ORRA WHITE HITCHCOCK
An Amherst Woman of Art and Science

ROBERT L. HERBERT
DARIA D'ARIENZO

January 28-May 29, 2011
Mead Art Museum
“New Thoughts on Old Favorites: Thomas Cole's Past and Present”

Randall Griffey
Curator of American Art, Mead Art Museum
The Past

The Present
Thomas Cole
1804-1848
Thomas Cole, Daniel Boone at His Cabin at Great Osage Lake, 1826
Thomas Cole
*Daniel Boone at His Cabin*, 1826

Salvator Rosa
*Landscape with Hermit*, c.1662
Thomas Cole, *Landscape (Genzano di Roma)*, 1832
Thomas Cole
Landscape (Genzano di Roma)
1832
Thomas Cole, *Medieval Landscape*, 1838
Cedar Grove
Thomas Cole’s house
Catskill, New York
Cedar Grove
Thomas Cole’s house
Catskill, New York
The Course of Empire 1835-36
Edward Greene Malbone, *Peter Gerard Stuyvesant*, c.1803
Unknown
Petrus Stuyvesant (ca. 1612-1672)
c. 1660

Edward Greene Malbone
Peter Gerard Stuyvesant (1778-1847)
c. 1803
February 1, 1838

“I have fully reflected upon your proposition; and, as I prefer having something very valuable, I wish you to proceed with the two pictures of the size of Mr. Van Rensselaer’s, not doubting they will give Mrs. S. and myself full satisfaction.”
I am gratified that you have given me a more ample commission than your previous one, and I assure you, that I shall avail myself of the opportunity of endeavoring to produce what will be satisfactory. I have not yet commenced, and indeed cannot promise to execute your pictures for several months, in consequence of previous commissions.

You express a desire to have a subject that will embrace two pictures. I am happy to find subjects of this kind attractive. They give more scope for poetical invention, and are, perhaps, more capable of sentiment than subjects requiring only a single canvas. But then they require more labor and study in the execution. If you determine on having pictures of this kind, I think I can find a subject both expressive and pictorial.
Louis Jacques Mand Daguerre (1787-1851)
The Ruins of Holyrood Chapel, c. 1824

Thomas Cole
The Present, 1838
The Past and The Present

This might be American scenery—in a primeval wilderness—with Indians—the same under the hand of civilization—but a better illustration would be a Temple or city of ancient Greece or Italy in its glory—sacrifices and processions. The same in a state of ruins. Perhaps Paestum would do—the American might be past, present & future—

Thomas Cole sketchbook, 1827
Sketch for “The Past”

Sketch for “The Present”
Thomas Cole, Sketch for “The Past,” 1838
Thomas Cole, *Sketch for Knight for "The Past,"* 1838
Thomas Cole, *The Past*, 1838
Thomas Cole, *The Present*, 1838
Joseph Mallord William Turner (1775-1851)
*The Burning of the Houses of Lords and Commons, 16th October, 1834, 1835*
Turner (1775-1851)
The Burning of the Houses of Lords and Commons
1835

Eugène Delacroix (1789-1863)
The Barque of Dante
1822
New York Fire of 1835
Thomas Cole, *The Present*, 1838
DESTRUCTIVE FIRE.—For the information of those of our readers who reside at a distance, we give a brief notice of the most destructive fire that ever visited this city; to name the occupants and owners of buildings would be beyond our limits:—

The fire commenced about five o’clock, P. M. on Tuesday the 7th inst. and is supposed to have been occasioned by a spark from the chimney of the Steam-boat Congress, which stopped to take in tow a horse lying at the dock. It was first communicated to a storehouse north of the ferry, and burnt with great rapidity, first up and then south, until it reached the great Oil Factory—and which, when the Albany boat Swallow came by, had destroyed from 50 to 60 buildings. The fire was still raging with great violence at the hour next morning.
“There is at this moment a grand but distressing sight from our grove. The city of Hudson is enveloped in flames. A dreadful fire has been raging there all afternoon & it must have destroyed a great part of the City. . . .”

Thomas Cole to Asher B. Durand, August [date?] 1838
UNCLE SAM SICK WITH LA GRIPPE.
Stuyvesant to (developer) Samuel Ruggles, February 1838

It appears to me the whole community has made a strike, engagements and positive stipulations are at naught—individuals cannot from their present position make good or fulfill promises entered into with the most scrupulous fidelity.
Petrus Stuyvesant (ca. 1612-1672)  
c. 1660

Peter Gerard Stuyvesant (1778-1847)  
c. 1803
Stuyvesant Institute
659 Broadway
New building in 1837 and home of NYHS
DUNLAP EXHIBITION,
STUYVESANT INSTITUTE.

Open from 9 in the morning to 10 in the evening.

CATALOGUE
DESCRIPTIVE, BIOGRAPHICAL AND HISTORICAL,
OF THE EXHIBITION OF
SELECT PAINTINGS,
BY MODERN ARTISTS,
PRINCIPALLY AMERICAN, AND LIVING,
UNDER THE DIRECTION OF A COMMITTEE OF AMATEURS.
THE PAINTINGS BORROWED FOR THIS PARTICULAR PURPOSE
FROM FRIENDS TO THE ARTS.

AT THE
STUYVESANT INSTITUTE.
For four weeks only from the day of Opening,
Nov. 19, 1838.

NEW YORK:
PRINTED BY G. P. SCOTT.
1838.
Mr. Dunlap's Gallery.
The New - Yorker (1836-1841); Dec 1, 1838; 6, 11; American Periodicals Series Online pg. 175

Mr. Dunlap's Gallery. - The collection of paintings now exhibiting at the Stuyvesant Institute has been enriched with two large and exquisite gems, from the easel of Mr. Cole, executed for P. G. Stuyvesant, Esq. The one is a representation of 'The Past,' displaying all the chivalric splendor of a tournament; the other the same scene—dilapidated, it is true, but full of gorgeous natural beauty, represents 'The Present.' These splendid works of art are truly worthy the notice of every person of taste; and the array of talent and genius which on this occasion has been brought together for such a worthy purpose shows in an eminent degree how much the arts in our country are indebted to native talent and its liberal appreciation.