

New York. Macbeth gallery

Boyl

# THOMAS DOUGHTY

1793-1856

*Forerunner of the American Landscape School*

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↗ *Early Winter, 1850*

FEBRUARY 28 THROUGH MARCH 19  
1949

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## TITLES

- 118-1 I. IN THE CATSKILLS, 1836
- 118-13-2. THE FISHERMAN, c. 1837  
Lent by Addison Gallery of American Art
- 118-22-3. IN NATURE'S WONDERLAND, 1835  
Lent by Detroit Institute of Arts
- 118-11-4. HUDSON VALLEY LANDSCAPE, c. 1838  
Lent by New York State Historical Association
- 118-13a-5. ON THE SUSQUEHANNA, near Harrisburg, c. 1842
- 118-11a-6. VIEW NEAR HARTFORD, Connecticut, c. 1826  
Lent by Pennsylvania Academy of Fine Arts
7. THE RAFT, 1830  
Lent by Museum of Art, Rhode Island School of Design
8. ON THE SUSQUEHANNA, c. 1836  
Private Collection of Maxim Karolik, Esq. n.y.
9. LANDSCAPE, 1834 *ph. purch 4/13/49*  
Lent by The Brooklyn Museum
10. LANDSCAPE WITH FISHERMAN, 1835 *ph. in near jettis  
purch 3/30/49*  
Lent by Museum of Fine Arts, Amherst College
11. LANDSCAPE, c. 1836  
Lent by Otto Wittmann, Jr., Esq.
- X 12. SUMMER PASTORAL, c. 1828 *no photo avail. per Macbeth 3/18/49  
square c. framed oval, sq. low.  
rt. under frame. shepherd at left,  
cattle, river, mts. in distance. (MR.)*  
Lent by Canajoharie Art Gallery
13. EARLY WINTER, 1850
14. CAMDEN, MAINE, 1833 *ph. rec 3/23/49*
15. THE WATERFALL, c. 1836
16. DELAWARE WATER GAP, 1826 *ph. rec 3/23/49*



HILE THOMAS COLE (1801-1848) as the first artist to explore the picturesque, paintable-scenery of the Hudson Valley, has properly earned the title "Father of the Hudson River School" Thomas Doughty (1793-1856) was surely the forerunner of the school of landscape painters and as such is an important milestone in American art history even aside from the high quality of his work.

Doughty, born in Philadelphia, July 19, 1793, was, as a youth, employed in the leather business, later conducting successfully an establishment of his own. At an early age he evinced a deep affection for the beauties of the countryside—the woods and streams, and birds, and the always changing aspects of nature. This fondness for the outdoor life was translated into sketches and studies of the landscape about him whenever his business activities permitted. He was at this time what has since been known as a "Sunday Painter", self-taught and gaining knowledge through observation, and trial and error. In his early thirties Doughty decided to forsake the lucrative business which had assured him of economic security to try his luck in the more uncertain field of art, much to the discouragement of his friends, and probably his family, too, for he had married young. He travelled a good deal in the east, and made two trips abroad. In England he felt the influence of the painters of romantic landscape, and in Europe was attracted to the work of Ruysdael and Salvator Rosa. This contact with foreign art is seen in several of his landscapes but for the most part his pictures are American in character and feeling

—sylvan compositions painted as seen, and expressing, without attempting the grandiose or dramatic phases of nature as in the case of Cole and others, the simple charm of the country. In thus portraying the American scene in affectionate, direct and unsophisticated terms, he blazed a trail which other artists were to follow.

Doughty's pictures appeared in many exhibitions and were very popular. He seems to have had a fair success in selling his work but, because of misfortunes of one kind or another, including ill health, he died in straitened circumstances, in New York, July 24, 1856. This we know from a notice in *The Crayon* (Vol. 3, May, 1856, P. 159) which runs in part: "A movement is on foot in favor of Doughty, the landscape painter, who is said to be in absolute want. Why not get up an exhibition of his works? Doughty is one of the pioneers of our landscape Art, and has painted many noble pictures. . . ." A fund was proposed and subscribers were requested to send their donations to William Cullen Bryant. *The Crayon* does not state whether the exhibition or the fund materialised.

R. G. McINTYRE

*Grateful acknowledgment is made to the Trustees and Directors of museums, and to other owners for lending pictures to this exhibition.*