

**Chapter 1 : Wilkie-Portrait of the Artist's Sister, Mrs. Helen Hunter**

*Paintings and drawings by Sir David Wilkie, R.A., Item Preview.*

Early life[ edit ] Pitlessie Fair Painting by David Wilkie entitled The Chelsea Pensioners reading the Waterloo Dispatch , a huge success in when it was first exhibited by the Royal Academy on the 7th anniversary of the battle. The Letter of Introduction, He was the son of the parish minister of Cults , Fife. Caroline Wilkie was a relative. In , after he had attended school at Pitlessie , Kingskettle and Cupar , his father reluctantly agreed to his becoming a painter. In addition to this elaborate figure-piece, Wilkie was much employed at the time upon portraits, both at home and in Kinghorn , St Andrews and Aberdeen. One of his first patrons in London was Robert Stodart, a pianoforte maker, a distant connection of the Wilkie family, who commissioned his portrait and other works and introduced the young artist to the dowager countess of Mansfield. After its completion he returned to genre-painting, producing the Card-Players and the admirable picture of the Rent Day which was composed during recovery from a fever contracted in while on a visit to his native village. Honours[ edit ] In November he was elected an associate of the Royal Academy , when he had hardly attained the age prescribed by its laws, and in February he became a full Academician. In he opened an exhibition of his collected works in Pall Mall , but the experiment was financially unsuccessful. In he executed the Letter of Introduction, one of the most delicately finished and perfect of his cabinet pictures. In the same year he made his first visit to the continent, and in Paris entered upon a profitable and delighted study of the works of art collected in the Louvre. Interesting particulars of the time are preserved in his own matter-of-fact diary, and in the more sprightly and flowing pages of the journal of Benjamin Haydon , his fellow traveller and brother Cedmir. On his return he began Distraing for Rent, one of the most popular and dramatic of his works. In he made a tour through Netherlands and Belgium in company with Raimbach , the engraver of many of his paintings. The Sir Walter Scott and his Family, titled the Abbotsford Family [6] a cabinet-sized picture with small full-length figures in the dress of Scottish peasants, was the result of a visit to Abbotsford in [7]. Reading the Will, a commission from the king of Bavaria , now in the New Pinakothek at Munich , was completed in ; and two years later the great picture of The Chelsea Pensioners reading the Waterloo Dispatch , commissioned by the Duke of Wellington in , at a cost of guineas, was exhibited at the Royal Academy. The Reception of the King at the Entrance of Holyrood Palace was the incident ultimately chosen; and in the following year, when the artist, upon the death of Raeburn , had been appointed Royal Limner for Scotland , he received sittings from the monarch, and began to work diligently upon the subject. But several years elapsed before its completion; for, like all such ceremonial works, it proved a harassing commission, uncongenial to the painter while in progress and unsatisfactory when finished. His health suffered from the strain to which he was subjected, and his condition was aggravated by heavy domestic trials and responsibilities. Three more years of foreign travel[ edit ] In he sought relief in foreign travel: A residence at Toplitz and Carlsbad was tried in , with little good result, and then Wilkie returned to Italy , to Venice and Florence. In October he passed into Spain , whence he returned to Britain in June It amounts to nothing short of a complete change of style. Up to the period of his leaving Britain he had been mainly influenced by the Dutch genre-painters, whose technique he had carefully studied, whose works he frequently kept beside him in his studio for reference as he painted, and whose method he applied to the rendering of those scenes of English and Scottish life of which he was so close and faithful an observer. Teniers , in particular, appears to have been his chief master; and in his earlier productions we find the sharp, precise, spirited touch, the rather subdued colouring, and the clear, silvery grey tone which distinguish this master; while in his subjects of a slightly later period â€” those, such as the Chelsea Pensioners, the Highland Whisky Still and the Rabbit on the Wall, executed in what Burnet styles his second manner, which, however, may be regarded as only the development and maturity of his first â€” he begins to unite to the qualities of Teniers that greater richness and fulness of effect which are characteristic of Ostade. His subjects, too, were no longer the homely things of the genre-painter: His change of style and

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change of subject were severely criticized at the time; to some extent he lost his hold upon the public, who regretted the familiar subjects and the interest and pathos of his earlier productions, and were less ready to follow him into the historic scenes towards which this final phase of his art sought to lead them. The popular verdict had in it a basis of truth: Wilkie was indeed greatest as a genre-painter. But on technical grounds his change of style was criticized with undue severity. While his later works are admittedly more frequently faulty in form and draftsmanship than those of his earlier period, some of them at least *The Bride at her Toilet*, for instance show a true gain and development in power of handling, and in mastery over complex and forcible colour harmonies. On his return to England Wilkie completed the *Reception of the King at the Entrance of Holyrood Palace* – a curious example of a union of his earlier and later styles, a "mixture" which was very justly pronounced by Haydon to be "like oil and water". His *Preaching of John Knox before the Lords of the Congregation* had also been begun before he left for abroad; but it was painted throughout in the later style, and consequently presents a more satisfactory unity and harmony of treatment and handling. In the beginning of Wilkie was appointed to succeed Sir Thomas Lawrence as painter in ordinary to the king, and in he received the honour of knighthood. His time was also much occupied with portraiture, many of his works of this class being royal commissions. His portraits are pictorial and excellent in general distribution, but the faces are frequently wanting in drawing and character. He seldom succeeded in showing his sitters at their best, and his female portraits, in particular, rarely gave satisfaction. A favourable example of his cabinet-sized portraits is that of Sir Robert Listen; his likeness of W. Esdaile is an admirable three-quarter length; and one of his finest full-lengths is the gallery portrait of Lord Kellie, in the town hall of Cupar. In the autumn of Wilkie resolved on a voyage to the East. Passing through Holland and Germany, he reached Constantinople, where, while detained by the war in Syria, he painted a portrait of the young sultan. He then sailed for Smyrna and travelled to Jerusalem, where he remained for some five busy weeks. The last work of all upon which he was engaged was a portrait of Mehemet Ali, done at Alexandria. On his return voyage he suffered from an attack of illness at Malta, and remained ill for the remainder of the journey to Gibraltar, eventually dying at sea off Gibraltar, en route to Britain, on the morning of 1 June. His body was consigned to the deep in the Bay of Gibraltar. A list of the exceptionally numerous and excellent engravings from his pictures will be found in the *Art Union Journal* for January. Apart from his skill as a painter Wilkie was an admirable etcher. During his lifetime he issued a portfolio of seven plates, and in David Laing catalogued and published the complete series of his etchings and dry-points, supplying the place of a few copper-plates that had been lost by reproductions, in his *Etchings of David Wilkie and Andrew Geddes*. Legacy[ edit ] Wilkie stood as godfather to the son of his fellow Academician William Collins. The boy was named after both men, and achieved fame as the novelist Wilkie Collins. In fiction[ edit ] A painting which might be a real Wilkie or only a copy the question is only resolved in the latter half of the book plays a role in the novel *Winter Solstice* by Rosamunde Pilcher.

**Chapter 2 : Wilkie-Portrait of Sotiri, Dragoman of Mr. Colquhoun**

*Paintings and drawings by Sir David Wilkie, R.A., [David Wilkie, John Woodward] on [www.nxgvision.com](http://www.nxgvision.com) \*FREE\* shipping on qualifying offers. This is a reproduction of a book published before*

Before you invest hundreds of dollars in an authentication investigation, consider our Preliminary Opinion service. We perform art authentications , art appraisals , art research and provide Certificates of Authenticity COA as well as consultations, for all paintings by Sir David Wilkie. He developed a love for art at an early age, and in , after he attended school at Pitlessie, Kettle and Cupar, his father reluctantly agreed to his becoming a painter. His pencil portraits of himself and his mother, dated that year, prove that Wilkie had already attained considerable certainty of touch and power of rendering character. In , Wilkie returned to Cults, established himself in the manse and began his first important subject picture, Pitlessie Fair, which includes about figures, and in which he introduced portraits of his neighbors and of several members of his family circle. In addition to this elaborate figure piece, Wilkie worked on portraits, both at home and in Kinghorn, St. Andrews and Aberdeen. In the spring of , he left Scotland for London and began to study in the schools of the Royal Academy. One of his first patrons in London was Stodart, a pianoforte maker and distant connection of the Wilkie family, who commissioned his portrait and other works and introduced the young artist to the dowager countess of Mansfield. After its completion, he returned to genre painting, producing the Card Players and the admirable picture of the Rent Day, which was composed during recovery from a fever contracted in while on a visit to his native village. In November , he was elected an associate of the Royal Academy, when he had hardly attained the age prescribed by its laws, and in February he became a full Academician. In , he opened an exhibition of his collected works in Pall Mall, but the experiment was unsuccessful entailing pecuniary loss upon the artist. The Letter of Introduction In , Wilkie executed the Letter of Introduction, one of the most delicately finished and perfect of his cabinet pictures. In the same year he made his first visit to the continent and in Paris, entered upon a profitable and delightful study of the works of art collected in the Louvre. Interesting particulars of the time are preserved in his own matter-of-fact diary and in the more sprightly and flowing pages of the journal of Haydon, his fellow traveler. In , he made a tour through Holland and Belgium in company with Raimbach, the engraver of many of his paintings. Sir Walter Scott and his Family, a cabinet-sized picture with small full-length figures in the dress of Scottish peasants, was the result of a visit to Abbotsford in Reading a Will, a commission from the king of Bavaria, now at the New Pinakothek in Munich, was completed in ; and two years later, the great picture of Chelsea Pensioners Reading the Gazette of the Battle of Waterloo, commissioned by the Duke of Wellington in at a cost of guineas, was exhibited at the Royal Academy. In the following year, when the artist, upon the death of Raeburn, had been appointed Royal Limner for Scotland, he received sittings from the monarch and began to work diligently upon the subject. But several years elapsed before its completion. Like all such ceremonial works, it proved a harassing commission, uncongenial to the painter while in progress and unsatisfactory when finished. In , Wilkie sought relief in foreign travel. After visiting Paris, he went to Italy, and while he was in Rome, he received the news of fresh disasters through the failure of his publishers. A resident at Toplitz and Carlsbad was tried in , with little good result, and then Wilkie returned to Italy. It amounts to nothing short of a complete change of style. Up to the period of his leaving England, he had been mainly influenced by the Dutch genre painters, whose technique he had carefully studied, and whose works he frequently kept beside him in his studio for reference as he painted, and whose method he applied to the rendering of those scenes of English and Scottish life of which he was so close and faithful an observer. Teniers, in particular, appears to have been his chief master, and in his earlier productions, we find the sharp, precise, spirited touch, rather subdued coloring, and clear, silvery grey tone which distinguished this master. While his subjects of a slightly later period, such as the Chelsea Pensioners, the Highland Whisky Still and the Rabbit on the Wall, were executed in what Burnet styles his second manner, they may be regarded as only the development and

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maturity of his first. Wilkie begins to unite the qualities of Teniers that greater richness and fullness of effect, which are characteristic of Ostade. But now he experienced the spell of the Italian masters and Diego Velazquez and the other great Spaniards. In the works which Wilkie produced in his final period, he exchanged the detailed handling, the delicate finish and the reticent hues of his earlier works for a style distinguished by breadth of touch, largeness of effect, richness of tone and full force of melting and powerful color. His subjects, too, were no longer the homely things of the genre painter. With his broader method, he attempted the portrayal of scenes from history, suggested for the most part by the associations of his foreign travel. To some extent he lost his hold upon the public, who missed the familiar subjects and interest and pathos of his earlier productions and were less ready to follow him into the historic scenes towards which this final phase of his art sought to lead them. The popular verdict had in it a basis of truth: Wilkie was indeed greatest as a genre painter. On technical grounds, his change of style was criticized with undue severity. While his later works are admittedly more frequently faulty in form and draughtsmanship than those of his earlier period, some of them at least show a true gain and development in power of handling and in mastery over complex and forcible color harmonies. Upon his return to England, Wilkie completed Reception of the King at the Entrance of Holyrood Palace, which is a curious example of a union between his earlier and later styles. Preaching of John Knox Before the Lords of the Congregation was also begun before he left for abroad, but it was painted in the later style and consequently presents a more satisfactory unity and harmony of treatment and handling. Seated Lady of Constantinople, In the beginning of , Wilkie succeed Sir T Lawrence as painter in ordinary to the king, and in , he received the honor of knighthood. His time was also much occupied with portraiture, and many of his works of this class being royal commissions. His portraits are pictorial and excellent in general distribution, but the faces are frequently wanting in drawing and character. He seldom succeeded in showing his sitters at their best, and his female portraits, in particular, rarely gave satisfaction. Esdaile is an admirable three-quarter length; and one of his finest full-lengths is the gallery portrait of Lord Kellie in the town hall of Cupar. In the autumn of , Wilkie resolved on a voyage to the East. Passing through Holland and Germany, he reached Constantinople, where, while detained by the war in Syria, he painted a portrait of the young sultan. He then sailed for Smyrna and traveled to Jerusalem, where he remained for some five busy weeks. The last work of them all was a portrait of Mehemet Ali done at Alexandria. On his return voyage, he suffered from an attack of illness at Malta and died at sea off of Gibraltar on the morning of 1 June His body was consigned to the deep in the Bay of Gibraltar.

**Chapter 3 : Sir David Wilkie | Artist | Royal Academy of Arts**

*A minister's son, David Wilkie studied painting in Edinburgh, despite his parents' misgivings about the occupation. His ambition led him to London, where he entered the Royal Academy schools. In he made his name with a modern genre painting, beginning a life of much-admired paintings of everyday scenes.*

See other formats M L. His father was the minister there and his maternal grandfather owned the mill at Pitlessie. Taking scenes from the life around him he quickly learned to compose his figures in a lively manner, though the colour harmonies he used show clearly that he knew his Masters only from the hand of the engraver. His first major genre work was Pitlessie Fair Plate 6 which is remarkable for a largely untaught youth of nineteen, not least in the way he has stage-managed his crowd. Throughout his life he was to undertake portrait commissions, an aspect of his art which has been overlooked. His earliest portraits were somewhat in the manner of Raeburn, showing solidarity but lacking the sensitivity and marvellous insight of his later ones. In Wilkie moved to London. This opinion was echoed by such patrons as Sir George Beaumont and Lord Mulgrave and admirers of Dutch seventeenth-century cabinet pictures. This tight and highly finished method of painting and drawing could not forever contain his ability and fluency. A severe illness caused him to leave England in on a protracted visit to Italy and Spain. There his brush work became looser and he found that "It is richness and depth alone that can do justice to the material". His new style found favour with the King and he never lacked patrons, but his popularity with the critics and his public was seriously impaired. They found his exhibits "embrowned with the fatal glaze" and above all uncharacteristic of all they had come to expect from his brush. Many people to-day feel with Haydon and Thackeray that his style deteriorated and that his looser brush work, darker colour and Rembrandtesque lighting were all a sad tumble from the incident-packed earlier canvases. To others it may seem that it is these later works, with their powerful impact and lovely feeling for tone, that stamp him out as a considerable figure amongst his European contemporaries. In he journeyed, by way of Constantinople, to the Holy Land. He was anxious to study the people, costumes and landscape at first hand, for his mind was turning towards biblical painting drawn not from imagination but from observation. He died on June 1st, , and was buried at sea, off Gibraltar. The public first saw the brilliant sketches and drawings done on this voyage at the posthumous sale of and this was followed by a memorial exhibition at the British Institution. Since then his earlier work has been assured of brief mention in accounts of British painting, but his later work has been ignored except amongst discerning collectors. Foster 24 THK i: J oil II Bryson, Esq. The Duke of Buccleuch and Queensberry 46 The pictures in the Royal Collection are reproduced by gracious permission of Her Majesty The Queen and those in other collections by kind permission of the owners. Copyright is in each case strictly reserved. The reproduction on the cover is a detail of the Portrait of the Artist which is illustrated as Plate 1.

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Literature and exhibited Literature A. Cave, IX, , p. Exhibited London, Royal Academy, , no. Edinburgh, Scottish National Exhibition, , no. Fine Art Section, , no. This fine, small picture is the finished sketch for a well-known canvas virtually three times larger - The Village Festival, first titled The Alehouse Door, now in the Tate Gallery see fig. Wilkie began the larger picture on 29 September , probably completing it by 19 August ; over these twenty-two months or so there were, however, interruptions. If this was not quite his largest work so far, as a composition it was his most ambitious. It came to be bought by John Julius Angerstein, a rich merchant, insurance-broker, and picture-collector. In , Wilkie had a visit from Sir Thomas Lawrence. In April , seven months after the picture was begun, Lawrence saw his work and spoke of it to Angerstein who decided, without delay, that with this his commission would be satisfied. It is hard to tell the exact state of the picture when Angerstein made his decision, but he may have been given an idea of what Wilkie expected it to look like eventually by a sight of the present sketch. When the larger picture was finished, Wilkie was paid guineas for it, about five times more than he had been paid for one before. In this way it was set apart in fine company. Thus it became celebrated, and much copied. Most of his notes are, however, terse and some are not easy to understand, not least those alluding to sketches for the picture. That his allusions to them, which are not many, should be ambiguous in the main is due to uncertainty as to whether the sketch he mentions at a given time was painted in oil, or was simply a drawing. In establishing the composition, he used both. Some of the drawings, as will soon appear, were made in the course of clarifying an oil sketch. It is, nevertheless, possible to isolate references to a sketch, or sketches, which were certainly, or almost certainly in oil. After a first, desultory attempt to give shape to the subject in August - perhaps only in watercolour - Wilkie returned to it with a firm sense of purpose in March That he painted a sketch in oil not long after this is evident from a note he made on 15 May: This might, indeed, mark the beginning of the present sketch. On the 18th, Wilkie noted: This sketch is likely to have been the one admired by Joseph Farington on the 22nd. It seems that it had by then acquired some substance, also that the final composition was defined in essence by 22 June. Although Wilkie laid in the composition of the larger canvas on 29 September, using the sketch in doing so, he continued to work on the sketch. It was more than a preliminary; it held its value as an epitome of his intentions, and as a control in his elaboration of the larger picture. Thus he noted on 4 October: The function of the stair, and the figures on it, was - as it is now - to allow a continuous flow of human activity from that in the left foreground to that in the background. He returned to the problem on 27 January , and noted on 5 February: Another idea occurred to him on 18 May: This was as soon abandoned, but still visible in the present sketch are traces of two parallel lines running down from the large facing window, and directed to the right; they may be the remains of this experiment. The solution, carried over into the Angerstein picture, came on 21st: Again, signs of this alteration survive in the sketch; higher than the window as it is now, and to the left of it, are ghost-like figures at a window - or possibly standing on a wooden balcony. Another aspect of the organic relationship between the sketch and the larger picture is illustrated by the group of figures above the porch, on the left of the composition. The group was evidently worked out at first in drawings and then painted into the picture; only after doing this did Wilkie note, on 3 February What he forgot, in explanation of how in life they might have got there, was to indicate the door behind them, plain enough in the Angerstein picture. Such alterations - among others yet - belong to the art of picture-making. But after the sketch lost its usefulness as a working instrument, which was possibly in May , there can be little doubt that Wilkie did further work on it, if only to tidy it up. A governing reason for doing this lay in an odd agreement with one of his first and most loyal patrons, the Earl of Mulgrave. In , Mulgrave, a Major- General, shortly to become First Lord of the Admiralty, had bought a picture from him and commissioned a more important one. Wilkie was to be paid ten per cent of the selling price of each finished

picture. Mulgrave thus acquired a dozen small duplicate compositions by , half of them painted in . He may have taken possession of the present sketch in about November . These two small pictures were all that Wilkie submitted to the Academy that year, much as a defiant demonstration to that authority that he had work in hand of high importance. Some at the Academy thought this an inpertinence since, earlier in the year, he had been elected a Royal Academician, and something more dutiful was expected of him. Dutch and Flemish pictures were in high esteem at this time, and the collecting of them made fashionable by the Prince Regent. In the field of genre-painting, Ostade and Teniers were especially prized, and their names used in the critical shorthand of praise. In this context a single figure in the sketch may have interest, that of the man leaning out of the left-hand corner of the window. He was replaced in the Angerstein picture. In part this must have been because his replacement establishes a positive link in the chain of human action across that part of the picture; but, as surely, his stolid presence was borrowed too literally from Ostade. Be this as it may, it remains that Ostade was there, in at least two different ways, during the development of the composition. Several models, of both sexes and various ages, were used during the painting of the Angerstein picture, but given the reflective relationship between it and the sketch, the appearances of some of them are to be found here too. A man called Morely, apparently elderly, was the most frequently used; from 13 October to 8 February , he served indifferently for the male figures in the principal group - on their feet to the left of centre - and for others elsewhere. John Liston, a friend, remarkable as a comic actor, sat for the figure of the man sitting at the end of the table on the left, a bottle raised in his hand. Wilkie had difficulty in satisfying himself with this figure, a pivot in the overall design. Liston sat several times, firstly on 27 October ; his features are recognizable in the Angerstein picture, but they were not put back into the sketch, for here we have a startlingly different man. The model for the architectural background seems to have been a public house at Paddington. It is clear that Wilkie made substantial alterations to it in the sketch, and again in the Angerstein picture - well before the last rural amenities of Paddington were blanketed under terraces in the s. In matters of detail, the differences between the sketch and the larger picture are many. More fundamental than these and, with little doubt, chiefly a result of the process of transfer and enlargement, is a certain loss of coherence in the Angerstein picture. There, the perspective of the foreground has become longer and steeper, the figures diminished in relation to their setting, more strung out, even more mannered in their rendering; some of this did not pass early notice. Comparatively, the sketch feels robust; the figures have, in general, a closer integration among themselves, and the overall movement in the design is rather easier to engage in. Such may be counted as virtues of comparative immaturity. Wilkie inscribed the date on the sketch. His dating of paintings and drawings was not always literal. In this case, and probably with Mulgrave in mind, he gave the year in which he established the composition, rather than that in which his work on the sketch was ended.

Pre-Lot Text The fig.

Chapter 5 : Sir David Wilkie (1785-1841), Artist | Art UK

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Colquhoun, Watercolor and bodycolor and oil, over graphite on buff paper While the eighteenth century saw explicit recording of the areas surrounding England in Wales and Scotland, by the nineteenth century this fashion had moved onward to the continent, middle east, and even reaching China and India. However this desire did not take into account the continually changing people who would document these lands. In the peculiar case of Sir David Wilkie, R. In Sir David Wilkie, planning to begin work on a series of historically accurate scriptural paintings in the Holy Lands, found himself stalled in Constantinople. The aggressive moves of the Pasha of Egypt, Mehemet Ali to break free of the Ottoman Empire and establish a hereditary title had incurred the military response of Britain, Austria, and Turkey, effectively closing the area to travel. While he sojourned against his wishes, Wilkie busied himself with a series of local portraits. Upon hearing that Wilkie was in Constantinople, John Frederick Lewis, who had long emulated the older artist abruptly ended his three-year tour of the continent, where he had recently finished his drawing of Two Southern Italians Playing Bagpipes , to meet his unsuspecting acquaintance. Wilkie used this painting method to great effect in Portrait of Sotiri, Dragoman of Mr. The two works, though visually and technically similar, are profoundly different. Elected to the Royal Academy in , he began his career in earnest leaving for tours of Paris and the Low Countries in and respectively. Six years later, in , a seminal event was marked for both Wilkie and British painting as a whole with his completion of The Chelsea Pensioners Receiving the London Gazette Extraordinary of Thursday, June 22d , Announcing the Battle of Waterloo!!!. Commissioned by victorious leader of the battle himself, the Duke of Wellington, the daring re-conception of history painting combined with a genre scene garnered the highest price ever for a contemporary British work of art of guineas. Attendance for its opening was so high that crush barriers were erected to protect the painting. But lost among the accolades and material success were the difficult issues concerning British identity that the painting contained. By choosing to reveal the victory through soldiers, retired and active, from St. Domingo, India, Ireland, and Scotland in a scene populated by war widows and Jews Wilkie demonstrated the underlining strains to a traditional definition of Britain. The Entrance of George IV had quickly become an unmanageable and ultimately unsuccessful work and the loss of his mother and two brothers with dependent children resulted in Wilkie suffering a nervous breakdown. Starting in Germany and Italy, in , Wilkie began painting again during his stay in Rome. In late Wilkie made the highly unusual move of traveling to Spain where he studied, among others, Titian, Velazquez, and later Murillo. The sketches in Spain would serve as the basis for a series of eight paintings made over the next two years that Wilkie submitted to the Academy show in Scotland of , his highest number ever. The triumphal return of Wilkie to the art world also resulted to his second royal appointment, one year later, in , to the post of Painter in Ordinary to King George IV, with the death of Sir Thomas Lawrence. Lewis had begun his first travels on the continent as Wilkie returned from his in Shortly thereafter, Lewis attempted, as Wilkie had done in The Chelsea Pensioners, to recast history painting, this time through medium instead of subject. Had the series been completed they would have been among the largest watercolors ever executed in Britain. Depicted are Zampognari, itinerant musicians, who, during the Christmas season serenade images of the Christ child set up at various roadsides. Playing towards the left side of the page, the Zampognari stand at the base of a row of stairs, at the top of which holds an empty red pedestal indicating the moved statue of Christ. Nearly a dictionary definition of the Italian bagpipes known as zampognara or cornamusa depending on location is given with four pipes held in one large stock at the top, two conical chanters, one for each hand, and two crudely bored cylindrical drones. Other details throughout the work are scrupulously recorded from the cloaks to the individual stones. Even areas Lewis fails to



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complete like the pilgrim hat and the skin of front bagpipes are detailed enough that a fully rendered depiction can be extrapolated later on. But within this technical mastery some slight inconsistencies emerge. The ear of the standing figure hangs low and the foot of his kneeling companion is too large. Coupled with the evidence of separate executions for the figures and background, the scene becomes much less an actual event witnessed and more a constructed one tailored for expectations. Less a rendering of individuals the pair represent a colorful local Italian tradition of exotic interest to the British, like a Tarantella or a carnival celebration. Portrait of Sotiri, Dragoman of Mr. However, in contrast to Lewis, the scene was made by its own impetus and grew internally within the work rather than being dictated by the imagined demands of an intended audience. Originally a presentation drawing for Mr. Colquhoun, British consul-general at Bucharest and an acquaintance of Wilkie, the work was ultimately abandoned and eventually turned into an exercise of portraiture for the artist. Sotiri, who sits in the center of the page, was an Albanian dragoman a translator of Arabic, Turkish, or Persian employed in the Middle East for Mr. The boy is the son of Mustafa, the Janissary of Mr. Cartwright Consul-General in Constantinople. Wilkie could well have witnessed the interaction pictured here between Sotiri and the boy, as they were apart of the British diplomatic community in and around Constantinople and could have known one another. But, a similar drawing by Wilkie, Captain Leigh and his Dragoman , involving like gestures around a hookah demonstrates that the scene was posed. It is hard to say whether this has meaning outside of purely formal concerns, though both include the elaborate illustration of smoke filling the glass chamber of a hookah and the composition may have merely been an excuse to produce an effect the artist liked. The cityscape in the upper left of the drawing depicts the suburbs of Constantinople. The cityscape was perhaps originally intended to be a full vista and upon abandoning the drawing as a presentation work Wilkie also gave up on such a complicated background. The inclusion of the woman and child in the far left is a curious addition. Least developed of the portraits though remarkable in detail , they were mostly likely added last, after the limits of the paper had become apparent. Isolated in the foreign city and having lost those dearest to him fourteen years earlier, a lonely Wilkie most likely manufactured a family scene from the people around him. The scene is a good example of the complicated role Wilkie played in orientalist views during the nineteenth century. Like Lewis, and British painting as a whole, the highly detailed costumes and instruments that adorn Sotiri and his companions are a veritable index of local detail. But the attention to individuality within the portraits makes it distinct. Though cautious and in certain ways contemptuous of Turkish culture, Wilkie saw many affinities between it and his Scottish heritage. Unable to be collected and removed for easy consumption the figures, like all great portraits, seem out of place anywhere but in their world. And with their location only slightly finished they seem exceptionally dependent on each other, adding to their unique individual presence. At the very least there would have been a more humane counter trend. But Wilkie never lived to see his home again, dying at sea in , leaving the Middle East to be depicted by artists such as Lewis. Painter of Everyday Life pp.

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## Chapter 6 : Sir David Wilkie | Tate

*Paintings and Drawings By Sir David Wilkie, (Classic Reprint) [David Wilkie] on www.nxgvision.com \*FREE\* shipping on qualifying offers. Cults, which lies about twenty-one miles to the north of Edinburgh, in November*

Helen Hunter, Watercolor over black chalk He returns in showcasing some of his Italian and Spanish works which aids in reestablishing and reintroducing his reputation and work to the public. Around the years in which this portrait is executed, Wilkie was commissioned to do many portraits, most notably including royal portraits. After this success, Wilkie painted more royal portraits in the subsequent years. The technique in this drawing brings to mind a drawing he did of the Earl of Morton which is similarly rendered in a bold hatching in black chalk, but here subdued by applications of wash, showing that he is more aware of tonal values. But here, the presumed sentimentality of choosing the subject of his sister probably fell into a category of drawings done for pleasure because of its deviation from his incredibly busy commissions during these years. His sister was the subject of many of his drawings. He was very devoted to his sister who kept house for him in London. This drawing, one of the most elaborate, large scale chalk drawings, and exceptionally highly finished. The nobility in this drawing, elaboration which suggests that they were perhaps intended to be finished works rather than preparatory studies, but this drawing in particular seems quite finished. The precision of line work in the face and the hair is markedly and painstakingly worked out, it is highly likely that this was a finished drawing in and of itself, and not a preparatory for an oil painting. In addition, if one compares this drawing to other drawings which were made in connection with pictures, there is a significant difference, even with the more finished studies. He worked very slowly throughout much of his career, and so perhaps drawings can be seen as conscious attempts to keep his mind active. There is significant evidence that drawings specifically connected with his own pictures. He had a family history of psychiatric illness and he himself suffered multiple episodes of attacks, and the culminating breakdown in required a major timeout. It is not until that Wilkie is noted to have fully come back from the old, shaken, cold, and nervousness of his ill state. Given the extreme circumstances of the fragility of his health, and given his tragic family history of deaths, there exists the possibility of his drawings of his sister as more than pleasure drawings or exercises for his more treasured portraits. The fragility of life that Wilkie most surely must have been conscious of and struggling with seems to be an issue with which the sentimentality and the robustness of the portrait of his sister comes to confront. Looking back to a portrait Wilkie painted of his parents, there is a direct correlation between the compositional placement of the figures in his portrait, and that of an elderly couple in Dutch and Flemish engravings. It is suggested that the wealthy and elegantly dressed were subject to lustful passion. And thus the warning of the inevitability of mortality. Hair in a mass of heavy curls on each side and parted was typical of formal hair coiffure in Outdoor garments such as mantles were exuberant with sleeves falling over the hand, accompanied by a fur collar and cape. Her gaze is of conscious awareness, very similar to the sort of gaze with which Wilkie painted his mother, she is very poised but not haughty. Her gaze is at odds with her body language. She clutches her fur stole which is at odds with the whiteness of her exposed skin.

**Chapter 7 : Sir David Wilkie - 22 Artworks, Bio & Shows on Artsy**

*Sir David Wilkie, R.A. () The Village Festival: A finished sketch His dating of paintings and drawings was not always literal. In this case, and probably.*

Art and the Politics of Representation. Click on the images to enlarge them, and for more information where available. In keeping with its policy of organising conferences and study days in connection with major Exhibitions, the Tate management mounted an international symposium on 13 June , to complement its excellent "The Lure of the East: British Orientalist Painting" Exhibition of that year see references for link. Discussing portraits "At the Margins of British Orientalism," Professor Roberts started with the example of David Wilkie, suggesting that the genre allowed a range of aesthetic forms, including photographic parodies and "Ottoman Orientalism. The cross-cultural boundaries are renegotiated by the arts â€” in this instance portraits â€” with an interplay between self and other and centre and periphery, pointing to the contingency of boundaries formation. Another example would be that of John Young , with his Series of Portraits of the Emperors of Turkey â€” the London book of with his engravings derived from Ottoman miniatures and paintings commissioned in by Selim III, with vignettes on "my victories" chosen by the Sultan himself being dedicated to the Prince Regent. Two portraits by David Wilkie Sultan Abdul Mejid The finished one was commissioned by none less than Queen Victoria for reasons of high politics: British diplomacy was seeking an Anglo-Ottoman alliance against Egyptian expansion. The Sultan took the occasion to remind the British that he was a modernising head of State he ascended the throne the year before, in through the "Western" uniform which he is wearing though the "Oriental" connection is recalled thanks to the fez and scimitar. A dress reform had been introduced by his father in , and he clearly makes the point that he intends to continue on the path of "Westernisation". The unfinished portrait commissioned and overseen by the Ottoman Sultan does not fit easily within conventional understandings of British Orientalism, and it seems therefore appropriate that this portrait should not have been included in the Tate Exhibition. In contrast, His Highness Muhammad Ali, Pasha of Egypt also by Wilkie, is shown in "Oriental" dress â€” the only concession to modernity on the part of the governor of Egypt from to being the fez. All this can be interpreted as showing the Ottoman Empire renegotiating its place in contemporary international politics, notably the three-cornered transactions between Britain, the Ottoman Empire and the Ottoman-Egyptians. In her paper on "The Lure of Orientalism: Orientalism is not an exclusively Western phenomenon, as Ottoman Orientalism surfaced in the mid-nineteenth century. Paying tribute to Edward Said , she insisted that Orientalism cannot be divorced from politics. Ethnographic research, for instance into costumes, led to such publications as *Costumes Populaires de la Turquie* At the same time, a popular form of Ottoman Orientalism was clearly visible on advertisements and packaging for cigarette paper or cough syrup. All this made it clear that the Ottomans aligned themselves with the "civilised world. Both speakers agreed that Hamdi Bey presented women as a puzzle, as opposed to the "Western" especially French eroticism associated with the harem. The vocabulary is also important: Orientalism and the Place of the Visual Left: These are the projects that form the basis of the exhibition. Said was sceptical of the visual â€” and he was not alone. This tradition was invoked by Timothy Mitchell in his book *Colonising Egypt*, in which the act of "picturing" of fixing the gaze is made to do a great deal of the work of Orientalism, and indeed of colonialism â€” probably, we may now feel, rather too much of the work. Dr Tromans recalled a quotation in the book from an Egyptian educationalist who had visited Paris in the s, and later explained that "one of the beliefs of the Europeans is that the gaze has no effect. Equally certainly, a Western tradition that Orientals were unable to grasp these principles forms a central plank of the visual culture of Orientalism. This may explain why an uncomprehending William Holman Hunt "felt tantalised by the restrictions imposed" on his looking, as he described his experience in Palestine in Later nineteenth-century Orientalist painting has of course long been recognised as a kind of last stand of the Academic tradition: The paper then made a plea in favour of attending more directly to the technologies of

## DOWNLOAD PDF PAINTINGS AND DRAWINGS BY SIR DAVID WILKIE, R.A. 1785-1841.

visual culture in order to comprehend the power relations around representations. The talk concluded on the problem of the authority of beauty as a political end: It is rather the West that betrayed beauty, perhaps because we no longer have the political hope to allow us to believe in it. The Modern and the Anti-Modern: The last paper of the morning, on "The Modern and the Anti-Modern: But this was a brief impression, which soon wore off. Said did not analyse the text, the ideology, speaking of a "plot that ends in deadlock and entombment" On the contrary, Professor MacKenzie argued, Aida is about nationalism and anticlericalism; in it, Verdi celebrated the underdog, and the end is an apotheosis. Said is also wrong in that the victims of internationalism were able to maintain their cultural independence, and all through the nineteenth century we find a ubiquitous juxtaposition of the modern and anti-modern. A good example is that of the Great Exhibition of 1851. On the surface, it is the archetype of modernity, with its buildings of iron and glass, but the interior was largely anti-modern. Besides the "wonders of industry" one could find a recurring insistence on handcrafted objects, and the same dichotomy between the industrial and the non-industrial was to be found in all other exhibitions. It must be remembered that each British country-house had to have a display of artefacts from Ethiopia, India, the Sudan – notably weaponry: The general trend was towards a relief from industrially-produced goods, and towards a world lost which they wished to regain, indicating a sort of civilisational disease – and in conclusion Professor MacKenzie drew a parallel between the attitudes of the Victorian middle classes and those of the middle classes of the Middle East today, arguing that they have a good deal in common. While Professor MacKenzie said that we can pick holes in them, Dr Tromans reminded the audience that it was not the authors who were to blame, but the readers who made too much of their theories: Linda Nochlin tried to deal with aesthetics in relation to politics. There must have been among the Orientalist artists a sense of challenge: Beauty can be an oppressive experience. Professor MacKenzie added that there was a long tradition of absorbing the culture of the Other. Very often, these artists started from photographs, which they embellished in their works, choosing rich colours in a bright light. Dr Tromans believes that the definition was a shifting one: This led Professor Roberts to wonder what the priorities were in the particular field of research into Orientalist paintings if one was to go beyond the important work already done by Edward Said and Linda Nochlin. There were to have been three versions. Only one shown at the Exhibition, and now in the Royal Collection was finished. A third one, which had been commissioned by Mehemet [Muhammad] Ali, Pasha of Egypt, when Wilkie went to Alexandria to paint his own portrait, was never started. There were four speakers. A Third Space, or Neo-Orientalism? Another found "the East" in the title of the exhibition problematic – to which Christine Riding replied that the team had spent five years discussing this. He did not recognise himself in it, he said, and he did not want to be represented like that. Dr Tromans underlined that this is exceptionalism generated through the medium, i.e. Letting the other voices in today would not solve the problem:

### Chapter 8 : David Wilkie (artist) - Wikipedia

*Sir David Wilkie, R.A. Cults, in Fifeshire, Scotland, 18 November - 1 June, at sea near Malta. British painter, a minister's son, studied painting in Edinburgh, despite his parents' misgivings about the occupation.*

### Chapter 9 : Sir David Wilkie

*Sir David Wilkie, R.A. () The Spanish Girl signed, inscribed and dated 'www.nxgvision.com' (lower right) and 'Head of a Spanish Girl By Sir David Wilkie, R.A. Painted in Madrid' (on an old label attached to the reverse of the stretcher).*