Portraits By Sir Joshua Reynolds Charact

Sir Joshua Reynolds- 1900
Sir Joshua Reynolds-Sir Joshua Reynolds 1905
Sir Joshua Reynolds-Richard Wendorf 2009-06-30 Sir Joshua Reynolds explores the ways in which portrait-painting is embedded in the social fabric of a given culture as well as in the social and professional transaction between the artist and his or her subject. In addition to providing a new view of Reynolds, Wendorf's book develops a thoroughly new way of interpreting portraiture.
Sir Joshua Reynolds-Estelle M Hurll 2020-06-23 Somewhat over a century ago, at the time when our American colonies were struggling for liberty, lived the great English portrait painter, Sir Joshua Reynolds. In those days photography had not been invented, and portrait painting was a profession patronized by all classes of people. There were many portrait studios in London, but none were so fashionable as that of Reynolds. It is said that in his long life he painted as many as three thousand portraits. There was scarcely a distinguished man or beautiful woman in the kingdom who did not sit to him, and many were the children whose portraits he painted. If all his works could be brought together they would form a complete historical gallery of the reign of George III. Here we should see princes, statesmen, and warriors, actors and poets, court beauties and "blue stockings," the petted children of the rich, and the picturesque waifs of the London streets. Among the faces we should find those, like Fox and Burke, whose lives were intimately connected with the destinies of our own nation, and those, like Goldsmith and Johnson, whose names are familiar in our schools and homes. There is something about these portraits which makes them seem alive, something too which gives
to the plainest person a certain dignity and interest. With all the variety of subjects which Reynolds treated he was never happier than when painting children. He loved them dearly, delighted to play with them, and seemed to understand them as few grown people do. In his great octagonal painting room were many things to amuse his little friends, and a portrait sitting there usually meant a frolic. Penelope Boothby is the name of the little girl in our illustration, and the old-fashioned name is precisely suited to the quaint figure in cap and mitts. We are reminded of that Penelope of the old Greek poem, the Odyssey, who waited so faithfully through the years for the return of her husband Odysseus from the Trojan war. The story runs that, believing Odysseus to be dead, many suitors begged her hand, but she always replied that before marrying she must first complete the shroud she was making for her aged father-in-law. Every day she busied herself with the task, but when night came she secretly undid all that she had wrought through the day, so that it might never reach completion. Thus she prolonged the time of waiting until at last Odysseus returned to claim his wife. Whether or not the little Penelope of our picture knew this story we cannot say, but it was the fashion of the times to revive the names and legends of mythology, and Penelope was a name which had come to stand for all the domestic virtues.

Catalogue of Engraved Portraits from Sir Joshua Reynolds

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Celebrated Portraits by Sir Joshua Reynolds ...-Christie, Manson & Woods 1894
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.
Sir Joshua Reynolds; a Collection of Fifteen Pictures and a Portrait of the Painter-HardPress 2013-06
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Choice Collection of Old Mezzotint Portraits After Sir Joshua Reynolds-Christie, Manson & Woods 1897

Sir Joshua Reynolds-Estelle M. Hurll 2017-04-23 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 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.

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Sir Joshua Reynolds PRA (1723-1792)-David Mannings 1992
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Sir Joshua Reynolds' Portrait of Mrs. Siddons as the Tragic Muse-Robert R. Wark 1965
Beautiful Women: Celebrated Portraits After Sir Joshua Reynolds, T. Gainsborough [and Others]-
1870
Early Georgian Portraits: Plates-John F. Kerslake 1977 Covers the period 1714-1760 and includes portraits in other collections.

Letters of Sir Joshua Reynolds-Frederick Whiley Hilles 2015-04-02 Originally published in 1929, this book contains an edited collection of the letters of the painter Sir Joshua Reynolds. The letters included cover the period between October 1740 and November 1791, and Hilles includes an appendix at the back of letters that he was not able to include in the collection. This book will be of value to anyone with an interest in the life of one of Britain's most famous painters.

The Works of Sir Joshua Reynolds, Knight ... Containing His Discourses, Idlers, A Journey to Flanders and Holland, and His Commentary on Du Fresnoy's Art of Painting-Sir Joshua Reynolds 1798

Sir Joshua Reynolds's Mrs. Nesbitt as Circe (1781)-Hannah Southern 2020 In the spring of 1781, society hostess and former courtesan Mary Nesbitt commissioned Sir Joshua Reynolds to paint her portrait, a work now called Mrs. Nesbitt as Circe (1781). As its current title suggests, the portrait depicts Nesbitt in the guise of Circe, a sorceress and sexual temptress in ancient Greek mythology. However, the painting freely interprets Circe's story. Nesbitt is surrounded by three animals in the portrait—a domestic cat, a black monkey, and a leopard—none of which feature in the Homeric text or other versions of Circe's tale. Building on recent scholarship that considers how Georgian portraiture could function as a form of self-fashioning for both the artist and sitter, this thesis examines the unusual iconography of Mrs. Nesbitt as Circe. I offer a series of hypotheses that illuminate this enigmatic image in its context, analyzing its complex relationship to concepts of gendered and national identity in late eighteenth-century Britain. Nesbitt's choice to depict herself as this sexually alluring mythological character is a clear reference to her own history as a
courtisan, a daring move for both her and Reynolds, risking public approbation for celebrating her lack of propriety. Yet the provocative nature of this allusion to Circe is tempered by the menagerie of non-European animals around the sitter. I argue this iconography links Nesbitt to Britain's imperial and racial exploits of the period, which included colonial expansion in Africa, the rise of the East India Company, and increasing trade throughout the Middle East. Through this oblique reference to Britain's power overseas, Reynolds secured Nesbitt's white privilege, visually identifying her with the nation's colonial military and economic power.


Portraits by Sir Joshua Reynolds. Character Sketches of Oliver Goldsmith, Samuel Johnson, and David Garrick, Together with Other Manuscripts of Reynolds Recently Discovered Among the Private Papers of James Boswell and Now First Published. Prepared for the Press with Introductions and Notes by Frederick W. Hilles. [With Plates, Including Portraits.].-Yale University 1952


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