Angela K. Knight, "The Course of Empire: A Study in Narrativity and Revolt" (2010) examines the political and social implications of Thomas Cole's "The Course of Empire," focusing on the artist's satirical commentary on the decline of the American wilderness.


Nancy Anderson, "Thomas Cole and the Hudson River School" (2016), traces the development of the American landscape tradition through Cole's work, including "The Course of Empire."
A Comparative Study of William Cullen Bryant and Thomas Cole, with Special Emphasis on Their Early Attitudes Toward Nature Where is American art in the new millennium? At the heart of all cultural developments is diversity. Access through recent technology engenders interaction with artists from around the world. The visual arts in the United States are bold and pulsating with new ideas.

The Aesthetic Quest of Thomas Cole & Edgar Allan Poe

Thomas Cole and James Fenimore Cooper Abrams argues that in mid-nineteenth-century American writing, new concepts of space and landscape emerge.

The American Landscape Tradition A visionary new approach to the Americas during the age of colonization, made by engaging with the aural aspects of supposedly “silent” images

Two Special Studies

demonstrating his major contribution to the history of Western art.

Picturing a Nation Thomas Cole (1801–1848) is celebrated as the greatest American landscape artist of his generation. Though previous scholarship has emphasized the American

Thomas Cole's Studio First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company. Composed of more than 600 objects dating from 1740 to 1945.

Along the Juniata

A Study of Thomas Cole's The Voyage of Life This book covers a wide range of subjects from Latin literature and language to textual history and criticism. E. D. Francis gives a

Studies on Thomas Cole This authoritative catalogue of the Corcoran Gallery of Art's renowned collection of pre-1945 American paintings will greatly enhance scholarly and public

The Italian Presence in American Art, 1760-1860 "American Picturesque offers a magisterial account of the concept of the picturesque and its manifestation in many aspects of

The American Landscape Tradition A visionary new approach to the Americas during the age of colonization, made by engaging with the aural aspects of supposedly “silent” images
Colonial depictions of the North and South American landscape and its indigenous inhabitants fundamentally transformed the European imagination—but how did those images reach Europe, and how did they make their impact? In Sound, Image, Silence, noted art historian Michael Gaudio provides a groundbreaking examination of the colonial Americas by exploring the special role that aural imagination played in visible representations of the New World. Considering a diverse body of images that cover four hundred years of Atlantic history, Sound, Image, Silence addresses an important need within art history: to give hearing its due as a sense that can inform our understanding of images. Gaudio locates the noise of the pagan dance, the discord of battle, the din of revivalist religion, and the sublime sounds of nature in the Americas, such as lightning, thunder, and the waterfall. He invites readers to listen to visual media that seem deceptively couched in silence, offering bold new ideas on how art historians can engage with sound in inherently “mute” media. Sound, Image, Silence includes readings of Brazilian landscapes by the Dutch painter Frans Post, a London portrait of Benjamin Franklin, Thomas Edison’s early Kinetoscope film Sioux Ghost Dance, and the work of Thomas Cole, founder of the Hudson River School of American landscape painting. It masterfully fuses a diversity of work across vast social, cultural, and spatial distances, giving us both a new way of understanding sound in art and a powerful new vision of the New World.

Art Books The Hudson River Valley was the first iconic American landscape. Beginning as early as the 1820s, artists and writers found new ways of thinking about the human relationship with the natural world along the Hudson. Here, amid the most dramatic river and mountain scenery in the eastern United States, Washington Irving and James Fenimore Cooper created a distinctly American literature, grounded in folklore and history, that contributed to the emergence of a sense of place in the valley. Painters, led by Thomas Cole, founded the Hudson River School, widely recognized as the first truly national style of art. As the century advanced and as landscape and history became increasingly intertwined in the national consciousness, an aesthetic identity took shape in the region through literature, art, memory, and folklore—even gardens and domestic architecture. In Sanctified Landscape, David Schuyler recounts this story of America’s idealization of the Hudson Valley during the nineteenth and early twentieth centuries. Schuyler’s story unfolds during a time of great change in American history. At the very moment when artists and writers were exploring the aesthetic potential of the Hudson Valley, the transportation revolution and the rise of industrial capitalism were transforming the region. The first generation of American tourists traveled from New York City to Cozzens Hotel and the Catskill Mountain House in search of the picturesque. Those who could afford to live some distance from jobs in the city built suburban homes or country estates. Given these momentous changes, it is not surprising that historic preservation emerged in the Hudson Valley: the first building in the United States preserved for its historic significance is Washington’s Headquarters in Newburgh. Schuyler also finds the seeds of the modern environmental movement in the transformation of the Hudson Valley landscape. Richly illustrated and compellingly written, Sanctified Landscape makes for rewarding reading. Schuyler expertly ties local history to national developments, revealing why the Hudson River Valley was so important to nineteenth-century Americans—and why it is still beloved today.

Landscape and Ideology in American Renaissance Literature Along the Juniata focuses on the dissemination of American landscape imagery in the early to mid-19th century. Through a variety of media including drawings, paintings, engravings and decorative arts, images of the American landscape were translated and reproduced in large numbers to provide an eager audience with examples of patriotic views and scenes of natural wonders. This book investigates the art of Thomas Cole as representative of this process and examines the means by which an 1827 drawing by the artist of a scene in the Allegheny Mountains was transformed into a painting, engraved copies, and adorned imported Staffordshire ceramics designed to appeal specifically to an American audience. The widespread use of this popular image by Cole demonstrates the cultural demand for images of the American landscape as it was fueled by a period of increased nationalism during the first half of the 19th century.

Thomas Cole's Journey

Thomas Cole. A Description of his Life and his Series of Paintings "The Course of Empire" and "The Voyage of Life" Thomas Cole was an American artist, regarded as the founder of the Hudson River School, an American art movement that prospered in the mid-19th century. Cole's work was known for its realistic and detailed depiction of American landscape and wilderness, which feature themes of romanticism and naturalism. Cole was primarily a painter of landscapes, but he also painted allegorical works. The most famous of these are the five-part series, The Course of Empire, which depict the same landscape over generations—and the four-part The Voyage of Life. Among his other famous works are the Oxbow (1836), the Notch of the White Mountains, Daniel Boone at His cabin at the Great Osage Lake, and Lake with Dead Trees (1825). He also painted The Garden of Eden (1828), with plentiful detail of Adam and Eve living amid waterfalls, colorful plants, and deer. Thomas Cole influenced his artistic peers, especially Asher B. Durand and Frederic Edwin Church, who studied with Cole from 1844 to 1846.

Thomas Cole’s Paintings of Eden

Thomas Cole National Historic Site General Management Plan and Environmental Assessment, 2004

American Paintings of the Nineteenth Century

The Course of Empire Presents Cole's breathtaking canvases painted principally in the Catskill Mountains & explores the Romantic theories that guided his thinking & informed his vision.

The Ideal Artist and the Dissenting Tradition Contains 176 landscapes painted by 126 American artists between 1740 and 1965 with accompanying text.

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