



# Sir David Wilkie Of Scotland 17851841

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## **Sir David Wilkie Of Scotland 1785-1841:**

**Sir David Wilkie of Scotland, 1785-1841** William Joseph Chiego, H. A. D. Miles, David Blayney Brown, 1987 *British Paintings in the Metropolitan Museum of Art, 1575-1875* Metropolitan Museum of Art (New York, N.Y.), Katharine Baetjer, 2009 Covering the period between the late 16th century through to the third quarter of the 19th century this book features paintings by English Scottish Welsh and Irish artists which are part of the collection of the Metropolitan Museum of Art *Britain in the Hanoverian Age, 1714-1837* Gerald Newman, Leslie Ellen Brown, 1997 In 1714 king George I ushered in a remarkable 123 year period of energy that changed the face of Britain and ultimately had a profound effect on the modern era The pioneers of modern capitalism industry democracy literature and even architecture flourished during this time and their innovations and influence spread throughout the British empire including the United States Now this rich cultural period in Britain is effectively surveyed and summarized for quick reference in a first of its kind encyclopedia which contains entries by British Canadian American and Australian scholars specializing in everything from finance and the fine arts to politics and patent law More than 380 illustrations mostly rare engravings enhance the coverage which runs the whole gamut of political economic literary intellectual artistic commercial and social life and spotlights some 600 prominent individuals and families **David Wilkie** Nicholas Tromans, 2007-10-24 This is the first modern book about the artist David Wilkie 1785-1841 the first British painter to become an international celebrity Based on extensive original research the book explores the ways in which Wilkie's images so beloved by his contemporaries engaged with a range of cultural predicaments close to their hearts In a series of thematic chapters whose concerns range far beyond the details of Wilkie's own career Tromans shows how through Wilkie's thrillingly original work British society was able to reimagine its own everyday life its history and its multinational Anglo-Scottish nature Other themes covered include Wilkie's roles in defining the border between painting and anatomy in the representation of the human body and in transforming the pleasures of connoisseurship from an elite to a popular audience For the first time all of Wilkie's major subject pictures are brought together reproduced and discussed With a great range of new archival material and original interpretation *Visualising Britain's Holy Land in the Nineteenth Century* Amanda M. Burritt, 2020-04-11 This book demonstrates the complexity of nineteenth century Britain's engagement with Palestine and its surrounds through the conceptual framing of the region as the Holy Land British engagement with the region of the Near East in the nineteenth century was multi-faceted and part of its complexity was exemplified in the powerful relationship between developing and diverse Protestant theologies visual culture and imperial identity Britain's Holy Land was visualised through pictorial representation which helped Christians to imagine the land in which familiar Bible stories took place This book explores ways in which the geopolitical Holy Land was understood as embodying biblical land biblical history and biblical typology Through case studies of three British artists David Roberts David Wilkie and William Holman Hunt this book provides a nuanced interpretation of some of the motivations religious perspectives attitudes

and behaviours of British Protestants in their relationship with the Near East at the time      From an Antique Land Anne MacLeod, 2012-11-05 This book looks at visual images as an alternative and undervalued source of evidence for ideas about the Scottish Gaidhealtachd in the period 1700-1880. Illustrated with 100 plates it brings together many little known and previously unrelated images. Addressing the textual bias inherent in Scottish historical studies the book examines a broad range of maps, plans, paintings, drawings, sketches and printed images, arguing that the concept of antiquity was the single most powerful influence driving the visual representation of the Highlands and Islands from 1700 to 1880 and indeed beyond. Successive chapters look at archaeological, ethnological and geological motives for visualising the Highlands and at the bias in favour of antiquity which resulted from the spread of these intellectual influences into the fine arts. The book concludes that the shadow of time which hallmarked visual representations of the region resulted in a preservationist mentality which has had powerful repercussions for approaches to Highland issues down to the present day. The book will appeal to historians, art historians, cultural geographers and the general reader interested in Highland history and culture.      *Scotland, Ireland, and the Romantic Aesthetic* David Duff, Catherine Jones, 2007 The book offers an exciting new map of the cultural geography of the Romantic era and establishes a dynamic methodology for future comparative work. **BOOK JACKET**      Sir David Wilkie of Scotland, 1785-1841 William Joseph Chiego, H. A. D. Miles, David Blayney Brown, 1987      **Orientalism Transposed** Julie F. Codell, Dianne Sacko Macleod, 2018-12-20 First published in 1998 this volume reflects that ever since the publication of Edward Said's *Orientalism* twenty years ago scholars have tested his thesis against the wider application of his terms to cultural practices and the rhetoric of power. The cultural impact of the British on their colonies has been extensively investigated but only recently have scholars begun to ask in what ways British culture was transformed by its contact with the colonies. The essays in this volume demonstrate how influential the Empire was on British culture from the late eighteenth to early twentieth centuries. They show how from cross-cultural cross-dressing to Buddhism British artists and writers appropriated unfamiliar and challenging aspects of the culture of the Empire for their own purposes. An examination is also made of the extent to which colonized people engaged in the orientalisising discourse, amending and subverting it even re-applying its stereotypes to the British themselves. Finally two essays explore instances of the exchange of ideas between colonies. Several of the essays are based on papers given at the 1996 Conference of the College Arts Association.      **Henry Raeburn** Vicky Coltman, 2019-06-01 The first illustrated scholarly work devoted to the reception and reputation of Edinburgh's premier Enlightenment portrait painter Sir Henry Raeburn 1756-1823 is especially well known in Scotland as the portrait painter of members of the Scottish Enlightenment. However outside Scotland the artist rarely makes more than a fleeting appearance in survey books about portraiture. Ten international scholars recover Raeburn from his artistic isolation by looking at his local and international reception and reputation both in his lifetime and posthumously. It focuses as much on Edinburgh and Scotland as on metropolitan markets and cosmopolitan contexts. Previously unpublished archival material is

brought to light for the first time especially from the Innes of Stow papers and the archives of the dukes of Hamilton Key Features 11 chapters each looking at different aspects of Raeburn s professional careerInternational scholars contributing to Raeburn studies for the first timeInterdisciplinary perspectives setting a new agenda for Raeburn studiesTraditional art analysis integrated with cultural social political and economic historyIncludes much unpublished archival material

*Authors and Their Works with Dates* Ebenezer Cobham Brewer,1884      **The Feeling for Nature in Scottish Poetry** John Veitch,1887      **A Dictionary of English Phrases** Albert Montefiore Hyamson,1922      **Catalogue, Descriptive and Historical, of the Pictures and Sculpture in the Glasgow Art Gallery and Museum, Kelvingrove** Glasgow Art Gallery and Museum,1904      **The Exhibition of the Royal Scottish Academy of Painting, Sculpture, and Architecture** ,1923

*Music and British Culture, 1785-1914* Christina Bashford,Leanne Langley,2000 This book takes the themes and approaches of Professor Cyril Ehrlich s pathbreaking work on British social history in music as its inspiration In sixteen substantial new essays all specially commissioned from cultural and musical historians it embraces the music marketplace piano culture musicians work patterns music institutions and audiences concert and repertoire history issues in performance criticism and reception gender and national and urban identities all with a clear focus on art music traditions significantly under treated by music scholars in this area The cultural importance of serious music from Belfast to Calcutta has long been assumed for the period but rarely demonstrated Here it is central interwoven with the social and economic realities confronting music people in Britain across the 19th century      Classified Catalogue of the Carnegie Library of Pittsburgh, 1895-1902 Carnegie Library of Pittsburgh,1907      *Classified Catalogue of the Carnegie Library of Pittsburgh ...* Carnegie Library of Pittsburgh,1907      **Classified Catalogue of the Carnegie Library of Pittsburgh** Pittsburgh, Pa. Carnegie Free Library of Alleghany,1907      **Classified Catalogue** Carnegie Library of Pittsburgh,1907

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