

Portraits Of The English Civil Wars The Face Of War

This book is about the things which could unite, rather than divide, poets during the English Civil Wars: friendship, patronage relations, literary admiration, and anti-clericalism. The central figure is Andrew Marvell, renowned for his 'ambivalent' allegiance in the late 1640s. Little is known about Marvell's associations in this period, when many of his best-known lyrics were composed. The London literary circle which formed in 1647 under the patronage of the wealthy royalist Thomas Stanley included 'Cavalier' friends of Marvell such as Richard Lovelace but also John Hall, a Parliamentarian propagandist inspired by reading Milton. Marvell is placed in the context of Stanley's impressive circle of friends and their efforts to develop English lyric capability in the absence of traditional court patronage. By recovering the cultural values that were shared by Marvell and the like-minded men with whom he moved in the literary circles of post-war London, we are more likely to find the reasons for their decisions about political allegiance. By focusing on a circle of friends and associates we can also get a sense of how they communicated with and influenced one another through their verse. There are innovative readings of Milton's sonnets and Lovelace's lyric verse, while new light is shed on the origins and audience not only of Marvell's early political poems, including the 'Horatian Ode', but lyrics such as 'To His Coy Mistress'.

Until recently a "womanless" American history was the norm. But without a history of women we neglect gender dynamics, sex roles, and family relations--the very fundamentals of human interaction. Here 24 short essays locate the histories of women--from Pocahontas to Betty Friedan--and men together by period and provide a sense of their continuities through the whole gallery of the American past. 26 photos.

Poetry and Allegiance in the English Civil Wars

A Photographic History of Alabama in the Civil War

Portraits of a Nation

Scenes and Traces of the English Civil War

Famous Americans, Their Portraits, Biographies and Thrilling Experiences, by Marshall Everett [pseud.] ... Describing the Most Startling and Important Events in the History of the United States

Historical Portraits 1600-1700

"The" Athenaeum

Portraits of the English Civil War Unicorn Publishing Group

This book considers the English Civil Wars and the civil wars in Scotland and Ireland through the lens of historical fiction—primarily fiction for the young. The text argues that the English Civil War lies at the heart of English and Irish political identities and considers how these identities have been shaped over the past three centuries in part by the children's literature that has influenced the popular memory of the English Civil War. Examining nearly two hundred works of historical fiction, Farah Mendlesohn reveals the delicate interplay between fiction and history.

Marvell and the Cause of Wit

1642-1660

A History and Guide

Portraits of Conflict

Portraits of Courage

Journal of Literature, Science, the Fine Arts, Music and the Drama

From Settlement to the Present

During his reign, King Charles I (1600–1649) assembled one of Europe's most extraordinary art collections. Indeed, by the time of his death, it contained some 2,000 paintings and sculptures. Charles I: King and Collector explores the origins of the collection, the way it was assembled and what it came to represent. Authoritative essays provide a revealing historical context for the formation of the King's taste. They analyse key areas of the collection, such as the Italian Renaissance, and how the paintings that Charles collected influenced the contemporary artists he commissioned. Following Charles's execution, his collection was sold. This book, which accompanies the exhibition, reunites its most important works in sumptuous detail. Featuring paintings by such masters as Van Dyck, Rubens and Raphael, this striking publication offers a unique insight into this fabled collection. AUTHORS: Desmond Shawe-Taylor is Surveyor of the Queen's Pictures. Per Rumberg is Curator at the Royal Academy of Arts, London. David Ekserdjian is Professor of Film and Art History at the University of Leicester. Dr Barbara Furlotti is Associate Lecturer at the Courtauld Institute of Art, London. Gregory Martin, formerly Curator of Baroque Paintings and Assistant Keeper of the National Gallery, London, is Editor of the Corpus Rubenianum. Guido Rebecchini is Lecturer and Head of the Renaissance Section at the Courtauld Institute of Art, London. Vanessa Remington is Senior Curator of Paintings at The Royal Collection. Dr Karen Serres is the Schroder Foundation Curator of Paintings at the Courtauld Gallery, London. Lucy Whitaker is Assistant Surveyor of the Queen's Pictures. Jeremy Wood is Professor Emeritus of Art History at the University of Nottingham. Helen Wyld is Curator at National Museums Scotland. SELLING POINTS: * The compelling story of the British monarch who created one of the most stupendous art collections ever assembled * Accompanies the once-in-a-lifetime exhibition that brings together astonishing works by Van Dyck, Rubens, Titian, Holbein, Mantegna and Rembrandt, among many others * A major BBC TV series on the Royal Collection and a documentary on Charles I is planned 200 colour illustrations

The period of the English Civil Wars was one of the most momentous in English history. These momentous events have been examined in great detail from an historical point of view, but never before has the period been discussed in detail from the point of view of portraiture. Art historians have tended to ignore the period 1642–1660 on the basis that it falls between the genius of Van Dyck, court painter to Charles I, and the genius of Sir Peter Lely, court painter to Charles II. There is an overriding sense that these years represent as much an artistic

interregnum as a political one. This book examines the portraiture and history of the English Civil Wars through representations of the protagonists who were involved in the conflict. Each portrait illustrated is accompanied by a short biography of the protagonist's life, and an extended discussion on the iconography of the painting and its art historical relevance, including aspects of patronage.

Mathew Brady

Containing Portraits of the Eminent Persons, with Illustrations of the Civil, Political, Ecclesiastical, Naval, and Military Transactions, the Discoveries, Inventions, Arts, Sciences, and Improvements, of Each Period and Reign, from the Invasion of Julius Caesar to Queen Victoria

Portraits, Painters, and Publics in Provincial England 1540-1640

The English Civil Wars

With an Introd. on the History of Portraiture in England

Political Culture and Cultural Politics in Early Modern England

An Atlas and Concise History of the Wars of the Three Kingdoms 1639-51

PREFACE. THE Author of this very practical treatise on Scotch Loch - Fishing desires clearly that it may be of use to all who had it. He does not pretend to have written anything new, but to have attempted to put what he has to say in as readable a form as possible. Everything in the way of the history and habits of fish has been studiously avoided, and technicalities have been used as sparingly as possible. The writing of this book has afforded him pleasure in his leisure moments, and that pleasure would be much increased if he knew that the perusal of it would create any bond of sympathy between himself and the angling community in general. This section is interleaved with blank sheets for the readers notes. The Author need hardly say that any suggestions addressed to the care of the publishers, will meet with consideration in a future edition. We do not pretend to write or enlarge upon a new subject. Much has been said and written-and well said and written too on the art of fishing but loch-fishing has been rather looked upon as a second-rate performance, and to dispel this idea is one of the objects for which this present treatise has been written. Far be it from us to say anything against fishing, lawfully practised in any form but many pent up in our large towns will bear us out when we say that, on the whole, a days loch-fishing is the most convenient. One great matter is, that the loch-fisher is depend- ent on nothing but enough wind to curl the water, -and on a large loch it is very seldom that a dead calm prevails all day, -and can make his arrangements for a day, weeks beforehand whereas the stream- fisher is dependent for a good take on the state of the water and however pleasant and easy it may be for one living near the banks of a good trout stream or river, it is quite another matter to arrange for a days river-fishing, if one is looking forward to a holiday at a date some weeks ahead. Providence may favour the expectant angler with a good day, and the water in order but experience has taught most of us that the good days are in the minority, and that, as is the case with our rapid running streams, -such as many of our northern streams are, -the water is either too large or too small, unless, as previously remarked, you live near at hand, and can catch it at its best. A common belief in regard to loch-fishing is, that the tyro and the experienced angler have nearly the same chance in fishing, -the one from the stern and the other from the bow of the same boat. Of all the absurd beliefs as to loch-fishing, this is one of the most absurd. Try it. Give the tyro either end of the boat he likes give him a cast of ally flies he may fancy, or even a cast similar to those which a crack may be using and if he catches one for every three the other has, he may consider himself very lucky. Of course there are lochs where the fish are not abundant, and a beginner may come across as many as an older fisher but we speak of lochs where there are fish to be caught, and where each has a fair chance. Again, it is said that the boatman has as much to do with catching trout in a loch as the angler. Well, we dont deny that. In an untried loch it is necessary to have the guidance of a good boatman but the same argument holds good as to stream-fishing...

A portrait of the visual historian illuminates his role in establishing photography as a valued documenting tool, analyzing his portraits of period dignitaries and his self-sacrificing effort to capture images of the Civil War.

A Catalogue of Portraits of Foreigners who Have Visited England

Historical Portraits ...: 1600-1700; The lives, by H.B. Butler and C.R.L. Fletcher

The Lives

Historical Portraits, 1600-1700

The Life, Military and Civil, of the Duke of Wellington

Activist

From Egbert the Great to the Revolution : Consisting of Characters Disposed in Different Classes, and Adapted to a Methodical Catalogue of Engraved British Heads ; Intended as an Essay Towards Reducing Our Biography to System, and a Help to the Knowledge of Portraits ; Interspersed with a Variety of Anecdotes, and Memoirs of a Great Number of Persons, Not to be Found in Any Other Biographical Work ; with a Preface, Schewing the Utility of a Collection of Engraved Portraits to Supply the Defect, and Answer the Various Purposes, of Medals ; in Six Volumes

English literary history has long incorporated the category of 'Cavalier' verse, and the critical presuppositions that have shaped such a category continue, even now, to determine the ways in which much civil war writing is read. Through a detailed study of both manuscript and printed texts, James Loxley arrives at an account of the interaction between poetry and royalist political activity which for the first time presents a sustained and coherent challenge to such presuppositions.

The English Civil War has become a frequent point of reference in contemporary British political debate. A bitter and bloody series of conflicts, it shook the very foundations of seventeenth-century Britain. This book is the first attempt to portray the visual legacy of this period, as passed down, revisited, and periodically reworked over two and a half centuries of subsequent English history. Highly regarded art historian Stephen Bann deftly interprets the mass of visual evidence accessible today, from ornate tombs and statues to surviving sites of vandalism and iconoclasm, public signage, and historical paintings of human subjects, events, and places. Through these important scenes and sometimes barely perceptible traces, Bann shows how the British view of the War has been influenced and transformed by visual

imagery.

The Cabinet Lawyer: a popular Digest of the Laws of England, civil, criminal, and constitutional: intended for practical use and general information

Flemish and Dutch Artists in Early Modern England

Designed and Drawn on Stone

Understanding England's Cathedrals

Portraits of American Women

A History of the English Church During the Civil Wars and Under the Commonwealth, 1640-1660

Portraits of the English Civil War

A speech on the radio. A high school literature class. A promise made to a mother. Activism begins in small ways and in unexpected places. In this inspiring book, over forty activists from Billie Jean King to Senator Bernie Sanders and Grover Norquist to Al Sharpton recount the experiences that sparked their journeys and share the beliefs that keep them going. These are citizens who met challenge with action. Their visions for peace, equality, and justice have reshaped American society—from voting to reproductive rights, and from the environment to the economy. □ Brings together multiple generations from different (sometimes opposite perspectives) □ Features KK Ottesen's luminous photographs revealing passion, purpose and optimism □ Powerful narratives that collectively remind us that anyone can take the future into their own hands Fans of 1960Now, Martha Rosler: Irrespective, and Charles White: A Retrospective will love this book. This book is perfect for: □ Activists, old and new □ Politically engaged readers □ Photography fans □ Millennials

Tenth volume of acclaimed series

Royalism and Poetry in the English Civil Wars

Portraits of the Parliamentary Officers of the Great Civil War

Historical Portraits, the Lives by C.R.L. Fletcher, the Portraits Chosen by Emery Walker

As Noticed by Lord Clarendon, Heath in His Civil Wars, Thurloe in His State Papers, &c. &c. &c

Being the Facsimiles of a Rare Series Published in 1647 : with New Brief Biographical Notices of Their Lives and Actions

A Biographical History of England

King and Collector

There are over thirty public art galleries in north-west England with substantial permanent collections. The superb collections in Liverpool at the Walker Art Gallery and in Manchester at the City Art Gallery and at the Whitworth Art Gallery are well known, while Lord Leverhulme's splendid British paintings and sculptures preserved at the Lady Lever Art Gallery in Port Sunlight have an international reputation. For Pre-Raphaelite, Classical, Aesthetic and Impressionist British art and much else, north-west England cumulatively has public collections unmatched even in London. This book is both a guide and a history to these collections as well as other less famous public collections containing little-known masterpieces.

Combining the work of major scholars on both sides of the Atlantic this volume seeks to explore the interconnections between popular culture and political activism at both the local and central levels. Strongly influenced by the work of David Underdown, the contributions range across a spectrum of social and political history from witchcraft to the aristocracy, from forest riots to battles of the civil war. The volume combines chapters from historians of gender, of political theory, of social structure, and of high politics. Within this diversity, the contributors offer a cohesive approach to the study of early modern England, encouraging the exploration of mentalities and political activities, as well as artistic rendering, writing and ceremony within the widest context of cultural politics.

Pictures and Royal Portraits Illustrative of English and Scottish History, from the Introduction of Christianity to the Present Time

Adapted to a Methodical Catalogue of Portraits

National Portrait Gallery in Colour

Chronological Pictures of English History

Churton's Portrait and Landscape Gallery, containing portraits of the English female nobility, and landscape views of noblemen's seats

Essays Presented to David Underdown

The English Civil Wars (1638–51) comprised the deadliest conflict ever fought on British soil, in which brother took up arms against brother, father fought against son, and towns, cities and villages fortified themselves in the cause of Royalists or Parliamentarians. Although much historical attention has focused on the events in England and the key battles of Edgehill, Marston Moor and Naseby, this was a conflict that engulfed the entirety of the Three Kingdoms and led to a trial and execution that profoundly shaped the British monarchy and Parliament. This beautifully presented atlas tells the whole story of Britain's revolutionary civil war, from the earliest skirmishes of the Bishops Wars in 1639–40 through to 1651, when Charles II's defeat at Worcester crushed the Royalist cause, leading to two decades of Stuart exile. Each map is supported by a detailed text, providing a complete explanation of the complex and fluctuating conflict that ultimately meant that the Crown would always be answerable to Parliament.

The years 1642 to 1651 were one of the bloodiest and most important periods in British history, as a series of civil wars brought backers of monarchy into death-struggle against supporters of a parliament. More than 300 photos, 100 in color. "Well-done general survey...provides finely drawn portraits of the key players, including Cromwell, Thomas Wentworth, and Charles I...While Carruthers emphasizes the military aspects of the conflicts, he also provides excellent insights into the political and social forces that fostered the conflicts."--"Booklist."

Henrietta Maria and the English Civil Wars

The English Revolution of the 17th Century Through Portraits of Its Leading Figures

Public Art Collections in North-west England

The Commonwealth of England. Documents of the English Civil Wars, the Commonwealth and Protectorate, 1641-1660.

Edited, with an Introduction, by Charles Blitzer. [With Portraits.]

The English Civil War

"Collaboration and Competition, 1460-1680 "

Historical Portraits

A comprehensive illustrated guide to understanding the history, structure, and purpose of England's cathedrals. By examining their production practices in a variety of genres—including manuscript illustration, glass painting and staining, tapestry manufacture, portrait painting, and engraving?this book explores how Netherlandish

artists migrating to England in the early modern period overcame difficulties raised by their outsider status. This study examines, for the first time in this context, the challenges of alien status to artistic production and the effectiveness of cooperation as a countermeasure. The author demonstrates that collaboration was chief among the strategies that these foreigners chose to secure a position in London's changing art market. Curd's exploration of these collaborations primarily follows Pierre Bourdieu's model of "establishment and challenger" in which dominance in a field of cultural production depends upon how much cultural, political, and economic capital can be accumulated and the effectiveness of the strategies used to confront competition. The analysis presented here challenges received opinion that a collaborative work is only a joint effort of artists working together on a single monument by demonstrating that the participation of patrons and middlemen can also shape the final appearance of a work of art. Furthermore, this book shows that the strategic use of collaboration served the goal of competition by helping to establish foreign artists in the London art market and suggests that their coping strategies have implications for the study of immigrant behaviors today.

Engraved from Important Works by Distinguished Modern Painters, and from Authentic State Portraits. With Descriptive Historical Sketches

Historical Fiction and the English Civil Wars

Charles I

The American Hall of Fame

Chronological Pictures of English History, Containing Portraits of the Eminent Persons with Illustrations of the Civil, Political, Ecclesiastical, Naval and Military Transactions ... of Each Period and Reign from the Invasion of Julius Caesar to Queen Victoria

Creating Memory

The influence exercised by Queen Henrietta Maria over her husband Charles I during the English Civil Wars, has long been a subject of interest. To many of her contemporaries, especially those sympathetic to Parliament, her French origins and Catholic beliefs meant that she was regarded with great suspicion. Later historians picking up on this, have spent much time arguing over her political role and the degree to which she could influence the decisions of her husband. What has not been so thoroughly investigated, however, are issues surrounding the popular perceptions of the Queen that inspired the plethora of pamphlets, newsbooks and broadsides. Although most of these documents are polemical propaganda devices that tell us little about the actual power wielded by Henrietta Maria, they do throw much light on how contemporaries viewed the King and Queen, and their relationship. The picture created by Charles and Henrietta's enemies was one of a royal household in patriarchal disorder. The Queen was characterized as an overly assertive, unduly influential, foreign, Catholic queen consort, whilst Charles was portrayed as a submissive and weak husband. Such an image had wide political ramifications, resulting in accusations that Charles was unfit to rule, and thus helping to justify Parliamentary resistance to the monarch. Because Charles had permitted his Catholic wife to interfere in state matters he stood accused of threatening the patriarchal order upon which all of society rested, and of imperilling the Church of England. In this book Michelle White tackles these dual issues of Henrietta's actual and perceived influence, and how this was portrayed in popular print by those sympathetic and hostile to her cause. In so doing she presents a vivid portrait of a strong willed woman who had a profound influence on the course of English history.

In this, the first comprehensive study of post-Reformation provincial English portraiture, Robert Tittler investigates the growing affinity for secular portraiture in Tudor and early Stuart England, a cultural and social phenomenon which can be said to have produced a 'public' for that genre. He breaks new ground in placing portrait patronage and production in this era in the broad social and cultural context of post-Reformation England, and in distinguishing between native English provincial portraiture, which was often highly vernacular, and foreign-influenced portraiture of the court and metropolis, which tended towards the formal and 'polite'. Tittler describes the burgeoning public for portraiture of this era as more than the familiar court-and-London based presence, but rather as a phenomenon which was surprisingly widespread, both socially and geographically, throughout the realm. He suggests that provincial portraiture differed from the 'mainstream', cosmopolitan portraiture of the day in its workmanship, materials, inspirations, and even vocabulary, showing how its native English roots continued to guide its production. Innovative chapters consider the aims and vocabulary of English provincial portraiture, the relationship of portraiture and heraldry, the painter's occupation in provincial (as opposed to metropolitan) England, and the contrasting availability of materials and training in both provincial and metropolitan areas. The work as a whole contributes to both art history and social history: it speaks to admirers and collectors of painting as well as to curators and academics.