
Currier Ives America Imagined

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Thomas Nast Duke University Press
 "Thomas Nast (1840-1902), the founding father of American political cartooning, is perhaps best known for his cartoons portraying political parties as the Democratic donkey and the Republican elephant. Nast's legacy also includes a trove of other political cartoons, his successful attack on the machine politics of Tammany Hall in 1871, and his wildly popular illustrations of Santa Claus for Harper's Weekly magazine. In this thoroughgoing and lively biography, Fiona Deans Halloran interprets his work, explores his motivations and ideals, and illuminates the lasting legacy of Nast's work on American political culture"--

A Currier & Ives Christmas Taylor & Francis

Does heaven exist? If so, what is it like? And how does one get in? Throughout history, painters, poets, philosophers, pastors, and many ordinary people have pondered these questions. Perhaps no other topic captures the popular imagination quite like heaven. Gary Scott Smith examines how Americans from the Puritans to the present have imagined heaven. He argues that whether Americans have perceived heaven as reality or fantasy, as God's home or a human invention, as a source of inspiration and comfort or an opiate that distracts from earthly life, or as a place of worship or a perpetual playground has varied largely according to the spirit of the age. In the colonial era, conceptions of heaven focused primarily on the glory of

God. For the Victorians, heaven was a warm, comfortable home where people would live forever with their family and friends. Today, heaven is often less distinctively Christian and more of a celestial entertainment center or a paradise where everyone can reach his full potential. Drawing on an astounding array of sources, including works of art, music, sociology, psychology, folklore, liturgy, sermons, poetry, fiction, jokes, and devotional books, Smith paints a sweeping, provocative portrait of what Americans-from Jonathan Edwards to Mitch Albom-have thought about heaven. *William Clark's World* Univ of North Carolina Press
A Companion to Popular Culture is a landmark survey of contemporary research in popular culture studies that offers a comprehensive and engaging

introduction to the field. Includes over two dozen essays covering the spectrum of popular culture studies from food to folklore and from TV to technology. Features contributions from established and up-and-coming scholars from a range of disciplines. Offers a detailed history of the study of popular culture. Balances new perspectives on the politics of culture with in-depth analysis of topics at the forefront of popular culture studies.

Race Horse Men Vernon Press

The Art of Football is a singular look at early college football art and illustrations. This collection contains more than two hundred images, many rare or previously unpublished, from a variety of sources, including artists Winslow Homer, Edward Penfield, J. C. Leyendecker, Frederic Remington, Charles Dana Gibson, George Bellows, and many others. Along with the rich art that captured the essence of football during its early period, Michael Oriard provides a historical context for the images and for football during this period, showing that from the beginning it was perceived more as a test of courage and training in manliness than simply an athletic endeavor. Oriard's analysis shows how these early artists had to work out for themselves—and for readers—what in the new game should be highlighted and how it should appear on the page or canvas. The Art of Football takes modern readers back to the day when players themselves were new to the sport, and illustrators had to show the public what the new game of football was. Oriard demonstrates how artists focused on football's dual nature as a grueling sport to be played and as a social event and spectacle to be watched. Through its illustrations and words The Art of Football gives readers an engaging look at the earliest depictions of the game and the origins of the United States as a football nation.

CURRIER & IVES LSU Press

When hurricanes, earthquakes, wildfires, and other disasters strike, we count our losses, search for causes, commiserate with victims, and initiate relief efforts. Amply illustrated and expansively researched, *Inventing Disaster* explains the origins and development of this predictable, even ritualized, culture of calamity over three centuries, exploring its roots in the revolutions in science, information, and emotion that were part of the Age of Enlightenment in Europe and America. Beginning with the collapse of the early seventeenth-century Jamestown colony, ending with the deadly Johnstown flood of 1889, and highlighting fires, epidemics, earthquakes, and exploding steamboats along the way, Cynthia A.

Kierner tells horrific stories of culturally significant calamities and their victims and charts efforts to explain, prevent, and relieve disaster-related losses. Although how we interpret and respond to disasters has changed in some ways since the nineteenth century, Kierner demonstrates that, for better or worse, the intellectual, economic, and political environments of earlier eras forged our own twenty-first-century approach to disaster, shaping the stories we tell, the precautions we ponder, and the remedies we prescribe for disaster-ravaged communities.

The Life and Songs of Stephen Foster Univ of North Carolina Press

Advancing the Civil Rights Movement: Race and Geography of Life Magazine's Visual Representation, 1954-1965 examines the way Life Magazine covered the civil rights movement visually and geographically. Michael Dibari addresses Life's visual impact and representation in the struggle for equal rights.

Making Mountains Rowman & Littlefield America's sense of space has always been tied to what Hayden White called the narrativization of real events. If the awe-inspiring manifestations of nature in America (Niagara Falls, Virginia's Natural Bridge, the Grand Canyon, etc.) were often used as a foil for projecting utopian visions and idealizations of the nation's exceptional place among the nations of the world, the rapid technological progress and its concomitant appropriation of natural spaces served equally well, as David Nye argues, to promote the dominant cultural idiom of exploration and conquest. From the beginning, American attitudes towards space were thus utterly contradictory if not paradoxical; a paradox that scholars tried to capture in such hybrid concepts as the middle landscape (Leo Marx), an engineered New Earth (Cecelia Tichi), or the technological sublime (David Nye). Not only was America's concept of space paradoxical, it has always also been a contested terrain, a site of continuous social and cultural conflict. Many foundational issues in American history (the dislocation of Native and African Americans, the geo-political implications of nation-building, immigration and transmigration, the increasing division and clustering of contemporary American society, etc.) involve differing ideals and notions of space. Quite literally, space and its various ideological appropriations formed the arena where America's search for identity (national, political, cultural) has been staged. If American democracy, as Frederick Jackson Turner claimed, is born of free land, then its history may well be

defined as the history of the fierce struggles to gain and maintain power over both the geographical, social and political spaces of America and its concomitant narratives. The number and range of topics, interests, and critical approaches of the essays gathered here open up exciting new avenues of inquiry into the tangled, contentious relations of space in America. Topics include: Theories of Space - Landscape / Nature - Technoscape / Architecture / Urban Utopia - Literature - Performance / Film / Visual Arts. *Western Art, Western History* U of Minnesota Press

"When Nathaniel Currier started his publishing business in 1834, the mass production of visual images was almost unknown. Currier and his partner, James Ives, literally changed the American landscape by mass-producing inexpensive lithographs and selling millions of copies that adorned countless homes, businesses, and even barns. The Currier and Ives catalog included some 7,000 works by dozens of artists, accounting for 95 percent of all lithographs purchased nationwide. Bryan F. Le Beau provides the first in-depth study of the sweeping range of Currier and Ives images produced until the end of the century, placing them in historical context as meaningful representations and reflections of American values, beliefs, hopes, and dreams."--Jacket.

Before Harlem UNC Press Books

Presents the story of the Austrian child-bride who, in the "safety" of a royal marriage, was swept up in the political furies of her time and paid with her life for the luxurious excesses associated with her court.

The Story of the Salem Witch Trials Penn State Press

For over two hundred years, the Catskill Mountains have been repeatedly and dramatically transformed by New York City. In *Making Mountains*, David Stradling shows the transformation of the Catskills landscape as a collaborative process, one in which local and urban hands, capital, and ideas have come together to reshape the mountains and the communities therein. This collaboration has had environmental, economic, and cultural consequences. Early on, the Catskills were an important source of natural resources. Later, when New York City needed to expand its water supply, engineers helped direct the city toward the Catskills, claiming that the mountains offered the purest and most cost-effective waters. By the 1960s, New York had created the great reservoir and aqueduct system in the mountains that now supplies the city with

90 percent of its water. The Catskills also served as a critical space in which the nation's ideas about nature evolved. Stradling describes the great influence writers and artists had upon urban residents - especially the painters of the Hudson River School, whose ideal landscapes created expectations about how rural America should appear. By the mid-1800s, urban residents had turned the Catskills into an important vacation ground, and by the late 1800s, the Catskills had become one of the premiere resort regions in the nation. In the mid-twentieth century, the older Catskill resort region was in steep decline, but the Jewish "Borscht Belt" in the southern Catskills was thriving. The automobile revitalized mountain tourism and residence, and increased the threat of suburbanization of the historic landscape. Throughout each of these significant incarnations, urban and rural residents worked in a rough collaboration, though not without conflict, to reshape the mountains and American ideas about rural landscapes and nature. *Them* BRILL

An anthology on American artist Thomas Kincaid, exploring his work and its impact on contemporary art as part of the broader history of American visual culture.

Advancing the Civil Rights Movement
Oxford University Press, USA

Napoleon Sarony was once one of the most famous names in American photography. During the Gilded Age, his grand portrait studio with its one-story-high marquee reproducing the photographer's signature in golden letters was a New York City landmark visited by celebrities such as Oscar Wilde, Sarah Bernhardt, and Mark Twain. Sarony's story represents a central chapter in the history of photography. Napoleon Sarony's *Living Pictures* documents Sarony's career as New York City's premier portrait photographer and details a moment when the birth of celebrity culture and growth of mass media helped promote popular acceptance of photography as fine art. Sarony's larger-than-life public image was crucial to demonstrating photography's creative potential. At a time when photographers were commonly regarded as straitlaced entrepreneurs or technicians, Sarony circulated self-portraits in outlandish costumes to assert himself as a flamboyantly eccentric artist. These photographic performances forged an authoritative link between the so-called father of artistic photography in America and the stylish celebrity portraits that emerged from his studio by the tens of thousands. Reconstructing Sarony's biography and bringing to light never-

before-published portraits, Erin Pauwels provides an illuminating view of how one artist's quest for creative recognition fueled the rise of celebrity culture and artistic photography in the United States. This book will appeal to historians of photography and nineteenth-century American visual culture, as well as anyone interested in this master of the medium of photography and his celebrity subjects.

Mourning's Relation Rowman & Littlefield
This illuminating book examines how the public funerals of major figures from the Civil War era shaped public memories of the war and allowed a diverse set of people to contribute to changing American national identities. These funerals featured lengthy processions that sometimes crossed multiple state lines, burial ceremonies open to the public, and other cultural productions of commemoration such as oration and song. As Sarah J. Purcell reveals, Americans' participation in these funeral rites led to contemplation and contestation over the political and social meanings of the war and the roles played by the honored dead. Public mourning for military heroes, reformers, and politicians distilled political and social anxieties as the country coped with the aftermath of mass death and casualties. Purcell shows how large-scale funerals for figures such as Henry Clay and Thomas J. "Stonewall" Jackson set patterns for mourning culture and Civil War commemoration; after 1865, public funerals for figures such as Robert E. Lee, Charles Sumner, Frederick Douglass, and Winnie Davis elaborated on these patterns and fostered public debate about the meanings of the war, Reconstruction, race, and gender.

Space in America University of Washington Press

Providing an accessible and comprehensive overview, *The Story of the Salem Witch Trials* explores the events between June 10 and September 22, 1692, when nineteen people were hanged, one was pressed to death and over 150 were jailed for practicing witchcraft in Salem, Massachusetts. This book explores the history of that event and provides a synthesis of the most recent scholarship on the subject. It places the trials into the context of the Great European Witch-Hunt and relates the events of 1692 to witch-hunting throughout seventeenth-century New England. Now in a third edition, this book has been updated to include an expanded section on the European origins of witch-hunts, an updated and expanded epilogue (which discusses the witch-hunts, real and imagined, historical and cultural, since 1692), and an extensive

bibliography. This complex and difficult subject is covered in a uniquely accessible manner that captures all the drama that surrounded the Salem witch trials. From beginning to end, the reader is carried along by the author's powerful narration and mastery of the subject. While covering the subject in impressive detail, Bryan Le Beau maintains a broad perspective on the events and, wherever possible, lets the historical characters speak for themselves. Le Beau highlights the decisions made by individuals responsible for the trials that helped turn what might have been a minor event into a crisis that has held the imagination of students of American history. This third edition of *The Story of the Salem Witch Trials* is essential for students and scholars alike who are interested in women's and gender history, colonial American history, and early modern history.

New Mythologies in Design and Culture Yale University Press

In the years between 1880 and 1915, New York City and its environs underwent a tremendous demographic transformation with the arrival of millions of European immigrants, native whites from the rural countryside, and people of African descent from both the American South and the Caribbean. While all groups faced challenges in their adjustment to the city, hardening racial prejudices set the black experience apart from that of other newcomers. Through encounters with each other, blacks and whites, both together and in opposition, forged the contours of race relations that would affect the city for decades to come. Before Harlem reveals how black migrants and immigrants to New York entered a world far less welcoming than the one they had expected to find. White police officers, urban reformers, and neighbors faced off in a hostile environment that threatened black families in multiple ways. Unlike European immigrants, who typically struggled with low-paying jobs but who often saw their children move up the economic ladder, black people had limited employment opportunities that left them with almost no prospects of upward mobility. Their poverty and the vagaries of a restrictive job market forced unprecedented numbers of black women into the labor force, fundamentally affecting child-rearing practices and marital relationships. Despite hostile conditions, black people nevertheless claimed New York City as their own. Within their neighborhoods and their churches, their night clubs and their fraternal organizations, they forged discrete ethnic, regional, and religious communities.

Diverse in their backgrounds, languages, and customs, black New Yorkers cultivated connections to others similar to themselves, forming organizations, support networks, and bonds of friendship with former strangers. In doing so, Marcy S. Sacks argues, they established a dynamic world that eventually sparked the Harlem Renaissance. By the 1920s, Harlem had become both a tragedy and a triumph—undeniably a ghetto replete with problems of poverty, overcrowding, and crime, but also a refuge and a haven, a physical place whose very name became legendary.

Thomas Kinkade UNC Press Books

Homesickness today is dismissed as a sign of immaturity, what children feel at summer camp, but in the nineteenth century it was recognized as a powerful emotion. When gold miners in California heard the tune "Home, Sweet Home," they sobbed. When Civil War soldiers became homesick, army doctors sent them home, lest they die. Such images don't fit with our national mythology, which celebrates the restless individualism of colonists, explorers, pioneers, soldiers, and immigrants who supposedly left home and never looked back. Using letters, diaries, memoirs, medical records, and psychological studies, this wide-ranging book uncovers the profound pain felt by Americans on the move from the country's founding until the present day. Susan Matt shows how colonists in Jamestown longed for and often returned to England, African Americans during the Great Migration yearned for their Southern homes, and immigrants nursed memories of Sicily and Guadalajara and, even after years in America, frequently traveled home. These iconic symbols of the undaunted, forward-looking American spirit were often homesick, hesitant, and reluctant voyagers. National ideology and modern psychology obscure this truth, portraying movement as easy, but in fact Americans had to learn how to leave home, learn to be individualists. Even today, in a global society that prizes movement and that condemns homesickness as a childish emotion, colleges counsel young adults and their families on how to manage the

transition away from home, suburbanites pine for their old neighborhoods, and companies take seriously the emotional toll borne by relocated executives and road warriors. In the age of helicopter parents and boomerang kids, and the new social networks that sustain connections across the miles, Americans continue to assert the significance of home ties. By highlighting how Americans reacted to moving farther and farther from their roots, *Homesickness: An American History* revises long-held assumptions about home, mobility, and our national identity.

Raising the White Flag John Wiley & Sons

Arranged in alphabetical order, these 5 volumes encompass the history of the cultural development of America with over 2300 entries.

Black, White, and Indian University of Oklahoma Press

Taking as its point of departure Roland Barthes' classic series of essays, *Mythologies*, Rebecca Houze presents an exploration of signs and symbols in the visual landscape of postmodernity. In nine chapters Houze considers a range of contemporary phenomena, from the history of sustainability to the meaning of sports and children's building toys. Among the ubiquitous global trademarks she examines are BP, McDonald's, and Nike. What do these icons say to us today? What political and ideological messages are hidden beneath their surfaces? Taking the idea of myth in its broadest sense, the individual case studies employ a variety of analytic methods derived from linguistics, psychoanalysis, anthropology, sociology, and art history. In their eclecticism of approach they demonstrate the interdisciplinarity of design history and design studies. Just as Barthes' meditations on culture concentrated on his native France, *New Mythologies* is rooted in the author's experience of living and teaching in the United States. Houze's reflections encompass both contemporary American popular culture and the history of American industry, with reference to such foundational figures as Thomas Jefferson and Walt Disney. The collection provides a point of entry into today's

complex postmodern or post-postmodern world, and suggests some ways of thinking about its meanings, and the lessons we might learn from it.

Removable Type Oxford University Press

"Ephemeral Coast - Visualizing Coastal Climate Change" considers the ways that art can offer a means through which to discover, analyze, re-imagine and re-frame emotive discourses about the ecological and cultural transformations of the coastline. This edited anthology takes ephemerality as its central conceptual and methodological framework and presents a series of essays that create interconnections between environmental and social considerations of the coast, a succession of embodied creative practices, and shifting regional geographic identities. The book presents a series of specific case studies of artistic practices and strategies that seek to capture the rewriting of cartographic maps that are being reshaped by rising seas, coastal flooding and catastrophic weather. The essays in this edited volume engender creative strategies for understanding new and uncertain coastal ecologies and the loss, expulsion or destruction of their associated cultures, habitats, species and ecosystems. The anthology also looks at the historical, mnemonic and contemporary transitional conditions of 'conflicted' coastal spaces in which empire, modernity and globalization press on coastal erosion and incursions, proliferate it with trivial plastics, pollution and disposable attitudes, and bring vulnerable communities into uncertain futures."

Life on the Press U of Nebraska Press

The text provides an introduction to the history of religion in America from colonisation to the Civil War. The principle themes are growth, diversity and adaptation. Coverage includes native American religion and religion in the colonial period, the eve of the American Revolution, the early republic, the age of reform, and the Civil War. The topics are ordered chronologically, following the time lines of the secular history of America, allowing connection to be made between religious and secular history.

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