Bjelajac/Chapter 5: National Identity and Private Interests in Antebellum America

George Caleb Bingham, *Fur Traders Descending the Missouri*, 1845. Oil on canvas.
Thomas Cole, *View from Mount Holyoke, Northampton, Massachusetts, After a Thunderstorm (The Oxbow)*, 1836. Oil on canvas.
Thomas Cole, *The Course of Empire* (clockwise from upper left): *The Savage State*, 1834; *The Arcadian or Pastoral State*, 1834; *Destruction*, 1836; *The Consummation of Empire*, 1836; All oil on canvas.

Edward Hicks, *The Peaceable Kingdom of the Branch*, c. 1825-30. Oil on canvas.
Upper right: Fitz Hugh Lane, Boston Harbor at Sunset, 1850-55. Oil on canvas.
Frederic Church, Niagara Falls, 1857. Oil on canvas.
Frederic Church, The Heart of the Andes, 1859. Oil on canvas.
Frederic Church, *Twilight in the Wilderness*, 1860. Oil on canvas.
Left: Thomas M. Easterly, Kate and Maggie Fox, Rochester Mediums, 1852. Daguerreotype.
Unknown Photographer, Sojourner Truth – I Sell the Shadow to Support the Substance, 1865. Albumen print on Carte de Visite.