



Hyperbolicus antiquus fessu si prohibet otus,
 Sospicem Memphis colligera colit?
 Cantaber Alphonsus, Cimber Trolous exprobit:
 Neque aliquid tante sacmata laudis habet?
 Clarius hoc omne est. Batavis quoniam fulgida adum
 Præcis hinc occidit esse suum.

Desperat, quam tabula jam manus una perit
 Hoc emittit parvi mada, qui venditor? hic est
 Hic minima locuit fidere puppe rebi:
 Portari Oceanum ratibus, postusque viarque,
 Littora, et immenso dispersa regna phlegis:
 Navita, quid arcta gelidas inquirere iudicatos?

Portraits And Persons

Cynthia Freeland



Portraits And Persons:

Portraits and Persons Cynthia Freeland, 2010-06-17 A boundary breaking book mobilizing art for philosophical purposes with exciting and enlightening results Ivan Gaskell Harvard University *Portraits and Persons* Cynthia Freeland, 2010 Portraits have for centuries been one of the most important art forms But what do portraits tell us What do they mean And what makes a picture into a portrait In this book leading art philosopher Cynthia Freeland addresses these questions and more As she shows portraits have served two fundamental functions throughout the ages Firstly they preserve identity bringing us closer to loved ones who are either absent or dead And secondly they tell us something about the subject being portrayed not just external things such as what they are wearing but also about the subject's emotions a **The Founders** Charles Knowles Bolton, 1919 **Portraits and Philosophy** Hans Maes, 2019-11-20 Portraits are everywhere One finds them not only in museums and galleries but also in newspapers and magazines in the homes of people and in the boardrooms of companies on stamps and coins on millions of cell phones and computers Despite its huge popularity however portraiture hasn't received much philosophical attention While there are countless art historical studies of portraiture contemporary philosophy has largely remained silent on the subject This book aims to address that lacuna It brings together philosophers and philosophically minded historians with different areas of expertise to discuss this enduring and continuously fascinating genre The chapters in this collection are ranged under five broad themes Part I examines the general nature of portraiture and what makes it distinctive as a genre Part II looks at some of the subgenres of portraiture such as double portraiture and at some special cases such as sport card portraits and portraits of people not present How emotions are expressed and evoked by portraits is the central focus of Part III while Part IV explores the relation between portraiture fiction and depiction more generally Finally in Part V some of the ethical issues surrounding portraiture are addressed The book closes with an epilogue about portraits of philosophers Portraits and Philosophy tangles with deep questions about the nature and effects of portraiture in ways that will substantially advance the scholarly discussion of the genre It will be of interest to scholars and students working in philosophy of art history of art and the visual arts

Bulletin of the New York Public Library New York Public Library, 1915 Includes its Report 1896-1945 *A Catalogue of Books in the Library of the Royal Academy of Arts, London* Royal Academy of Arts (Great Britain). Library, 1877 The Caxton Head Catalogue James Tregaskis & Son (Firm), 1911 **List of Additions to the Manuscripts in the British Museum** British Museum. Department of Manuscripts, 1901 London, Past and Present Henry Benjamin Wheatley, 1891 Based upon the Handbook of London by the late Peter Cunningham **People, Places, and Practices in the Arctic** Cunera Buijs, Kim van Dam, Frédéric Laugrand, 2022-11-30 This collection follows anthropological perspectives on peoples Canadian Inuit Norwegian Sami Yupiit from Alaska and Inuit from Greenland places and practices in the Circumpolar North from colonial times to our post modern era This volume brings together fresh perspectives on theoretical concepts colonial

imperial descriptions collaborative work of non Indigenous and Indigenous researchers as well as articles written by representatives of Indigenous cultures from an inside perspective The scope of the book ranges from contributions based on unpublished primary sources missionary journals and fairly unknown early Indigenous sources and publications to those based on more recent Indigenous testimonies and anthropological fieldwork museum exhibitions and self representations in the fields of fashion marketing and the arts The aim of this volume is to explore the making of representations for and or by Circumpolar North peoples The authors follow what representations have been created in the past and in some cases continue to be created in the present and the Indigenous employment of representations that has continuity with the past and also goes beyond traditional utilization By studying these representations we gain a better understanding of the dynamics of a society and its interaction with other cultures notably in the context of the dominant culture s efforts to assimilate Indigenous people and erase their story People s ideas about themselves and of the Other are never static not even if they share the same cultural background This is even more the case in the contact zone of the intercultural arena Images of the Other vary according to time and place and perceptions of others are continuously readjusted from both sides in intercultural encounters This volume has been prepared by the Research Group Circumpolar Cultures RGCC which is based in the Netherlands Its members conduct research on social and cultural change focusing on topics that are of interest to the Indigenous peoples of the Arctic The RGCC builds on a long tradition in Arctic studies in the Netherlands Nico Tinbergen Geert van den Steenhoven Gerti Nooter and Jarich Oosten and can rely on rich Arctic collections of artefacts and photographs in anthropological museums and extensive library collections The expertise of the RGCC in Arctic studies is internationally acknowledged by academics as well as circumpolar peoples **Patent and Trade Mark Review** ,1916

The Expression of Emotion in the Visual Arts Derek Matravers,Vanessa Brassey,2024-11-08 The visual arts have long been held to have an intimate link with emotions Despite this the topic remains underexplored when the expression of emotion is discussed it is usually in relation to music This volume corrects this lacuna and presents a variety of perspectives on the expression of emotion in the visual arts with contributions from both established and early career academics There are chapters on the empathy theory of beauty enaction and artistic expression emotion and experimental psychology a persona theory of visual expression and self expression in portraiture There are also chapters discussing the contributions to the topic by Susanne Langer and Richard Wollheim as well as a chapter comparing the work of R G Collingwood and Maurice Merleau Ponty The Expression of Emotion in the Visual Arts will be of interest to students and researchers in the philosophy of art and aesthetics as well as those interested in conceptual issues in the visual arts **Portraits of a People** Gwendolyn DuBois Shaw,Emily K. Shubert,Addison Gallery of American Art,2006 Recently a number of cutting edge African American artists have investigated issues of race and American identity in their work relying on the use of historical source material and the subversion of archaic media This scrutiny of little known yet uncannily familiar racialized imagery by contemporary artists

has created a renewed interest in the politics of nineteenth century American art and the role of race in the visual discourse

Portraits of a People looks critically at images made of and by African Americans extending back to the late 1700s when a portrait of African born poet Phillis Wheatley was drawn by her friend the slave Scipio Moorhead From the American Revolution until the Civil War and on into the Gilded Age American artists created dynamic images of black sitters In their effort to create enduring symbols of self possessed identity many of these portraits provide a window into cultural stereotypes and practices For example while some of these pictures were undoubtedly of distinct named individuals many are now known by titles that reference only generalized types such as Joshua Johnston s painting Portrait of a Man c 1805 10 or the silhouette inscribed Mr Shaw s blackman cut around 1802 by the manumitted slave Moses Williams By the middle of the nineteenth century photography began to offer black sitters an affordable and accessible way to fashion an individual identity and sometimes obtain financial support as in the case of the numerous cartes de visites produced during the 1860s and 70s that bear the image of the feminist activist Sojourner Truth above the text I Sell the Shadow to Support the Substance

Portraits of a People features colour reproductions of over 100 important portraits in various media ranging from paintings photographs and silhouettes to book frontispieces and popular prints Essays by Gwendolyn DuBois Shaw consider silhouettes and African American identity in the early republic photography and the black presence in the public sphere after the Civil War and portrait painting and social fluidity among middle class African American artists and sitters This landmark publication will change the way that we view the images of blacks in the nineteenth century

Photo-era Magazine Juan C. Abel, Thomas Harrison Cummings, Wilfred A. French, A. H. Beardsley, 1913

Catalogue of the Scottish National Portrait Gallery ... Scottish National Portrait Gallery, John Miller Gray, 1885

Print Prices Current, 1926 Being a complete alphabetical record of all engravings and etchings sold by auction in London each item annotated with the date of sale and price realised

The German Experience of Japan's Treaty Port System Prue P. Holstein, 2025-10-24 German merchants were attracted to the British Empire s spheres of influence in northeast Asia from the 1700s Their numbers increased when Britain established a network of treaty ports in China from 1842 and in Japan from 1858 A latecomer to empire Germany unified only in 1871 extended its imperial influence in China in 1898 This is the story of two German merchants Carl Nickel and his relative and successor Christian Holstein ancestors of the author s husband as they built their company C Nickel Co Ltd in Kobe into their own waterfront empire contributing to the growth and modernization of the port This is the story of how they operated in treaty port Japan where the Japanese government could be anti foreign and obstructionist partnering with or in opposition to British colleagues presenting new challenges as Holstein navigated World War One and its aftermath until 1923

Catalogue Maggs Bros, 1912

The Monthly Review, 1901

Photo-Era Magazine, the American Journal of Photography Juan C. Abel, Thomas Harrison Cummings, Wilfred A. French, A. H. Beardsley, 1920

Unveiling the Energy of Verbal Art: An Emotional Sojourn through **Portraits And Persons**

In some sort of inundated with displays and the cacophony of quick interaction, the profound energy and psychological resonance of verbal beauty frequently diminish in to obscurity, eclipsed by the continuous barrage of noise and distractions. However, located within the lyrical pages of **Portraits And Persons**, a interesting function of literary brilliance that impulses with raw thoughts, lies an memorable journey waiting to be embarked upon. Penned by a virtuoso wordsmith, this mesmerizing opus guides readers on an emotional odyssey, lightly revealing the latent potential and profound affect stuck within the delicate web of language. Within the heart-wrenching expanse of this evocative analysis, we will embark upon an introspective exploration of the book is key styles, dissect their captivating publishing style, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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