andrzej Gasiorek, and Alan Muntton
Spanish and English eds.

Supplementary publication:
William Shakespeare and Thomas Middleton. *TIMÓN DE ATENAS / TIMON OF ATHENS*
With illustrations by Wyndham Lewis, translated and annotated by Ángel-Luis Pujante and Salvador Oliva
Bilingual edition (Spanish/English)

Supplementary publication:
BLAST. Revista del gran vórtice inglés
Translation and notes by Yolanda Morató
Semi-facsimile Spanish ed.

PALAZUELO, PARIS, 13 RUE SAINT-JACQUES (1848-1968)

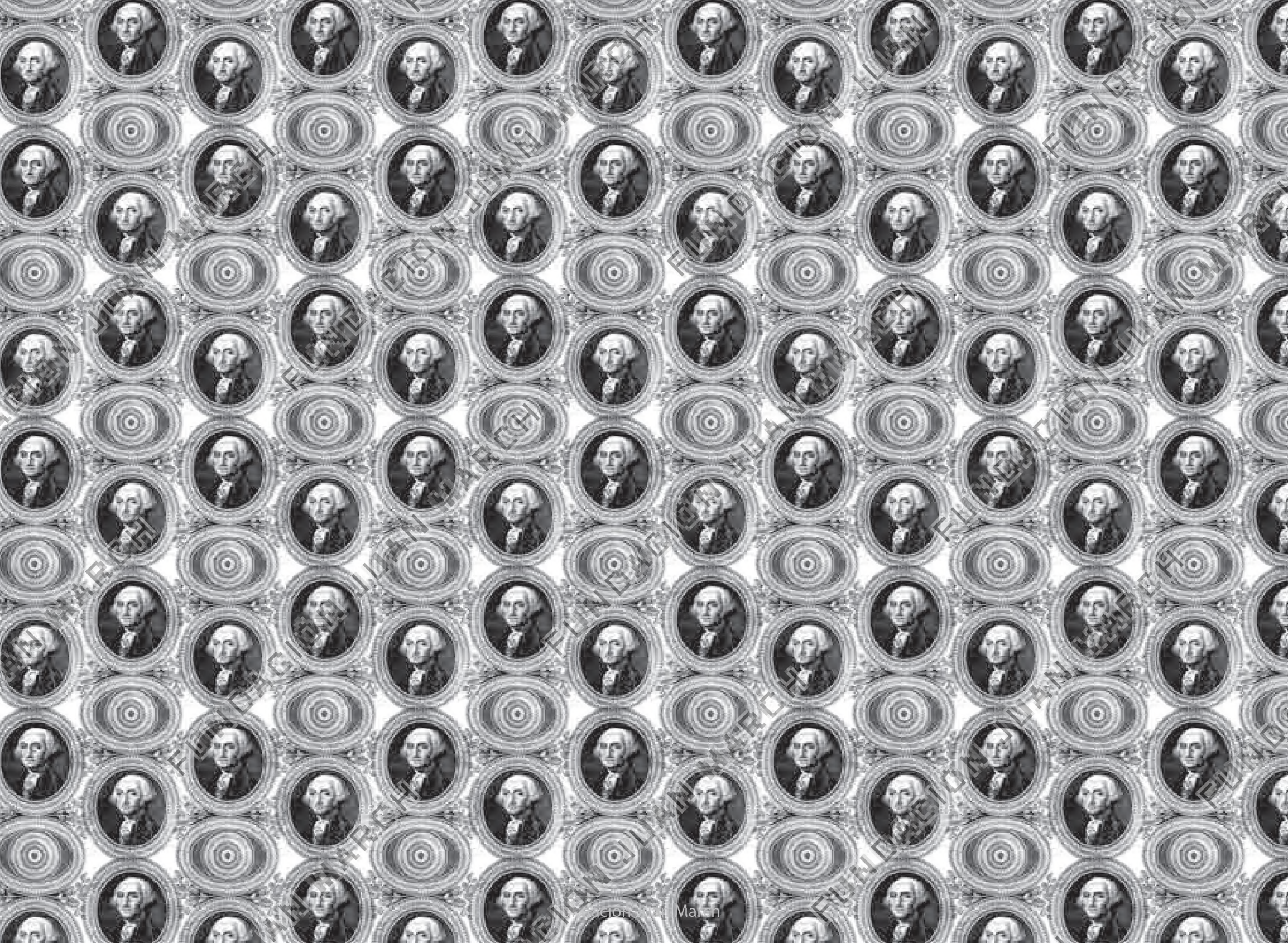
Texts by Alfonso de la Torre and Christine Jouishomme
Bilingual edition (Spanish/English)

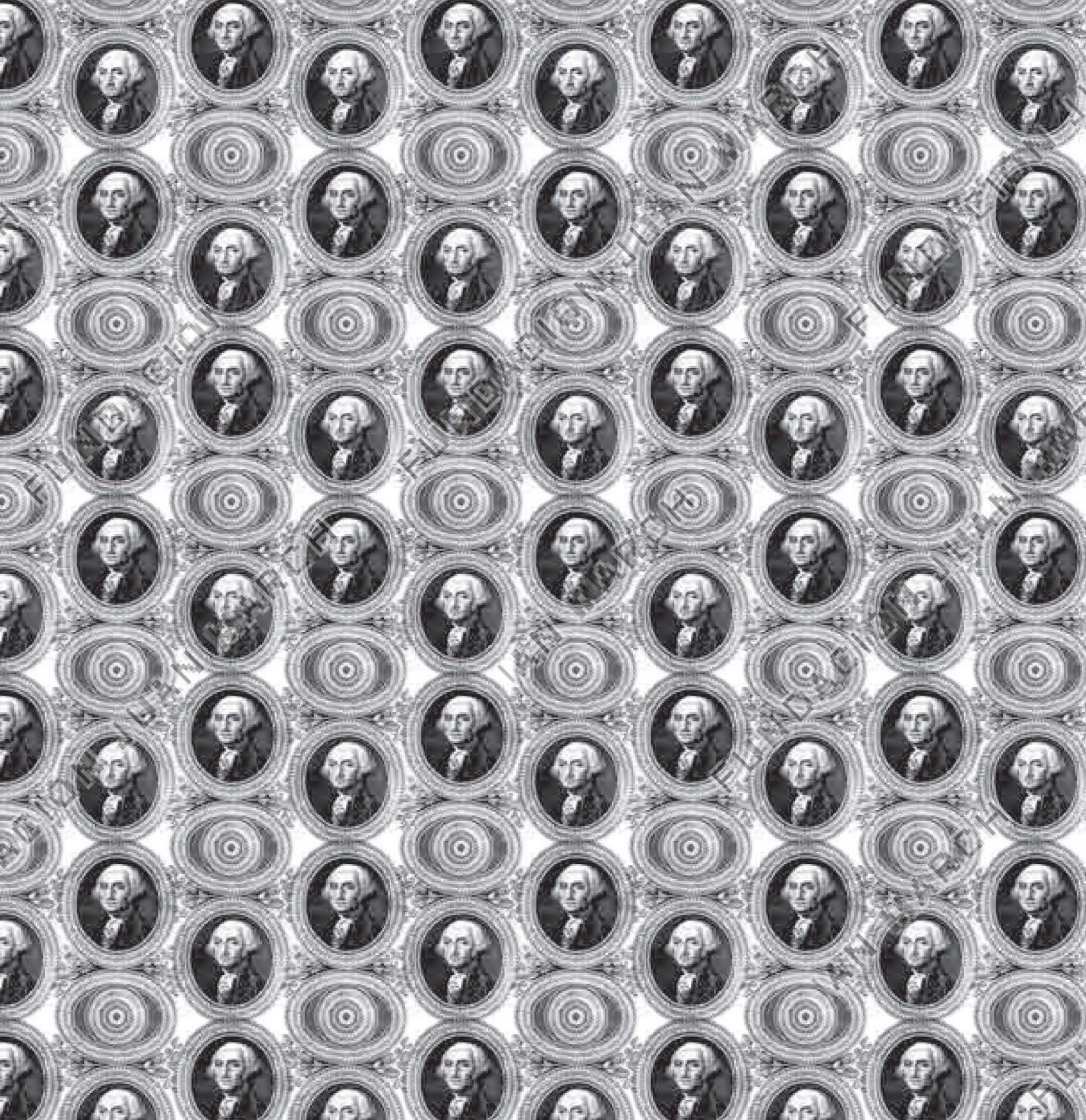
THE AMERICAN LANDSCAPES OF ASHER B. DURAND (1796-1886)
Texts by Linda S. Ferber (ed.), Barbara Bayer Gallati, Barbara Novak, Marilyn S. Kushner, Roberta J. M. Olson, Rebecca Bedell, Kimberly Orcutt, and Sarah Barr Snook
Spanish and English eds.

Supplementary publication:
Asher B. Durand. *LETTERS ON LANDSCAPE PAINTING* (1855).
Spanish and English facsimile eds.

For more information:
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Created in 1955 by the Majorcan financier Juan March Ordinas, the **Fundación Juan March** is an active family and cultural institution dedicated to the humanities and science. It organizes exhibitions, concerts, lecture series and seminars, and the **Fundación's headquarters in Madrid** has a library specializing in music and theater. The **Fundación** also administers the **Museo de Arte Abstracto Español** in Cuenca, and **Museu Fundación Juan March** in Palma. In addition, through the **Instituto Juan March de Estudios e Investigaciones**, it promotes specialized research and cooperation between Spanish and international scientists.

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THE AMERICAN LANDSCAPES OF
ASHER B. DURAND (1796-1886)

FUNDACIÓN JUAN MARCH 2010