

## GILMOR + COLE

[Small table in NE corner]



THOMAS COLE, *Landscape Scene from "The Last of the Mohicans,"* 1827, oil on canvas, Fenimore Art Museum, Cooperstown, New York, Gift of Stephen C. Clark, N0194.1961, photograph by Richard Walker

Gilmor commissioned Cole to paint a scene from the novel *The Last of the Mohicans*.

### **Gilmor to Cole, December 13, 1827**

In your composition, the arrangement of rocks is artificial...It strikes the eye as something forced, & not ordinarily seen in nature.

### **Cole to Gilmor, December 25, 1826**

#### **Cole, December, 1829, Journal**

The pictures of all the great painters are something more than mere imitations of nature as they found it. He who has no power of creation is no real painter. [Journal]

### **Gilmor to Cole, December 13, 1826**

Above all things, however, truth in drawing the scenes of our own country is essential.

### **Cole, Thoughts and Occurrences, May 19, 1838**

#### **Cole to Gilmor, December 25, 1826**

I am not a mere leaf-painter. [Journal]

If the imagination is shackled, and nothing is described but what we see, seldom will anything truly great be produced in either Painting or Poetry.

Cole's vision of America combines the real and the ideal.

Can imaginary views tell the truth?

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## STURGES + COLE

[table near W window]



THOMAS COLE, *View on the Catskill, Early Autumn*, 1836-37, oil on canvas, The Metropolitan Museum of Art, New York, NY, USA, Gift in memory of Jonathan Sturges by his children, 1895 (95.13.3)

Sturges commissioned Cole to paint the valley you can see from this room. The view was changing rapidly, as railroads and factories arrived.

### **Cole to Sturges, February 1837**

#### **Cole, Thoughts & Occurrences, August 1, 1836**

This picture is a view in the valley of the Catskill near this place. It was a favorite haunt of mine, but its beauty has passed away.

Where the rail road is now, the charm of quietness and solitude is gone. [Journal]

### **Sturges to Cole, March 1837**

I can imagine what your feelings are when you see the beauties of nature swept away to make room for avarice—we are a truly destructive people.

#### **Cole, Thoughts & Occurrences [Journal], August 1, 1836 (NYSL)**

If men were not blind to the beauty of nature, commerce might be carried on without destroying it. But it is not so - They destroy whatever they touch.

Sturges later helped finance the construction of the very railroads he condemned in his letter.

Can development be balanced with preservation?

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## TOWN + COLE

[desk in NW corner]



THOMAS COLE, *The Architect's Dream*, 1840, oil on canvas, Toledo Museum of Art, Photograph by Michael Fredericks

Town commissioned Cole to paint a landscape.

### **Ithiel Town to Cole, May 20, 1840**

Your picture is a fine Architectural painting but I was desirous of a Landscape from your brush...I regret to state, that you have greatly misunderstood. I wish the landscape to predominate – the Architecture, History, etc., to be various and subservient.

### **Cole to Town, May 25, 1840**

The picture which I have painted was executed in such a manner as to meet your expressed desire—I have taken upmost pains with it and it is one of immense labor.

### **Town to Cole, July 4, 1840**

The subject is not at all what I described—it cannot be termed a landscape.

### **Cole to Town, May 25, 1840**

If I were to paint pictures to be refused at the option of those who gave the commission, my profession would be both anxious and precarious...I am grieved and disappointed but I cannot undertake to paint another subject in place of it.

Town ultimately rejected the painting, and Cole kept it here in his home for the rest of his life.

Is this painting a landscape?