

George Caleb Bingham
: A Catalogue Raisonne
and The Evolution Of
An Artist

Bloch , E. Maurice

Note: This is not the actual book cover

George Caleb Bingham A Catalogue Raisonn

Greg Olson



George Caleb Bingham A Catalogue Raisonn:

The Paintings of George Caleb Bingham E. Maurice Bloch,1986 *The drawings of George Caleb Bingham* George Caleb Bingham,1975 George Caleb Bingham: A catalogue raisonné E. Maurice Bloch,1967 The Drawings of George Caleb Bingham, with a Catalogue Raisonné E. Maurice Bloch,George Caleb Bingham,1975-01-01 *George Caleb Bingham* Paul C. Nagel,2005-06-01 In this fascinating work Paul Nagel tells the full story of George Caleb Bingham 1811 1879 one of America s greatest nineteenth century painters While Nagel assesses Bingham s artistic achievements he also portrays another very important part of the artist s career his service as a statesman and political leader in Missouri Until now Bingham s public service has been largely forgotten overshadowed by his triumph as a great artist Yet Nagel finds there were times when Bingham yearned more to be a successful politician than to be a distinguished painter Born in Virginia Bingham moved with his family to Missouri when he was eight years old He spent his youth in Arrow Rock Missouri and returned there as an adult He also kept art studios in Columbia and St Louis In his last years he served as the first professor of art at the University of Missouri in Columbia Because of his ties to the state he was known nationally as the Missouri artist Bingham began his distinguished public service to Missouri as a member of the legislature During the Civil War he grew even more politically involved holding the office of state treasurer and he remained active throughout the period of Reconstruction From 1875 to 1877 Bingham served as Missouri s adjutant general with most of that time spent in Washington D C where he attempted to settle Missourians war claims against the federal government Contrary to the idyllic scenes portrayed in most of his paintings Bingham s life ranged from moments of high achievement to times of intense distress and humiliation His career was often touched by controversy sorrow and frustration Personal letters and other manuscripts reveal Bingham s life to be quite complicated and Paul Nagel attempts to uncover the truth in this biography Beautifully illustrated this book includes a magnificent landscape entitled Horse Thief which had been missing since Bingham painted it sometime around 1852 Recently discovered by art historian Fred R Kline this splendid work will appear in print for the first time Anyone who has an interest in art Missouri history or politics will find this new book extremely valuable **George Caleb Bingham** Greg Olson,2017 As a child George Caleb Bingham dreamed of becoming a painter He taught himself to paint and learned from other artists when he could George painted everyday people doing everyday things like people working on the river or voting in an election George also had a passion for politics and he became a state legislator in 1848 After the Civil War George left his political career and became the first professor of art at the University of Missouri George Caleb Bingham s paintings are a visual history of the wild frontier of a young America George s scenes are still popular because they show the beginning of a new nation full of life and possibilities *George Caleb Bingham* Michael Edward Shapiro,George Caleb Bingham,1993 George Caleb Bingham was one of Missouri s and one of American s greatest artists Raised in central Missouri he lived as an itinerant painter in St Louis and as a mature artist in Independence and Kansas City Working before America s

vastness was made manageable by a web of roads and railways Bingham found his subjects in the trappers and boatmen who populated his state's great rivers the Missouri and the Mississippi He also depicted social and political life of what was then still the frontier preserving with timeless classic dignity the features and spirit of the American democracy *Leonardo's Holy Child* Fred R Kline, 2016-05-10 Fred Kline is a well known art historian dealer connoisseur and explorer who has made a career of scouring antique stores estate sales and auctions looking for unusual and often misidentified works of art Many of the gems he has found are now in major museum collections like the Frick the Getty and the Metropolitan Museum of Art But this book is about the discovery of one piece in particular About ten years ago when Kline was routinely combing through a Christie's catalog a beautiful little drawing caught his eye Attributed to Carracci it came with a very low estimate but Kline's every instinct told him that the attribution was wrong He placed a bid and the low asking price and bought the drawing outright And that was the beginning of how Kline discovered Leonardo da Vinci's model drawing for the Infant Jesus and the Infant St John It is the first work by da Vinci to have surfaced in over a century LEONARDO'S HOLY CHILD chronicles not only the story of this amazing discovery from Kline's research all over the world to how exactly attributions work with regards to the old masters most of their works are unsigned Kline also sheds light on the idea of connoisseurship an often overlooked facet of art history that's almost Holmesian in its intricacy and specificity **Encyclopedia of the Romantic Era, 1760-1850** Christopher John Murray, 2013-05-13 In 850 analytical articles this two volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century The Encyclopedia provides readers with a clear detailed and accurate reference source on the literature thought music and art of the period demonstrating the rich interplay of international influences and cross currents at work and to explore the many issues raised by the very concepts of Romantic and Romanticism **Tales from the Easel**, 2004 Tales from the Easel features seventy full color reproductions that convey the expressive allusive powers of narrative painting Though they range widely in subject and setting all of the paintings gathered here are rendered in a representational or realistic style Carrying moral social or patriotic messages the paintings are meant to teach enlighten or inspire Then again the paintings can also tweak the very conventions that define them with results that range from the delightfully idiosyncratic to the visionary Thomas Hart Benton Winslow Homer Andrew Wyeth and Jacob Lawrence are just some of the household names whose work appears in Tales from the Easel Others like Elihu Vedder and Lilly Martin Spencer are less well known but still vital to the development of narrative painting While some of the artists including George Caleb Bingham and Paul Cadmus were classically trained self taught painters such as Carlos Shively Moon and Thomas Waterman Wood are also represented American rivers cities and battlefields are among the native surroundings shown in many of the paintings However artists also looked elsewhere for settings to Europe the Holy Land or even some imagined realm Charles C Eldredge's essay discusses the rich and varied sources of American narrative painting from

literature and history to childhood and domestic life and an essay by William Underwood Eiland provides a discussion of the southern tale telling tradition Artist biographies by Reed Anderson and Stephanie J Fox appear opposite the paintings adding further context Tales from the Easel a companion volume to the national touring exhibit of the same name is a stunning reminder of a tradition in American painting that has endured across two centuries and numerous art movements

Portraits of John Quincy Adams and His Wife Andrew Oliver,1970 The publication of Portraits of John Quincy Adams and His Wife makes available a record which both affords unique visual documentation of the most varied political career in American history and exemplifies the work of the principal American portraitists from the days of Copley and Stuart to the dawn of the Daguerrean era Included in the volume s 159 illustrations are all the known life portraits busts and silhouettes of John Quincy and Louisa Catherine Adams along with important replicas copies engravings and representative likenesses of their siblings The book is organized into seven chapters which generally coincide with the major divisions of John Quincy Adams political career Within each chapter are discussed the artists their relationships with the Adams s and the provenance of each of their works A comprehensive chronology of John Quincy Adams life for each period accompanies the chapter to which it pertains All important information about the size of each likeness the inscriptions if any the date executed and present ownership where known is summarized in the List of Illustrations The Adams s as they watched themselves age over the years in the marble ink or oil of the artists who portrayed them recorded much by way of commentary on the artistic talent and process at hand Andrew Oliver in his detailed and lively discussions of each likeness makes full use of the diaries and correspondence preserved in the Adams Papers thus combining a learned appreciation with an intimate glimpse of Adams s as they saw themselves The volume continues the record of Adams family portraiture begun with Portraits of John and Abigail Adams The two volumes together constitute Series IV of the distinguished Adams Papers publications

American Icons Thomas Gaehtgens,Heinz Ickstadt,1996-07-11 American painters and graphic artists of the eighteenth and nineteenth centuries sought inspiration for their work in the uniquely American experience of history and nature The result was a transformation of the conventional Old World visual language into an indigenous and populist New World syntax The twelve essays in this volume explore the development of a frontier mythology a democratic style depicting common people and objects and an American artistic consciousness and identity Conceived and written from the perspectives of both cultural and art historians American Icons initiates an interdisciplinary discussion on the complex relationships between American and European art

Avenging Lincoln's Death Thomas J. Reed,2015-11-12 Avenging Lincoln s Death The Trial of John Wilkes Booth s Accomplices is an examination of the 1865 military commission trial of eight alleged accomplices of John Wilkes Booth the assassin who murdered President Abraham Lincoln The book analyzes the trial transcript and other relevant evidence relating to the guilt of Booth s alleged accomplices as well as a careful application of basic constitutional law principles to the jurisdiction of the military commission and the fundamental fairness of the trial The author found that

the military commission trial was unconstitutional and unfair because Congress never authorized trial by military commission for these eight civilians President Johnson exceeded the scope of his authority as commander in chief by ordering the accomplices to be tried by military commission He failed to follow the Habeas Corpus Act of 1863 that required him to turn over the alleged accomplices to civilian authorities for prosecution The accomplices were convicted on perjured testimony and the Government was allowed to drag in unrelated evidence of Confederate atrocities to poison the minds of the panel of officers

Missouri: A Bicentennial History (States and the Nation) Paul C. Nagel, 1977-08-17

Missourians could hardly have made a more appropriate decision than to name their capital city after Thomas Jefferson A meeting place of major rivers Missouri became a gateway to the promised land the beckoning West opened up to Americans by Jefferson's Louisiana Purchase In the era of overland traders and steamboat pilots of Thomas Hart Benton and Mark Twain life in Missouri was strongly flavored by the Jeffersonian spirit expressed in a suspicion of large cities a belief that mankind flourished best in a rural setting and a faith in the free individual as the guardian of liberty

[American Genre Painting](#) Elizabeth Johns, 1991-01-01

American genre painting flourished in the thirty years before the Civil War a period of rapid social change that followed the election of President Andrew Jackson It has long been assumed that these paintings of farmers western boatmen and trappers blacks both slave and free middle class women urban urchins and other everyday folk served as records of an innocent age reflecting a Jacksonian optimism and faith in the common man In this enlightening book Elizabeth Johns presents a different interpretation arguing that genre paintings had a social function that related in a more significant and less idealistic way to the political and cultural life of the time Analyzing works by William Sidney Mount George Caleb Bingham David Gilmore Blythe Lilly Martin Spencer and others Johns reveals the humor and cynicism in the paintings and places them in the context of stories about the American character that appeared in sources ranging from almanacs and newspapers to joke books and political caricature She compares the productions of American painters with those of earlier Dutch English and French genre artists showing the distinctive interests of American viewers Arguing that art is socially constructed to meet the interests of its patrons and viewers she demonstrates that the audience for American genre paintings consisted of New Yorkers with a highly developed ambition for political and social leadership who enjoyed setting up citizens of the new democracy as targets of satire or condescension to satisfy their need for superiority It was this network of social hierarchies and prejudices and not a blissful celebration of American democracy that informed the look and the richly ambiguous content of genre painting

Historical Dictionary of Romantic Art and Architecture Allison Lee Palmer, 2019-07-26

Romanticism is multifaceted and a wide range of nostalgic emotional and exotic concerns were expressed in such styles and movements as the Gothic Revival Classical Revival Orientalism and the Pre Raphaelite Brotherhood Some movements were regional and subject specific such as the Hudson River School of landscape painting in the United States and the German Nazarene movement which focused primarily on religious art in Rome The movements range across Western

Europe and include the United States This dictionary will provide a fuller historical context for Romanticism and enable the reader to identify major trends and explore artists of the period This second edition of Historical Dictionary of Romantic Art and Architecture contains a chronology an introduction and an extensive bibliography The dictionary section has over 300 cross referenced entries on major artists of the romantic era as well as entries on related art movements styles aesthetic philosophies and philosophers This book is an excellent resource for students researchers and anyone wanting to know more about Romantic art

American Iconology David C. Miller, 1993-01-01 This overview of the sister arts of the nineteenth century by younger scholars in art history literature and American studies presents a startling array of perspectives on the fundamental role played by images in culture and society Drawing on the latest thinking about vision and visuality as well as on recent developments in literary theory and cultural studies the contributors situate paintings sculpture monument art and literary images within a variety of cultural contexts The volume offers fresh and sometimes extended discussions of single works as well as reevaluations of artistic and literary conventions and analyses of the economic social and technological forces that gave them shape and were influenced by them in turn A wide range of figures are significantly reassessed including the painters Charles Willson Peale Washington Allston Thomas Cole George Caleb Bingham Fitz Hugh Lane and Mary Cassatt and such writers as James Fenimore Cooper Nathaniel Hawthorne Henry David Thoreau and William Dean Howells One overarching theme to emerge is the development of an American national subjectivity as it interacted with the transformation of a culture dominated by religious values to one increasingly influenced by commercial imperatives The essays probe the ways in which artists and writers responded to the changing conditions of the cultural milieu as it was mediated by such factors as class and gender modes of perception and representation and conflicting ideals and realities

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 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

[Catalog of the Library of the Whitney Museum of American Art, New York, New York](#) Whitney Museum of American Art. Library,1979

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