

The QUEEN'S PICTURES

ROYAL COLLECTORS
THROUGH THE CENTURIES



Queens Pictures Royal Collectors Through The Centuries

Diane Wolfthal



Queens Pictures Royal Collectors Through The Centuries:

The Queen's Pictures Christopher Lloyd, 1992 *The Queen's Pictures*, 1991 Begins with a brief description of the Royal Collection and then continues with a room by room description Each room houses paintings gathered by a specific collector or collectors biographical information is offered for each collector The text describing the exhibit closes with a chart listing the chronology of royal collectors General information on the exhibit and the museum conclude the guide including a floor plan of the gallery *Historical Dictionary of the British Monarchy* Kenneth J. Panton, 2011-02-24 The monarch is the United Kingdom's head of state exercising powers that are circumscribed by common law convention and statute law Nowadays many of the sovereign's functions are ceremonial but in the past the balance between ceremony and decision making was very different The foundations of the modern monarchy were laid more than a millennium ago in Anglo Saxon and Celtic Britain so its modern form is a stage in an evolution that has been shaped by attitudes towards divorce the changing role of women the democratization of society dynastic intermarriage financial demands religious convictions struggles for economic and political power and territorial aggrandizement Covering some of the most famous figures in world history including William the Conqueror Henry VIII and Queens Victoria Elizabeth I and Elizabeth II the *Historical Dictionary of the British Monarchy* provides a chronology starting with the year 495 and continuing to the present day an introductory essay an extensive bibliography and over 600 cross referenced dictionary entries on significant persons places events institutions and other aspects of British culture society economy and politics This book is a must for anyone interested in the British monarchy **The Queen's Pictures** National Westminster Bank PLC., Coutts & Co, National Gallery (Great Britain), 1991*

The Paintings in the Royal Collection Christopher Lloyd, 1999 Gathered over the centuries by successive British monarchs the Royal Collection contains some 7000 paintings This book describes the formation of the collection by three successive connoisseur sovereigns Charles I George IV and Queen Victoria Adopting a thematic and wide ranging approach it presents the paintings from five different angles the effect of the Reformation on English painting and the importance of the Grand Tour animal and landscape painting state visits diplomacy and warfare informal pictures of monarchs and their families and state portraits and large scale ceremonial paintings including the coronation of Queen Victoria **The Renaissance of Lesbianism in Early Modern England** Valerie Traub, 2002-06-06 The Renaissance of Lesbianism in Early Modern England is the eagerly awaited study by the feminist scholar who was among the first to address the issue of early modern female homoeroticism Valerie Traub analyzes the representation of female female love desire and eroticism in a range of early modern discourses including poetry drama visual arts pornography and medicine Contrary to the silence and invisibility typically ascribed to lesbianism in the Renaissance Traub argues that the early modern period witnessed an unprecedented proliferation of representations of such desire By means of sophisticated interpretations of a comprehensive set of texts the book not only charts a crucial shift in representations of female homoeroticism over the course of the

seventeenth century but also offers a provocative genealogy of contemporary lesbianism A contribution to the history of sexuality and to feminist and queer theory the book addresses current theoretical preoccupations through the lens of historical inquiry The Manchester Art Treasures Exhibition of 1857 ElizabethA. Pergam,2017-07-05 An overdue study of a groundbreaking event this is the first book length examination of the Manchester Art Treasures Exhibition of 1857 Intended to rehabilitate Manchester s image at a heady time of economic prosperity the Exhibition became a touchstone for aesthetic social and economic issues of the mid nineteenth century Reverberations of this moment can be followed to the present day in the discipline of art history and its practice in public museums of Europe and America Highlighting the tension between art and commerce philanthropy and profit the book examines the Exhibition s organization and the presentation of the works of art in the purpose built Art Treasures Palace Pergam places the Exhibition in the context of contemporary debates about museum architecture and display With an analysis of the reception of both Ancient and Modern paintings the book questions the function of exhibitions in the construction of an art historical canon The book also provides an essential reference tool a compiled list of all of the paintings exhibited in 1857 that are now in public collections throughout the world with an analysis of the collecting trends manifest in their provenance *The Later Flemish Pictures in the Collection of Her Majesty The Queen* Christopher White,2007 The catalog opens with a detailed account of the growth of the collection from the early Stuarts to the reign of Queen Victoria Particular attention is given to Charles I s close relations with Rubens and since later members of the royal family also made important acquisitions the full range of Rubens practice is covered by the catalog there are works entirely by his hand as well as works carried out with known collaborators or with the help of his studio An outstanding group of genre paintings by David Teniers the Younger is examined and illustrated and paintings by Jan Brueghel Gonzalez Coques Frans Francken Frans Snyders Karl Philips Spierincks and Jan Wildens round out the collection

Sir Peter Lely (1618-1680): Dutch Classicist, English Portraitist, and Collector Brandon Henderson,2008-07-24 The Dutch born English Baroque portrait painter Sir Peter Lely 1618 1680 is chiefly known for his drowsy sensual beauties and bewigged courtiers associated with the Restoration court of Charles II He is often seen as merely successor or imitator of Sir Anthony Van Dyck 1599 1641 with a common resemblance in all his sitters and an inability to capture a true likeness as well as an absence of any personal characterization or psychological interest Alternately this dissertation aims to reveal Lely s genius of superb draughtsmanship fine color and lively composition as well as to examine and reinstate the artist s impact and deep impress on British painting Lely s early style owes much to his Dutch origin and training with the pioneers of Dutch classicism and the distinctive qualities of his early work and the change in his traditions and techniques are examined The development of Lely s portrait style is examined from his arrival in England in the early 1640s through his years as leading aristocratic and society portraitist and Principal Painter to the King in the 1660s to his mature work in the 1670s when his work is characterized by a restricted palette and cool restraint And finally Lely as collector is examined He assembled one of

the largest and most impressive private collections of art in seventeenth century Europe and his acquisitions and their influences benefits and effects are considered Upon Lely s death his highly important collection was dispersed by auction in a series of four well publicized sales in 1681 1682 1688 and 1694 respectively These sales brought many important works to the London art market and were some of the most important sales to date in England as well as the most spectacular of the modern auction world Although Lely initially emulated the style and techniques of Van Dyck he juxtaposed his profound Dutch qualities of rich color dramatic illumination and romantic landscapes and ultimately imbued a sensuality languor and luxurious negligence into the traditions and continuity of Van Dyck s grand Baroque style of English portraiture Subsequently together later with Sir Godfrey Kneller 1646 1723 Sir Peter Lely completely dominated British portraiture from the death of Van Dyck in 1641 until William Hogarth 1697 1764 challenged his style in the first half of the eighteenth century Due to large file size some images within this ebook do not appear in high resolution

The Royal Collection Christopher Lloyd,1992

"The Art-Journal and Fine Art Publishing in Victorian England, 1850?880 " Katherine Haskins,2017-07-05 Focusing on an era that both inherited and irretrievably altered the form and the content of earlier art production The Art Journal and Fine Art Publishing in Victorian England 1850 1880 argues that fine art practices and the audiences and markets for them were influenced by the media culture of art publishing and journalism in substantial and formative ways perhaps more than at any other time in the history of English art The study centers on forms of Victorian picture making and the art knowledge systems defining them and draws on the histories of art literature journalism and publishing The historical example employed in the book is that of the more than 800 steel plate prints after paintings published in the London based Art Journal between 1850 and 1880 The cultural phenomenon of the Art Journal print is shown to be a key connector in mid Victorian art appreciation by drawing out specific tropes of likeness This study also examines the important links between paint and print the aesthetic values and domestic aspirations of the Victorian middle class and the inextricable intertwining of fine art and trade publishing

The Public Art Museum in Nineteenth Century Britain Christopher Whitehead,2017-03-02 During the mid nineteenth century a debate arose over the form and functions of the public art museum in Britain Various occurrences caused new debates in Parliament and in the press about the purposes of the public museum which checked the relative complacency with which London s national collections had hitherto been run This book examines these debates and their influence on the development of professionalism within the museum trends in collecting and tendencies in museum architecture and decoration In so doing it accounts for the general development of the London museums between 1850 and 1880 with particular reference to the National Gallery This involves analysis of art display and its relations with art historiography alongside institutional and architectural developments at the British Museum the South Kensington Museum and the National Gallery It is argued that the underpinning factor in all of these developments was a reformulation of the public museum s mission which was in turn related to the electoral reform movement In a

potential situation of mass enfranchisement the masses should be well educated the museum was openly identified as a useful institution in this sense This consideration also influenced approaches to collecting and arranging artworks and to configuring their architectural setting within the museum allowing for displays to be instructive in specific ways Dissatisfaction with the British Museum and National Gallery buildings and their locations led to proposals to move the national collections possibly merging and redefining them Again the socio political usefulness of the museum was key in determining where the national collections should be housed and in what form of building This rich debate is analysed with full references to the various forums in and out of Parliament Part one covers these issues in a thematic structure examining all of the national collections their interrelationships and their gradual development of discrete yet sometimes arbitrary museological territories Part two focuses on the individual case of the National Gallery observing how museological debate was brought to bear on the development of a specific institution Every architectural development and redisplay is closely analysed in order to gauge the extent to which the products of debate were carried through into practice and to comprehend the reasons why no museological grand project emerged in London *Living in Posterity* Jan Frans van Dijkhuizen,2004 *Living in Posterity* presented to Bart Westerweel on his retirement as Professor of Early Modern English literature at the University of Leiden brings together thirty nine essays on a wide variety of subjects and themes The contributors scholars from the Netherlands and abroad have drawn inspiration from the many dualities that are characteristic of Westerweel's work such as word image Anglo Dutch familiar other traditional modern and form function The result is a colourful mosaic of essays on history culture art and literature from the first century to the modern era The binding theme of this richly diverse book lies in the idea of the continuity between the past and the present the cohesion between what was and what is As such *Living in Posterity* is part of the larger project of the humanities to engage sympathetically with the past to speak with the dead and keep history alive **Kings and Connoisseurs** Jonathan Brown,2023-10-17 A vivid and exciting account of royal collectors art dealers connoisseurs and the rise of old master paintings Old master paintings are among the most valuable and prestigious of the visual arts and the best examples command the highest prices of any luxury commodity In *Kings and Connoisseurs* Jonathan Brown tells the story of how painting rose to this exalted status The transformation of painting from an inexpensive to a costly art form reached a crucial stage in the royal courts of Europe in the seventeenth century where rulers and aristocrats assembled huge collections often in short periods of time By comparing collecting and collectors at these courts Brown explains the formation of new attitudes toward pictures as well as the mechanisms that supported the enterprise of collecting including the emergence of the art dealer the development of connoisseurship and the publication of sumptuous picture books of various collections The result is an exciting narrative of greed and passion played out against a background of international politics and intrigue **The Evolution of the Grand Tour** Edward Chaney,2014-01-14 The Grand Tour has become a subject of major interest to scholars and general readers interested in exploring the historic

connections between nations and their intellectual and artistic production Although traditionally associated with the eighteenth century when wealthy Englishmen would complete their education on the continent the Grand Tour is here investigated in a wider context from the decline of the Roman Empire to recent times Authors from Chaucer to Erasmus came to mock the custom but even the Reformation did not stop the urge to travel From the mid sixteenth century northern Europeans justified travel to the south in terms of education The English had previously travelled to Italy to study the classics now they travelled to learn Italian and study medicine diplomacy dancing riding fencing and eventually art and architecture Famous men and an increasing proportion of women all contributed to establishing a convention which eventually came to dominate European culture Documenting the lives and travels of these personalities Professor Chaney's remarkable book provides a complete picture of one of the most fascinating phenomena in the history of western civilisation **Household**

Servants and Slaves Diane Wolfthal, 2022-04-12 The first book length study of household servants and slaves exploring a visual history over 400 years and four continents The first book length study of both images of ordinary household workers and their material culture *Household Servants and Slaves A Visual History 1300 1700* covers four hundred years and four continents facilitating a better understanding of the changes in service that occurred as Europe developed a monetary economy global trade and colonialism Diane Wolfthal presents new interpretations of artists including the Limbourg brothers Albrecht Dürer Paolo Veronese and Diego Velázquez but also explores numerous long neglected objects including independent portraits of ordinary servants servant dolls and their miniature cleaning utensils and dummy boards candlesticks and tablestands in the form of servants and slaves Wolfthal analyzes the intersection of class race and gender while also interrogating the ideology of service investigating both the material conditions of household workers' lives and the immaterial qualities with which they were associated If images repeatedly relegated servants to the background then this book does the reverse it foregrounds these figures in order to better understand the ideological and aesthetic functions that they served

The Ashmolean, 1989 Issues in the Conservation of Paintings David Bomford, Mark Leonard, 2004 This volume will be of interest to teachers and students of conservation and art history as well as to practicing conservators and museum curators professionals in related disciplines and others interested in art history and paintings conservation **BOOK JACKET**

Man, Myth, and Sensual Pleasures Jan Gossaert, Stijn Alsteens, Nadine Orenstein, Lorne Campbell, Metropolitan Museum of Art (New York, N.Y.), National Gallery (Great Britain), 2010 Issued in connection with an exhibition held Oct 5 2010 Jan 17 2011 Metropolitan Museum of Art New York and Feb 23 May 30 2011 National Gallery London selected paintings only

India by Design Saloni Mathur, 2007-11-06 Eschewing simple formulation of power's dependence on display Saloni Mathur offers a brilliantly original disentangling of the anxious and involuted attempts to manage India as an aesthetic project Her account is rich in archival research theoretically elegant and exceptionally engrossing With remarkable clarity it opens colonial rule's cultural techniques to a new set of illuminating questions Christopher Pinney author of *Photos of the*

Gods The Printed Image and Political Struggle in India India by Design is an elegant and precise book remarkable for its conciseness and clarity Taking a transnational perspective and deftly engaging postcolonial theory Mathur explores not only the representations but also the representational practices that shaped imperial colonial and postcolonial relations Barbara Kirshenblatt Gimblett author of Destination Culture Tourism Museums and Heritage Saloni Mathur s book is a gathering of rare gifts and talents With the subtle searching eye of an expert curator and the analytic skills of a fine scholar Mathur explores the diverse scales and conflicting values of colonial design and discourse arts and crafts Monumental histories of museums are placed beside the petits recits of post cards the picturesque Victorian portraiture of Indian life makes a fine contrast with the celebration of modern Indian art in the diasporic world of non resident Indians Always open to the lure and pleasure of Imperial display and spectacle Mathur is equally astute about its underlying strategies of surveillance and subordination This remarkable work is deeply engaged in the mechanics and mediations of Imperial authority and its visual signs Homi Bhabha Anne F Rothenberg Professor of the Humanities Harvard University Saloni Mathur manages to bring together remarkably diverse strands that make up the contemporary visual cultures of India and provide insights for art historians anthropologists and cultural theorists alike India by Design Colonial History and Cultural Display illuminates issues that are long overdue but hardly ever addressed in the art historical circles Mathur s command of theory is truly impressive but even more noteworthy are her insights about Indian modernity and colonial and post colonial institutions in and outside of the country Vishakha N Desai President Asia Society

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