

SIR
THOMAS LAWRENCE
KENNETH GARLICK



Sir Thomas Lawrence A Complete Catalogue Of The Oil Paintings

RJ Alexander



Sir Thomas Lawrence A Complete Catalogue Of The Oil Paintings:

Sir Thomas Lawrence Sir Thomas Lawrence, Kenneth Garlick, 1989 This is a complete fully illustrated catalogue of the oil paintings of Sir Thomas Lawrence who succeeded Reynolds as painter to the King in 1792 and was elected President of the Royal Academy in 1820 The introduction gives summary of Lawrence's life and the catalogue details over 1000 paintings The book should be a valuable reference source for private owners scholars gallery staff and the art market Dr Kenneth Garlick was until his retirement in 1984 Keeper of Western Art at the Ashmolean Museum Oxford Sir Thomas Lawrence Kenneth Garlick, 1989 **A Catalogue Raisonné of the Oil Paintings of Sir Thomas Lawrence**, 1959 *A Catalogue Raisonné of the Oil Paintings of Sir Thomas Lawrence*, 1959 **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 **HGAF Fine Art Dallas Auction Catalog #5004** Courtney Kennedy, 2008-03 *Art Books* Wolfgang M. Freitag, 2013-10-28 First published in 1997 For this second edition of Art Books A Basic Bibliography of Monographs on Artists the vast number of new books published since 1985 was surveyed and evaluated This has resulted in the selection of 3 395 additional titles These selections reflective of the increase in the monographic literature on artists during the last ten years are evidence of the activities of a larger number of art historians in more countries worldwide of the increasingly diverse and ambitious exhibition programs of museums whose number has also increased dramatically and also of a lively international art market and the attendant gallery activities The selections of the first edition have been reviewed errors have been corrected and important new editions and reprints have been noted The second edition contains 278 names of artists not represented in the first edition *Women and Portraits in Early Modern Europe* Andrea Pearson, 2016-12-05 As one of the first books to treat portraits of early modern women as a discrete subject this volume considers the possibilities and limits of agency and identity for women in history and with particular attention to gender as categories of analysis for women's images Its nine original essays on Italy the Low Countries Germany France and England deepen the usefulness of these analytical tools for portraiture Among the book's broad contributions it dispels false assumptions about agency's possibilities and limits showing how agency can be located outside of conventional understanding and conversely how it can be stretched too far It demonstrates that agency is compatible with relational gender analysis especially when alternative agencies such as spectatorship are taken into account It also makes evident the importance of aesthetics for the study of identity and agency The individual essays reveal among other things how portraits broadened the traditional parameters of portraiture explored transvestism and same sex eroticism appropriated aspects of male portraiture to claim those values for their sitters and as sites for gender negotiation resistance and debate invoked considerable relational anxiety Richly layered in method the book offers an array of provocative insights

into its subject **Shakespearean Objects in the Royal Collection, 1714-1939** Kirsten Tambling, 2025-09-22 The British royal collection includes nearly 2 000 objects with a connection to Shakespeare What stories do these objects tell of the relationship between the man often described as Britain's national poet and Britain's royal family Royal collecting of Shakespeare did not really begin until 1714 and has therefore broadly tracked the development and entrenchment of the Hanoverian and latterly the Saxe Coburg Gotha royal family Not entirely coincidentally this period also saw a general increase in public interest in objects associated with Shakespeare's life and biography often to the detriment of Shakespeare's works a development partially spearheaded by the Shakespeare Jubilee masterminded by the actor David Garrick at Stratford upon Avon in 1769 The histories of specific works of art in the royal collection from Thomas Gainsborough's painting of Mary Robinson to a collection of relic objects relating to Herne's Oak and Shakespeare's mulberry tree reveal how royal engagement with Shakespearean objects between 1714 and 1939 contributed to the development of a new constitutional settlement between the monarchy and its subjects under George IV Queen Victoria and George V and Queen Mary During this period objects relating to Shakespeare increasingly regarded by the royal family as nostalgic souvenirs from a fantastical national past were useful tools in shoring up these ideas and in yoking the fortunes of the British monarchy to a new vision of shared national history **Punch and Shakespeare in the Victorian Era** Alan R. Young, 2007 The English humour magazine Punch or the London Charivari which first appeared in 1841 quickly became something of a national institution with a large and multi layered readership Though comic in tone Punch was deeply serious about upholding high literary and artistic standards about dealing with serious subject matter and about attempting to nurture its readers appreciation of the national drama and of Shakespeare's plays in particular The author's detailed examination of Punch's constant advocacy of Shakespeare reveals telling new evidence concerning the ubiquitous presence of Shakespeare within Victorian culture New research in the Punch archives and elsewhere also reveals the identities of many of the Punch authors and artists The author shows how those who worked for Punch often subsumed their collective identities within the single persona of Mr Punch a fictional creation who repeatedly presents himself in both texts and graphics as a close friend and admirer of Shakespeare a man able to remind Victorian readers constantly of the supreme literary and moral values represented by Shakespeare's works

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