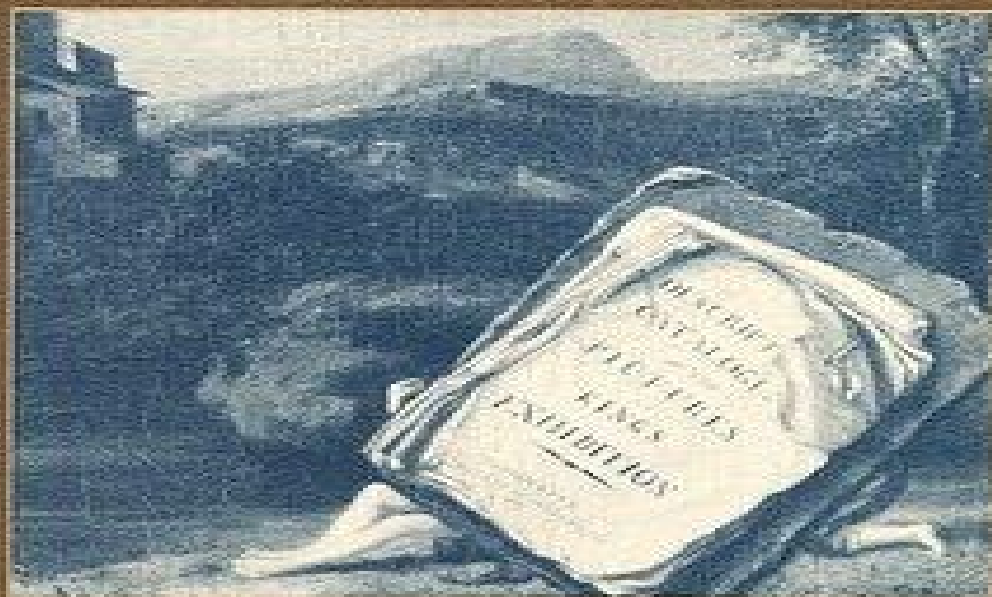


# *The Paintings of Charles Bird King* (1785-1862)



# Paintings The Of Charles Bird King 1785 1862

**Andrew J. Cosentino, Joshua Charles  
Taylor**



## **Paintings The Of Charles Bird King 1785 1862:**

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**The Paintings of Charles Bird King [1785-1862]** Andrew J. Cosentino, 1977      **The Representation of the Struggling Artist in America, 1800-1865** Erika Schneider, 2015-04-23 The Representation of the Struggling Artist in America 1800 1865 analyzes how American painters sculptors and writers active between 1800 and 1865 depicted their response to a democratic society that failed to adequately support them financially and intellectually Without the traditional European forms of patronage from the church or the crown American artists faced unsympathetic countrymen who were unaccustomed to playing the role of patron and less than generous in rewarding creativity It was in this unrewarding landscape that American artists in the first half of the nineteenth century employed the struggling or starving artist image to satirize the country's lack of patronage and immortalize their own struggles Through an examination of artists journals letters and biographies as well as the development of art academies and exhibition venues this study traces the evolution of a young nation that went from considering artists as mere craftsmen to recognizing them as important members of a civilized society

**A Concise History Of American Painting And Sculpture** Matthew Baigell, 2018-02-23 This clear thorough and reliable survey of American painting and sculpture from colonial times to the present day covers all the major artists and their works outlines the social and cultural backgrounds of each period and includes 409 illustrations integrated with the text Although some determining factors in American art are considered Matthew Baigell views the rich and diverse achievements of American art as the result of the efforts and talents of a pluralistic society rather than as fitting into a particular mold This edition includes corrections and revisions to the text an updated bibliography and 13 new illustrations

Before the Gilded Age Mark L. Goldstein, 2023 Before the Gilded Age is the first modern and thorough biography of William Wilson Corcoran 1798 1888 one of the nation's earliest and most successful political insiders financiers philanthropists and shapers of the emerging cultural elite during the era before the Gilded Age He was a college dropout Georgetown College who became one of the richest men in Washington A controversial figure in his own time and ours Corcoran was a masterful political shapeshifter whose chameleonlike ability to work both sides of the Mason Dixon line during and after the Civil War enabled him to thrive seamlessly between sitting out the war in Europe while rumors of treason swirled around him and then returning to the capital after the Union victory He was friendly with Robert E Lee and William Tecumseh Sherman Jefferson Davis and Daniel Webster He owned at least two individuals and worked to end Home Rule disenfranchising the voters of Washington DC and ending Reconstruction in the District He was one of the earliest consistent practitioners of the much reviled activity of lobbying And he devised the strategy to leverage public debt to finance the US prosecution of the Mexican American War Yet he also played a key role in stabilizing and merchandizing US financial securities at home and abroad

created a bank that remained independent for 175 years Riggs Bank and founded the Corcoran Gallery of Art Corcoran's failings are examined along with his contributions to some of the major developments in finance and philanthropy of his era

**Likeness and Landscape** Dolores Ann Kilgo, 1994 Described by his contemporaries as Daguerre's most dedicated follower Thomas M. Easterly did most of his work in the relative obscurity of St. Louis. This lavishly illustrated account of his twenty-seven year career established him as a new master in the ranks of nineteenth-century photographers. It will be an essential addition to the libraries of scholars and collectors. Easterly's subjects range far beyond the traditional daguerrean portrait. Of his surviving inventory of over 600 plates in the collection of the Missouri Historical Society, over 140 are views of St. Louis, his native New England, and the Niagara Falls region of New York. Three series of American Indian portraits constitute the earliest dated photographic record of Plains tribal members. A series of studio portraits of ordinary people and celebrities demonstrate a remarkable mastery of technique, placing Easterly decades ahead of his time. *Painters and the American West* Joan Carpenter Troccoli, Marlene Chambers, Jane Comstock, Anschutz collection (Denver, Colo.), Sarah Anschutz Hunt, Denver Art Museum, Anschutz collection (Denver, Colo.), 2000-01-01 This book offers a tour of a collection of paintings of the American West still in private hands. The Anschutz Collection covers all the ground expected in a wide-ranging major survey yet still has plenty of room for surprises. Every phase in the history of American art since the 1820s is included. There are pictures of impressive quality by lesser-known artists and examples from all the major painters who have depicted the West. You will discover works by artists such as Marsden Hartley, Childe Hassam, Jan Matulka, and John Henry Twachtman, who painted western subjects only rarely, and pictures by those whose subjects were predominantly western. The collection is particularly rich in paintings made in Taos and Santa Fe during the first half of the twentieth century when major American artists often found inspiration and stylistic renewal in the Southwest. Among the American masters represented here are George Bellows, Albert Bierstadt, George Caleb Bingham, Ernest Blumenschein, George Catlin, Stuart Davis, Asher B. Durand, George Inness, John Marin, Alfred Jacob Miller, Thomas Moran, Georgia O'Keeffe, Frederic Remington, Charles Marion Russell, and Walter Ufer. BOOK JACKET Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

**Nineteenth-Century British Travelers in the New World** Christine DeVine, 2016-05-06 With cheaper publishing costs and the explosion of periodical publishing, the influence of New World travel narratives was greater during the nineteenth century than ever before, as they offered an understanding not only of America through British eyes but also a lens through which nineteenth-century Britain could view itself. Despite the differences in purpose and method, the writers and artists discussed in *Nineteenth-Century British Travelers in the New World* from Fanny Wright arriving in America in 1818 to the return of Henry James in 1904, and including Charles Dickens, Frances Trollope, Isabella Bird, Fanny Kemble, Harriet Martineau, and Robert Louis Stevenson among others, as well as artists such as Eyre Crowe, all contributed to the continued building of America as a construct for audiences at home. These travelers' stories and images thus presented an idea of

America over which Britons could crow about their own supposed sophistication and a democratic model through which to posit their own future all of which suggests the importance of transatlantic travel writing and the idea of America to nineteenth century Britain

**Looking Close and Seeing Far: Samuel Seymour, Titian Ramsay Peale, and the Art of the Long Expedition, 1818-1823**, Gilbert Stuart, Carrie Rebora Barratt, Gilbert Stuart, Ellen Gross Miles, 2004  
Publisher Description Nineteenth-century American Art Barbara S. Groseclose, 2000 Many well known artists including Thomas Eakins and Winslow Homer and lesser known artists like Harriet Hosmer are closely examined as is the art world of the time In addition to discussing the free movement of American visual culture between high and low Barbara Groseclose interweaves nineteenth century art criticism with current art history to create a fascinating insight into the changing interpretations of American art of this period **BOOK JACKET** Lessons in Likeness Estill Curtis Pennington, 2011 Between 1802 when the young Kentucky artist William Edward West began to paint portraits while on a downriver journey and 1920 when the last of Frank Duveneck's students worked in Louisville a large number of notable portrait artists were active in Kentucky and the Ohio River Valley In Lessons in Likeness Portrait Painters in Kentucky and the Ohio River Valley 1802-1920 Estill Curtis Pennington charts the course of those artists as they painted a variety of sitters drawn from both urban and rural society The work is illustrated when possible from The Filson Historical Society collection of some four hundred portraits representing one of the most extensive holdings available for study in the region Portraiture involves artists and subjects known as sitters and is an art that combines elements of biography aesthetics and cultural history Private portraits often attract an oral history that enlivens the more colorful aspects of local tradition and culture Public portraits of towering figures such as George Washington Henry Clay and Abraham Lincoln were often reproduced in printed format to satisfy popular demand and subsequently attained an iconic timeless status Lessons in Likeness is organized in two parts Part One the cultural chronology serves as a backdrop to the biographies of the portrait artists This section identifies stylistic sources and significant historical moments that influenced the artists and their milieus Rather than working in isolation portrait artists were connected to the world around them and influenced by prevailing trends in their trade Early in the nineteenth century for instance Matthew Jouett journeyed to Boston for study with Gilbert Stuart and upon his return to Kentucky painted in a style that subsequently influenced an entire generation Later artists notably Oliver Frazer and William Edward West studied the lessons of Thomas Sully in Philadelphia Sully popularized the lush warmly colored and highly flattering style of portraiture practiced by many of the itinerant artists whose careers were facilitated by the introduction of steam and rail travel The Civil War provoked a dramatic shift in the cultural terrain further augmented by the rise of photography and the emergence of academic art centers Painters who had previously worked with a master painter or learned on their own were now able to study at established schools especially in Cincinnati which became one of the leading centers for the teaching of art in late nineteenth century America Several of the teachers there Frank Duveneck and Thomas Satterwhite Noble in

particular had firsthand experience with avant garde European styles notably the realism and naturalism practiced in Munich and Paris in the last quarter of the nineteenth century and then taught in the art schools of New York and Philadelphia Part Two profiles the artists from this area and period who have appeared in previous art historical literature and have an identifiable body of work represented in public and private collections Individual biographies provide details of the artists lives sources for further study and locations of works in public collections Federal Information Processing Standards Publication , **Monthly Catalog of United States Government Publications** United States. Superintendent of Documents,1978 February issue includes Appendix entitled Directory of United States Government periodicals and subscription publications September issue includes List of depository libraries June and December issues include semiannual index **Samuel Taylor Coleridge and the Fine Arts** Morton D. Paley,2008-07-10 Although Coleridge s thinking and writing about the fine arts was both considerable and interesting this has not been the subject of a book before Coleridge owed his initiation into art to Sir George Beaumont In 1803 4 he had frequent opportunities to learn from Beaumont to study Beaumont s small but elegant collection and to visit private collections Before leaving for Malta in April 1804 Coleridge wrote I have learnt as much fr om Sir George Beaumont respecting Pictures Painting and Paint ers as I ever learnt on any subject from any man in the same Space of Time In Italy in 1806 Coleridge s experience of art deepened thanks to the American artist Washington Allston who taught him to see the artistic sights of Rome with a painter s eye Coleridge also visited Florence and Pisa and later said of the frescoes in Pisa s Camp Santo The impression was greater I may say than that any poem ever made upon me Back in England Coleridge visited London exhibitions country house collections and even artists studios In 1814 both Coleridge and Allston were in Bristol Coleridge lecturing Allston exhibiting Coleridge s On the Principles of Genial Criticism began as a defense of Allston s paintings but became a statement about all the arts This book an important contribution to Coleridge s intellectual biography will make readers aware of a dimension of his thinking that has been largely ignored until now **The Admiral and the Ambassador** Scott Martelle,2014-05-01 On July 20 1792 the body of John Paul Jones Father of the American Navy was buried in the St Louis Cemetery on the outskirts of Paris The French Revolution was gathering steam and soon the unmarked location of Jones s grave was nobody s primary concern lost beneath the soil in the City of Light Luckily Jones had been sealed in a lead lined coffin filled with alcohol to preserve the body In theory if somebody could locate that coffin Jones could be returned to the United States for a proper burial That somebody was Horace Porter Civil War hero aide to General and later President Ulysses S Grant Republican Party fundraiser and US Ambassador to France from 1897 to 1905 The Admiral and the Ambassador details Porter s long relentless search for Jones s lead lined coffin first through scraps of archive material and written recollections of funeral attendees and then beneath the rickety buildings that had been constructed over the graveyard And if he ever did find the coffin he had return Jones to the United States for a worthy burial The Admiral and the Ambassador is part history part biography and part

detective story and a fascinating look into the compelling real life characters who populated the first century of the United States of America Veteran journalist Scott Martelle is the author of *Detroit A Biography The Fear Within and Blood Passion* and currently writes for the Los Angeles Times Art and Appetite Annelise K. Madsen, Sarah Kelly Oehler, Nancy Siegel, Ellen E. Roberts, 2013-12-10 Food has always been an important source of knowledge about culture and society *Art and Appetite* takes a fascinating new look at depictions of food in American art demonstrating that the artists representations of edibles offer thoughtful reflection on the cultural political economic and social moments in which they were created Using food as an emblem artists were able to both celebrate and critique their society expressing ideas relating to politics race class gender and commerce Focusing on the late 18th century through the Pop artists of the 20th century this lively publication investigates the many meanings and interpretations of eating in America Richly illustrated *Art and Appetite* features still life and trompe l'oeil painting sculpture and other works by such celebrated artists as William Merritt Chase John Singleton Copley Elizabeth Paxton Norman Bel Geddes Stuart Davis Edward Hopper Alice Neel Wayne Thiebaud Roy Lichtenstein and many more Essays by leading experts address topics including the horticultural and botanical underpinnings of still life paintings the history of alcohol consumption in the United States Thanksgiving and food in the world of Pop art In addition to the images and essays this book includes a selection of 18th and 19th century recipes for all American dishes including molasses cake stewed terrapin rice blancmange and roast calf's head **Painting Indians and Building Empires in North America, 1710-1840** William H. Truettner, 2010-09-15 The Europeans who first explored and settled North America were endlessly intrigued by the indigenous people they found there even before the newly arrived colonials began to record the landscape they drew and painted Indians This study focuses on that practice offering a new visual perspective on westward expansion mainly through a survey of the major Indian images painted by Euro American artists before and after the American Revolution William H Truettner finds that these images were never simply the historical record they were purported to be instead they were conceived either directly or indirectly to accompany attempts to expand white hegemony across North America first by the British then by the Americans Truettner's incisive accessible readings of paintings by artists such as Benjamin West Gilbert Stuart Charles Bird King and George Catlin relate these images to social and political events of the time and tell us much about how North American tribes would fare as they fought to survive during the second half of the nineteenth century

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