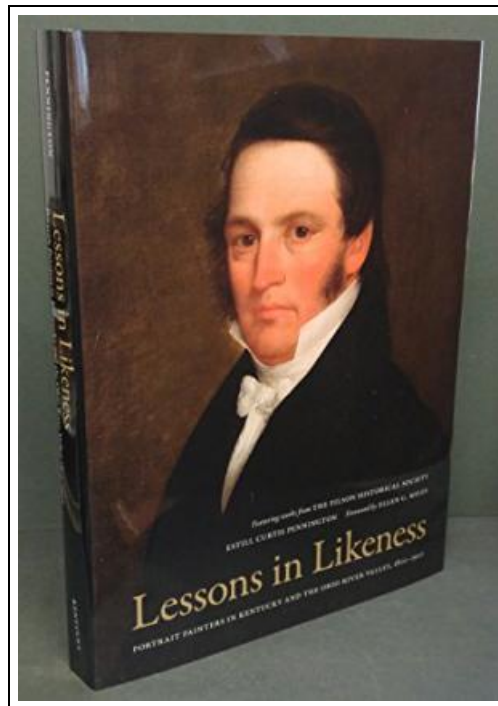


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The University Press of Kentucky, United States, 2010. Hardback. Condition: New. Language: English . Brand New Book. Between 1802, when the young Kentucky artist William Edward West began to paint portraits while on a downriver journey, and 1920, when 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...



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