

THE ART OF  
THOMAS COLE  
*Ambition and Imagination*



ELLWOOD C. PARRY III

The American Arts Series



# Art Of Thomas Cole Ambition And Imagination

**Louis P. Masur**



## **Art Of Thomas Cole Ambition And Imagination:**

**The Art of Thomas Cole** Ellwood Parry,1988      **Thomas Cole's Journey** Elizabeth Mankin Kornhauser,Tim Barringer ,2018-01-29 Thomas Cole 1801 1848 is celebrated as the greatest American landscape artist of his generation Though previous scholarship has emphasized the American aspects of his formation and identity never before has the British born artist been presented as an international figure in direct dialogue with the major landscape painters of the age Thomas Cole s Journey emphasizes the artist s travels in England and Italy from 1829 to 1832 and his crucial interactions with such painters as Turner and Constable For the first time it explores the artist s most renowned paintings The Oxbow 1836 and The Course of Empire cycle 1834 36 as the culmination of his European experiences and of his abiding passion for the American wilderness The four essays in this lavishly illustrated catalogue examine how Cole s first hand knowledge of the British industrial revolution and his study of the Roman Empire positioned him to create works that offer a distinctive even dissident response to the economic and political rise of the United States the ecological and economic changes then underway and the dangers that faced the young nation A detailed chronology of Cole s life focusing on his European tour retraces the artist s travels as documented in his journals letters and sketchbooks providing new insight into his encounters and observations With discussions of over seventy works by Cole as well as by the artists he admired and influenced this book allows us to view his work in relation to his European antecedents and competitors demonstrating his major contribution to the history of Western art      *A Measure of Perfection* Charles Colbert,1997 Despite its widespread popularity in antebellum America phrenology has rarely been taken seriously as a cultural phenomenon Charles Colbert seeks to redress this neglect by demonstrating the important contributions the theory made to artistic developmen      **Thomas Cole National Historic Site General Management Plan and Environmental Assessment, 2004** United States. National Park Service,2004

**Thomas Cole's Americas** George H. Gilpin,Hermione de Almeida,2023-03-11 This book situates the reader between an original passionate retelling of the Cole s life from new sources and a deep investigation into the true meanings of his work Delving beyond the superficial to discuss the relationship between the artist and his subjects Thomas Cole s Americas recounts the interconnected story of art and life as told by Cole through his paintings With 44 colour plates and 63 black white figures it is an original cultural history that describes the life of the creative mind that engendered Cole s art and details how his paintings incorporate specific prophetic stories for those who would see hear and comprehend Cole sought out the human histories witnessed by once pristine landscapes he then painted the mythic stories that told of original civilizations and primordial geologies Throughout the book location and artistic representation are discussed with regard to history and life and how human history can be gleaned from the very bones of our natural environment      *The Grove Encyclopedia of American Art* Joan M. Marter,2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries      **Thomas Cole National Historic Site General**

**Management Plan and Environmental Assessment, 2004** ,2004      *The Visual Arts and Christianity in America* John Dillenberger,2004-09-13 How has religion affected the creation and patronage of American art This is the question explored in *The Visual Arts and Christianity in America* the most comprehensive treatment of this subject to date With its 184 illustrations the volume is a visual and textual survey of both the religious paintings statuary and architecture produced in America since colonial times and the attitudes toward such art expressed by the artists the clergy and the religious press By means of a multifaceted approach that includes investigation of biographical journalistic art historical as well as religious literature a broad range of art objects and buildings are carefully placed in their social and intellectual context Part One presents the colonial backdrop both English and Spanish against which and out of which the ensuing developments in American art and religious life took shape Part Two treats nineteenth century views of art and architecture focusing on the views held by the clergy and conveyed in religious journals as well as the religious views of the artists and architects themselves In Part Three devoted to art in private and public life major issues emerge that will remain as such into the twentieth century the relation between nature and history the place of art in civil religion and the presence or absence of explicit biblical themes The fourth and entirely new portion of the book devoted to the twentieth century examines the continuities and discontinuities in style and content between nineteenth and twentieth century art in relation to spiritual and religious perceptions      *Political Economy, Race, and the Image of Nature in the United States, 1825-1878* Evan Robert Neely,2024-05-01 *Political Economy Race and the Image of Nature in the United States 1825 1878* is an interdisciplinary work analyzing the historical origins of a dominant concept of Nature in the culture of the United States during the period of its expansion across the continent Chapters analyze the ways in which Nature became a discursive site where theories of race and belonging adaptation and environment and the uses of literary and pictorial representation were being renegotiated forming the basis for an ideal of the human and the nonhuman world that is still with us Through an interdisciplinary approach involving the fields of visual culture political economy histories of racial identity and ecocritical studies the book examines the work of seminal figures in a variety of literary and artistic disciplines and puts the visual culture of the United States at the center of intellectual trends that have enormous implications for contemporary cultural practice The book will be of interest to scholars working in art history visual culture American studies environmental studies ecocriticism critical race theory and semiotics      *This Grand & Magnificent Place* Christopher Johnson,2006 A sweeping environmental history of a quintessential American wilderness      ***American Gothic Art and Architecture in the Age of Romantic Literature*** Kerry Dean Carso,2014-11-15 *American Gothic Art and Architecture in the Age of Romantic Literature* analyses the influence of British Gothic novels and historical romances on American art and architecture in the Romantic era      *Making Mountains* David Stradling,2009-11-23 For over two hundred years the Catskill Mountains have been repeatedly and dramatically transformed by New York City In *Making Mountains* David Stradling shows the transformation of the Catskills landscape as a

collaborative process one in which local and urban hands capital and ideas have come together to reshape the mountains and the communities therein This collaboration has had environmental economic and cultural consequences Early on the Catskills were an important source of natural resources Later when New York City needed to expand its water supply engineers helped direct the city toward the Catskills claiming that the mountains offered the purest and most cost effective waters By the 1960s New York had created the great reservoir and aqueduct system in the mountains that now supplies the city with 90 percent of its water The Catskills also served as a critical space in which the nation s ideas about nature evolved Stradling describes the great influence writers and artists had upon urban residents especially the painters of the Hudson River School whose ideal landscapes created expectations about how rural America should appear By the mid 1800s urban residents had turned the Catskills into an important vacation ground and by the late 1800s the Catskills had become one of the premiere resort regions in the nation In the mid twentieth century the older Catskill resort region was in steep decline but the Jewish Borscht Belt in the southern Catskills was thriving The automobile revitalized mountain tourism and residence and increased the threat of suburbanization of the historic landscape Throughout each of these significant incarnations urban and rural residents worked in a rough collaboration though not without conflict to reshape the mountains and American ideas about rural landscapes and nature

**Nature and Culture : American Landscape and Painting, 1825-1875, With a New Preface** Barbara Novak Altschul Professor of Art History Barnard College and Columbia University (Emerita),2007-01-05 In this richly illustrated volume featuring more than fifty black and white illustrations and a beautiful eight page color insert Barbara Novak describes how for fifty extraordinary years American society drew from the idea of Nature its most cherished ideals Between 1825 and 1875 all kinds of Americans artists writers scientists as well as everyday citizens believed that God in Nature could resolve human contradictions and that nature itself confirmed the American destiny Using diaries and letters of the artists as well as quotes from literary texts journals and periodicals Novak illuminates the range of ideas projected onto the American landscape by painters such as Thomas Cole Albert Bierstadt Frederic Edwin Church Asher B Durand Fitz H Lane and Martin J Heade and writers such as Ralph Waldo Emerson Henry David Thoreau and Frederich Wilhelm von Schelling Now with a new preface this spectacular volume captures a vast cultural panorama It beautifully demonstrates how the idea of nature served not only as a vehicle for artistic creation but as its ideal form An impressive achievement Barbara Rose The New York Times Book Review An admirable blend of ambition elan and hard research Not just an art book it bears on some of the deepest fantasies of American culture as a whole Robert Hughes Time Magazine 1831 Louis P. Masur,2025-09-23 1776 1861 1929 Any high school student should know what these years meant to American history But wars and economic disasters are not our only pivotal events and other years have in a quieter way swayed the course of our nation 1831 was one of them and in this striking new work Louis Masur shows us exactly how The year began with a solar eclipse for many an omen of mighty changes and for once such predictions held true Nat Turner s rebellion soon followed

then ever more violent congressional arguments over slavery and tariffs Religious revivalism swept the North and important observers including Tocqueville traveled the land forming the opinions that would shape the world's view of America for generations to come New technologies meanwhile were dramatically changing Americans' relationship with the land and Andrew Jackson's harsh policies toward the Cherokee erased most Indians' last hopes of autonomy As Masur's analysis makes clear by 1831 it was becoming all too certain that political rancor the struggle over slavery the pursuit of individualism and technological development might eclipse the glorious potential of the early republic and lead the nation to secession and civil war This is an innovative and challenging interpretation of a key moment in antebellum America Poe and the Visual Arts

Barbara Cantalupo, 2015-06-10 Although Edgar Allan Poe is most often identified with stories of horror and fear there is an unrecognized and even forgotten side to the writer He was a self-declared lover of beauty who from childhood's hour had not seen As others saw Poe and the Visual Arts is the first comprehensive study of how Poe's work relates to the visual culture of his time It reveals his deep worship of all beauty which resounded in his earliest writing and never entirely faded despite the demands of his commercial writing career Barbara Cantalupo examines the ways in which Poe integrated visual art into sketches tales and literary criticism paying close attention to the sculptures and paintings he saw in books magazines and museums while living in Philadelphia and New York from 1838 until his death in 1849 She argues that Poe's sensitivity to visual media gave his writing a distinctive graphically and shows how despite his association with the macabre his enduring love of beauty and knowledge of the visual arts richly informed his corpus **The Garden in the Machine** Scott

MacDonald, 2001-12-18 This text explores the evocations of place and particularly American place that have become central to the representational and narrative strategies of alternative and mainstream film and video *Albany Institute of History & Art* Albany Institute of History and Art, 1998-01-01 Beautifully illustrated introduction and overview to the collections of the Albany Institute of History and Art **George Inness and the Science of Landscape** Rachael Z. DeLue, 2008-09-15

George Inness 1825-94 long considered one of America's greatest landscape painters has yet to receive his full due from scholars and critics A complicated artist and thinker Inness painted stunningly beautiful evocative views of the American countryside Less interested in representing the details of a particular place than in rendering the subjective mystery of nature Inness believed that capturing the spirit or essence of a natural scene could point to a reality beyond the physical or as Inness put it the reality of the unseen Throughout his career Inness struggled to make visible what was invisible to the human eye by combining a deep interest in nineteenth-century scientific inquiry including optics psychology physiology and mathematics with an idiosyncratic brand of mysticism Rachael Ziady DeLue's *George Inness and the Science of Landscape* the first in-depth examination of Inness's career to appear in several decades demonstrates how the artistic spiritual and scientific aspects of Inness's art found expression in his masterful landscapes In fact Inness's practice was not merely shaped by his preoccupation with the nature and limits of human perception he conceived of his labor as a science in its own right

This lavishly illustrated work reveals Inness as profoundly invested in the science and philosophy of his time and illuminates the complex manner in which the fields of art and science intersected in nineteenth century America Long awaited this reevaluation of one of the major figures of nineteenth century American art will prove to be a seminal text in the fields of art history and American studies     Picturesque and Sublime Tim Barringer,T. J. Barringer,Gillian Forrester,Sophie Lynford,Jennifer Raab,Nicholas Robbins,2018-01-01 Thomas Cole 1801 1848 is widely acknowledged as the founder of American landscape painting Born in England Cole emigrated in 1818 to the United States where he transformed British and continental European traditions to create a distinctive American idiom He embraced the picturesque which emphasized touristic pleasures and the sublime an aesthetic category rooted in notions of fear and danger Including striking paintings and a broad range of works on paper from watercolors to etchings mezzotints aquatints engravings and lithographs this book explores the trans Atlantic context for Cole s oeuvre These works chart a history of landscape aesthetics and demonstrate the essential role of prints as agents of artistic transmission The authors offer new interpretations of work by Cole and the British artists who influenced him including J M W Turner and John Constable revealing Cole s debt to artistic traditions as he formulated a profound new category in art the American sublime     **Hudson River School** Amy Ellis, Maureen Miesmer,Wadsworth Atheneum Museum of Art,2003-01-01 A breathtaking selection of works from the largest and finest collection of Hudson River paintings in the world Hudson River School paintings are among America s most admired and well loved artworks Such artists as Thomas Cole Frederic Church and Albert Bierstadt left a powerful legacy to American art embodying in their epic works the reverence for nature and the national idealism that prevailed during the middle of the nineteenth century This book features fifty seven major Hudson River School paintings from the collection of the Wadsworth Atheneum Museum of Art recognized as the most extensive and finest in the world Gorgeously and amply illustrated the book includes paintings by all the major figures of the Hudson River School Each work is beautifully reproduced in full color and is accompanied by a concise description of its significance and historical background The book also includes artists biographies and a brief introduction to American nineteenth century landscape painting and the Wadsworth Atheneum s unique role in collecting Hudson River pictures

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