

# PORTRAITS



# Portraits In The Collection Of The American Antiquarian Society

**American Antiquarian Society. Library**



## **Portraits In The Collection Of The American Antiquarian Society:**

**Portraits in the Collection of the American Antiquarian Society** American Antiquarian Society, Lauren B. Hewes, Linda Jones Docherty, 2004 Portraits in the Collection of the American Antiquarian Society updates the documentation of the Society's portrait collection reflecting its growth since 1946 when Frederick L. Weis prepared a checklist. This work was undertaken by Lauren B. Hewes. The collection is an eclectic one that represents many aspects of the history of the Society: the interests of benefactors who gave their collections to the Society and the impulse to commemorate the Society's leadership. A number of portraits came into the collection with or because of related manuscript or book collections or were commissioned by the Society and for these there is extraordinary information about the circumstances of their production.

Checklist of the Portraits in the Library of the American Antiquarian Society. By Frederick L. Weis. Reprinted from the Proceedings of the American Antiquarian Society, Etc. [With Plates.]. American Antiquarian Society, Frederick Lewis

WEIS, 1947 Checklist of the Portraits in the Library of the American Antiquarian Society American Antiquarian Society, Library, Frederick Lewis Weis, 1924 *Checklist of the Portraits in the American Antiquarian Society* American Antiquarian Society, Waldo Lincoln, 1924

**Checklist of the Portraits in the Library of the American Antiquarian Society // by Frederick L. Weis** American Antiquarian Society, Library, 1947 **Portraits Owned by the American Antiquarian Society** Louisa Dresser, 1969 **Checklist of the Portraits in the Library of the American Antiquarian Society**

Frederick Lewis Weis, 1946 **Proceedings of the American Antiquarian Society** American Antiquarian Society, 1922

Checklist of the Portraits in the Library of the American Antiquarian Society American Antiquarian Society,

Library, Frederick Lewis Weis, 1947 **The American Sketchbooks of Charles Alexandre Lesueur, 1816-1837. By R.W.G. Vail ... Reprinted from the Proceedings of the American Antiquarian Society, Etc. [A Descriptive Catalogue of the American Antiquarian Society's Collection of Photographs of Sketches by C.A. Lesueur. With an**

**Introduction, and with Reproductions and Portraits.]**. American Antiquarian Society, Charles Alexandre Lesueur, Robert William Glenroe VAIL, 1938 **Annual Report of the American Historical Association** American Historical

Association, 1907 **Portraits and Furniture at the American Antiquarian Society** Louisa Dresser, Wendell D.

Garrett, 1970 **Portraits and Furniture at the American Antiquarian Society**, 1970 American Portrait Miniatures in the Metropolitan Museum of Art Metropolitan Museum of Art (New York, N.Y.), Carrie Rebora Barratt, Lori Zabar, 2010

*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. *American Portraits, 1620-1825* Historical Records Survey (Mass.), 1939

**The Collections and Programs of the American Antiquarian Society** American Antiquarian Society, 1987. The General Court of the Commonwealth of Massachusetts incorporated the Society by act on October 24, 1812. **Portraits and Busts in the Possession of the American Antiquarian Society and Other Associations in Worcester, Mass.** Nathaniel Paine, 1876

*Harnessing Harmony* Billy Coleman, 2020-06-30. Following the creation of the United States, profound disagreements remained over how to secure the survival of the republic and unite its diverse population. In this pathbreaking account, Billy Coleman uses the history of American music to illuminate the relationship between elite power and the people from the early national period to the Civil War. Based on deep archival research in sources such as music periodicals, songbooks, and manuals for musical instruction, Coleman argues that a particular ideal of musical power provided conservative elites with an

attractive road map for producing the harmonious union they desired He reassesses the logic behind the decision to compose popular patriotic anthems like The Star Spangled Banner reconsiders the purpose of early American campaign songs and brings to life a host of often forgotten but fascinating musical organizations and individuals The result is not only a striking interpretation of music in American political life but also a fresh understanding of conflicts that continue to animate American democracy     Atlas of Indian Nations Anton Treuer,2013 Using maps photos and art and organized by region a comprehensive atlas tells the story of Native Americans in North America including details on their religious beliefs diets alliances conflicts important historical events and tribe boundaries

Delve into the emotional tapestry woven by in Experience **Portraits In The Collection Of The American Antiquarian Society** . This ebook, available for download in a PDF format ( \*), is more than just words on a page; it's a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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Energy and Chemical Change Chemistry: Matter and Change • Chapter 15. Study Guide. 78. Chemistry: Matter and Change • Chapter 15. Study Guide. Use the table to answer the following ...