



The  
New-York  
Historical  
Society's  
DICTIONARY  
OF ARTISTS  
IN AMERICA  
1564-1860

The New-York Historical Society's  
**DICTIONARY  
OF ARTISTS  
IN AMERICA**

1564  1860

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modelists

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# Nyhs Dictionary Of Artists In America

**Swannee Bennett, William B. Worthen**

## **Nyhs Dictionary Of Artists In America:**

*The New-York Historical Society's Dictionary of Artists in America, 1564-1860* George Cuthbert Groce, David H. Wallace, New-York Historical Society, 1957      *New-York Historical Society's Dictionary of Artists in America, 1564-1860* George Cuthbert Groce, 1957      **The Artist in American Society** Neil Harris, 1966 What was the place of the artist in a new society How would he thrive where monarchy aristocracy and an established church those traditional patrons of painting sculpture and architecture were repudiated so vigorously Neil Harris examines the relationships between American cultural values and American society during the formative years of American art and explores how conceptions of the artist's social role changed during those years      *The New York Historical Society's Dictionary of Artists in America 1564-1860.* [Containing Documented Biogr. Information on More Than 10,000 American Artists.] By George C[uthbert] Groce and David H. Wallace George Cuthbert Groce, David Harold WALLACE, 1957      *The New York Historical Society's Dictionary of Artist in America, 1564-1860* George C. Groce, David H. Wallace, 1957      *The New York Historical Society's Dictionary of Artists in America, 1564-1860* Dictionary of Artists in America, 1564-1860 George Cuthbert Groce, 1957      **Arkansas Made: Photography, art** Swanee Bennett, William B. Worthen, 1990-01-01 Volume II covers the introduction and spread of painting and photography illustrated with approximately 200 photographs Volume I is out of print      **The Papers of Thomas Jefferson: Retirement Series, Volume 14** Thomas Jefferson, 2018-03-06 The 637 documents in this volume span 1 February to 31 August 1819 As a founding member of the University of Virginia Board of Visitors Jefferson helps to obtain builders for the infant institution responds to those seeking professorships and orchestrates the establishment of a classical preparatory school in Charlottesville In a letter to Vine Utey Jefferson details his daily regimen of a largely vegetarian diet bathing his feet in cold water each morning and horseback riding Continuing to indulge his wide ranging intellectual interests Jefferson receives publications on the proper pronunciation of Greek and discusses the subject himself in a letter to John Adams Jefferson also experiences worrying and painful events including hailstorm damage at his Poplar Forest estate a fire in the North Pavilion at Monticello the illness of his slave Burwell Colbert and a fracas in which Jefferson's grandson in law Charles Bankhead stabs Jefferson's grandson Thomas Jefferson Randolph on court day in Charlottesville Worst of all Jefferson's financial problems greatly increase when the bankruptcy of his friend Wilson Cary Nicholas leaves Jefferson responsible for 20,000 in notes he had endorsed for Nicholas      *The Papers of Thomas Jefferson: Retirement Series, Volume 12* Thomas Jefferson, 2004 The Retirement Series documents Jefferson's written legacy between his return to private life on 4 March 1809 and his death on 4 July 1826 During this period Jefferson founded the University of Virginia and sold his extraordinary library to the nation but his greatest legacy from these years is the astonishing depth and breadth of his correspondence with statesmen inventors scientists philosophers and ordinary citizens on topics spanning virtually every field of human endeavor From publisher description      **The Letters of William Cullen Bryant** William Cullen

Bryant, Thomas G. Voss, 2019-11-05 This is the only collection ever made of Bryant's letters two thirds of which have never before been printed Their publication was foreseen by the late Allan Nevins as one of the most important and stimulating enterprises contributory to the enrichment of the nation's cultural and political life that is now within range of individual and group effort William Cullen Bryant 1794-1878 was America's earliest national poet His immediate followers Longfellow Poe and Whitman unquestionably began their distinguished careers in imitation of his verses But Bryant was even more influential in his long career as a political journalist and in his encouragement of American art from his lectures at the National Academy of Design in 1828 to his evocation of the Metropolitan Museum of Art in 1870 Between the appearance of his first major poem *Thanatopsis* in 1817 and his death sixty one years later at the age of eighty three Bryant knew and corresponded with an extraordinary number of eminent men and women More than 2,100 of his known letters have already been recovered for the present edition When William Cullen Bryant signed the first of 314 letters in the present volume in 1809 he was a frail and shy farm boy of fourteen who had nonetheless already won some fame as the satirist of Thomas Jefferson When he wrote the last in 1836 he had become the chief poet of his country the editor of its principal liberal newspaper and the friend and collaborator of its leading artists and writers His collected poems previously published at New York Boston and London were going into their third edition His incisive editorials in the *New York Evening Post* were affecting the decisions of Andrew Jackson's administration His poetic themes were beginning to find expression in the landscape paintings of Robert Weir Astor Durand and Thomas Cole The early letters gathered here in chronological order give a unique picture of Cullen Bryant's youth and young manhood his discipline in the classics preparatory to an all too brief college tenure his legal study and subsequent law practice the experiments with romantic versification which culminated in his poetic masterpieces and those with the opposite sex which led to his courtship and marriage his eager interest in the politics of the Madison and Monroe Presidencies and his subsequent activities as a local politician and polemicist in western Massachusetts his apprenticeship as magazine editor and literary critic in New York City from which his later eminence as journalist was the natural evolution the lectures on poetry and mythology which foreshadowed a long career as occasional orator the collaboration in writing *The Talisman* *The American Landscape* and *Tales of Glaucester Spa* and in forming the National Academy of Design and the Sketch Club which brought him intimacy with writers artists and publishers his first trip to the American West and his first long visit to Europe during which he began the practice of writing letters to his newspaper which throughout nearly half a century proved him a perceptive interpreter of the distant scene to his contemporaries Here in essence is the first volume of the autobiography of one whom Abraham Lincoln remarked after his first visit to New York City in 1860 It was worth the journey to the East merely to see such a man And John Bigelow who of Bryant's many eulogists knew him best said in 1878 of his longtime friend and business partner There was no eminent American upon whom the judgment of his countrymen would be more immediate and unanimous The broad simple outline of his character and career

had become universally familiar like a mountain or a sea      **Born for the Shade** Klaus Lubbers, 2023-10-09 This volume examines the ways in which attempts to define and delimit American nationhood effected imaginative and documentary conceptualizations of the Native American population Far reaching in its scope both in terms of the period covered roughly the period from the Declaration of Independence to the closing of the frontier and in terms of the variety and kinds of documents examined this study calls attention to the cultural and generic restraints that prevented visual and literary artists as well as statesmen and community leaders from adopting any position toward Native Americans other than a prejudicial one      The New Encyclopedia of Southern Culture Judith H. Bonner, Estill Curtis Pennington, Charles Reagan Wilson, 2013-01-14 From the Potomac to the Gulf artists were creating in the South even before it was recognized as a region The South has contributed to America s cultural heritage with works as diverse as Benjamin Henry Latrobe s architectural plans for the nation s Capitol the wares of the Newcomb Pottery and Richard Clague s tonalist Louisiana bayou scenes This comprehensive volume shows how through the decades and centuries the art of the South expanded from mimetic portraiture to sophisticated responses to national and international movements The essays treat historic and current trends in the visual arts and architecture major collections and institutions and biographies of artists themselves As leading experts on the region s artists and their work editors Judith H Bonner and Estill Curtis Pennington frame the volume s contributions with insightful overview essays on the visual arts and architecture in the American South      *American Painting of the Nineteenth Century* Barbara Novak, 2007-01-12 In this distinguished work which Hilton Kramer in The New York Times Book Review called surely the best book ever written on the subject Barbara Novak illuminates what is essentially American about American art She highlights not only those aspects that appear indigenously in our art works but also those features that consistently reappear over time Novak examines the paintings of Washington Allston Thomas Cole Asher B Durand Fitz H Lane William Sidney Mount Winslow Homer Thomas Eakins and Albert Pinkham Ryder She draws provocative and original conclusions about the role in American art of spiritualism and mathematics conceptualism and the object and Transcendentalism and the fact She analyzes not only the paintings but nineteenth century aesthetics as well achieving a unique synthesis of art and literature Now available with a new preface and an updated bibliography this lavishly illustrated volume featuring more than one hundred black and white illustrations and sixteen full color plates remains one of the seminal works in American art history      **Art in Mississippi, 1720-1980** Patti Carr Black, 1998 In Art in Mississippi Patti Carr Black focuses on several hundred significant artists and showcases in full color the work of more than two hundred Nationally acclaimed native Mississippians are here George Ohr Walter Anderson Marie Hull Theora Hamblett William Dunlap Sam Gilliam William Hollingsworth Jr Karl Wolfe Mildred Nungester Wolfe John McCrady Ed McGowin James Seawright and many others Prominent artists who lived or worked in the state for a significant period of time are included as well John James Audubon Louis Comfort Tiffany George Caleb Bingham William Aiken Walker and more Black explores how

art reflects the land and how modes of living and values dictated by Mississippi's changing topography created a variety of art forms. She demonstrates the influence of Mississippi's diverse cultures upon the art and shows how it has responded in many forms: painting, architecture, sculpture, fine crafts, to the changing aesthetics of national art movements.

**The Letters of William Cullen Bryant: 1836-1849** William Cullen Bryant, 1975. The second volume of William Cullen Bryant's letters opens in 1836 as he has just returned to New York from an extended visit to Europe to resume charge of the New York Evening Post, brought near to failure during his absence by his partner William Leggett's mismanagement. At the period's close, Bryant has found in John Bigelow an able editorial associate and astute partner with whose help he has brought the paper close to its greatest financial prosperity and to national political and cultural influence. Bryant's letters of the years between show the versatility of his concern with the crucial political, social, artistic, and literary movements of his time and the varied friendships he enjoyed despite his preoccupation with a controversial daily paper and with the sustenance of a poetic reputation yet unequalled among Americans. As president of the New York Homeopathic Society in letters and editorials urging widespread public parks and in his presidency of the New York Society for the Abolition of the Punishment of Death, he gave attention to public health, recreation, and order. He urged the rights of labor, foreign, and religious minorities and free African Americans; his most powerful political effort of the period was in opposition to the spread of slavery through the conquest of Mexico. An early commitment to free trade in material goods was maintained in letters and editorials and to that in ideas by his presidency of the American Copyright Club and his support of the efforts of Charles Dickens and Harriet Martineau to secure from the United States Congress and international copyright agreement. Included here are letters to prominent Americans, many of them his close friends, such as the two Danas, Bancroft, Cole, Cooper, Dewey, Dix, Downing, Durand, Forrest, Greenough, Irving, Longfellow, Simms, Tilden, Van Buren, and Weir. His letters to the Evening Post recounting his observations and experiences during travels abroad and in the South West and Northeast of the United States, which were copied widely in other newspapers and praised highly by many of their subscribers, are here made available to the present-day reader.

**The Arts in Early American History** Walter Muir Whitehill, 2012-12-01. This summary essay and the heavily annotated bibliography covering the period from the first colonization to 1826 are primarily intended to aid the scholar and student by suggesting areas of further study and ways of expanding the conventional interpretations of early American history. Originally published in 1935, A UNC Press Enduring Edition. UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original and are presented in affordable paperback formats, bringing readers both historical and cultural value.

**Rounded Up in Glory** Michael Grauer, 2016-08-15. Frank Reaugh, 1860-1945, pronounced Ray, was called the Dean of Texas artists for good reason. His pastels documented the wide open spaces of the West as they were vanishing in the late nineteenth century, and his plein air techniques influenced generations of artists. His students include a Who's Who of

twentieth century Texas painters Alexandre Hogue Reveau Bassett and Lucretia Coke among others He was an advocate of painting by observation and encouraged his students to do the same by organizing legendary sketch trips to West Texas Reaugh also earned the title of Renaissance man by inventing a portable easel that allowed him to paint in high winds and developing a formula for pastels which he marketed A founder of the Dallas Art Society which became the Dallas Museum of Art Reaugh was central to Dallas and Oak Cliff artistic circles for many years until infighting and politics drove him out of fashion He died isolated and poor in 1945 The last decade has seen a resurgence of interest in Reaugh through gallery shows exhibitions and a recent documentary Despite his importance and this growing public profile however Rounded Up in Glory is the first full length biography Michael Grauer argues for Reaugh s importance as more than just a longhorn painter Reaugh s works and far reaching imagination earned him a prominent place in the Texas art pantheon **The American Art-Union**

Kimberly A. Orcutt,2024-08-06 The first comprehensive treatment in seventy years of the American Art Union s remarkable rise and fall For over a decade the New York based American Art Union shaped art creation display and patronage nationwide Boasting as many as 19 000 members from almost every state its meteoric rise and its sudden and spectacular collapse still raise a crucial question Why did such a successful and influential institution fail The American Art Union reveals a sprawling and fascinating account of the country s first nationwide artistic phenomenon creating a shared experience of visual culture art news and criticism and a direct experience with original works For an annual fee of five dollars members of the American Art Union received an engraving after a painting by a notable US artist and the annual publication Transactions 1839 49 and later the monthly Bulletin 1848 53 Most importantly members names were entered in a drawing for hundreds of original paintings and sculptures by most of the era s best known artists Those artworks were displayed in its immensely popular Free Gallery Unfortunately the experiment was short lived Opposition grew and a cascade of events led to an 1852 court case that proved to be the Art Union s downfall Illuminating the workings of the American art market this study fills a gaping lacuna in the history of nineteenth century US art Kimberly A Orcutt draws from the American Art Union s records as well as in depth contextual research to track the organization s decisive impact that set the direction of the country s paintings sculpture and engravings for well over a decade Forged in cultural crosscurrents of utopianism and skepticism the American Art Union s demise can be traced to its nature as an attempt to create and control the complex system that the early nineteenth century art world represented This study breaks the organization s activities into their major components to offer a structural rather than chronological narrative that follows mounting tensions to their inevitable end The institution was undone not by dramatic outward events or the character of its leadership but by the character of its utopianist plan

Domestic Bliss Lee M. Edwards,1986

The Man Behind the Quill Arthur Plotnik,1987

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