



# Sir Joshua Reynolds The Subject Pictures

**Estelle M. Hurl**



## **Sir Joshua Reynolds The Subject Pictures:**

*Sir Joshua Reynolds* Martin Postle, 1995-02-23 Sir Joshua Reynolds reputation today rests principally on his portraits his theoretical writings on art and his role as President of the Royal Academy Yet in his own day Reynolds subject pictures were among the most widely discussed British paintings of the century This is the first book to concentrate on this important aspect of Reynolds work Covering the period from 1760 to 1830 it shows the way in which these pictures were inextricably linked to Reynolds aims and practices as a painter and to the way in which he was perceived by his peers **The Subject Pictures of Sir Joshua Reynolds**, 1990 *Pictures-within-Pictures in Nineteenth-Century Britain* Catherine Roach, 2017-07-05 Repainting the work of another into one's own canvas is a deliberate and often highly fraught act of reuse This book examines the creation display and reception of such images Artists working in nineteenth century London were in a peculiar position based in an imperial metropole yet undervalued by their competitors in continental Europe Many claimed that Britain had yet to produce a viable national school of art Using pictures within pictures British painters challenged these claims and asserted their role in an ongoing visual tradition By transforming pre-existing works of art they also asserted their own painterly abilities Recognizing these statements provided viewers with pleasure in the form of a witty visual puzzle solved and with prestige in the form of cultural knowledge demonstrated At stake for both artist and audience in such exchanges was status the status of the painter relative to other artists and the status of the viewer relative to other audience members By considering these issues this book demonstrates a new approach to images of historic displays Through examinations of works by J M W Turner John Everett Millais John Scarlett Davis Emma Brownlow King and William Powell Frith this book reveals how these small passages of paint conveyed both personal and national meanings **Sir Joshua Reynolds** Estelle M. Hurl, 2018-01-15 Excerpt from *Sir Joshua Reynolds A Collection of Fifteen Pictures and a Portrait of the Painter With Introduction and Interpretation* The original biographical material on the subject of Reynolds was supplied by his own contemporaries His friend Malone wrote a valuable Memoir and his pupil Northcote furnished the first biography of the painter the *Life of Reynolds* in two volumes published in 1813 A half century later 1865 was published the most comprehensive work on Reynolds in two large volumes by R C Leslie and T Taylor At about the same time 1866 appeared a book covering a much more limited field of Reynolds's study but treating the chosen subject very suggestively *English Children as painted by Sir Joshua Reynolds* by F G Stephens About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works [The Art of Mary Linwood](#)

Heidi A. Strobel, 2023-11-30 *The Art of Mary Linwood* is the first book on Leicester textile artist Mary Linwood 1755-1845 and catalogue of her work. When British textile artist and gallery owner Mary Linwood died in 1845 just shy of 90 years old, her estate was worth the equivalent of 5,199,822 in today's currency. As someone who made but did not sell embroidered replicas of famous artworks after artists such as Gainsborough, Reynolds, Stubbs and Morland, how did she accumulate so much money? A pioneering woman in the male-dominated art world of late Georgian Britain, Linwood established her own London gallery in 1798 that featured copies of well-known paintings by these popular artists. Featuring props and specially designed rooms for her replicas, she ensured that her visitors had an entertaining, educational and kinetic tour similar to what Madame Tussaud would do one generation later. The gallery's focus on picturesque painters provided her London visitors with an idyllic imaginary journey through the countryside. Its emphasis on quintessentially British artists provided a unifying focus for a country that had recently emerged from the threat of Napoleonic invasion. This book brings to the fore Linwood's gallery guides and previously unpublished letters to her contemporaries such as Birmingham inventor Matthew Boulton and Queen Charlotte. It also includes the first and only catalogue of Linwood's extant and destroyed works. By examining Linwood's replicas and their accompanying objects through the lens of material culture, the book provides a much-needed contribution to the scholarship on women and cultural agency in the early 19th century.

*A catalogue of the National gallery of British art, with a suppl. containing works by modern foreign artists and old masters* Victoria and Albert museum, 1888

**Image, Identity and John Wesley** Peter S. Forsaith, 2017-08-18 The face of John Wesley 1703-91, the Methodist leader, became one of the most familiar images in the English-speaking and transatlantic worlds through the late eighteenth and nineteenth centuries. After the dozen or so painted portraits made during his lifetime came numbers of posthumous portraits and moralising scene paintings and hundreds of variations of prints. It was calculated that six million copies were produced of one print alone. An 1827 portrait by John Jackson R.A. as frontispiece for a hymn book illustrated by nearly one hundred images, many in colour, with a comprehensive appendix listing known Wesley images, this book offers a much-needed comprehensive and critical survey of one of the most influential religious and public figures of eighteenth-century Britain. Besides chapters on portraits from the life and after scene paintings and prints, it explores aspects of Wesley's and Methodism's attitudes to art and the personality cult which gathered around Wesley as Methodism expanded globally. It will be of interest to art historians as a treatment of an individual, sitter and subject as well as to scholars engaged in Wesley and Methodist studies. It is also significant for the field of material studies given the spread and use of the image on artefacts as well as on paper.

**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.

*Representations of the Self from the Renaissance to Romanticism* Patrick Coleman, Jayne Lewis, Jill

Kowalik,2000-04-27 This book examines the public assertion of self by men and women in England France and Germany from the Renaissance to Romanticism      **Art and Culture in the Eighteenth Century** Elise Goodman,2001 This study joins the resurgent scholarship presently redressing the neglect of eighteenth century visual culture since the beginning of the twentieth century This volume offers nine contextual and cross disciplinary essays that engage with a rich panoply of discourses ranging from art criticism to biography to collecting and the art market to art theory and practice and the institutions that shaped them to beauty and fashion sociopolitical and philosophical issues gender studies patronage iconography and print culture      **The Picture Collector's Manual, Adapted to the Professional Man, and the Amateur, Being: A Dictionary of Painters ... Together with an** James R. Hobbes,1849      *Gainsborough's Vision* Amal Asfour,Dr Paul Williamson,Paul Williamson,1999-01-01 Thomas Gainsborough one of the most popular British painters has been celebrated as a landscapist a portrait painter and a man of feeling whose impetuous character is revealed in his art life and letters This book reveals that the style themes and ideas of Gainsborough s paintings constitute purposeful expressions of an intellectual and visual culture whose importance in the development of eighteenth century British art has gone unrecognized Amal Asfour and Paul Williamson have set out to make us look more knowledgeably at the paintings of Gainsborough their treatment is richly informative George Steiner *The Observer* Asfour and Williamson display a profound knowledge of 18th century aesthetics a highly stimulating book *The British Art Journal*      **Kenwood, Paintings in the Iveagh Bequest** Julius Bryant,London. Kenwood. Iveagh Bequest,2003-01-01 Set high on a ridge in historic parkland less than five miles from Trafalgar Square Kenwood is London s favourite country house Remodelled by Robert Adam in the eighteenth century in 1928 it became the home of the Iveagh Bequest a superb collection of old master paintings that includes Rembrandt s most celebrated self portrait the only Vermeer in England outside the National Gallery and the Royal Collection Gainsborough s *Countess Howe* and classic works by Reynolds Romney Lawrence and Turner The collection was formed between 1887 and 1891 by Edward Cecil Guinness 1st Earl of Iveagh Chairman of the world s leading brewery who gave it to the nation with the house and estate This book is published to mark the seventy fifth anniversary of the opening of the Iveagh Bequest and is the first new catalogue of the collection to be produced in fifty years It discusses each work revealing the personalities behind the faces in the portraits the social circumstances of each commission and the way that art met the ambitions of artists patrons sitters and collectors There are also two introductory essays that provide context for the house and discuss the ways in which Lord Iveagh was a pioneer collector Beautifully produced this catalogue of paintings is the essential book on Kenwood      **Living with the Royal Academy** Sarah Monks,2017-07-05 *Living with the Royal Academy Artistic Ideals and Experiences in England 1768 1848* offers a range of case studies which consider individual artists personal professional and artistic relationships with the Royal Academy during the late eighteenth and early nineteenth centuries bringing together the research of leading historians of British artistic culture during this period Over its

introduction and nine essays this collection considers the Academy as a lived organism whose most effective role following its establishment in 1768 was as a reference point towards around and against which artists operated in their relationships with each other and with artistic practice itself In so doing this collection also considers the relationship between Academic ideals and individual practice as well as lived experience during this period of art s increasingly public manifestation at the Academy Individual artists examined include Joshua Reynolds Joseph Wright of Derby Benjamin West and William Etty Thinking beyond the dichotomy of loyalism and rebellion and complicating notions of the Academy as a monolithic ossifying institution from which progressive artists would be liberated in the wake of the Pre Raphaelite Brotherhood s emergence in 1848 this volume investigates the Academy s varied impact upon the lives experiences and ideals of its diverse artistic communities

**Living with the Royal Academy** Professor John Barrell,2013-12-16 Living with the Royal Academy directs attention to the textures of artists relationships with the Royal Academy in late eighteenth and early nineteenth century Britain This essay collection considers the Academy as a lived organism one whose most effective role was as a reference point around which artists operated in their relationships with each other and with artistic practice itself

**"The Concept of the 'Master' in Art Education in Britain and Ireland, 1770 to the Present "** MatthewC. Potter,2017-07-05 A novel investigation into art pedagogy and constructions of national identities in Britain and Ireland this collection explores the student master relationship in case studies ranging chronologically from 1770 to 2013 and geographically over the national art schools of England Ireland Scotland and Wales Essays explore the manner in which the Old Masters were deployed in education fuelled the individual creativity of art teachers and students were used as a rhetorical tool for promoting cultural projects in the core and periphery of the British Isles and united as well as divided opinions in response to changing expectations in discourse on art and education Case studies examined in this book include the sophisticated tradition of academic inquiry of establishment figures like Joshua Reynolds and Frederic Leighton as well as examples of radical reform undertaken by key individuals in the history of art education such as Edward Poynter and William Coldstream The role of Modern Masters like William Orpen Augustus John Gwen John and Jeff Wall is also discussed along with the need for students and teachers to master the realm of art theory in their studio based learning environments and the ultimate pedagogical repercussions of postmodern assaults on the academic bastions of the Old Masters

**The Portfolio** Philip Gilbert Hamerton,1906

**The Picture Collector's Manual ...** James R. Hobbes,1849

**The Magazine of Art** ,1897

Descriptive Catalogue of the Pictures in the Dulwich College Gallery John Charles Lewis Sparkes,1876

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