

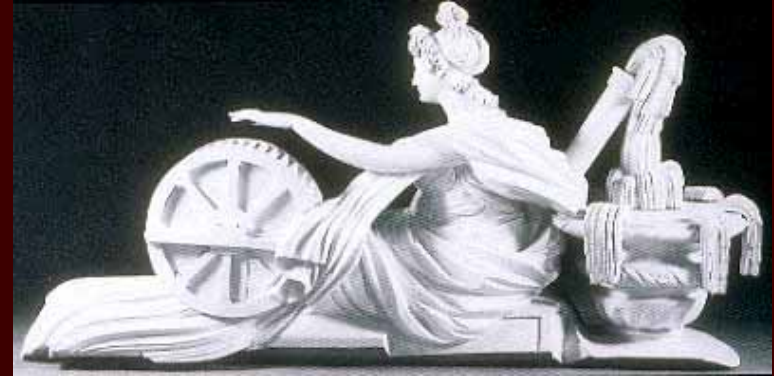
Art of the United States

Monday, September 26, 2022

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



Left: Charles Bird King, *The Anatomy of Art Appreciation, 'The Vanity of the Artist's Dream,'* 1830. Oil on canvas. Right: Asa Ames, *Phrenological Head,* 1847-50. Polychromed Pine.



Left: William Rush, *The Schuylkill Enchained*, 1825. Painted wood. Right: William Rush, *The Schuylkill Freed*, 1825. Painted wood.



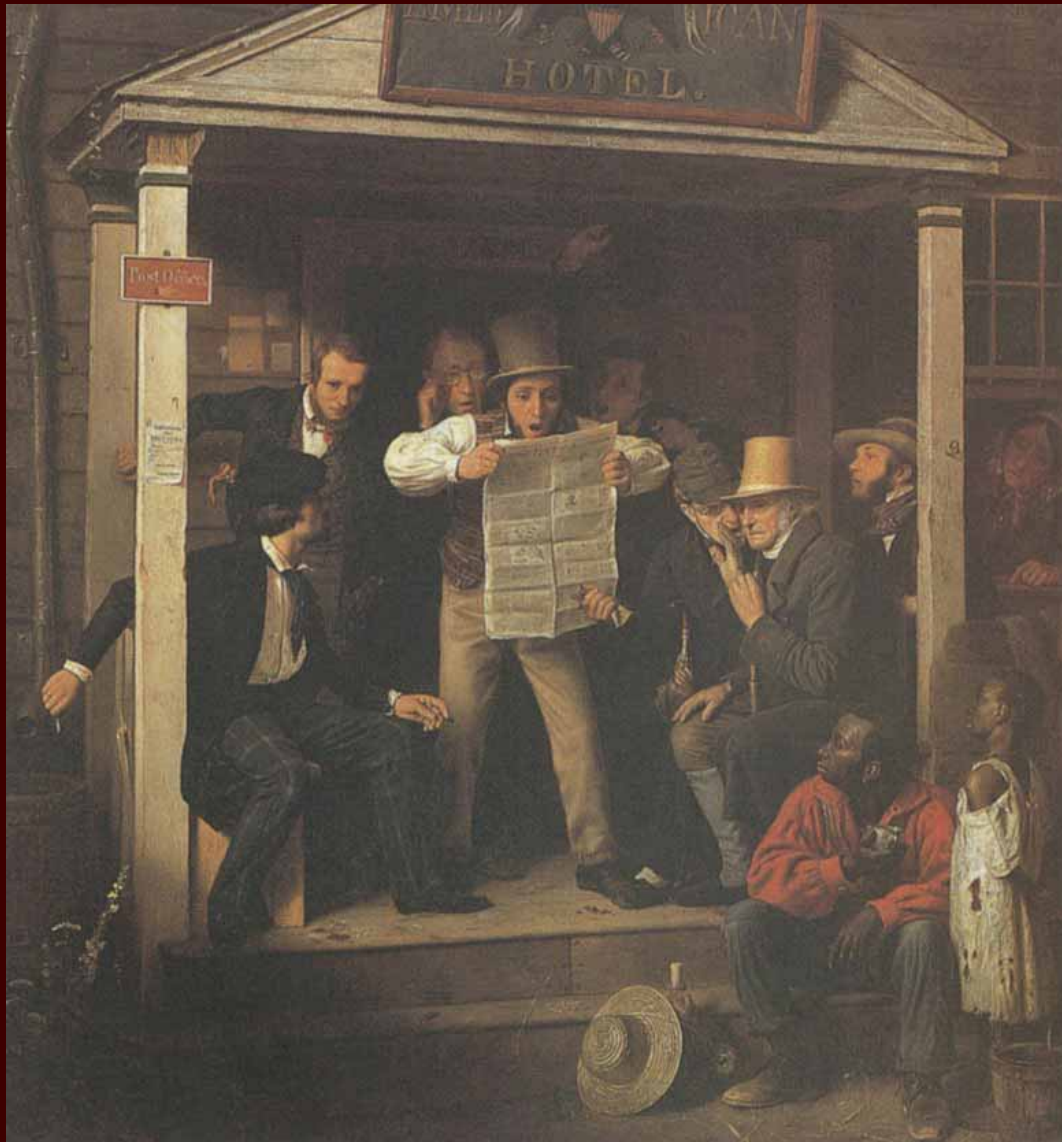
Left: John Quidor, *Money Diggers*, 1832. Oil on canvas.



George Caleb Bingham, *Fur Traders Descending the Missouri*, 1845. Oil on canvas.



Left: William Sidney Mount, *Farmers Nooning*, 1836. Oil on canvas. Right: Lily Martin Spencer, *Shake Hands?* 1854. Oil on canvas.



Richard Caton Woodville, *War News from Mexico*, 1848. 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.



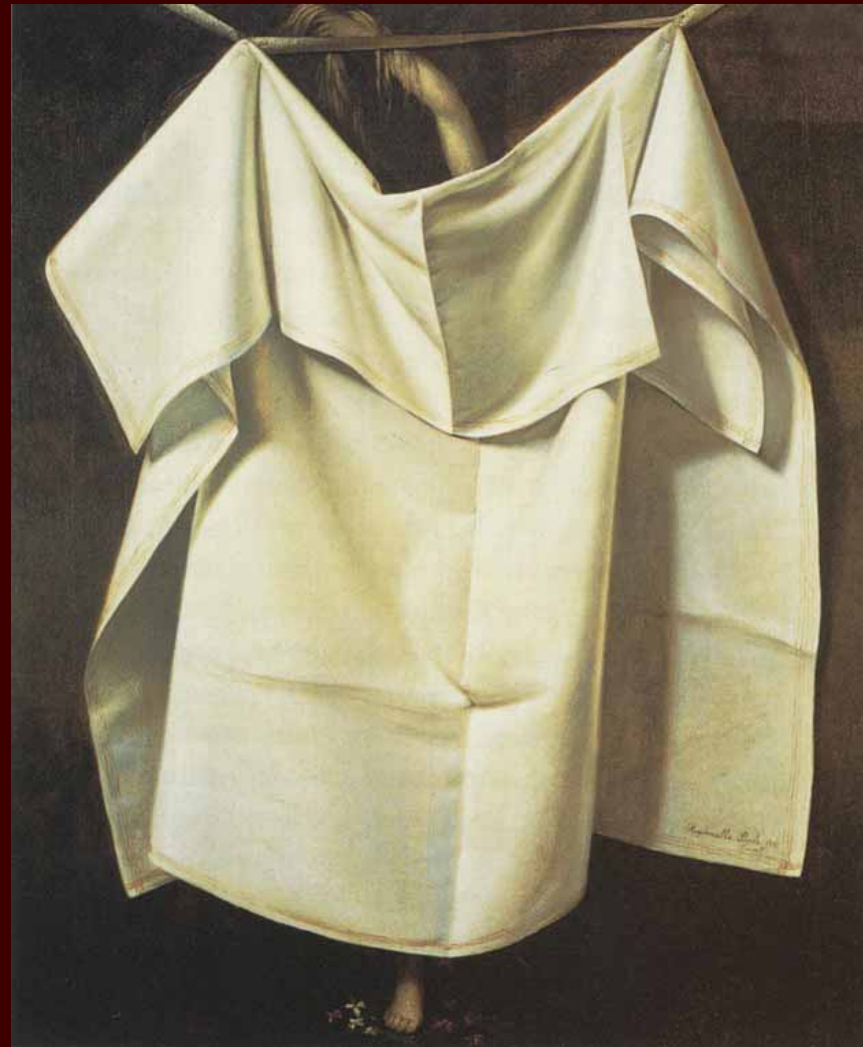
Thomas Cole, *The Course of Empire: Desolation*, 1834. Oil on canvas.



Thomas Crawford, (detail) *Progress of Civilization*, United States Capitol , Senate Wing, Washington, D.C., 1855-63. Marble.



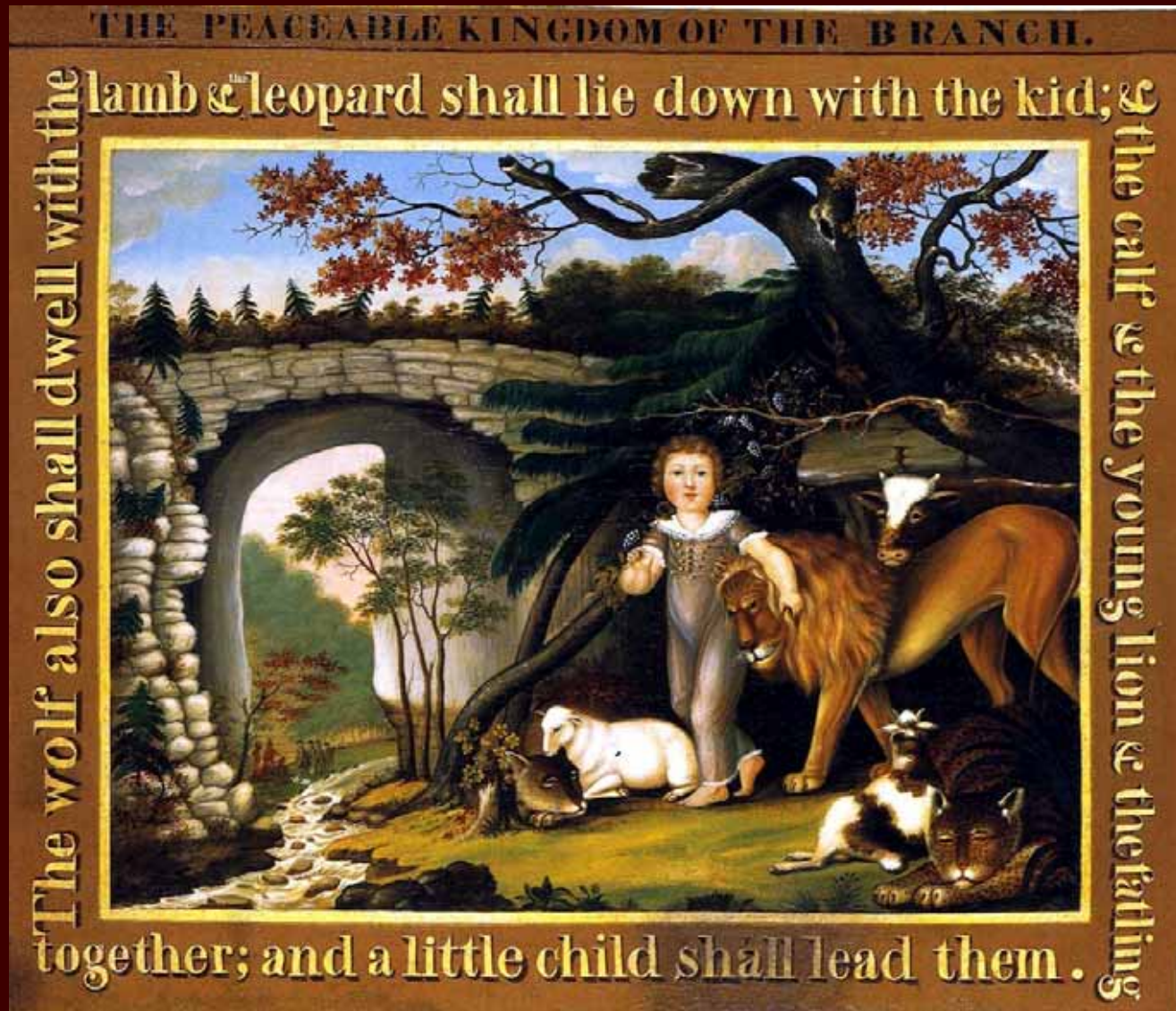
Emmanuel Leutze, *Westward the Course of Empire Takes its Way*, United States Capitol , Washington, D.C., 1861-62. Oil on canvas.



Left: Raphaelle Peale, *The Reverend Absalom Jones*, 1801. Oil on paper. Right: Raphaelle Peale, *Venus Rising from the Sea – A Deception (After the Bath)*, c. 1822. Oil on canvas.



Left: George Catlin, *Wi-jun-jon, Pigeon's Egg Head (The Light) Going to and Returning from Washington*, 1837-39. Oil on canvas. Right: George Catlin, *Buffalo Bull's Back Fat*, 1832. Oil on canvas.



Edward Hicks, *The Peaceable Kingdom of the Branch*, c. 1825-30. Oil on canvas.



Upper left: Asher B. Durand, *Progress (The Advance of Civilization)*, 1853. Oil on canvas.



Lower left: Jasper Francis Cropsey, *Starrucca Viaduct, Pennsylvania*, 1865. Oil on canvas.

Upper right: Fitz Hugh Lane, *Boston Harbor at Sunset*, 1850-55. Oil on canvas.
Lower right: John F. Kensett, *Eaton's Neck, Long Island*, 1872. 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.

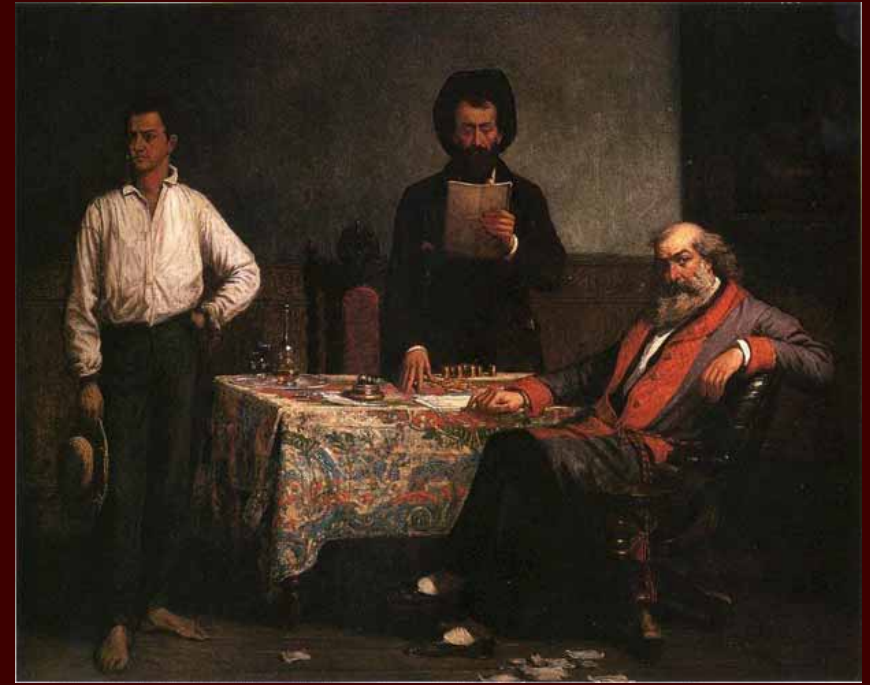


Above: Hiram Powers, *The Greek Slave*, 1843. Marble.
Right: Harriet Hosmer, *Zenobia*, 1857-59. Marble.

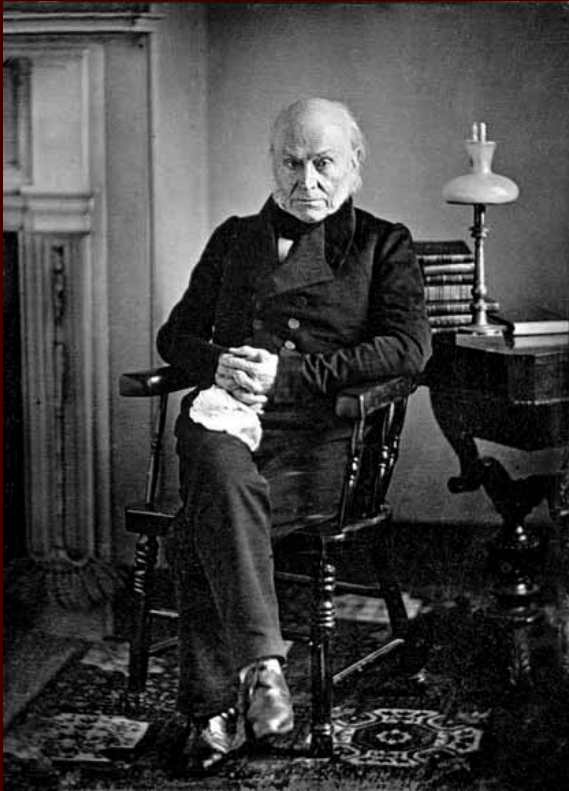




Left: John Rogers, *The Fugitive's Story*, 1869. Plaster cast. Above: Edmonia Lewis, *Forever Free*, 1867. Marble.



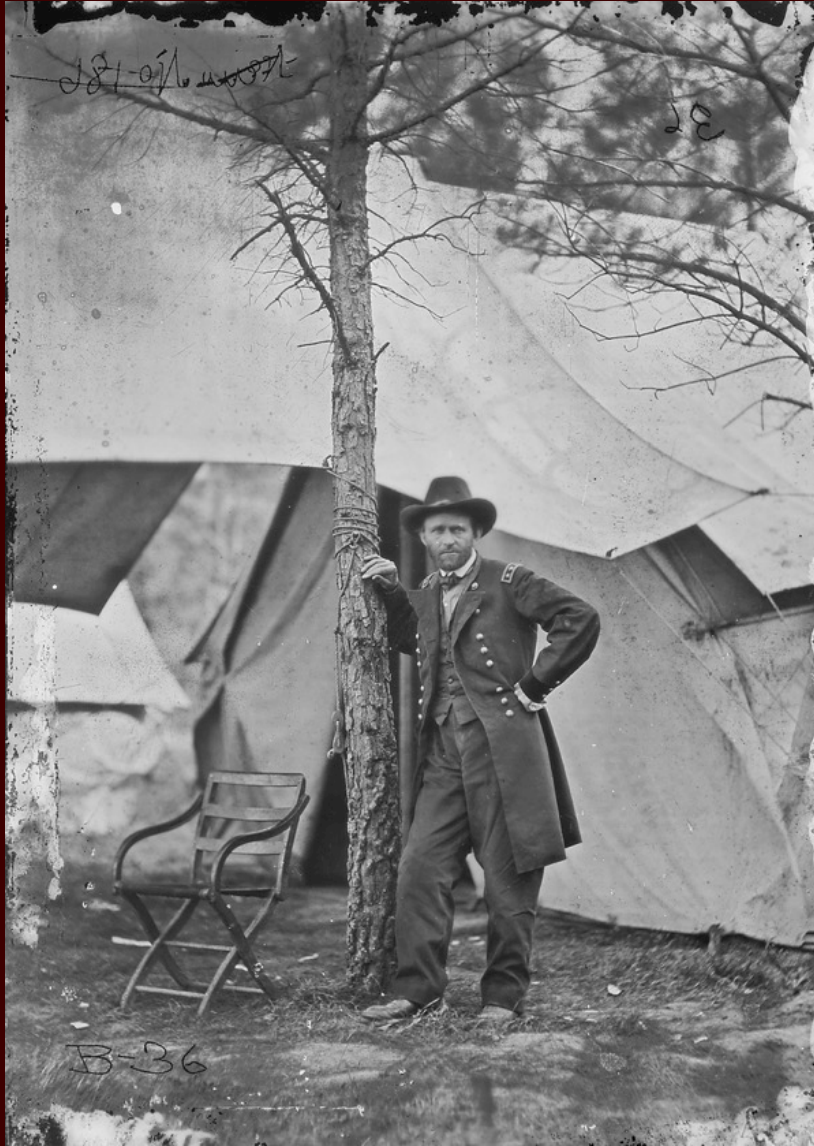
Left: Robert Duncanson, *Uncle Tom and Little Eva*, 1853. Oil on canvas. Right: Thomas Satterwhite Noble, *The Price of Blood*, 1868. Oil on canvas.



Left: After Phillip Haas, *John Quincy Adams*, 1843. Daguerreotype. Right: Samuel or Marcus Root, *Phineas T. Barnum and Tom Thumb*, 1850. Daguerreotype in display case.



Left: Thomas M. Easterly, *Kate and Maggie Fox, Rochester Mediums*, 1852. Daguerreotype. Right: J. T. Zealy, *Renty, Congo, on plantation of B. F. Taylor, Columbia, S.C.*, 1850. Daguerreotype in display case.



Left: Mathew Brady, *General Ulysses S. Grant at Cold Harbor, Virginia, 1864.* Daguerreotype. Above: Alexander Gardner and Timothy O'Sullivan, *A Harvest of Death, Gettysburg, Pennsylvania, 1863.* Daguerreotype.



Unknown Photographer, *Sojourner Truth –
I Sell the Shadow to Support the Substance*,
1865. Albumen print on Carte de Visite.