

C R E A T I N G
Picturesque America



Monument to the Natural and Cultural Landscape
Sue Rainey

Creating Picturesque America

Augustus Mongredien



Creating Picturesque America:

Creating Picturesque America Sue Rainey, 1994 Picturesque America was a conspicuous presence in the popular culture of the United States in the post Civil War years First published as a magazine series in Appletons Journal then as a subscription book in parts from 1872 to 1874 it reached a huge audience Its voluminous text and over 900 pictures represented the first comprehensive celebration of the entire continental nation By testifying to the variety uniqueness and potential wealth of the American landscape and the advanced civilization of its cities Picturesque America laid the foundation for a resurgence of nationalism rooted in the homeland itself rather than in institutions of democracy as would have been the case earlier in the century This study is the first to analyze in detail the images and messages it conveyed and why and how it was produced paying special attention to the misconceptions surrounding William Cullen Bryant's role as editor the contributions of particular illustrators of the day and the book's production history BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

Culture, Technology, and the Creation of America's National Parks Richard A. Grusin, 2004-04-22 Richard Grusin's innovative study investigates how the establishment of national parks participated in the production of American national identity after the Civil War The creation of America's national parks is usually seen as an uncomplicated act of environmental preservation Grusin argues instead that parks must be understood as complex cultural technologies for the reproduction of nature as landscape art He explores the origins of America's three major parks Yosemite Yellowstone and Grand Canyon in relation to other forms of landscape representation including photography mapping travel writing and fiction

Fashioning the Canadian Landscape J.I. Little, 2018-01-01 In his book Fashioning the Canadian Landscape J I Little examines how Canada much like the United States came to be identified with its natural landscape Little argues that in contrast to America Canada's image was strongly influenced by the picturesque convention favoured by British travel writers

[Picturesque America](#) William Cullen Bryant, 1872

Souvenirs of the Old South Rebecca C. McIntyre, 2016-10-05 Written in a clear accessible and lively style Souvenirs of the Old South will be the foundational work for subsequent scholars and readers interested in tourism in the New South W Fitzhugh Brundage author of The Southern Past A Clash of Race and Memory This study of southern images offers readers a glimpse of how history culture race and class came together in the tourist imagination If the South emerged from the Civil War a distinctive place Rebecca McIntyre would remind us that's because distinctiveness sells Richard Starnes author of Creating the Land of the Sky Tourism and Society in Western North Carolina Less than a decade after the conclusion of the Civil War northern promoters began pushing images of a mythic South to boost tourism By creating a hierarchical relationship based on region and race in which northerners were always superior promoters saw tourist dollars begin flowing southward but this cultural construction was damaging to southerners particularly African Americans Rebecca McIntyre focuses on the years between 1870 and 1920 a period framed by the war and the growth of automobile tourism These years

were critical in the creation of the South's modern identity and she reveals that tourism images created by northerners for northerners had as much effect on making the South southern as did the most ardent proponents of the Lost Cause. She also demonstrates how northern tourism contributed to the worsening of race relations in the late nineteenth and early twentieth centuries.

Re-creating the American Past Richard Guy Wilson, Shaun Eyring, Kenny Marotta, 2006. Although individually and collectively Americans have many histories, the dominant view of our national past focuses on the colonial era. The reasons for this are many and complex, touching on stories of the country's origins and of the founding fathers, the privileged position in history granted the thirteen original colonies, and the ways in which the nation has adjusted to change and modernity. But no matter the cause, the result is obvious: images and forms derived from and related to America's colonial past are the single most popular form of cultural expression. Often conceived solely in architectural terms, from the red brick and white-trimmed buildings that recall eighteenth-century James River estates to the clapboarded saltboxes that recall early New England, Colonial Revival is in fact better understood as a process of remembering. In *Re-creating the American Past*, architectural historian Richard Guy Wilson and a host of other scholars examine how and why Colonial Revival has persisted in modern times. The volume contains essays that explore Colonial Revival expressions in architecture, landscape architecture, historic preservation, decorative arts, and painting and sculpture, as well as the social, intellectual, and cultural background of the phenomena. Based on the University of Virginia's landmark 2000 conference *The Colonial Revival in America*, *Re-creating the American Past* is a comprehensive and handsome volume that recovers the origins, characteristics, diversity, and significance of the Colonial Revival, situating it within the broader history of American design, culture, and society.

Archaeology and Created Memory Paul A. Shackel, 2000-10-31. The findings at archaeological sites in Harpers Ferry, West Virginia, are examined by Shackel, U Maryland College Park, to demonstrate how interest groups created an idyllic past to present to the visiting public. The shorter 52-page volume is divided into two sections: describes Harpers Ferry during the Civil War; and Section two, on rebuilding Harpers Ferry after the war, examines issues of race, tourism, economic conditions, the brewery industry, the boardinghouse community, and the creation of memory by Victorian citizens. Although the lives of wealthy residents are chronicled, Shackel uses special care to recreate the history of the poor, who left less evidence for the archaeologist to interpret. Annotation copyrighted by Book News, Inc., Portland, OR.

Meaningful Places Rachel McLean Sailor, 2014-03-01. The early history of photography in America coincided with the Euro-American settlement of the West. This thoughtful book argues that the rich history of western photography cannot be understood by focusing solely on the handful of well-known photographers whose work has come to define the era. Art historian Rachel Sailor points out that most photographers in the West were engaged in producing images for their local communities. These pictures didn't just entertain the settlers but gave them a way to understand their new home. Photographs could help the settlers adjust to their new circumstances by recording the development of a place, revealing domestication, alteration, and improvement. The book explores the cultural

complexity of regional landscape photography western places and local sociopolitical concerns Photographic imagery like western paintings from the same era enabled Euro Americans to see the new landscape through their own cultural lenses shaping the idea of the frontier for the people who lived there

Communicating Environmental Patriotism Anne Marie Todd, 2013-06-07 Environmental patriotism the belief that the national environment defines a country's greatness is a significant strand in twentieth century American environmentalism This book is the first to explore the history of environmental patriotism in America through the intriguing stories of environmental patriots and the rhetoric of their speeches and propaganda The See America First movement began in 1906 with the aim of protecting and promoting the landscapes of the American West In 1908 Gifford Pinchot and President Theodore Roosevelt hosted the White House Conservation Conference to promote the wise use of natural resources for generations of Americans In 1912 Pittsburgh's smoke investigation condemned the effects of coal smoke on the city's environment In World War II a massive propaganda effort mobilized millions of Americans to plant victory gardens to save resources for the war abroad While these may not seem like crucial moments for the American environmental movement this new history of American environmentalism shows that they are linked by patriotism The book offers a provoking critique of environmentalists communication strategies and suggests patriotism as a persuasive hook for new ways to make environmental issues a national priority This original research should be of interest to scholars of environmental communication environmental history American history and environmental philosophy

Humanities, 1998

Narrating the Landscape Matthew N. Johnston, 2016-04-14 The American nineteenth century saw a largely rural nation confined to the Eastern Seaboard conquer a continent and spawn increasingly dense commercial metropolises This time of unprecedented territorial and economic growth has long been thought to find its most sweeping visual equivalent in the period's landscape paintings But as Matthew N Johnston shows the age's defining features were just as clearly captured in and motivated by visual material mass produced through innovations in printing technology Illustrated railroad and steamboat guidebooks tourist literature reports of geological surveys ethnographic studies all of these new print vehicles brought new meanings to the interplay of time space and place as American continental expansion peaked Instrumental to that project of national and industrial growth these commercial and scientific publications introduced readers travelers and citizens to a changing North American landscape made more accessible by new travel routes blazed between 1825 and 1875 More fundamentally as Johnston shows in his nuanced analysis by simulating new temporal frameworks through their presentation of landscape these print materials established new models of consumption and new kinds of knowledge critical to expansion Johnston relates these sources to traditional art historical subjects the landscapes of the Hudson River school luminist paintings by John Kensett and William Trost Richards Native portraits painted by George Catlin and photographs by Timothy O Sullivan to show how key discourses associated with expansion shifted away from picturesque strategies pairing imagery and narrative toward entirely new forms that gave

temporal structure to viewers experience of an emerging modernity Revealing the crucial role of print and visual culture in shaping the nineteenth century United States Narrating the Landscape offers fresh insight into the landscapes Americans beheld and imagined in this formative era Moonshiners and Prohibitionists Bruce E. Stewart, 2011-04-22 A masterly study of how the business of homemade liquor shaped the history and culture of a region Journal of American History Homemade liquor has played a prominent role in the Appalachian economy for nearly two centuries The region endured profound transformations during the extreme prohibition movements of the nineteenth century when the manufacturing and sale of alcohol an integral part of daily life for many Appalachians was banned Moonshiners and Prohibitionists The Battle over Alcohol in Southern Appalachia chronicles the social tensions that accompanied the region's early transition from a rural to an urban industrial economy It analyzes the dynamic relationship of the bootleggers and opponents of liquor sales in western North Carolina as well as conflict driven by social and economic development that manifested in political discord and also explores the life of the moonshiner and the many myths that developed around hillbilly stereotypes A much needed contribution to our understanding of the complex social economic religious and cultural issues underlying the prohibition impulse that swept the South between 1880 and 1920 Journal of Southern History **Wild Exuberance** Rebecca Foster, Caroline M. Welsh, 2005-06-16 Early in his career critics and collectors widely recognized that Harold Weston 1894-1972 was capturing and saying something unusual in his paintings There is a young American painter wrote Duncan Phillips who stirs in me the hope for a re birth on this new soil of something that was lost to the art of painting with the passing of Vincent van Gogh Along with 104 color and ten black and white plates of Weston's works compiled by his daughter Nina Weston Foster curator of the Harold Weston Foundation the catalog includes essays that cover myriad aspects of Weston's life and art The Adirondack Museum's chief curator Caroline M Welsh explores nature and wilderness preservation as themes in twentieth century art and places Weston in the context of his contemporaries who painted the Adirondacks Theodore E Stebbins Jr curator of American art at the Fogg Art Museum provides a critical analysis of Weston as a twentieth century American modernist painter The biographical essay by Weston's art historian granddaughter Rebecca Foster follows the unfolding of a career in parallel to the unfolding of a life Weston's rich technique is explored by Stephen B Phillips curator at the Phillips Collection in an in depth analysis of the painting Seekers of Scenery Kevin E. O'Donnell, Helen Hollingsworth, 2004 Eighteen articles culled from this body of literature including work by Rebecca Harding Davis W E B DuBois Charles Dudley Warner and Constance Fenimore Woolson make up this volume Some passages now read as environmental elegy descriptions of old growth forests long since cut waterfalls now dammed vistas now hidden behind pollution on high ridges *Wealth-creation* Augustus Mongredien, 1882 **Liquid Landscape** Michele Currie Navakas, 2018 In Liquid Landscape Michele Currie Navakas analyzes the history of Florida's incorporation alongside the development of new ideas of personhood possession and political identity within American letters from early American novels

travel accounts and geography textbooks to settlers guides maps natural histories and land surveys **Uncle Tom's Cabin as Visual Culture** Jo-Ann Morgan, 2007 Examines the artwork of Hammatt Billings George Cruikshank Winslow Homer Eastman Johnson Henry Ossawa Tanner and Thomas Satterwhite Noble to show how as Uncle Tom's Cabin gained popularity visual strategies were used to coax the subversive potential of Stowe's work back within accepted boundaries that reinforced social hierarchies Provided by publisher **Traces of Gold** Nicolas S. Witschi, 2002 With its forays into ecocriticism and cultural studies and the welcome inclusion of Western genre writing in a serious study of American literary history Traces of Gold will appeal to students and scholars of American literature American studies and western history BOOK JACKET

Thomas Moran REV Nancy K Anderson, Acpe Supervisor, Nancy K. Anderson, Thomas Moran, Thomas P. Bruhn, Joni Kinsey, Anne Morand, National Gallery of Art (U.S.), Thomas Gilcrease Institute of American History and Art, Seattle Art Museum, 1997-01-01 Describes an exhibit at the National Gallery the Gilcrease Museum Tulsa and the Seattle Art Museum

Beyond the Lines Joshua Brown, 2023-04-28 In this wonderfully illustrated book Joshua Brown shows that the wood engravings in the illustrated newspapers of Gilded Age America were more than a quaint predecessor to our own sophisticated media As he tells the history and traces the influence of Frank Leslie's Illustrated Newspaper with relevant asides to Harper's Weekly the New York Daily Graphic and others Brown recaptures the complexity and richness of pictorial reporting He finds these images to be significant barometers for gauging how the general public perceived pivotal events and crises the Civil War Reconstruction important labor battles and more This book is the best available source on the pictorial riches of Frank Leslie's newspaper and the only study to situate these images fully within the social context of Gilded Age America Beyond the Lines illuminates the role of illustration in nineteenth century America and gives us a new look at how the social milieu shaped the practice of illustrated journalism and was in turn shaped by it In this wonderfully illustrated book Joshua Brown shows that the wood engravings in the illustrated newspapers of Gilded Age America were more than a quaint predecessor to our own sophisticated media As he tells the history and traces the influence of DIV

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