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 theses 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
*The Mind of Thomas Cole*
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.

<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Mentions panel- stretcher s used by Cole, Durand, Bierstadt and others.</td>
</tr>
</tbody>
</table>


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


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


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

<table>
<thead>
<tr>
<th>Source Description</th>
<th>Reference Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>Copy of article</td>
<td></td>
</tr>
<tr>
<td>Graves, Alberon. The British Institution, A Complete Dictionary of Contributors and Their Work From the Foundation of The Institution, 1806-1867, p. 109</td>
<td></td>
</tr>
<tr>
<td>Copy of article</td>
<td></td>
</tr>
<tr>
<td>Parry research notes</td>
<td></td>
</tr>
<tr>
<td>Dunlap Exhibition at the Stuyvesant Institute, 1838, pgs. 5, 6, 10, 12, 13, 15, 16, 17, 18, 24</td>
<td></td>
</tr>
<tr>
<td>Parry research notes</td>
<td></td>
</tr>
<tr>
<td>Cole's Pictures of The Voyage of Life, 1840</td>
<td></td>
</tr>
<tr>
<td>Prose descriptions</td>
<td></td>
</tr>
<tr>
<td>Cole, Thomas. Catalogue of Pictures Exhibition in the Rooms of the National Academy, 1843</td>
<td>Photographs of Cole's printed invitation to view his 1843 one-man show &amp; season ticket</td>
</tr>
<tr>
<td>Catalogue of the Exhibition of the New-York Gallery of the Fine Arts, 1845 and 1846</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Albany Gallery of Fine Arts Catalogue of the First Exhibition, 1846</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Exhibition of the Paintings of the Late Thomas Cole, at the Gallery of the American Art-Union. New York, NY: Snowden &amp; Prall</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Committee includes: Asher B. Durand</td>
<td></td>
</tr>
<tr>
<td>List of the Proprietors of the Paintings Exhibited</td>
<td></td>
</tr>
<tr>
<td>Catalogue of paintings with description</td>
<td></td>
</tr>
<tr>
<td>Source</td>
<td>Date</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>Yale College, Catalogue of the Works of Art Exhibited in~ Alumni Bldg, Yale College, 1858</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Albany Gallery of Fine Arts, Catalogue of Pictures in the Fifth Exhibition catalogue, 1850</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Henderson, John C., Catalogue of Paintings, 1860</td>
<td>Copy of article</td>
</tr>
<tr>
<td>La Commission Impérrial, Exposition Universelle de 1867 a Paris Catalogue Généralé., Paris, 1867</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Brooklyn Art Association, First Chronological Exhibition of American Art, 1872</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Colyer, Vincent. Evangelical Alliance, Free Exhibition at the Kensett Studio. 1874</td>
<td>Copy of article</td>
</tr>
<tr>
<td>The Last Summer's Work and The Cross and the World at the Metropolitan Museum, 1875</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Philadelphia Centennial Official Catalogue, 1876, pp. 18, 23, 29</td>
<td>Copy of article</td>
</tr>
<tr>
<td>N.A.D. and Metropolitan Museum, Centennial Loan Exhibition, 1876</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Lille, Exposition Universelle Internationale de 1889 a Paris; catalogue Générale; Officiel. Volume One: Group I; Oeuvres d’Art, 1889</td>
<td>Parry notes</td>
</tr>
<tr>
<td>National Academy of Design, The American Tradition 1801-1848, New York</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Title</td>
<td>Details</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Catalogue of The Private Collections of Oil Paintings Formed by Lewis G Tewksbury and W.E. Spier</td>
<td>1902. Auction Catalogue</td>
</tr>
<tr>
<td>Albany Institute of History and Art, Thomas Cole Exhibit, 1941</td>
<td>Two Copies, list of paintings exhibited</td>
</tr>
<tr>
<td>Baltimore Museum of Art. Thomas Cole: Paintings by an American Romanticist, 26 Jan–28 Feb 1965</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Thomas Cole life summary, list of paintings on exhibition with descriptions, and a brief bibliography</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Albany Institute of History and Art, Thomas Cole Exhibition, 1 September 1965- 2 January 1966</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Alexander Gallery, Thomas Cole, 1801-1848-Frederic E. Church, 1826-1900</td>
<td>Copy of paper brochure, no date</td>
</tr>
</tbody>
</table>
**Binder 2: Drawings and Sketchbooks**  
Containing typed or hand-written notes on Drawings and Sketchbooks by Cole in various collections.

<table>
<thead>
<tr>
<th>Description</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York State Library, Albany NY transcript of Cole's Letter to the Public on the Subject of Architecture</td>
<td>1,632 items obtained by Mrs. Vincent, granddaughter of Thomas Cole</td>
</tr>
</tbody>
</table>

| NYSL Finding Aid Box 1 Folder 1                                             | Letters by Cole 1821-1847                                               |
| NYSL Finding Aid Box 6, Folder 3                                            | Thomas Cole Sketchbook                                                  |
| NYSL Finding Aid Box 6, Folder 4                                            | Thomas Cole Sketches                                                    |
| NYSL, Finding Aid Box 6, Folder 5                                           | Exhibition catalogues, Notes, Account Books                             |
| NYSL, Notebook, London, 1829                                                | Pages 1-38                                                              |
| 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.

<table>
<thead>
<tr>
<th>Sleeve 1 Illustrations</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Sleeve 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cole Sketchbook 1 1827</td>
</tr>
<tr>
<td>Cole Sketchbook 3 1828</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sleeve 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cole Sketchbook 4 1828</td>
</tr>
<tr>
<td>Cole Sketchbook 5 1829</td>
</tr>
<tr>
<td>Cole Sketchbook 6, 1829-1830</td>
</tr>
<tr>
<td>Cole Sketchbook 7, 1832</td>
</tr>
<tr>
<td>Cole Sketchbook 8 1832</td>
</tr>
<tr>
<td>Cole Sketchbook 9, 1833</td>
</tr>
<tr>
<td>Cole Sketchbook 10, 1835</td>
</tr>
<tr>
<td>Cole Sketchbook 11, 1836</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sleeve 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cole Sketchbook 12, 1837</td>
</tr>
<tr>
<td>Cole Sketchbook 13, 1838</td>
</tr>
<tr>
<td>Cole Sketchbook 14, 1842</td>
</tr>
<tr>
<td>Cole Sketchbook 15, 1841/1847</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sleeve 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>D.I.A, Hand-written notes on Cole sketches, large sketches with DIA accession numbers</td>
</tr>
<tr>
<td>Parry Notes and Transcript</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>D.I.A, CONTACT PRINTS from Eight Rolls of Black and White Film, Cole Drawings and Sketchbooks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Page I, Film Roll Images 1-8</td>
</tr>
</tbody>
</table>
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

Copy and Parry notes

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
<table>
<thead>
<tr>
<th>Location</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brooklyn Museum, Brooklyn NY</td>
<td>Parry notes on Cole and other Hudson River School Artists.</td>
</tr>
<tr>
<td>Corcoran Gallery of Art, Washington, DC, “Thomas Cole 1801-1848”</td>
<td>Parry individual notes and notes on copies of Cole paintings</td>
</tr>
<tr>
<td>Detroit Institute of Arts, a checklist of paintings, page 27, 1965</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Frick Art Reference Library, New York, Thomas Cole portraits, Kennedy Galleries 1965</td>
<td>Parry notes</td>
</tr>
<tr>
<td>Merriam Collection. Wynnewood, P.A., works acquired at Cedar Grove auction in September 1964</td>
<td>Parry notes</td>
</tr>
<tr>
<td>National Gallery of Art, Washington, DC</td>
<td>Parry notes</td>
</tr>
<tr>
<td>New York Historical Society, Catalogue of the Gallery of Art, 1915. pp. 3-4, 6-9, 39</td>
<td>Copy of article</td>
</tr>
<tr>
<td>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</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Pennsylvania Academy of Fine Arts, Philadelphia, PA</td>
<td>Parry Notes</td>
</tr>
<tr>
<td>Location</td>
<td>Description</td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td>------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Philadelphia Naval Museum, Philadelphia, PA</td>
<td>Parry Notes</td>
</tr>
<tr>
<td>Philadelphia Museum of Art, lithograph of The Good Shepherd</td>
<td>Parry Notes</td>
</tr>
<tr>
<td>Poughkeepsie, NY, Vassar College Art Gallery, Autumn Eve at Vallombrosa</td>
<td>Parry Notes</td>
</tr>
<tr>
<td>Princeton Museum of Art</td>
<td>Parry notes on two small sketches on display at Princeton University Museum of Art</td>
</tr>
<tr>
<td>Northampton, MA, Smith College Art Museum</td>
<td>Notes on Study for Manhood, The Voyage of Life</td>
</tr>
<tr>
<td>Philadelphia, Van Pelt Library, Rare Book Room, University Of Pennsylvania, 1827 Last of Mohicans</td>
<td>Parry Notes</td>
</tr>
<tr>
<td>Wadsworth Atheneum, Hartford, CT</td>
<td>Parry Notes</td>
</tr>
<tr>
<td>Yale University Art Gallery, New Haven, CT</td>
<td>typescript of notes on Italian Scenery, 1801-1841</td>
</tr>
<tr>
<td><strong>Binder 5: Literary Magazines and Newspaper Reviews</strong></td>
<td></td>
</tr>
<tr>
<td>American Monthly Magazine Vol I, “Aborigines of America”, 1829</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Title</td>
<td>Source</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Cole’s Pictures of The Voyage Life, Arcturus, I, no. 2, New York</td>
<td>New York Society Building, January 1841, page 123</td>
</tr>
<tr>
<td>Broadway Journal, vol I, no. 1, 1845-1846</td>
<td>Copy with Parry notes</td>
</tr>
<tr>
<td>The Corsair; A Gazette of Literature, Art, Dramatic Criticism, Fashion</td>
<td>New York, 1839-1840</td>
</tr>
<tr>
<td>“Our Private Collections” No. II, The Crayon, 1856, pgs. 57-58</td>
<td></td>
</tr>
<tr>
<td>The Critic: A Weekly Review of Literature, Fine Arts, &amp; Drama, 1828-</td>
<td></td>
</tr>
<tr>
<td>Parry Notes on Several Articles</td>
<td></td>
</tr>
<tr>
<td>The Knickerbocker</td>
<td></td>
</tr>
<tr>
<td>Vol II, no. 5, November 1833, pg. 399</td>
<td></td>
</tr>
<tr>
<td>Vol II, no. 1, July 1833, pgs. 30-35</td>
<td></td>
</tr>
<tr>
<td>Vol III, no. 4, April 1834, pgs. 225-235</td>
<td></td>
</tr>
<tr>
<td>Vol IV, no 4, October 1834, pgs. 325-326</td>
<td></td>
</tr>
<tr>
<td>Vol VII, no. 1, January 1836, pgs. 48-49</td>
<td></td>
</tr>
<tr>
<td>Vol VII, no. 1, January 1836, pgs. 94-95</td>
<td></td>
</tr>
<tr>
<td>Vol VII, no. 2, February 1836, pgs. 162-163</td>
<td></td>
</tr>
<tr>
<td>Vol VIII, no. 2, August 1836, pgs. 187-195</td>
<td></td>
</tr>
</tbody>
</table>
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

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
<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cole, “Commission for Pictures” July 1835</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Cole, “Catalogue of Books”, 1839</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Cole Collection Inventory, Location unspecified, Boxes I-XIII</td>
<td>Transcription</td>
</tr>
<tr>
<td>Cole Patrons List</td>
<td>Parry notes, each page has a painting title, date, and name of patron</td>
</tr>
<tr>
<td>Dunlap, William., “History of the Rise and Progress of the Arts and Design in the United States”. New York, 1834, pgs. 457-466</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Thomas Cole and Asher B. Durand Correspondence</td>
<td>Parry notes, Dates of letters with some handwritten transcription of letters from 1835-1837 One typed transcript</td>
</tr>
<tr>
<td>Letter from Florence to J. L. Morton esq., New York, January 31st 1832</td>
<td>Partial Transcript</td>
</tr>
<tr>
<td>Letter from ___ to C.R. Leslie esq., Catskill, February 8, 1836</td>
<td>Transcript of book and footnote regarding Luman Reed</td>
</tr>
<tr>
<td>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.</td>
<td>Typed transcript with some notes by Parry</td>
</tr>
<tr>
<td>Preparatory version of Parry Dissertation and footnotes with corrections</td>
<td>Final Typescript of Parry Dissertation</td>
</tr>
</tbody>
</table>
### Binder 8: Nineteenth-Century Biographies of Thomas Cole
Biographies arranged chronologically

<table>
<thead>
<tr>
<th>Resource</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>List of Thomas Cole Biographical Resources</td>
<td></td>
</tr>
<tr>
<td>Parry Notes</td>
<td></td>
</tr>
<tr>
<td>Dunlap, William., Rise and Progress of the Arts and Design, 1834, vol. II, pgs. 350-367</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Tuckerman, Henry T. Artist-Life: or, Sketches of American Painters, 1847, pgs. 116-122</td>
<td>Parry notes</td>
</tr>
<tr>
<td>William Cullen Bryant, Funeral Oration, 1848, pgs. 3-42</td>
<td>Copy of article</td>
</tr>
<tr>
<td>Edward Moran, The Art Amateur. vol. 31, no. 3, July 1894, p. 52</td>
<td>Copy of article</td>
</tr>
</tbody>
</table>
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

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

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

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

Thomas Cole National Historic Site
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

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

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
Parry notes
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”

“New-York Artists Fifty Years Ago” Copy of Appleton’s Journal, VIII, no. 165, Saturday 1872, copy of article


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


A.L.A. Portrait Index, Parry notes


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 Phipen 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


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

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

Folder 12
Moon. Sun, Rainbows

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*

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

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

Folder 22
Egyptian Revival: Bibliography sources

Thomas Cole National Historic Site 23
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

Folder 25

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 Lorrain 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, “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:

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 48
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

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 Tymn' 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


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


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
"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
Parry Research Notes

Folder 17
"Thomas Cole and the Practical Application of Landscape Theory," in New Mexico Studies in the

Folder 18
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
Edward V. Huntington. The Continuum and Other Types of Serial Order. (New York, 1955)
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
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 0 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, Metropolitain 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.
Parry notes

Folder 19
Wolfgang Born, American Landscape Painting: An Interpretation, 1948: on The Oxbow. Copy of article, Parry notes

Folder 20
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

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

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

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

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

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
Binder 18

**P-S**

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**

Binder 21

**E-L**

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**

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 Athenaeum, 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

Binder 28
G-K: Gerdsen, 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

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
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

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

Two bound copies. Three off-prints

1972 "Thomas Cole and the Problem of Figure Painting," THE AMERICAN ART
Bound copy of the Journal

1974 THE IMAGE OF THE INDIAN AND THE BLACK MAN IN AMERICAN
Works by Thomas Cole discussed, pages 57-63.
Hardcover

1976 "Gothic Elegies for an American Audience: Thomas Cole's Repackaging of
Imported Ideas," THE AMERICAN ART JOURNAL, vol. 8, no. 2, November
1976, pages 26-46.
Bound copy of the Journal
<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Journal/Publication Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1983</td>
<td>&quot;Looking at Art: A Cast of Thousands (Thomas Cole's The Course of Empire Was the Box-office Hit of the 1836 New York Season),&quot;</td>
<td>ARTNEWS, vol. 82, no. 8, October 1983, pages 110-112, Two bound copies of the periodical. One copy</td>
</tr>
</tbody>
</table>


1990 "Thomas Cole's Early Drawings: In Search of a Signature Style," BULLETIN OF THE DETROIT INSTITUTE OF ARTS, vol. 66, no. 1, pages 6-17. Two copies of this DIA publication


### Writings By Other Scholars

<table>
<thead>
<tr>
<th>Year</th>
<th>Author</th>
<th>Title</th>
<th>Editions</th>
<th>Publisher</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1948</td>
<td>SEAVER, Esther Isabel</td>
<td>Thomas Cole, 1801-1848, One Hundred Years Later: A Loan Exhibition</td>
<td>Original (third) edition</td>
<td>Hartford, CT: Wadsworth Atheneum</td>
<td>Hardcover</td>
</tr>
<tr>
<td>1968</td>
<td>STATE UNIVERSITY COLLEGE OF NEW YORK AT GENESEO</td>
<td>Hudson River School</td>
<td>Exhibition catalogue</td>
<td>Geneseo, NY: Exhibition Gallery of the Fine Arts Center at the State University College of New York at Geneseo</td>
<td>Paperbound</td>
</tr>
<tr>
<td>1968</td>
<td>SMITH, Mabel Parker</td>
<td>Greene County, New York: A Short History</td>
<td>Revised edition</td>
<td>Catskill, NY: Greene County Board of Supervisors</td>
<td>Pamphlet</td>
</tr>
<tr>
<td>Year</td>
<td>Author(s)</td>
<td>Title</td>
<td>Edition</td>
<td>Publisher</td>
<td>Year</td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td>-------</td>
<td>---------</td>
<td>-----------</td>
<td>------</td>
</tr>
<tr>
<td>Year</td>
<td>Author(s)</td>
<td>Title</td>
<td>Publisher and Location</td>
<td>Notes</td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td>-------</td>
<td>------------------------</td>
<td>-------</td>
<td></td>
</tr>
</tbody>
</table>

Thomas Cole National Historic Site
<table>
<thead>
<tr>
<th>Year</th>
<th>Author(s)</th>
<th>Title</th>
<th>City</th>
<th>Publisher</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1983</td>
<td>MADDOX, Kenneth W.</td>
<td>In Search of the Picturesque: Nineteenth-Century Images of Industry Along the Hudson River Valley</td>
<td>Annandale</td>
<td>Edith C. Blum Art Institute, Bard College</td>
<td>1983. Exhibition catalogue. Paperbound</td>
</tr>
<tr>
<td>1989</td>
<td>WILSON, Christopher Kent.</td>
<td>Typescript manuscript: &quot;The Landscape of Association: Thomas Cole's 'The Notch of the White Mountains.'&quot;</td>
<td></td>
<td></td>
<td>Lee Parry annotations</td>
</tr>
<tr>
<td>Year</td>
<td>Author(s)</td>
<td>Title</td>
<td>Details</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td>-------</td>
<td>---------</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


Additional Bibliography


<table>
<thead>
<tr>
<th>Year</th>
<th>Authors/Editors</th>
<th>Title</th>
<th>Publisher/Publication Details</th>
</tr>
</thead>
</table>


2010 Antiques & Fine Art, Summer 2010.


**Series 4 Visual Materials**

**Slide Binder-Box 1 Slides and Transparencies by Cole**

Section 1. 1821-1827

Portraits, Book and Catalogue Covers, Early Works, Portrait Busts: 19, 35mm slides
Source Materials, oil sketch of Tree: 6
Views of Cedar Grove, The Thomas Cole National Historic Site, Mountain House: 13
Views of Site of Catskill Mountain House as it is today: 13
Views of Kaaterskill Falls and Kaaterskill Clove: 14
Lake with Dead Trees, View of Fort Putnam, Two Men Walking in a Woods: 16
The Storm, Landscape Composition, Featherstonhaugh landscapes: 10
Daniel Boone, Approaching Storm, Landscape inscribed to J.L. Morton: 15
Kaaterskill Falls, drawings, Wm. Guy Wall version, Chrysler painting (not a Cole): 11
Steamboat Albany Last of the Mohicans, Gelyna, Kaaterskill Clove: 18
Last of the Mohicans, Death of Cora, View in Kaaterskill Clove details: 12
Last of the Mohicans (Hartford and Cooperstown): 8
Layout design for Penn State Article on Cooper, Cole, 1827 works: 9
1827 and 1828 landscapes: 13
**Total: 170**

Section 2. 1827/8-1829
The Garden of Eden: 8
Expulsion from The Garden of Eden, Hope Deferred drawing, Tree drawing: 11
Study for The Expulsion: 12
Various drawings, 1828 and escapes, Summit of Mt. Washington, etc., Montevideo: 14
Subsiding of the Deluge, Chocorua, Niagara Falls (Some not by Cole): 18
Several paintings not by Thomas Cole, incl. Samuel M. Lee and Jacob Ward: 9
Additional paintings mistakenly attributed to Cole: 11
Fosburgh sketch (now YUAG) and Brock's Monument: 7
**Total: 90**
Section 3. 1829-1833

Twelve steel engravings for Hinton's History & Topography of U.S sketches: 15  
Works produced in England, Constable drawing, Newstead Abbey, Indianapolis painting: 19  
A Wild Scene: 20  
Italianate landscapes and sketchbook drawing: 14  
Dead Abel, Monk Alexander, drawings dated 1832, Fountain of Egeria: 11  
Bay of Naples, panorama concepts, Jay Homestead Cole of Neapolitan palace, etc.: 13  
Angel Appearing to the Shepherds, studies for, nudes: 15  
Moonlight, Scene from Parisina, Manfred (YUAG), and studies, sources: 14  
The Titan's Goblet, 1833 (Met), and sources: 14  
Italian Scenery at Four Times of Day (panorama and diorama concepts): 11  
**Total: 146**

Section 4. 1833-1836

Autumn Twilight. View of Corway Peak, NH, Hoosac or Saddle Mountain (Newark): 2  
View from Mount Holyoke, After a Stont, The Oxbow: 20  
Source materials related to The Oxbow, incl. Basil Hall & Orra White Hitchcock: 11  
Cole's drawings for The Oxbow: 20  
Infrared Reflectography in Metropolitan Conservation Studio, diagrams, sources: 12  
Painting of The Oxbow by Stephen Hannock, photo by Mark McCarroll: 8  
**Total: 62**

Section 5. The Course of Empire~ 1833-1836

The Course of Empire installation diagrams, Luman Reed's residence, collocation drawing: 19  
The Savage State, multiple sources, incl. Rubens, Sir Wm. Chambers, rocking stone: 11  
The Pastoral or Arcadian State, sources and details: 15  
Consummation of Empire, sources and details: 18  
Additional sources for Consultation from Stuart and Revett, Piranesi, etc.: 13  
Additional source materials: 7  
Destruction, sources and details: 13  
Additional close-up details of Destruction: 9  
Desolation, sources and details: 18  
**Total: 123**
Section 6. 1837-1840

The Departure, 1837, details and source imagery: 18
The Return, 1837, details and sources, esp. Thomas Gray's major poems: 19
Past, 1838, sketch for, sources, ruined towers: 18
Present, 1838, sketch for, sources, The Tower, 1839: 14
Sketch for Schron Mountain. The Whirlwind Francis Alexander's Florence villa: 6
Sunset on the Amo (Elliot Vesell, Hershey, PA), Schron Lake, The Tower: 16
Dream of Arcadia, 1838 (Denver), sketch, copies, Seigneur's Farewell: 8
View of Boston, Notch in the White Mountains, Portage Falls: 9
The Architect's Dream, 1840 (Toledo), sources, incl. Britton, Piranesi, etc.: 17
Sources and details of The Architect's Dream, New York Architecture: 16
Total: 141

Slide Binder-Box 2 Slides and Transparencies by Cole

Section 7. The Voyage of Life, 1839/40 & 1841/42
Sketches for The Voyage of Life (Albany), source engraving. Samuel Ward mansion: 10
The Voyage of Life: Infancy: 4
The Voyage of Life: Youth, details, sources incl. Giotto, Herman Hugo, Turner: 15
The Voyage of Life: Manhood, sketch, details: 13
The Voyage of Life: Old Age, details, Allston, Jacob's Dream: 7
Second version of The Voyage of Life (National Gallery, DC): 4
Total: 53

Section 8. 1841-1845

Van Rensselaer Manor House and Gardens, Vesper Hymn, Return from Tournament: 14
Views in Sicily, Mount Etna from Taormina, sketches, American Lake Scene (DIA): 20
View of the Roman Campagna and Evening in Arcady (Hartford): 9
Angels Ministering, Old Mill at Sunset, View of Catskill Mountain House & details: 19
The Hunter's Return, 1844 (Amon Carter), sketches (forgery?), details: 12
Frenchman's Bay, View on the Thames, 11 Penseroso: 20
Cross in the Wilderness (Louvre), Catskill Creek, 1845: 6
Total: 100

Section 9. 1846-1848

Mint Museum Lake Scene, Rocky Glen, 1846, Prometheus drawings and sketches: 14
The Picnic, 1846 (Brooklyn), W. S. Mount drawings, details: 15
Schrone Lake, Home in the Woods, Genesee Scenery study, Incapaco Lake, Prometheus: 17
Morning-Catskill, Unfinished landscapes (Mohonk. Cross at Sunset), Clouds, drawing: 16
Meeting of the Waters, details: 10
Late sketches at Cedar Grove, private collections, etc.: 17
Additional landscape sketches and studies: 10
Portraits attributed to Cole: 5
Drawings by Cole, different dates: 17
Drawings by Cole, different dates: 17
Total: 138

Thomas Cole National Historic Site
Section 10. The Cross and The World

Drawings for the series, Bunyanesque imagery, art historical sources: 16
Sketches for The Cross and The World (Wichita State, Albany, Smithsonian, Brooklyn: 12
Three of five paintings at Brooklyn Art Association exhibition, 1872: 15
Total: 43

Blue Photo Box 3: Printer’s Proofs: Ellwood Parry, *The Art of Thomas Cole: Ambition and Imagination*

Figures:
Frontispiece (Anonymous Daguerreotype)
Portrait of Thomas Cole, attributed to Mathew B. Brady
Ch. 1, "Wilder Image Bright,"
Figures 3, 5, 16, 18-19, 28, 31-32, 36, 38,
Ch. 2, "A Higher Style of Landscape,"
Figures 43-63,
Ch. 3, "0 That I Was There Again, and in the Same Spirit,"
Figures 65-73, 75, 78-83, 85-87, 91-97, 100-101,
Ch. 4, "Luman Reed's Gallery and The Course of Empire,"
Figures 102-109, 11 1-155,
Ch. 5, "Our American Claude,"
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 24 318 inches. Berry-Hill Galleries
*Crossing The Stream*, 1827. o/panel, 24 Y2 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 Y2 5314 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 Y2 x 67 5116 in. Washington Univ., St. Louis
Detail: *Autumn Landscape (View of Mount Chocorua, New Hampshire-An Early Work,finished)*, 1827128-1834. o/c, 37 ½ 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 ¾ 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 ¾ 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.
SpaniermanGallery. (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
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
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)


Thomas Cole National Historic Site
1829: Drawings, sketches, finished designs, and engravings of Niagara Falls
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 Tamunend*, 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
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.*
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 43**
**Section 3.**
**1829-1835**


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

Thomas Cole National Historic Site
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