

Thomas Cole National Historic Site Ellwood Parry Archive Finding Aid

Date Range: 1801-2005

Bulk Dates: 1822-2005

Finding Aid By: Samantha Singleton

Collection Creator: Ellwood Parry

Extent: 412 inches (1046.48 centimeters)

Abstract: The records of Ellwood Parry include Thomas Cole's correspondence, microfilms, exhibition records, professional correspondence, slides, film, and photos.

Languages: English, French, German, and Italian

Acquisition Information: These records came to the TCNHS in 2014, deposited by the Michael Altman Fine Art and Advisory Services.

Access Restrictions: The archive is open to research by TCNHS researchers by appointment only. The archive cannot be loaned. The materials cannot be removed from the archive room without a staff member.

Copyright: Copyright remains with the TCNHS

History: Ellwood Parry was a leading expert on the artist, Thomas Cole. He earned his bachelors degree at Harvard College, a Master's from the University of California Los Angeles, and a Doctorate from Yale University. He wrote two books: The Image of the Indian and the Black Man in American Art 1590-1900 (1974) and The Art of Thomas Cole: Ambition and Imagination (1988). He taught at Columbia University, The University of Iowa, and The University of Arizona. These records are a culmination of Parry's research from 1960-2005.

Scope and Content: The records of Ellwood Parry research archive includes copies of letters, articles, Thomas Cole correspondence, professional correspondence, research notes handwritten by Parry, slides, photographs, and microfilms. This series give an insight into the knowledge and research of Ellwood Parry. The items have been intentionally left in the order created by Parry to provide deeper insight into his knowledge and understanding of Cole.

Series 1: Primary Research Materials

The Thomas Cole Correspondence series ranges from 1801 to 1848 (plus later family letters, documents, etc.) filed by date. All typed transcripts and photos of these copied documents are available on the Thomas Cole Site “General” File under “Parry Archive”.

- Binder 2/1/1801-5/31/1829
- Binder 6/1/1829-12/31/1833
- Binder 1/1/1834-12/31/1835
- Binder 1/1/1836-12/31/1837
- Binder 1/1/1838-8/7/1841
- Binder 8/7/1841-12/31/1844
- Binder 1/1/1845-2/8/1848
(includes family letters, documents, and The Inventory of Thomas Cole’s Estate, etc.)

Series 2 Basic Research Materials

Microfilms

Film reels containing micro-reproductions of documents. Film Boxes 1- 4 include correspondence, drawings, sketchbooks, lists of pictures painted, thoughts, occurrences, and more.

Drawer 1	Folder 1	Microfilm Reel Thomas Cole Papers Copies of Thomas Cole Correspondence Printed by the N.Y. State Library 31 Washington Avenue Albany, New York 12224
Drawer 1	Folder 2	Microfilm Reel Thomas Cole Papers Copies of Thomas Cole Correspondence Printed by the N.Y. State Library
Drawer 1	Folder 3	Microfilm Reel Thomas Cole Papers Copies of Thomas Cole Correspondence Printed by the N.Y. State Library
Drawer 1	Folder 4	Microfilm Reel Thomas Cole Papers Copies of Thomas Cole Correspondence Printed by the N.Y. State Library
Drawer 1	Folder 5	Microfilm Reel Kenneth James LaBudde <i>The Mind of Thomas Cole</i> PhD, University of Minnesota, 1954 Doctoral Dissertation Series Publication Number 13,363 University Microfilms Ann Arbor, Michigan

Binder 1: Exhibition Records

Copies sourcing where and when Cole's paintings were at the following venues during this lifetime from 1826 to 1852 and then after his death until 1966.

Katlan, Alexandar W. "Panel-Stretchers." In *American Artist's Materials*, 37-39. Vol. 2. Noyes Press, 1992.

Mentions panel- stretchers used by Cole, Durand, Bierstadt and others.

From the Colonial Period to the Mid 20th Century. N.p.: Sound View Press, 1998.

Four Thomas Cole signature examples

Parry, Ellwood. "To Exhibitors." Research Notes

Research Notes and quotations from the Sixth Exhibition of the National Academy of Design 1831

Cowdrey, Mary B., *The National Academy of Design Exhibition Record, 1826-1860*, vol. I, pp. 86-90

List of Cole Exhibitions 1843-1848

Cowdrey, Mary B., *American Academy of Fine Arts and American Art Union Exhibition Record, 1816-1852*. Pgs. 80-83

List of exhibitions of Thomas Cole from 1826-1852
Partial list of exhibitions of Sarah Cole 1848-1852

Rutledge, Anna W., *Cumulative Record PENNSYLVANIA ACADEMY OF FINE ARTS, 1807-1870*, p. 50

Copy of article

P.A.F.A, original catalogue papers, 1825, 1827, 1828

Copy of articles

The Boston Athenaeum Art Exhibition Index. Boston, MA: The Library of The Boston Athenaeum, 1980.

Art Exhibition Index plus individual pages from the original Boston Athenaeum catalogues, including Henry Cheever Pratt citations, ex. Moses on the Mount, 1829

The constitution of the Boston Artists' Association with a Catalogue of the First Public Exhibition of Paintings at Harding's Gallery, Boston: Eastern, John H. ,1842.

The constitution of the Boston Artists' Association with a Catalogue of the First Public Exhibition of Paintings at Harding's Gallery, Boston: White, WM & H.P, 1843.

The constitution of the Boston Artists' Association with a Catalogue of the First Public Exhibition of Paintings at Harding's Gallery, Boston: Clapp and Son's Press, 1844.

"National Sailors' Fair." In *Catalogue of Paintings and Statuary*. Boston, MA: Fred Rogers, 1864.

Copy of article

Graves, Algeron. The British Institution, *A Complete Dictionary of Contributors and Their Work From the Foundation of The Institution*, 1806-1867, p. 109

Copy of article

Algeron Graves, The Royal Academy of Arts. 1769- 1904, vol. II, p. 101

Parry research notes

Dunlap Exhibition at the Stuyvesant Institute, 1838, pgs. 5, 6, 10, 12, 13, 15, 16, 17, 18, 24

Parry research notes

Cole's Pictures of The Voyage of Life, 1840

Prose descriptions

Cole, Thomas. Catalogue of Pictures Exhibition in the Rooms of the National Academy, 1843

Photographs of Cole's printed invitation to view his 1843 one-man show & season ticket

Catalogue of the Exhibition of the New-York Gallery of the Fine Arts, 1845 and 1846

Copy of article

Albany Gallery of Fine Arts Catalogue of the First Exhibition, 1846

Copy of article

Exhibition of the Paintings of the Late Thomas Cole, at the Gallery of the American Art-Union. New York, NY: Snowden & Prall

Copy of article

Committee includes: Asher B. Durand

List of the Proprietors of the Paintings Exhibited

Catalogue of paintings with description

Yale College, Catalogue of the Works of Art Exhibited in~ Alumni Bldg, Yale College, 1858

Copy of article

Albany Gallery of Fine Arts, Catalogue of Pictures in the Fifth Exhibition catalogue, 1850

Copy of article

Henderson, John C., Catalogue of Paintings, 1860

Copy of article

La Commission Impérial, Exposition Universelle de 1867 a Paris Catalogue Généralé., Paris, 1867

Copy of article

List of paintings include: Bierstadt, Church, Cropsey, Durand, Homer, Kensett, Muran, Weir, Whistler, Whiltridge

Brooklyn Art Association, First Chronological Exhibition of American Art, 1872

Copy of article

Colyer, Vincent. Evangelical Alliance, Free Exhibition at the Kensett Studio. 1874

Copy of article

The Last Summer's Work and The Cross and the World at the Metropolitan Museum, 1875

Copy of article

Philadelphia Centennial Official Catalogue, 1876, pp. 18, 23, 29

Copy of article

N.A.D. and Metropolitan Museum, Centennial Loan Exhibition, 1876

Copy of article

Lille, Exposition Universelle Internationale de 1889 a Paris; catalogue Générale; Officiel. Volume One: Group I; Oeuvres d'Art, 1889

Parry notes

National Academy of Design, The American Tradition 1801-1848, New York

Copy of article

Catalogue of The Private Collections of Oil Paintings Formed by Lewis G Tewksbury and W.E. Spier, 1902.

Auction Catalogue

Albany Institute of History and Art, Thomas Cole Exhibit, 1941

Two Copies, list of paintings exhibited

Sweet, Frederick A., Art Institute of Chicago, The Whitney Museum of American Art, *The Hudson River School: and the Early American Landscape Tradition*, 1945

Exhibition Records

Thomas Cole: One Hundred Years Later. New York City, NY: 1949.

Copy of article

Book regarding the loaned exhibition of Thomas Cole paintings at the Wadsworth Atheneum and the Whitney Museum of Art

Public Auction Paintings and Furniture: From the Home of Thomas Cole (1801-1848 N.A.). New York, NY: O. Rundle Gilbert, 1964.

List of items for sale, Edith Cole Hill's annotations on prices, etc

Baltimore Museum of Art. Thomas Cole: Paintings by an American Romanticist, 26 Jan--28 Feb 1965

Copy of article

Thomas Cole life summary, list of paintings on exhibition with descriptions, and a brief bibliography

Copy of article

Albany Institute of History and Art, Thomas Cole Exhibition, 1 September 1965- 2 January 1966

Copy of article

Alexander Gallery, Thomas Cole, 1801-1848-Frederic E. Church, 1826-1900

Copy of paper brochure, no date

Binder 2: Drawings and Sketchbooks

Containing typed or hand-written notes on Drawings and Sketchbooks by Cole in various collections.

New York State Library, Albany NY transcript of Cole's Letter to the Public on the Subject of Architecture
1,632 items obtained by Mrs. Vincent, granddaughter of Thomas Cole

NYSL Finding Aid Box 1 Folder 1
Letters by Cole 1821-1847
Letter to the Public on the Subject of Architecture
Transcription

NYSL Finding Aid Box 6, Folder 3
Thomas Cole Sketchbook
Pages 1-158
Transcription

NYSL Finding Aid Box 6, Folder 4
Thomas Cole Sketches
Transcription

NYSL, Finding Aid Box 6, Folder 5
Exhibition catalogues, Notes, Account Books
Transcription

NYSL, Notebook, London, 1829
Pages 1-38
Transcription

Museum of Fine Arts. M. and M Karolik Collection of American Watercolors & Drawings: 1800-1875, vol. I, pp. 114-116

Parry Notes

Museum of Fine Arts, 1834 Sketchbook and Correspondence

Parry Notes on Sketchbook and Correspondence

Corcoran Gallery of Art, Washington, DC

Parry notes on drawings

Detroit Institute of Arts, Notes on various Cole writings, prints, etc.

Notes include:

Account book

Catalogues

Letters

List of Books

Notebook

Notes Obits

Poems

Prints

Sketches

Large Sketches

D.I.A, Sketchbooks, numbered 1 to 15 (with two sets of hand-written notes)

Parry notes on drawings, prints, etc.

Sleeve 1 Illustrations

Sleeve 2

Cole Sketchbook 1 1827

Cole Sketchbook 3 1828

Sleeve 3

Cole Sketchbook 4 1828

Cole Sketchbook 5 1829

Cole Sketchbook 6, 1829-1830

Cole Sketchbook 7, 1832

Cole Sketchbook 8 1832

Cole Sketchbook 9, 1833

Cole Sketchbook 10, 1835

Cole Sketchbook 11, 1836

Sleeve 4

Cole Sketchbook 12, 1837

Cole Sketchbook 13, 1838

Cole Sketchbook 14, 1842

Cole Sketchbook 15, 1841/1847

Sleeve 5

D.I.A, Hand-written notes on Cole sketches, large sketches with DIA accession numbers

Parry Notes and Transcript

D.I.A, CONTACT PRINTS from Eight Rolls of Black and White Film, Cole Drawings and Sketchbooks

Page I, Film Roll Images 1-8

Princeton University Art Museum, Thomas Cole, Selected Drawings

Parry notes

Princeton University Art Museum, Thomas Cole, Sketchbook 1839-18

Parry notes

Field, George., Chromatography; or A Treatise on Colours and Pigments, and of their Powers In Paintings, London, 1835

Transcript

Hawes, Louis., "A Sketchbook by Thomas Cole," Record of the Art Museum, vol. XV, 1956, pp. 2-23, 1839

Copy and Parry notes

Homer William I., "Thomas Cole and Field's 'Chromatography'" Record of the Art Museum, Princeton University, vol. XIX, 1960, pp. 26-30

Copy

Binder 3: Bicentennial Inventory of American Paintings

National Collection of Fine Arts
Smithsonian Institution
Washington, DC
Printout dated 09/05/1979
Pages 3835-3883

With Parry notes, includes information on three paintings by Sarah Cole on pg. 3835

Binder 4: Catalogue Entries and Articles On Particular Pictures

Entries and notes on paintings arranged alphabetically by collection

Amherst College, Mead Art Museum

Parry notes

Baltimore Museum of Art
Copy of A Wild Scene, 1832

Parry Notes on Black and White Copy of Painting

Museum of Fine Arts, Boston., Karolik Collection 1815-1865, "Thomas Cole 1801-1848" pp. 189-199, 1949

Copy of article and Parry notes

Brooklyn Museum, Brooklyn NY

Parry notes on Cole and other Hudson River School Artists.

Corcoran Gallery of Art, Washington, DC, "Thomas Cole 1801-1848"

Parry individual notes and notes on copies of Cole paintings

Detroit Institute of Arts, a checklist of paintings, page 27, 1965

Copy of article

Frick Art Reference Library, New York, Thomas Cole portraits, Kennedy Galleries 1965

Parry notes

Merriam Collection. Wynnewood, P.A., works acquired at Cedar Grove auction in September 1964

Parry notes

Gardner, Albert Ten Eyck and Stuart P. Feld, American Paintings: A Catalogue of the Collection of the Metropolitan Museum of Art, New York, 1965, pages. 223-233

Copy of article

National Gallery of Art, Washington, DC

Parry notes

New York Historical Society, Catalogue of the Gallery of Art, 1915. pp. 3-4, 6-9, 39

Copy of article

Dudley Peter Allen Memorial Art Museum, Oberlin College, Catalogue of European and American Paintings and Sculpture in the Allen Memorial Art Museum, 1967, pages 37-38

Copy of article

Pennsylvania Academy of Fine Arts, Philadelphia, PA

Parry Notes

Philadelphia Naval Museum, Philadelphia, PA

Parry Notes

Philadelphia Museum of Art, lithograph of The Good Shepherd

Parry Notes

Poughkeepsie, NY, Vassar College Art Gallery, Autumn Eve at Vallombrosa

Parry Notes

Princeton Museum of Art

Parry notes on two small sketches on display at Princeton University Museum of Art

Northampton, MA, Smith College Art Museum. Notes on Study for Manhood, The Voyage of Life

Parry Notes

Philadelphia, Van Pelt Library, Rare Book Room, University Of Pennsylvania, 1827 Last of Mohicans

Parry Notes

Wadsworth Atheneum, Hartford, CT

Parry Notes

Yale University Art Gallery, New Haven, CT, typescript of notes on Italian Scenery, 1801-1841

Parry Notes

Binder 5: Literary Magazines and Newspaper Reviews

American Monthly Magazine, Vol. I, "Essays on American Scenery", 1833

Copy of article

American Monthly Magazine Vol I, "Aborigines of America", 1829

Copy of article

“Cole and Church: A Remarkable Resemblance”, American Phrenological Journal, vol. 39, February 1864, p. 33

Copy of Article

Cole’s Pictures of The Voyage Life, Arcturus, I, no. 2, New York Society Building, January 1841, page 123

Transcript

Baldwin's Monthly, vol. XI, no. 5, “Painter’s of the Century”, 1875-1876

Parry Notes

Broadway Journal, vol I, no. 1, 1845-1846

Copy with Parry notes

The Corsair; A Gazette of Literature, Art, Dramatic Criticism, Fashion and Novelty, New York, 1839-1840

Parry Notes on Several Articles

“Our Private Collections” No. II, The Crayon, 1856, pgs. 57-58

Copy of article

The Critic: A Weekly Review of Literature, Fine Arts, & Drama, 1828-1829 and Review of John Martin's Picture of The Deluge, 1829

Copy and Parry Notes

The Knickerbocker

Vol II, no. 5, November 1833, pg. 399

Vol II, no. 1, July 1833, pgs. 30-35

Vol III, no. 4, April 1834, pgs. 225-235

Vol IV, no 4, October 1834, pgs. 325-326

Vol VII, no. 1, January 1836, pgs. 48-49

Vol VII, no. 1, January 1836, pgs. 94-95

Vol VII, no. 2, February 1836, pgs. 162-163

Vol VIII, no. 2, August 1836, pgs. 187-195

Vol VIII, no. 2, August 1836, pgs. 242-243

Vol VIII, no. 5, November 1836, pgs. 629-630

Parry Research Notes

“Home in the Woods”, Literary World, 1847-1849

Copies of Cole letters and essays, plus obituaries

The New Mirror, 1843-1844

Parry notes

Dunlap, William., The New-York Evening Post, no. 7290, November 22, 1825

Transcript of the story of Cole artwork being discovered by the Dunlap and Trumbull

New-York Review and Athenaeum Magazine, 1825-1826, pgs. 489

Parry notes

“Review”, The Exhibition of the National Academy of Design, The United States Review and Literary Gazette, Vol. II, No. 4, 1827

Copy of article and Transcript

Binder 6: Newspaper Reviews

The New-York Mirror, 1823-1842 [continued as The New Mirror, 1843-1844]
4-page Inventory of Exhibition Reviews related to the National Academy of Design, 1826-1842

Mostly hand-written excerpts from this leading periodical dealing with the Fine Arts in NYC
Plus copies of key articles and important reviews related to Cole

Binder 7: Dissertation Research

This binder contains the primary research material that Parry used for his dissertation, “Thomas Cole’s Idea for Mr. Reed’s Doors”. All material is photocopied and has corresponding transcripts.

Cole, List #1, Notebook, 1825, Detroit Institute

Transcript and copy of original

Cole, “List of Pictures Painted by Me”, Albany Institute

Transcript

Cole, "Commission for Pictures" July 1835

Copy of article

Cole, "Catalogue of Books", 1839

Copy of article

Cole Collection Inventory, Location unspecified, Boxes I-XIII

Transcription

Cole Patrons List

Parry notes, each page has a painting title, date, and name of patron

Dunlap, William., "History of the Rise and Progress of the Arts and Design in the United States".
New York, 1834, pgs. 457-466

Copy of article

Thomas Cole and Asher B. Durand Correspondence

Parry notes, Dates of letters with some handwritten transcription of letters from 1835-1837
One typed transcript

Letter from Florence to J. L. Morton esq., New York, January 31st 1832

Partial Transcript

Letter from ___ to C.R. Leslie esq., Catskill, February 8, 1836

Dunlap, William, *History of the Rise and Progress of the Arts of Design in the United States*. New York, 1834, pg. 450

Transcript of book and footnote regarding Luman Reed

Correspondence between Thomas Cole and his patron, Luman Reed, between 1833 and 1836, and including two letters to Cole from Theodore Allen, Reed's son-in-law, concerning the exhibition of The Course of Empire late in 1836 --- after Reed's death.

Typed transcript with some notes by Parry

Preparatory version of Parry Dissertation and footnotes with corrections

Final Typescript of Parry Dissertation

Thomas Cole National Historic Site

Binder 8: Nineteenth-Century Biographies of Thomas Cole
Biographies arranged chronologically

List of Thomas Cole Biographical Resources

Parry Notes

Dictionary of American Biography, vol. IV, New York 1943, pgs. 291-292

Copy of article

Dunlap, William., Rise and Progress of the Arts and Design, 1834, vol. II, pgs. 350-367

Copy of article

Thomas Cole's notes in his copy of: Dunlap, William., Rise and Progress of the Arts and Design, 1834, vol. II, pgs. 350-367

Copy with transcript of Cole notes

Tuckerman, Henry T. Artist-Life: or, Sketches of American Painters, 1847, pgs. 116-122

Parry notes

William Cullen Bryant, Funeral Oration, 1848, pgs. 3-42

Copy of article

George Washington Greene, Review of Louis L. Noble biography of Cole, North American Review, vol. 77. October 1853, pp. 302-331

Copy of article

George Washington Greene, Biographical Sketches, New York, 1860, "Cole," pp. 74- 120

Copy of article

The Crayon, vol. 7, no. 2, February 1860, "Thomas Cole," pp. 45-46

Copy of article

Edward Moran, The Art Amateur. vol. 31, no. 3, July 1894, p. 52

Copy of article

Research Files: Boxes 7-10

Contains research materials, copies of articles.
Formal reports to private collectors, dealers, and museums.
Arranged chronologically through Thomas Cole's Career.

Box 7:

Folder 1

Cole's Early Landscapes, 1825-1829

Folder 2

Pennsylvania Academy of the Fine Arts, "Acres of Art," and Richard W. Wallace, "Salvator Rosa in America" 1979.

Folder 3

North Carolina Museum of Art. "Romantic Landscape"
Correspondence and Photos

Folder 4

Samuel F.B. Morse: National Academy of Design (N.A.D.) Address, 1826 pamphlet; Recent exhibition catalogue

Folder 5

Samuel F.B. Morse: Symposium at the Tucson Museum of Art, 1985. Lecture notes for "On Return from Arcadia: Samuel Morse and Thomas Cole in the 1830s"

Folder 6

Morse's "Gallery of the Louvre" Nicolai Cikovsky, Jr., ed., "Lectures On the Affinity of Painting with the Other Fine Arts"; David Tatum, "The Figures in the Foreground"; Student paper; Museum handouts

Folder 7

American Historical Register, "Lafayette's Visit to the United States in 1824-1825", July 1895

Folder 8

National Academy of Design: Fink and Taylor, "The Academic Tradition in American Art", copy
Correspondence Berry-Hill

Parry Notes

The New-York Mirror, "Discussions of The National Academy of Design and its Annual Exhibitions" 1826-1841

New York Historical Society Pamphlet, "Intimate Friends: Thomas Cole, Asher B. Durand, William Cullen Bryant".

Folder 9

John Quidor: Christopher Kent Wilson, "Engraved Sources for Quidor's Early Work" and Chad Mandeles, "A New Look at John Quidor's Leatherstocking Paintings"

Parry Notes

Folder 10

George Harrison Orians, "A Short History of American Literature," esp. "The Romantic Decade"

Folder 11

Stone, John Augustus. Metamora: Actors and Indians in Nineteenth-Century American Art

Copy

Parry Notes

Correspondence with Joseph H. Hirshhorn Museum and Sculpture Garden

Folder 12

Last of the Mohicans. 1826-1828: Correspondence with Ken Myers and several other scholars: Steamboat Albany panels; David Sokol M.A. student, Cole paintings from L.O.M.

Parry Notes

Folder 13

"Cooper, Cole, and *The Last of the Mohicans*"; Penn State Lecture notes; Typescript of article for "Art and the Native American"; Offprint of final article

Folder 14

Thomas Cole: *St. John Preaching in the Wilderness*; photograph

Parry Notes

Folder 15

Henry Cheever Pratt: "Moses on the Mount" reattribution article typescript; Copies, Research notes and copies of primary sources regarding reattribution from Cole to Henry Cheever Pratt

Folder 16

Report on: Thomas Cole: *Autumn Landscape (Corway Peak- An Early Painting Finished)*, 1827-1834, Ellwood Parry, Parry Notes, Correspondence, Copies of Research Material

Folder 17

Thomas Cole: *Garden of Eden, Expulsion and Subsiding of the Waters of the Deluge*; Offprint in *Color of Antiques*, July 1990, article by Doreen Bolger and Kathleen Motes Bennewitz; Photographs; Smillie engraving; Kit Wilson typescript: Amon Carter Symposium

Folder 18

Correspondence with Nancy J. Siegel, Curator, Juniata College Museum of Art

Folder 19

Thomas Cole: Drawing, *Scene in the Alleghany Mountains*; Correspondence with Jeny Harbour, Nancy J. Siegel, etc.; Photographs

Folder 20

James T. Callow, "Cole's Sketch Club Meeting on May 29, 1829" typescript
Notes on engravings after Cole in "The Token" and "The Talisman"

Folder 21

London, 1829-1831: Hinton, History and Topography of the U.S. commission; Cole's output; Relations "with other artists in London~ Margaret Whidden typescript; Photographs; William Cox, "Americans in London," New-York Mirror, 3/12/1831 copy

Folder 22

File of Photographs, mostly from the National Gallery, London; Sources for Thomas Cole; Claude, Rubens, Lancret, Hogarth, Turner, Constable, Martin, Danby, James Ward et al ..

Folder 23

James W. Fosburgh correspondence over two Thomas Cole sketches: *Sketch for "The voyage of Life"* and *"The Devil Throwing the Monk from the Precipice"*; Research for Jules D. Prown's exhibition, "American Art from Alumni Collections," YUAG 1968

Folder 24

Thomas Cole: Unfinished *Newstead Abbey*; Report to the Indianapolis Museum of Art

Folder 25

Italian Pictures: Reports on Cole's sketches in Florence; Correspondence with Louise V. North, Concerning Cole's picture of *Palazzo della Regina Giovanna*, Naples at the John Jay Homestead, Katonah, NY; Evening Post, 12/6/1832 typescript; Ellen Sharp, "A Romantic Ruin" article; Webster Fine Art on *Aqueduct Near Rome*; Essay on *View of the Campagna di Roma*; Photographs of sites near Rome compared with Coles paintings

Folder 26

Henry Glassie: copies of articles concerning *Niagara Falls* imagery; Report to the Cranbrook Art Museum as to why its Niagara Falls could not be a Thomas Cole [three copies] Report to a Private Collector via Sotheby's; Photographs Thomas Cole: *Wild Scene*, 1831; Sources; Photographs

Folder 27

"On Return from Arcadia in 1832": *The Italian Presence in American Art*, 1760-1860 Copy; Permissions; Correspondence; Typescript, Endnotes, Captions, Copies of illustrations; Public Lecture Notes

Folder 28

Thomas Cole: *The Titan's Goblet*; Photographs; Research Notes; Ken Maddox's student, Paper on The Titan's Goblet (Elina Leung); Helen A Weinberg, "An American Grail: An Iconographic Study of Thomas Cole's Titan's Goblet" ; J.M. Falconer brochure

Folder 29

Color Theory and Thomas Cole's Color Wheel, 1834 Copy and Parry notes

Folder 30

Wild Scene: Research copies, Parry notes. "The Lost Paintings of Thomas Cole", Kay Silberfeld

Folder 31

Daniel Wadsworth Coit: Traveling companion to Thomas Cole in 1829; Cole drawing after a Sketch by Coit

Folder 32

Thomas Cole: Figure Studies during the 1830s; Photographs, Parry notes

Folder 33

Thomas Cole: *Manfred and the Witch of the Alps* and *The Fountain of Egeria*; Research Notes; Ted Stebbins article in *YUAG Bulletin*, Autumn 1971; Photographs

Folder 34

Thomas Cole: *The Angel Appearing to the Shepherds*, 1834; Research Notes and Correspondence; Photographs

Folder 35

The New Monthly Magazine and Literary Journal, vol. 33, Part III, Historical Register. July 1, 1831

Parry notes

“On the Origin and Vicissitudes of Literature, Science and Art and their Influence on the Present State of Society” William Roscoe, Liverpool Royal Institution, 1817

Copy and Parry notes

Folder 36

Leo Marx, *Technology in America*: Ken Maddox, typescript on Durand's *Progress*, 1853

Folder 37

John Lloyd Stephens, "Incidents of Travel": Key quotations in typescript

Folder 38

William Dunlap, "History of the Rise and Progress of the Arts of Design in the United States": Passages dealing with Thomas Cole

Folder 39

General Philosophy of History: Biological models for the Rise and Fall of Civilizations

Folder 40

Thomas Cole: *Plan for monument of Washington*: Research Notes; Photographs

Luman Reed and Samuel Ward: Biographical accounts; Reed, Inventory of his Estate;

Reminiscences

Box 8

Contains research materials, copies of articles. Formal reports to private collectors, dealers, and museums. Arranged chronologically through Thomas Cole's Career.

Folder 1

Luman Reed and Samuel Ward

Correspondence regarding Thomas Cole as an American and a quotes from Thomas Cole regarding Luman Reed

Parry notes on "The Letters of Thomas Cole"

Quarterly Journal, "Luman Reed- He Made American Artists The Fashion" 1978
"New-York Artists Fifty Years Ago" Copy of Appleton's Journal, VIII, no. 165, Saturday 1872, copy of article

Thomas G. Cary, "The Mercants' Magazine XV July 1846 on Luman Reed, "The Merchant Patron of The Fine Arts", copy of article

Mary Remberton Cady, Reminiscences of a Long Life, (New York: F.E. Parrish and Company, 1894).pgs 142-161, copy of article

Sydney J. Freedberg, Painting in Italy, 150.0-1600. Baltimore, 1975. Pelican History/Penguin Books, pgs. 451-453 Transcript of Parry notes

John Rupert Martin, The Farnese Gallery, Princeton 1965. Transcription of Parry notes
Rinehart Michael, "A Drawing by Vasari for the Studio of Francesco I, Burlington Magazine, cvi, no. 731, February 1964, pgs. 74-77. Parry notes

New-York Historical Society correspondence regarding list of photographs regarding: Cole, Durand, Flagg, Birch, Richardson, Aelst, Flagg, Anonymous (Madonna and Infant), Mount, Pietersz, Goltzius, Anonymous (Madonna, Infant, and St. Ann, Marrel, Caracci, Anonymous (Portrait of a Young Lady), Jan FYT, Morland, Teniers, Coreggio, Cranch, Huntington, Ragux, Bryck, Inghan, Frederick W. Philip, John Trumbull, John Gadsby Chapman, Francis W. Edmonds

Parry notes regarding Asher B. Durand papers on Luman Reed

Parry notes on life of Luman Reed

I.N. Philips Stokes, Iconography of Manhattan Island, Parry notes

New York Historical Society, Catalogue, 1915. Parry notes

"An Allegory--- Death and Immortality---Antique", Reed Collection. Parry notes

William, Dunlap, History of the Rise and Progress of the Arts of Design in the United States. (New York, 1834). II, pg. 450 Copy of article

Longworth's American Almanac, New York Register and City Directory (New York 1835), Parry notes

Photographs and Parry notes on Cole's plans for the Luman Reed Doors

New-York Mirror, XIV, no. 8 (August 20, 1836), pg. 62 Parry notes

"Luman Reed", Dictionary of American Biography, VIII, pg. 453. Parry notes

A.L.A. Portrait Index, Parry notes

John Canaday, "A Pleasant Flavor All the Same", New York Times, January 2, 1972. Pgs 17. Original article regarding New York Historical Society Exhibition, "Society's Sculpture" and artwork by Thomas Cole

Copy of "Inventory of the Goods, Chattels &c. of Luman Reed Dec.d, October 15th, 1836

Folder 2

Copy of Luman Reed "Catalogue of the Gallery Art" with Parry notes

Graham Reynolds, Catalogue of Mr. Constable Collection (1993), Plate 169, no. 224, Parry note

Ellwood Parry, "Thomas Cole's Ideas for Mr. Reed's Doors" pgs. 1-18 with footnotes, captions and Parry corrections

Correspondence with Phippen Sanborn regarding Luman Reed Door Panels

Barbara Novak, "Cole and Durand: Criticism and Patronage (A Study of American Taste in Landscape, 1825-1865) Parry notes

Brochure regarding National Gallery of Art Hudson River School Exhibition

Last Will and Testament of Mary Fuller Wilson, Copy of Will

"Thomas Cole, Luman Reed's Gallery, and the Installation of the Course of Empire" Presentation notes for Mid- America College of Art Association Meeting, 1976

Photographs of Luman Reed Door Panels

Folder 3

Biographies of Key People for Cole, Bates-Ward

Stephen, Leslie, and Sidney Lee, eds. Dictionary of National Biography (London, 1908). Vol. I, pgs. 1318-19. Parry notes

Article regarding "Vent Fort", Mrs. Ogden Haggerty

Folder 4

New-York Historical Society: Luman Reed Collection Catalogue; Correspondence, Timothy Burgard entries regarding *The Course of Empire*

Thomas Cole National Historic Site

Folder 5

Thomas Cole: Prose Descriptions of *The Course of Empire*; Negative and positive prints of Cole's hand-written description

Folder 6

Stonehenge

Details: Photographs: Britain, vulgarly called Stone-Heng on Salisbury Plain (London, 1655), Parry notes

Inigo Jones, The Most Notable Antiquity of Great Britain (London 1655), "The Whole Work in Perspective, Parry notes.

Folder 7

Savage State

Photographs, Parry notes

Folder 8

Pastoral State: Sources for Cole; Photographs

Coorespondence with Professor George B. Seligman regarding Cole and geometry

Parry notes

Cole to Durand Correspondence notes, New York Public Library

Forster, Kurt W., "Probleme un Poutormos Portratmalerei (III)", Pantheon, xxv. (Jan/Feb 1967), pgs. 27-34. Copy of article

Folder 9

Consummation: Sources: Photographs

Bibliographical sources.

Parry notes

Folder 10

Destruction: Battle scenes; Foreground Figures; Sources; Details; Photographs

"The Wreck of Medusa" New-York Mirror, IX, no. 20, November 19, 1831, pg. 155

Folder 11

Desolation: Animals; Architectural Ruins; photographs

Fascination of Decay; Ruins: Relic-Symbol-Ornament. (Ridgewood, N.J., 1968). "Gothic Romanticism" pg. 188 Parry notes

Thomas Cole, Ruins of the Effects of Time, ca. 1829-1831. Pencil drawing, Sketchbook No. 1, pg. 42. Detroit Institute of the Arts. Typed description.

Folder 12

Moon. Sun, Rainbows

J.K. Paulding, "Selections from the Journal of a Late Traveler to the Moon", New-York Mirror, XI, no. 49, (June 7, 1834), pgs. 389-390. Parry notes

Folder 13

Parry Research Notes and Photographs on Claude Lorrain and Piranesi: Key Sources for Cole

Folder 14

The Oxbow and *Catskill Creek*: typescripts for “Thomas Cole: View from Mount Holyoke, Northampton, Massachusetts, *After a Thunderstorm-The Oxbow*.”

Folder 15

Thomas Cole: *The Departure* and *The Return*, 1837: Past and Present, 1838; Correspondence With key Patrons; Transcription of Notes on Trip to Boston; Photographs of sources And Important Details

Folder 16

Thomas Cole: *Dream of Arcadia*

Boston Review of *Dream of Arcadia*

Earl A. Powell III, “Thomas Cole’s Dream of Arcadia”, *Art Magazine*, 52, no. 3, November 1977 pgs. 113-115. Copy

Folder 17

Thomas Cole, View of Boston, 1837-1839s

Thomas Cole, Sketchbook, Detroit Institute of Art ,Transcribed by Kathleen Erwin, July 8, 1983
Ellwood C. Parry III, Report to the new owners of Thomas Cole’s Study for “View of Boston.”

Folder 18

Thomas Cole and Henry Bayless: Ohio State Capitol Competition drawings, 1838-1839
Cummings, Abbott Lowell, “The Ohio State Capitol Competition”, Journal of the Society of Architectural Historians, XII, no. 2 (May 1953), pgs. 15-18. Parry notes and copy of article

Folder 19

Architectural History & Sources

The Architect’s Dream, 1840

Bibliography and Parry notes

George R. Collins, “The Visionary Tradition in Architecture “The Metropolitan Museum of Art Bulletin, April 1968

Folder 20

Thomas Cole: *The Architect's Dream*: Ithiel Town-Thomas Cole Correspondence; Concept of Genius; Contact Prints and Photographs of the painting in Toledo Museum of Art
Photographs in sequence for American Art Journal article; William. H. Pierson, Jr.,

Folder 21

Gothic Revival in America

Bibliography sources regarding Gothic Styles of architecture

Parry correspondence regarding Cole’s involvement with St. Luke’s church

John Zukowsky, *The New York State Inebriate Asylum, Binghamton*, 1978. Copy of article

Folder 22

Egyptian Revival: Bibliography sources

Richard G. Carrott, *The Egyptian Revival: Its Sources, Monuments and Meaning*”, Postcard Advertisement

Folder 23

Brian. Bible in Art: Jacob's Dream, Genesis XXVIII. 11-15

Allston Washington, The Sylphs of the Season, with Other Poems. (Boston, 1813). Transcript

Folder 24

Thomas Cole: *Genesee River Gorge* and *The Notch of the White Mountains*

Theodore E. Stebbins, Jr. "Thomas Cole at Crawford Notch" Report and Studies in the History of Art, National Gallery of Art. 1968.

Folder 25

Paul D. Schweizer, "So exquisite a transcript": James Smillie's Engravings after Thomas Cole's Voyage of Life (Part One and Two) Journal of the American Historical Print Collectors Society, Vol. II, Number 2, Autumn 1986. Copy of article

Charles A. Sarnoff M.D. "The Voyage of Life" Had A Life of Its Own", August 25, 1982. Copy of article

Art History Club of SUNY Buffalo, Thomas Cole's *Voyage of Life: A Poet's Painting or a Painter's Poem?* May 1-2, 1987. Copy of article

Bibliography sources, Parry notes

Folder 26

Thomas Campbell (and other poets), "The Last Man"; Turner illustrations; Cole

Folder 27

Thomas Cole and James Smillie: Engravings after *The Voyage of Life*

Paul D. Schweizer offprint from "Imprint" Autumn 1986

Folder 28

Thomas Cole: *The Voyage of Life* Exhibition and Catalogue, Munson-Williams-Proctor Institute. Museum of Art, 1985; Correspondence and news releases:

Typescript of essay which served as the "Introduction" for the catalogue

Folder 29

Sicilian Scenery: Franklin W. Kelly article on Mt. Etna, "Arts in Virginia, 1983;

Typescript of letter to Sotheby's on *Mount Etna*, 1842; Report to Michael Altman on *View Mt. Etna* and a sketch *View of Etna* attributed to Cole

Folder 30

Thomas Cole: Later Figure Paintings; Angels ministering to Christ,

Typescript of Letter for Sotheby's on Prometheus Bound

Folder 31

Boston. 1843: Materials related to Cole's Exhibition at Harding's Gallery, Boston

Folder 32

Thomas Cole: *The Old Mill at Sunset*, 1844

Typed Parry notes regarding *The Old Mill at Sunset*, notes on influence of Claude Lorraine on Thomas Cole's aesthetic

Folder 33

Thomas Cole: Home Scenes in the 1840s; The Hunter's Return. 1845, and Home in the Woods, 1847; Research Notes; Question of two sketches for The Hunter's Return in Private Collections in New Jersey (thinner one must be a recent copy by a restorer)

Folder 34

Essay on The Hunter's Return in the American Art Journal; Page Proofs; Research Notes; Photographs

Folder 35

Ellwood C. Parry III, "Report on Thomas Cole's Paintings *The Old Mill at Sunset*, 1844

Ellwood C. Parry III, "*View of the Campagna di Roma*

Nancy Siegel, "An Oil Sketch by Thomss Cole of the Ruins of Kenilworth Castle"

Folder 36

Thomas Cole: 1841-1848: Assorted Research Materials

Ellwood C. Parry III, "*Oak Tree with Two Figures*"

Ellwood C. Parry III, "Report on Thomas Cole's *On Catskill Creek, Sunset*, 1845-47"

Ellwood C. Parry III, "*Landscape Composition (Summer Sunset)* Thomas Cole (1801-1848"

Folder 37

Thomas Cole: *View Across Frenchman 's Bay*, 1845, and Elijah at the mouth of the Cave (unlocated), in Cincinnati in 1868, Copy of article

Folder 38

Thomas Cole: *Prometheus Bound* and *Proserpine in the Vale of Enna*;

Julius Held article on Rubens and Snyders version; Research Notes;

Photographs of Catskill Public Library sketch and final painting

Folder 39

New-York Gallery of the Fine Arts, 1844-1858:

Abigail Booth Gerdts, "Newly Discovered Records of the New-York Gallery of Fine Arts", Archives of American Art Journal, 1981

Folder 40

John M. J. Gretchko, excerpt from "Savage Eye: Melville and the Visual Arts"

Offprint

Folder 41

Thomas Cole: *The Cross and The World*; Correspondence; Kate Nearpass article on "The First Chronological Exhibition of American Art, 1872," Archives of Am Art Journal, 1983;

Negatives and Photographs; Reviews

Folder 42

Hercules at the Crossroads and Moving Panorama of Pilgrim's Progress
Four black and white slides of the late David Huntington's Hammatt Billings engraving;
William S. Talbot typescript concerning Cropsey; Erwin Panofsky, "Hercules Prodicus"
Copy

Folder 43

Hammatt Billings: Uncle Tom's Cabin; James F. O'Gorman, "A Billings Bookshelf"

Folder 44

Albert Alden: The Last Judgment, 1830. Copy of article

Folder 45

American Art Union and The Art Re-Union, Parry notes

Folder 46

Thomas Cole's Death and Funeral. 1848
Letter to Cropsey, from Falconer regarding the details of Thomas Cole's death, transcript

Folder 47

Thomas Cole House, Studio, and St Luke's Church, Catskill: Photographs, Copies,
Historical Records, and more

Folder 58

Thomas Cole's Followers: Sarah Cole (Color Photos of genre scene given to Anne Ackerley;
F. E. Church, To the Memory of Cole; John M. Falconer materials

Folder 49

Charles Baker: Color Reproduction of Autumn Landscape

Folder 50

George H. Yewell, "Reminiscences of Charles Mason", Annals of Iowa. 1901

Folder 51

Chronology of the Life of Thomas Cole. Compiled by Ellwood C. Parry ill:
Over 120 typed pages; Notes from Howard S. Merritt
Never published in full for the late Marshall Tynn's planned book of Essays on Cole

Folder 52

Illustrations for Chronology: Photographs of published documents of key interest during
Thomas Cole's Career from Ohio in the early 1820s to Catskill in 1848

Box 9

Folder 1

Assorted Thomas Cole Letters in Private Collections: Support Documents for the late Marshall Tynn's Application for publishing funds

Joanne Jacobson, "The Chain That Binds Us: Thomas Cole's Letters as Mediators" Hudson Valley Region Review, September 1986. Copy of article

Copies of Letters between Cole and the following: Rensselaer, Stuyvesant, "SDWB", Dewitt Bloodgood, Philad,
Includes Transcriptions

Folder 2

Thomas Cole Drawings: 13 Photographs; Negatives

Folder 3

Engravings after Thomas Cole: David Lovejoy, "American Painting in Early Nineteenth-Century Gift Books," American Quarterly, 1955, pp. 345-361, Copy of article

Detailed Notes, Inscriptions, and Dimensions of Cole images in successive issues of "The Token." "The Talisman," "The Ladies' Companion," and John Howard Hinton

Folder 4

Gift Book Engravings and Illustrations from the New-York Mirror (contact prints)

Folder 5

Engravings of American Scenery: Asher B. Durand's The American Landscape, 1830: Copy of letterpress; Photographs; William Guy Wall's Hudson River Portfolio

Folder 6

Photographs of Thomas Cole Paintings and some Drawings (Low quality)

Folder 7

Art in City Hall: (with Checklist); 19 eight by ten, black and white, glossy photographs

Folder 8

Luman Reed Collection: 68 eight by two, black and white, glossy photographs of works other than Thomas Coles, donated to the New-York Historical Society in 1858 by the New-York Gallery of Fine Arts

PARRY FILES FOR DISSERTATION, MAJOR ARTICLES, & MONOGRAPH

Folder 9

Correspondence and forms for Cole Photographs/Slides

Folder 10

Beginning Parry Research Notes

Maps of Key Places where Cole lived or sketched

Thomas Cole National Historic Site

Folder 11

Cole and Literature /Poetry

Poems by Byron

Parry notes

Copies of articles from American Monthly Magazine and The Knickerbocker

Thomas Cole, "Proceeding of the American Lyceum"

Thomas Cole, "A Letter to Critics of the Art of Painting"

Thomas Cole, "Lecture on American Scenery"

Thomas Cole, "The Lament of the Forest"

Pictor, "Lines to the Wind"

Thomas Cole, "Sicilian Scenery and Antiquities"

Folder 12

19th and 20th-Century Articles on Cole and Works by Cole

Folder 13

Ellwood Parry Dissertation Illustrations and Comments from Readers

Folder 14

Black and White negatives for Dissertation regarding *The Course of Empire*

Folder 15

"Thomas Cole's Early Career, 1818-1829": Typescript for Edward J. Nygren, ed.,

"Views and Visions" catalogue, Corcoran Gallery of Art, 1986

Including copy of "Report and Manifest of the ship Andrew," 1818

Showing names and ages of the Cole family, incl. Lydia Holloway ('Auntie')

Folder 16

Early Historical Landscapes

Ellwood Parry, "Thomas Cole's Historical Landscapes: The Early Companion Pictures.

Parry Research Notes

Folder 17

"Thomas Cole and the Practical Application of Landscape Theory," in *New Mexico Studies in the Fine Arts*, vol. 3, 1978: Typescript

Folder 18

"Thomas Cole's Early Drawings: In Search of a Signature Style," in the *Bulletin of the Detroit Institute of Arts*, vol. 66, no. 1, 1990: Typescript

Folder 19

"On the Outside Looking In: Thomas Cole as a Critic of American Culture': Typescript for Chapter in Christine T. Robinson, ed., *Drawn to Nature*, Albany Institute of History and Art, 1993: Typescript; Correspondence about the project; John Stilgoe typescript

Folder 20

"Towers Above the Trees in Romantic Landscape Paintings," in Naomi Reed Kline, ed., *Castles: An Enduring Fantasy*, pp. 61-70: Offprint and two copies of original typescript;
Correspondence

Folder 21

"Artists and Explorers I Thomas Cole and Geology": Correspondence; Research Notes

Folder 22

Serial Imagery: Parry notes and copies of articles

Mel Bochner, "The Serial Attitude", *Artforum*, VI, no. , (December 1967), pgs. 28-33.

Edward V. Huntington. *The Continuum and Other Types of Serial Order*. (New York, 1955)

John Coplans, *Serial Imagery* [Catalogue of exhibition originating at the Pasadena Art Museum]. (Pasadena, 1968).

Folder 23

Cole: Ideas, etc.

Naomi, Bliven, "A Reporter at Large: Searching for Kaaterskill Falls"

Folder 24

Miscellaneous Cole Notes: Clippings

Folder 25

Cole Monograph: Appendix I and II

Folder 26

Reproductions

Parry notes and Reproduction requests

Folder 27

Photo Credits and Permissions

Folder 28

Cole Monograph Bibliography

Folder 29

Cole Bibliography

Folder 30

Copies of Books Cole Owned

Folder 31

Reviews of Thomas Cole Book

Folder 32

Tymn Volume: Projected Title; Hudson River Perspective: Essays on Thomas Cole and American Landscape Art. ed. Marshall B. Tymn (intended to appear in 1982)

Joanne Jacobson, "The Chain that Binds Us: Thomas Cole's Letters to Mediators"

Kenneth J. LaBudde, "Thomas Cole and His Critics"

Donald A. Ringe, "Thomas Cole. Salvator Rosa, and the American Gothic Landscape"

Betty J. Blum, "Copyists After Thomas Cole"

(Important info on Benjamin McConkey, Sarah Cole, Charles Baker)

Robert Bray, "Thomas Cole's Romanticism: A Reconsideration"

Robert Bray, "The Pastoral Solution to the 'Romantic Dilemma' of the Am. Wilderness"

List of Possible Contributors, Titles of Essays (never published), and addresses

Thomas Cole National Historic Site

Box 10:

Folder 1

Permissions for Use of Photographs in "The Art of Thomas Cole," Alphabetical from A to D

Folder 2

Permissions for Use of Photographs in "The Art of Thomas Cole," Alphabetical Permissions, Alphabetical from E to N

Folder 3

Permissions for Use of Photographs in "The Art of Thomas Cole," Alphabetical Permissions, Alphabetical from O to Z

Folder 4

"Landscape Theater in America," *Art in America*, vol. 59, no. 6, December 1971, pp. 52-66
Copy

Folder 5

Detroit Drawings

Copies of the Drawings of the Oxbow from Cole's sketchbook

Folder 6

Layout Design for "Overlooking The Oxbow"

Folder 7

Oxbow Photographs and Permissions to Reproduce in Article

Folder 8

The Oxbow Article: First Outline

Folder 9

Oxbow Article: Typescript with corrections

Folder 10

Preliminary Page Proofs

Folder 11

Second Set of Preliminary Page Proofs

Folder 12

Cole's *A View from Mount Holyoke*, Published Reviews, 1836

Folder 13

Cole's Patrons: Charles Nicoll Talbot (1805-1874) and Mrs. Russell Sage

Mrs. Russell Sage (1828-1918)

Parry notes of correspondence

Folder 14

Mrs. Russell Sage: Detail Report, Metropolitan Report, Copy
Parry notes

Folder 15

Foreign Visitors in the United States in the 1820s and 1830s
Parry notes regarding visitors to the United States including: Allan Wallach, William Henry Bartlett,
Margaret Hunter Hall, Harriet Martineau

Folder 16

Capt. Basil Hall (1788-1844)

Two Slave Drivers and a Backwoodsman with his Rifle, 1829.

Etching by W.H. Lizars

Plate from Basil Hall, Forty Etchings, From Sketches made with the Camera Lucida, in North
America, in 1827 and 1828 (Edinburgh, 1829).

Transcription of full caption of the plate

Parry notes

Folder 17

Nathaniel Parker Willis, American Scenery, 1840. Copy of article and Parry notes

Folder 18

Later Painted Views of the Oxbow: Church(?), DeGrailly, et al.

“Arcadian Vales: Views of the Connecticut River Valley” George Walter Vincent Smith Art
Museum (November 22, 1981-February 7, 1982). Copy of article.

Parry notes

Folder 19

Wolfgang Born, American Landscape Painting: An Interpretation, 1948: on The Oxbow. Copy of
article, Parry notes

Folder 20

Mathew Baigell and Allen Kaufman, "Thomas Cole's The Oxbow: A Critique of American
Civilization," Arts Magazine, vol. 55, January 1981, pp. 126-139. Copy of article

Issue of Hebrew Inscription on central mountainside in The Oxbow

Folder 21

Pamela Gaber and Ira Spar, “Commentaries on the Hebrew inscription”. Copy of article

Folder 22

Oswaldo Rodriguez Roque, “*The Oxbow* by Thomas Cole: Iconography of an American Landscape
Painting” Metropolitan Museum of Art Journal, pgs. 63-73

Folder 23

Alan Wallach: Correspondence and copies of articles on The Oxbow

Folder 24

“The Panopticon Penitentiary” Principles of Penal Law. Copy of article
Jeremy Bentham, The Panopticon: copies of passages in his writing
Michel Foucault, Discipline and Punish: The Birth of the Prison

Folder 25

Angela Miller, “Landscape Representation and American Cultural Politics, 1825-1875”, Cornell University Press, Ithaca and London. 1993. Copy of article

Folder 26

Kevin Avery: Correspondence concerning the infrared photography and permission to Read Curatorial Files and Publish the Findings

Folder 27

Recent Oxbow References, 1991-2002
Parry notes

Folder 28

Scott MacDonald: Copy of "The Garden in the Machine"

Folder 29

Stephen Hannock: painter of several contemporary and highly symbolic pictures of the Oxbow

Folder 30

Mark McCarroll: Correspondence concerning his photographs of Cole sites

Folder 31

Frank Racette, Antiquary: Correspondence and his "Bon Voyage: Thomas Cole in Europe"

Folder 32

Illustrations of Public Amusements: Parry notes sources regarding the following: balloons, animals (tamed, hunted), landscapes, picnic, theater and circus scenes

Folder 33

Stage Scenery: William Dunlap's *Trip to Niagara* and its Moving Panorama, 1828
Reviews in NY newspapers and periodicals

Folder 34

Panorama Articles and Parry notes

Henry Alston Barker, Description of a view of Bern and the high alps: with surrounding country taken by Henry Aston Barker and now exhibiting in the great Rotunda of his Panorama, Leicester square 1822

Folder 35

Panoramas in America and Art News, November 1956, on Vanderlyn's Panorama of Versailles

Folder 36

Diorama Literature

“Das Streben Nach Illusion Und Nach Darstellung Von Bewegung Im Panorama Und Diorama”

Parry notes and bibliographic list of panoramas

Folder 37

Dioramas in America- Exhibitions of Large Paintings

Parry notes and bibliography

Folder: 38

Science in America: Ron Numbers, Bibliography

Folder 39

George W. Featherstonhaugh: Geologist and Patron of Cole

W.H.G. Armytage, “G.W. Featherstonhaugh 1780-1866 Anglo-American Scientist” Copy of article

Folder 40

Benjamin Silliman: Notes from Silliman's Journal and his Books

Folder 41

Thomas Cole and Daniel Wadsworth Correspondence

Transcript

Folder 42

Edward Hitchcock and Orra White Hitchcock: Report on the Geology, Mineralogy, Botany, And Zoology of Massachusetts, 1833. Atlas of Plates. Copy of article

Folder 43

Amos Eaton (1776-1842) An Index to the Geology of the Northern States, With a Traverse Section from Catskill Mountain to the Atlantic.

Copy of article and Parry notes

Folder 44

Cole Sketchbook no. 12, Professor Emmons Survey, Geology.

Parry notes

Folder 45

"On Common Ground: Some Points of Contact Between Artists and Geologists in the American Landscape, 1800-1850": Lecture at Geological Society of America, Denver, Nov. 19

George White correspondence

Folder 46

"Theater, Science, and the First Generation of the Hudson River School": Parry Lecture Notes

Folder 47

Artists and Geologists in the American Landscape": Lecture Notes

Letter from Cole to Durand, Copy of letter

Parry notes and bibliography

Folder 48

Rebecca Bedell, "The Anatomy of Nature," Chapter One, "Thomas Cole and the Fashionable Science," pp. 17-45 and endnotes. Copy of article

Folder 49

Inquiries to Parry about Thomas Cole Attributions

Folder 50

Photographs from Owners (mostly these images are not by Thomas Cole)

Professional Correspondence: Set 1, Binders 9-19

Binder 9

American Art Journal: Correspondence about Articles and Manuscript Reviews

Binder 10

Art Magazines: Correspondence with Antiques, Art in America, ARTnews, Art Quarterly, etc.

Binder 11

Associated University Presses and John I. H. Baur: Correspondence about Monograph on Cole

Binder 12

Berry-Hill Galleries: Correspondence and Plans for a Thomas Cole exhibition in 2003 and a Report on the copy after Cole in the Garden Church of San Francisco

Binder 13

Copies and commentaries on Early Cole Paintings and Drawings
Prepared for Berry-Hill Galleries, but exhibition cancelled

Binder 14

C-F

Callow, Amon Carter, Cickovski, Craven, Denver, Flack, Martha Fleischman, et al.

Binder 15

G-H

Gerdts, Goodrich, Groeclose, Hammond Castle Museum project, Hills, Hirshhorn, Homer, Hoopes, Hunter Museum, Huntington

Binder 16

I-L

Indiana, Indianapolis, Iowa Historical Society, Jacobson, Johns., Kansas, Kleinbauer, Lanes, Los Angeles County Museum of Art (Michael Quick)

Binder 17

M-O

Maass, Maddox, Marling, Metropolitan, Miles, Miller, McCoubrey, Naeve, National Gallery, New Mexico, New-York Historical Society, Olana, Extended Report to William O'Reilly & Company, NYC, and Fabienne-Charlotte Vallino Orazie du Marais, et. al.

Binder 18

P-S

Philadelphia Museum (Darrell Sewell), Powell, Prentice-Hall, Prown, RILA.
San Diego Museum of Art, Samoff: Sellin, Sokol, Sweeney, Swope Art Museum report, et. al.

Binder 19

T-Z

Thistlewaite, Toledo, Tymn, Carol Wahl, Wallach, Wilmerding, Witlin, Ziff, et. al.

Professional Correspondence: Set 2, Binders 20-24

Binder 20

A-F

Alexander Acevedo, Adams Davidson, Albany Institute, Addison Gallery, Archives of American Art, Arnot Art Museum, Baigell, Raymond Beecher, Berkshire Museum, Sewell Biggs, Boston Athenaeum, Boston MFA. Wheeler Barto, Russell Burke, Warder Cadbury, Gerald Carr, Christie's, Chrysler Museum. Cincinnati, Cooper-Hewitt, Corcoran, Crispo, Cuirrier Gallery, Denver Art Museum, Detroit Institute of Arts, Private Collectors, et. al.

Binder 21

E-L

Beth Ellis, Marshall Field, Gerdson, O. Rundle Gilbert, Dan Goldenson, Jerry Harbour, John Davis Hatch, Hirschl & Adler, Hoopes, Huntington, IDM Gallery, Inventory of Am. Paintings, Barbara Johnson, Ed Jones, Joslyn Art Museum, Kasson, Kennedy Galleries (plus copy of 1964 catalogue), Book Contract, Library of Congress, Los Angeles County Museum of Art, et. al.

Binder 22

Materials related to Public Lecture and Chapter on "Cooper, Cole, and *The Last of the Mohicans*," in Mary Louise Krumrine and Susan Scott, editors, Art and The Native American: Perceptions, Reality, and Influences, vol. X, Papers in Art History from The Pennsylvania State University, 2000, Chapter 4, pp. 146-195. et. al.

Binder 23

M-S

Merriam, Howard Merritt, Metropolitan Museum, National Academy, National Museum of American Art, Jill Newhouse, New-York Historical Society, NY State Historical Assn, NY State Library, Olana, Univ. of Pennsylvania, Many Private Collectors and Small Museums, Edith Cole Silberstein, Mabel Parker Smith, Sotheby's, Ira Spanierman, Frederick Sturges, et. al.

Binder 24

T-Z

Terra Museum, Trinity College (Bard McNulty), Utica (Munson-Williams Proctor Arts Institute, Museum of Art, Paul D. Schweizer), Van Derzee, Van Loan, Vermont (Shelburne Museum, Laura Lucky letter), Elliot Vesell, Vose Galleries, Wadsworth Atheneum, Webster Fine Arts, Margaret Whidden, Kit Wilson, Yale (David Steinberg). et. al.

Professional Correspondence: Set 3, Binders 25-32

Binder 25

A-B

Hank Adams, Henry Adams, Michael Altman, Paul Anbinder (Hudson Hills Press), Glen Angell, Arizona State University Art Collection, The Art Cellar, et. al.

Binder 26

B-C

David Barnes, Barra Foundation (Robert L McNeil, Jr.), Beaumont Art Museum, Sewell C. Biggs Museum (Typescript of Catalogue Entries on Cole and Cranch), SUNY Binghamton (Kenneth Lindsay), Betty Blum, John Boles, Boston "MFA, Boston University (Pat Hills, Carl Chiarenza), Jody Bourgeois, Private Collectors, Dealers, and Publishers, et. al.

Binder 27

C-F: Warder Cadbury, Christie's, Chrysler Museum, City Holding Co., Charles Cox, Cranbrook Art Museum (Major Report: Niagara Falls picture not by Thomas Cole), Currier Museum of Art (Report on doubts about The Mill as an authentic Cole), David Dearing, Denver Art Museum, William Doyle Galleries, Farnsworth Art Museum (Documentation on Thomas Cole's earliest known landscape painting), Stuart Feld, Linda Ferber, Debra Force, George Friend, et. al.

Binder 28

G-K: Gerdson, Hartford (Amy Ellis), Maureen Hickey, Hirschl & Adler (Stuart Feld), Anne Hofmann (Cameo after Voyage of Life: Infancy), Hoopes, Indianapolis Museum (Major Report on renamed painting: Unfinished Landscape (American Lake Scene at Sunset), ca. 1845-1847, painted over Study for Newstead Abbey at Sunrise, ca. 1830), Juniata College (Nancy Siegel), Kasson, Kelly, Kery, Kline, Betty Krulik, et. al.

Binder 29

L-O: Private Collectors, John Lovejoy, James Lyons (Major Report on two-sided Painting by Thomas Cole and Portrait of Cole possibly by Francis Alexander), Robert L. McNeil, Jr., Collection, Peter McShane, Manchester (Currier Art Gallery), Barksdale Maynard, Mount Holyoke College Museum of Art (Marianne Doezema), National Museum of American Art, Jill Newhouse, Louise V. North, North Carolina Museum of Art, Olana, et. al.

Binder 30

P-R: Private Collectors, Gerald Peters Gallery, Questroyal Fine Art, Reader's Digest (Negative Report on Landscape Painting with Cows attributed to Thomas Cole), Rifkin-Young Fine Arts, Michael Rips, et. al.

Binder 31

S-V: Saratoga Fine Art, Marty Scherer, Utica (Paul Schweizer), Skinner, Inc., Sontag. Sotheby's (Negative Reports on five attributions to Thomas Cole in 2004) Plus numerous earlier reports usually printed in Sotheby's Sale Catalogues, Spanierman Gallery, Speed Museum of Art (Report on Thomas Cole, Finished Study of a Tree, ca. 1840s), and Private Collectors and Dealers, et. al.

Binder 32

W-Z: Fabienne-Charlotte Vallino Oraezie du Marais, William Vareika Fine Arts, Vose Galleries, John Alan Walker, Ann Wheeler Williamson, Winter Associates (Report on another Thomas Cole sketch of Italian Scenery), Worcester Art Museum (David Brigham), Young Fine Arts Auctions, et. al.

Secondary Sources: American Art Journal

The American Art Journal

Vol. I, no. 1, Spring 1969, through final combined vol. XXXIV-XXXV, 2005

Parry Bibliography

Blue Binder

Ellwood C. Parry m, Curriculum Vitae to 2001, and University of Arizona, School of Art, Faculty Peer Review Reports, 2001-03
Bibliography of published writings on Thomas Cole (1801-1848) by E. C. Parry ill in Chronological Order, 1970-2005

1970 Thomas Cole's The Course of Empire: A Study in Serial Imagery.

Ph.D., Yale University, 1970.

Dissertation Adviser: Jules David Prown

Volume I: Text and Slide Binder

1971 "Landscape Theater in America," ART IN AMERICA, vol. 59, no. 6, December 1971, pages 52-61.

Tear Sheets

1971 "Thomas Cole's The Titan's Goblet: A Reinterpretation," METROPOLITAN MUSEUM OF ART JOURNAL, vol. 4, 1971, pp. 123-140.

Two bound copies. Three off-prints

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Daniel Boone, Approaching Storm, Landscape inscribed to J.L. Morton: 15
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Drawings by Cole, different dates: 17
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Figures 156-162, 164-182

Ch. 6, "Still a Youth in Imagination,"

Figures 183-215

Ch. 7, "Now Exhibiting in the Rooms of the National Academy,"

Figures 216-218, 220-229, 233-239, 241-252

Ch. 8, "The Cross and the World,"

Figures 253-256, 262-270, 273-295

"Epilogue,"

Figures 296-297

Box 4, Binders 33-37, Slides by Other 19th Century US Painters

Binder 33

COLOR TRANSPARENCIES: (4x5 inches unless otherwise indicated)

Mountain Sunrise, 1826. o/panel, 18 1/8 x 24 3/8 inches. Berry-Hill Galleries

Crossing The Stream, 1827. o/panel, 24 1/2 x 35 inches. Marshall Field IV, Chi. (2)

Scene from 'The Last of the Mohicans': The Death of Cora, 1827. University of Pennsylvania Library (2)

The Garden of Eden, 1827-1828. o/c, 38 1/2 x 53 1/4 in. Amon Carter (8x10)

Study for 'The Expulsion,' 1828. o/c, 36 x 48 in. Thyssen-Bornemisza Coll. (8x10)

Subsiding of the Waters of the Deluge, 1829. o/c, 36 x 48 in. Am Art Mus, DC (2)

View on the Merrimack, N.H., 1831. o/c. Alexander Gallery

Aqueduct near Rome, 1832. o/c, 44 1/2 x 67 1/16 in. Washington Univ., St. Louis

Detail: *Autumn Landscape (View of Mount Chocorua, New Hampshire-An Early Work, finished)*, 1827/1828-1834. o/c, 37 1/2 x 7 1/2 in. Jack Warner

Angel Appearing to the Shepherds, 1834. o/c, 105 x 180 in. Norfolk, Va. (8x10}
View on the Arno, 1837. o/c, 32x51 1/2in. Thyssen-Bornemisza, Lugano. (8x10}
Landscape with Tower in Ruins, 1839. o/c, 22 ½ x 18 ½ Currier Gallery, NH
The Hunter's Return, 1845. o/c, 40 1 1/8 x 60 ¼ in. Arnon Carter, Fort Worth (2)
Autumn in the Wilderness (Solitary Indian observing a Sunset), 1845-1847. PC
Angels on the Mountain, c. 1845-47. o/comp board, 10 ¼ x 8 1/2in. Private Collection
Schroon Lake, 1846. o/c, 32 ½ x 31 in. Adirondack Museum (8x10}
Prometheus Bound, 1847. o/c, 64 x 96in. Formerly Merriam Collection
Indian Pass~Tahawus, 1847. o/c, 40 x 30 in. Private Collection
Unfinished Landscape (Cross at Sunset), c. 1847. Thyssen-Bomemisza. (8x10}
Study for the Pilgrim of the World at the End of His Journey, c.1847. o/c, 12x18in.
 Smithsonian Museum of American Art, DC (8x10}

Paintings not by Thomas Cole:

Angel Appearing to a Biblical Couple, n.d.
Landscape with Bridge and Castle, n.d.
Oval Landscape with Figures, a Bridge over a Waterfall, and a Log Cabin, n.d.
 Spanierman Gallery. (8x10)

Binder 34

Section 1.

Anonymous to Chapin
 Anonymous: 3
 Allston: 4
 Henry Ary: 3
 Victor Audubon: 1
 Frederick S. Agate: 2
 John James Audubon: 6
 Alexander Wilson: 5
 Wm. Bliss Baker: 1
 James Bard: 1
 Wm Holbrook Beard: 2
 Albert Bierstadt: 86
 Geo Caleb Bingham: 4
 Thomas Birch: 15
 Wm Birch & Son: 32
 David G. Blythe: 1
 R Bond: 1
 Wm Bradford: 5
 Otis Bullard: 1
 James E. Buttersworth: 1
 Wm T Carlton: 1
 Carlton: 1
 John Gadsby Chapman: 4
 John R Chapin: 1
Total: 181

Binder 34

Section 2.

Church to Durand
Frederic Edwin Church: Olana Views: 6
Early Paintings: 12
Related Images: 2
Niagara: 10
South American landscapes: 4
von Humboldt, Chimborazo, 1826: 1
Heart of the Andes: 8
Our Flag: 1
Cotopaxi: 9
American landscapes: 2
Tropical scenery: 12
Mediterranean: 1
Samuel Colman: 3
Sallie Cover: 1
George Cooke, details of copy after Gericault: 2
Jasper F. Cropsey: 30
J. M Culverhouse: 2
Currier & Ives: 3
F.O.C. Darley: 2
Darley and Ferris: 2
Charles Deas: 5
Thomas Doughty, prints and paintings: 15
Asher Brown Durand, American Landscape: 1
Morning and Evening of Life: 6
Early Landscapes: 8
Progress: 4
Later works: 19
Total: 170

Binder 35

Section 3.

Doughty to Hicks
Thomas Doughty: 6
Robert Duncanson: 1
Wm Dunlap: 1
Asher B. Durand, American Landscape: 3
Luman Reed portrait: 1
Genre scene: 1
American landscapes: 5
Elias Wade Durand: 6
George H. Durrie: 4
John W. Ehninger: 2
Alvan Fisher: 7
John Gast, American Progress and sources: 5
Sanford Robinson Gifford: 30
George Harvey: 5
Thomas Cole National Historic Site

Robert Havell, Jr.: 5
Wm Groombridge: 2
Francis Guy: 8
Wm Hahn: 4
James McDougal Hart: 3
Martin Johnson Heade: 38
Edward Lamson Henry: 1
Edward Hicks: 6
Total: 143

Binder 36

Section 4.

Hill to Stanley
Thomas Hill: 4
Alfred C. Howland: 2
Henry Inman: 2
F. S. Jewett: 1
David Johnson: 4
Terence Kennedy: 1
John Frederick Kensett: 19
FitzHugh Lane: 4
Chas B. Lawrence: 1
Joseph Lee: 2
Emmanuel Leutze: 10
Lewis: 3
Homer Dodge Martin: 1
T.H. Matteson: 2
Louis Mignot: 1
Alfred Jacob Miller: 2
John Ludlow Morton Sketchbook collection of American drawings: 20
Wm Rickarby Miller: 1
Thomas Moran: 9
S.F.B. Morse: 14
Joseph Morviller: 1
Wm Sidney Mount: 3
Charles Nahl: 1
Erneset Nrujot: 1
J.A.S. Oertel: 1
Bass Otis: 1
Henry Pratt: 2
John Quidor: 3
Wm Tylee Ranney: 1
Wm Trost Richards: 5
Wm Rimmer: 3
Archibald and Alexander Robertson: 5
Peter F. Rothermel: 4
Robert Salmon: 3
Scherholtz: 1
H. Sebron: 1
Thomas Cole National Historic Site

Aaron Shattuck: 2
Joshua Shaw: 2
James D. Smillie: 1
Wm L. Sontag: 2
John Mix Stanley: 3
Total: 149

Binder 36

Section 5.

Tait to Wimar
Arthur F. Tait: 6
Jerome Thompson: 3
George Tirrell: 1
Edward Troye: 1
John Vanderlyn, prints and paintings (also see under panoramas: 11
William Guy Wall, Hudson River Portfolio and paintings: 25
James Walker: 1
S. Walters: 1
John F. Weir: 1
Worthington Whittredge: 4
Carl Wimar: 1
Yale University Art Gallery NY Sketch Club set of drawings: 14
Total: 69

Binder 37

Section 6.

Panoramas, Dioramas, Moving Panoramas
Robert Barker, Panoramas Building, Leicester Square, London: 2
Bay of Naples: 1
Jeremy Bentham, Panopticon: 2
Panoramas in Paris: 2
Paul Philippoteaux, Gettysburg, with map, 1880s: 2
John Vanderlyn, Panorama of the Palace and Gardens of Versailles: 4
John Trumbull, Niagara Falls: 1
John Banvard, Moving Panorama of the Mississippi: 3
Russell Smith: 6
Daguerre's Dioramas in Paris and London, 1820s: 10
Later examples: 3
Total: 36

Binder 37

Section 7.

British and American Geology in the Nineteenth Century
Sir Wm Hamilton, Observations on Volcanoes, 1772: 2
De Saussure, 1779 and 1788: 2
Baron Isidore Taylor, Druidical Monument, Auvergne: 1
James Hutton and John Clerk, 1790s: 2
Stephen Jay Gould, Time's Arrow, Time's Cycle: 3
Book by Faul: 4
Thomas Cole National Historic Site

Charles Lyell. Principles of Geology, vols I and II, 1830+ & imagery related to Cole: 13
Lyell, Principles, vol III: 7
Gideon Algernon Mantell: 4
Other Br. Geologists: 3
Meteorology: 2
Peter DeWint, Sicilian Scenery: 3
C. Webber, geological humor: 2
Book covers: Cecil Schneer, ed., James T. Callow: 2
Geological Profiles by Amos Eaton: 5
Images related to Benjamin Silliman-Rocking Stone, Edward Hitchcock, and Agassiz: 10
Daniel Wadsworth, drawings, prints, Silliman's Tour, 1819: 12
Isaac Weld, Travels in North America, 1799: 3
Daniel Wadsworth: 12
Ingham: 1
John Neilson: 1
Henry S. Tanner. Maps of N and S America: 6
Niagara imagery: 25
American geological imagery: 10
Robert Bakewell: 3
Niagara: 4
West Rock: 1
Later 19th-century geologists in the west: 10
Total: 153

Box 5 Photographs of Works by Thomas Cole

Binder 38

Section 1.

Early Works, 1818-1825/1826

Anonymous daguerreotype

Page from Dictionary of Signatures & Monograms of American Artists: 2

1818: Bunyon book illustration: 1

1819-1821: 0

1822: Earliest known landscape painting, reverse "with signature, watercolors, unconfirmed portrait by Cole: 8

1823: Watercolor, Pittsburgh drawings. Reader's Digest picture (surely not a Cole): 11

1824: Salvator Rosa, Philadelphia drawing, reverse of Phil Museum View of Putnam. 8x10 color transparency, Landscape Comp (Two Men Walking in the Woods) :4

1825: List of paintings, early pictures and drawings, 4x5 color transparency of Battle Scene, Allston, Dead Man Restored. Lake with Dead Trees, Featherstonhaugh Estate: 10

1826: Tree studies, additional Featherstonhaugh landscapes, Kaaterskill Falls drawings and canvases, Indian costume studies, Wm Guy Wall comp, Gelyna, Steamboat Albany panels, One 8x10 and two 4x5 color transparencies of Last of the Mohicans panel, plus 8x10 color reproduction, Views of Esperence, Snow scene, other early landscapes

Total: 82

Binder 39.

Section 1.

Early Works, 1818-1825/1826

Anonymous daguerreotype

Page from Dictionary of Signatures & Monograms of American Artists: 2

1818: Bunyon book illustration: 1

1819-1821: 0

1822: Earliest known landscape painting, reverse "with signature, watercolors, unconfirmed portrait by Cole: 8

1823: Watercolor, Pittsburgh drawings. Reader's Digest picture (surely not a Cole): 11

1824: Salvator Rosa, Philadelphia drawing, reverse of Phil Museum View of Putnam. 8x10 color transparency, Landscape Comp (Two Men Walking in the Woods) :4

1825: List of paintings, early pictures and drawings, 4x5 color transparency of Battle Scene, Allston, Dead Man Restored. **Lake with Dead Trees, Featherstonhaugh Estate: 10**

1826: Tree studies, additional Featherstonhaugh landscapes, Kaaterskill Falls drawings and canvases, Indian costume studies, Wm Guy Wall comp, Gelyna, Steamboat Albany panels, One 8x10 and two 4x5 color transparencies of Last of the Mohicans panel, plus 8x10 color reproduction, Views of Esperence, Snow scene, other early landscapes

Binder 40.

Section 2.

Early Works, 1826/1827-1829

1827: Drawings and studies for *The Last of the Mohicans: Death of Cora*, 1827 (U. of Pa), details, *St. John Preaching*, Salvator Rosa, Juniata images, Record drawings, *Mt. Chocorua*, one 8x10 color transparency of former IBM painting on panel, Drawings, sketches, and details of Wadsworth Atheneum and Cooperstown versions of *The Last of the Mohicans: Cora at the Feet of Tamenund*, 1827, *Lake Winnipiseogee*, Tree Study (Wadsworth Papers, Connecticut Historical Society)

1828: Pair of landscapes for Isaac Hone, John Martin mezzotints for Paradise Lost, Drawings, studies, engravings after Cole's *Garden of Eden* and *The Expulsion*, 1827-28, Narcissus and Heaven drawings, Mt. Washington, Hope Deferred drawings, *Chocorua's Curse*, RISD painting, *Monte Video* and *Lake Winnipiseogee*, Engraving of *Durham Rocking Stone*, Silliman's Journal, Imaginary landscape ink drawing, Henry Cheever Pratt, *Moses on the Mount*

Thomas Cole National Historic Site

1829: Drawings, sketches, finished designs, and engravings of Niagara Falls
John Martin mezzotint, *The Deluge*, Thomas Cole, *Subsiding of the Waters of the Deluge*
plus details of the ark, the dove, and the skull
Drawings: *Elijah at the Mouth of the Cave* and *View in the Moon*
Sketch Club drawings based on literary texts
Total: 99

Binder 41.

Section 2.

Early Works, 1826/1827-1829

1827: Drawings and studies for *The Last of the Mohicans: Death of Cora*, 1827 (U. of Pa),
details, *St. John Preaching*, Salvator Rosa, Juniata images, Record drawings,
Mt. Chocorua, one 8x10 color transparency of former IBM painting on panel,
Drawings, sketches, and details of Wadsworth Atheneum and Cooperstown versions
of *The Last of the Mohicans: Cora at the Feet of Tamenund*, 1827,
Lake Winnipiseogee, Tree Study (Wadsworth Papers, Connecticut Historical Society)

**1828: Pair of landscapes for Isaac Hone, John Martin mezzotints for Paradise Lost,
Drawings, studies, engravings after Cole's Garden of Eden and The Expulsion, 1827-28,
Narcissus and Heaven drawings, Mt. Washington, Hope Deferred drawings,
Chocorua's Curse, RISD painting, Monte Video and Lake Winnipiseogee,
Engraving of Durham Rocking Stone, Silliman's Journal, Imaginary landscape ink drawing,
Henry Cheever Pratt, Moses on the Mount**

**1829: Drawings, sketches, finished designs, and engravings of Niagara Falls
John Martin mezzotint, The Deluge, Thomas Cole, Subsiding of the Waters of the Deluge
plus details of the ark, the dove, and the skull
Drawings: Elijah at the Mouth of the Cave and View in the Moon
Sketch Club drawings based on literary texts
Total: 99**

Binder 42

Section 3.

1829-1835

**Turner's Ulysses Deriding Polyphemus. Cole drawings after, Turner, Dido Building Carthage,
Constable, Hadleigh Castle, Constable wash drawing after Paulus Potter given to Cole,
Distant View of Niagara Falls, engravings for Hinton's History and Topography of the US.
American scenes painted in London, Richard Wilson, Niobe, Cole sketch, Tornado
Wild Scene: sources, studies, final version. Dead Abel, Angel Appearing to the Shepherds:
Sources incl. Rembrandt print, oil studies, nudes, sculptural precedents, portrait heads,
Italian scenes. incl Protestant Burying Ground, Fountain of Egeria, Bay of Naples studies,
Aqueduct paintings and engraving, drawings of finished Italian pictures, Bandit,
Colosseum, Tower by the sea, Greenough portrait busts of S.F.B. Morse and Thomas Cole
Parisina, Manfred, The Titan's Goblet: source materials**

Volney, *Les Ruines*, Frontispiece/Lyell, Principles of Geology, vol 1, Frontispiece
Cole drawings: *Ruins*, or, *The Effects of Time*, Collocation design for *The Course of Empire*
Angel Appearing to the Shepherds, Pair of Twilights for Luman Reed,

Thomas Cole National Historic Site

Studies for *The Savage State*: details and sources, including Rubens, *Government of Marie de Medici King Lear* by James Barry. *The Pastoral or Arcadian State*: details and sources
Vertical format *Tornado*, gift to Francis Alexander I Cole drawings
Total: 143

Binder 43

Section 3.

1829-1835

Turner's *Ulysses Deriding Polyphemus*. Cole drawings after, Turner, Dido Building Carthage, Constable, *Hadleigh Castle*, Constable wash drawing after Paulus Potter given to Cole, *Distant View of Niagara Falls*, engravings for Hinton's *History and Topography of the US*. American scenes painted in London, Richard Wilson, *Niobe*, Cole sketch, Tornado Wild Scene: sources, studies, final version. *Dead Abel*, *Angel Appearing to the Shepherds*: Sources incl. Rembrandt print, oil studies, nudes, sculptural precedents, portrait heads, Italian scenes. incl *Protestant Burying Ground*, *Fountain of Egeria*, **Bay of Naples studies, Aqueduct paintings and engraving, drawings of finished Italian pictures, Bandit, Colosseum, Tower by the sea, Greenough portrait busts of S.F.B. Morse and Thomas Cole Parisina, Manfred, The Titan's Goblet**: source materials

Volney, *Les Ruines*, Frontispiece/Lyell, *Principles of Geology*, vol 1, Frontispiece
Cole drawings: *Ruins*, or, *The Effects of Time*, Collocation design for *The Course of Empire*
Angel Appearing to the Shepherds, Pair of Twilights for Luman Reed,
Studies for *The Savage State*: details and sources, including Rubens, *Government of Marie de Medici King Lear* by James Barry. *The Pastoral or Arcadian State*: details and sources
Vertical format *Tornado*, gift to Francis Alexander I Cole drawings
Total: 143

Binder 44

Section 4.

The Course of Empire and Luman Reed's Gallery, 1835-1836

Source materials, Luman Reed's collection, Cole's written descriptions of the series
Ralph Willett, designs for the ceiling of the Library at Merly,
James Barry's *Progress of Civilization*, Lancret's *Ages of Man*, Sir Joshua Reynolds, Turner Morse, *Exhibition Gallery of the Louvre*,
Consummation of Empire: sources and details
Cole's *Ideas for Mr. Reed's Doors*, Cole's four completed door panels and sources
Durand's door panels for Reed's Gallery
Destruction: drawings for, sources, details
Desolation: sketches, sources, details
Total: 65

Binder 45

Section 4.

The Course of Empire and Luman Reed's Gallery, 1835-1836

Source materials, Luman Reed's collection, Cole's written descriptions of the series
Ralph Willett, designs for the ceiling of the Library at Merly,
James Barry's *Progress of Civilization*, Lancret's *Ages of Man*, Sir Joshua Reynolds, Turner Morse, *Exhibition Gallery of the Louvre*,
Consummation of Empire: sources and details

**Cole's *Ideas for Mr. Reed's Doors*, Cole's four completed door panels and sources
Durand's door panels for Reed's Gallery
Destruction: drawings for, sources, details
Desolation: sketches, sources, details
Total: 65**

**Binder 46
Section 5a. Supplement: Parry, Dissertation Plates
(mostly 4x5 black & white photographs, dry-mounted)**

Cole drawings
Panoramas and Dioramas
Panoramic drawings
Sources for Cole: John Martin mezzotints, Poussin seasons
Egeria
Angel Appearing
Sources of serial imagery in European Art
Turner
James Barry
Ralph Willett
Richard Wilson
Lancret
Richard Earlom
Wild Scene studies
Italian scenery
The Course of Empire
Sources, multiple details of all five paintings of the series
Total: 291

Box 6, Binders 47-55, Slides by Other 19th Century US Painters

**Binder 47
Section 5a. Supplement: Parry, Dissertation Plates
(mostly 4x5 black & white photographs, dry-mounted)**

Cole drawings
Panoramas and Dioramas
Panoramic drawings
Sources for Cole: John Martin mezzotints, Poussin seasons
Egeria
Angel Appearing
Sources of serial imagery in European Art
Turner
James Barry
Ralph Willett
Richard Wilson
Lancret
Richard Earlom
Wild Scene studies

Italian scenery

The Course of Empire

Sources, multiple details of all five paintings of the series

Total: 291

Binder 48

Section 5b.

Second Supplement

The Course of Empire: close-up details of all five paintings in the series

Total: 141

Binder 49

Section 6.

View from Mount Holyoke (The Oxbow), 1833-1836

Color photo, 8x10 glossy, Floppy disk with "Overlooking *The Oxbow*" article in 3 files

Multiple details of the finished painting

Panoramic drawing of *Hoosac* or *Saddle Mountain*, Newark Museum picture

Cole panoramic drawings of the view from summit of Mount Holyoke

Capt Basil Hall image, Cole copy on tracing paper, Orra White Hitchcock, W.J. Bartlett

Oxbow picture attributed to F. E. Church, *Oxbow Before and After*, 1880s

Issue of Aramaic lettering on distant hillside: "Noah" and Shaddai" ?

Digital infrared photography of The Oxbow by the Metropolitan Museum of Art

Consummation of Empire and sources that show up in infrared underneath *The Oxbow*

Indianapolis painting: American Lake Scene and infrared scan showing *Newstead Abbey*

Panorama building, Leicester Square, London, and Jeremy Bentham's Panopticon

Oil study for *The Oxbow* and xray and infrared images of area of the umbrella

Captions for American Art Journal article, Layout design,

Metropolitan Museum's original systematic scan of *The Oxbow* in computer print-outs (

Total: 66

Binder 50

Section 7.

1837-1840

Self Portrait, *View on the Catskill, Early Autumn*, details of Cole family, *View of Florence*

***View on the Arno*, details, *The Departure* and *The Return*, sources, details**

Landscape by Morse, NYU Building in the Collegiate Gothic style, Diorama diagrams,

***View on the Arno*, & *Schroon Mountain, Dream of Arcadia* & sketch, oil sketches with ruins,**

***Past and Present*, multiple sources, studies, details**

The Improvisator, Notch of the White Mountains, Genesee scenery by Wadsworth & Cole

Italian and American scenery pair, sketches for *The Voyage of Life*, sources

The Voyage of Life, 1839-1840 (Utica), multiple details, sources incl Herman Hugo & Turner

Design for St. Luke's Episcopal Church, Catskill~ Italian coastal scenery with ruined towers

The Architect's Dream, sources, studies, details, Van Rensselaer pictures, Villa design

Manhood and *Old Age*, sources, figures studies, details, alternate versions, Italian compositions

European subjects, copies after Cole's *The Voyage of Life: Youth*

Total: 110

Binder 51**Section 7.****1837-1840**

Self Portrait, *View on the Catskill, Early Autumn*, details of Cole family, *View of Florence*
View on the Arno, details, *The Departure and The Return*, sources, details

Landscape by Morse, NYU Building in the Collegiate Gothic style, Diorama diagrams,
View on the Arno, & Schroon Mountain, Dream of Arcadia & sketch, oil sketches with ruins,
Past and Present, multiple sources, studies, details

***The Improvisator, Notch of the White Mountains*, Genesee scenery by Wadsworth & Cole
Italian and American scenery pair, sketches for *The Voyage of Life*, sources**

***The Voyage of Life, 1839-1840 (Utica)*, multiple details, sources incl Herman Hugo & Turner**

Design for St. Luke's Episcopal Church, Catskill~ Italian coastal scenery with ruined towers

***The Architect's Dream*, sources, studies, details, Van Rensselaer pictures, Villa design**

***Manhood and Old Age*, sources, figures studies, details, alternate versions, Italian compositions**

European subjects, copies after Cole's *The Voyage of Life: Youth*

Total: 110**Binder 52****Section 8.****1841-1846**

Sicilian scenery, Views of Mount Etna, Kenilworth Castle, Swiss scene, Portrait (possibly by Cole)

***Roman Campagna and Evening in Arcady, Angels Ministering to Christ*, sources, details**

Catskill Creek suite of images, *River in the Catskills, Mount Etna from Taormina*, sources,

Old Mill at Sunset, Italian Autumn, View of the Two Lakes and Mountain House, Catskill

***Frenchman's Bay, Mount Desert Island, Maine*, details, *L'Allegro and II Penseroso*, details**

***The Hunter's Return*, sketches, details**

The Pic-Nic, drawings, Cole family, small landscape studies, American wilderness scenery

Prometheus, sources, details, studies, Later landscape compositions (some unfinished),

Mount Etna From the Vale of Enna, drawings, details

Tree studies, drawings, oils, *Meeting of the Waters, Home in the Woods*

Genesee Scenery, drawing

Total: 116**Binder 53****Section 8.****1841-1846**

Sicilian scenery, Views of Mount Etna, Kenilworth Castle, Swiss scene, Portrait (possibly by Cole)

***Roman Campagna and Evening in Arcady, Angels Ministering to Christ*, sources, details**

Catskill Creek suite of images, *River in the Catskills, Mount Etna from Taormina*, sources,

Old Mill at Sunset, Italian Autumn, View of the Two Lakes and Mountain House, Catskill

***Frenchman's Bay, Mount Desert Island, Maine*, details, *L'Allegro and II Penseroso*, details**

***The Hunter's Return*, sketches, details**

***The Pic-Nic*, drawings, Cole family, small landscape studies, American wilderness scenery**

***Prometheus*, sources, details, studies, Later landscape compositions (some unfinished),**

***Mount Etna From the Vale of Enna*, drawings, details**

Tree studies, drawings, oils, *Meeting of the Waters, Home in the Woods*

***Genesee Scenery*, drawing**

Total: 116

Thomas Cole National Historic Site

Binder 54

Section 9.1847-1848

Preparatory drawings for *The Cross and The World: Scene One*

(*Two Youths Enter upon a Pilgrimage---one to the Cross, the other to the World*)

Flyer for the Moving Panorama of *Bunyan's Pilgrim's Progress*

Hammatt Billings, after Rev. D. Wight, *Bunyan's Pilgrim*

Hercules at the Crossroads imagery

Installation photographs of Brooklyn Art Assn. Exhibit in 1872, showing three finished Coles

Collocation drawing of all five scenes on one sheet, Reproduction of Scene One

Related canvases, variants for final scene of *Pilgrim of the Cross*

Albert Alden, *The Last Judgment*

Hubert and/or Jan van Eyck, *The Last Judgment*

The Good Shepherd, drawing, painting, reproduction

F. E. Church, Drawing of *Cedar Grove*, small photo of the new Studio (since destroyed)

Total: 23

Final Total: 1136 Photographs of Works by Cole

Binder 55

PHOTOGRAPHS OF SKETCHES BY THOMAS COLE and PHOTOGRAPHS OF WORKS NOT BY THOMAS COLE

Works by Thomas Cole:

Crucifixion (Princeton)

Catskill Scenery (Kennedy Galleries photo)

Citadel and Waterfall Ruined Tower, and *Distant View of Niagara Falls* (Mrs. Laurence S. Rockefeller)

Vallombrosa (Vassar College)

Storm on the Hudson (Kennedy Galleries photo)

Dream (of Italy), once belonging to and signed by the artist's widowed sister, Anne Ackerley

Literary Subject (Macbeth and the Three Witches?) *Catskill Scenery /On Catskill Creek*

View from the Catskills/ Imaginary Landscape with Castle in Ruins atop a Promontory

Late landscape: *Stream in the Wilderness* (questionable) (Kennedy Galleries photo)

Works not by Thomas Cole:

Jacob Ward, *Wolf in the Glen* (Wadsworth Atheneum)

William Guy Wall, *Catskill Mountain House*

Anonymous, *Travelers in an Approaching Storm* (PC, Milwaukee)

Samuel M. Lee, *The Storm Approaching/ Storm on the Hudson* (Ball State, Muncie, Indiana)

European Landscape with Two Deer (Kennedy Galleries photo)

English Landscape with Castle (Dan Goldenson, Princeton)

Biblical Scene (Unlocated)

The Hermitage (Univ of Vermont, Burlington)

Storm Scene (Craig Smith, Pompano Beach, FL)

Stream in a Forest (Ward Co., Arlington, VA)

Landscape with Ruined Tower (Gray Sweeney)

End of the Aqueduct in the Roman Campagna (Robert S. Lezak, Homewood, IL)
Two Deer in a Landscape (Rob Elowich, Portland, ME)
Western Canyon (Tim Hobart, London)
Lake Scene (Unlocated)
Landscape (Milwaukee Art Center) I Anon.
Niagara Falls (Unlocated)
Scene in the Catskills (Knoedler photo plus two more)
Log Cabin (with American Flag) in the Wilderness (Jeffrey Alan Gallery, NY)
American Farm Scene (Maurice Glickman, NY)
Charles Baker, *Scene on Catskill Creek*, 1844 (Alexander Gallery)
Benjamin B. G. Stone, *To the Memory of Cole*, c. 1848 (St Luke's Episcopal Church, Catskill)
Frederic Edwin Church, *To the Memory of Cole*, 1848 (Des Moines Women's Club, Iowa)
Anonymous, *Copy after Cole, Kaaterskill Falls* (Unlocated)
Anonymous, *Copy after Cole, Dream of Arcadia* (Unlocated)

Total: 48 photos

Drawer 1: 35mm B&W NEGATIVES OF WORKS BY COLE AND HIS KEY SOURCES

One, 12 x 12 x 6 cardboard box, containing 86 envelopes
Each envelope contains approximately one roll of black and white negative film
Estimated number of exposures per envelope, since some are incomplete, = 25 exposures
86 x 25 = approximately **2150 negatives**