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Remains: The Suitcases of Charles F.  
at Willard State Hospital, /" 11-30-20.

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Oval portraits of Horatio Gentileschi,  
Italian painter, 1563-1639, and  
Edward Mascall, English portrait artist  
active during the English Civil War,  
1650s., Copperplate engraving by  
Thomas Chambers after a portrait by  
Anthony van Dyke (Gentileschi) and  
after a portrait by James Gammon  
(Mascall) from Horace Walpole ' s  
Anecdotes of Painting in England,  
London, 1808.

English Civil War Painting High  
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Portraits of The English Civil Wars.

Author: HALDANE, Angus Title:

Portraits of The English Civil Wars

Publication: London: Unicorn, 2017

Edition: First Edition. Description:

First Edition. In publisher's series "The Face of War." Quarto. Pictorial card

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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 ...

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The retrospective history of the English Civil War was full of such reversals: portraits displayed and removed, memorials installed and

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desecrated, political lineages publicised and then quietly swept under the carpet. Families loyal to one side or the other saw their fortunes waver as the Stuart monarchy fell to the Commonwealth and the ...

Scenes and Traces of the English Civil War | Apollo Magazine

Painted portraits of the English Civil War. Anonymous painter. King Charles I with Sir Edward Walker. ca. 1650. National Portrait Gallery (U.K.) "Charles I was a brave soldier and by the standards of the Civil War, a competent general. Walker, 'a very importunate, ambitious and foolish man, that studies nothing but his own ends', wearing his badge as Garter King-of-Arms, is shown as the King's Secretary-at-War, a post he also held

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Spencer Alley: Painted portraits of the English Civil War

During the English Civil War (1662-1651), the Royalists championed the divine right of the monarch to govern England and fought against the opposing Parliamentarians. They had a deep-seated loyalty to the monarch and to the protection of King Charles I. Gentry, noblemen and Catholics were staunch ...

The Civil War: Royalists - Group - National Portrait Gallery  
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Introduction Scope of the List. This is a list of all the photographs found in the Prints and Photographs Division's "Civil War Negatives and Related Prints" and Feinberg-Whitman collections that depict named Civil War soldiers with the rank of private, corporal, or sergeant.

Portraits of Named Civil War Enlisted Men (Prints and ...

In this book, Angus Haldane examines the portraiture and history of the English Civil Wars through representations of the protagonists

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who were involved in the conflict. Each portrait is presented here alongside a short biography of the protagonist ' s life, and is accompanied by an extended discussion on the iconography of the painting and its art historical relevance, including aspects of patronage.

Portraits of the English Civil Wars,  
Haldane

Portraits Of The English Civil Wars by  
Haldane, Angus This book examines  
the portraiture and history of the  
English Civil Wars through  
representations of the protagonists  
who were involved in the conflict.

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explore the Civil Wars, including portraits, maps, contemporary pictures of seventeenth-century events, extracts from primary sources, local case studies and writing frames. ... In this unit pupils will learn about the main personalities and events in the story of the English Civil Wars. They will

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- Images of everyday life are also depicted for the first time in the Civil War. We've all seen photographs of the Civil War: black-and-white images of bearded Union generals or mustachioed ...

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### How Civil War Photography Changed War - Seeker

The English Civil War has become a frequent point of reference in contemporary political debate. A bitter and bloody series of conflicts, it shook the very foundations of seventeenth-century Britain. This is the first attempt to portray the visual legacy of this period, as passed down, revisited, and periodically reworked over two and a half ...

New Book | Scenes and Traces of the  
English Civil War ...

Portraits of Oliver Cromwell  
(Classroom Activity) In December  
1653, the army decided that Oliver  
Cromwell should become England's  
new ruler. Some officers wanted him  
to become king but he refused and

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instead took the title Lord Protector of the Commonwealth. However, Cromwell had as much power as kings had in the past.

#### Portraits of Oliver Cromwell (Classroom Activity)

Prince Rupert of the Rhine, Duke of Cumberland, KG, PC, FRS (17 December 1619 (O.S.) / 27 December (N.S) – 29 November 1682) was a German-English army officer, admiral, scientist and colonial governor. He first came to prominence as a Royalist cavalry commander during the English Civil War. Rupert was the third son of the German prince Frederick V of the Palatinate and Elizabeth, eldest ...

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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

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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.

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

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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.

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

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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

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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.

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,

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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

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that ultimately meant that the Crown  
would always be answerable to  
Parliament.

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.

Combining the work of major

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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.

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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

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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

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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.

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