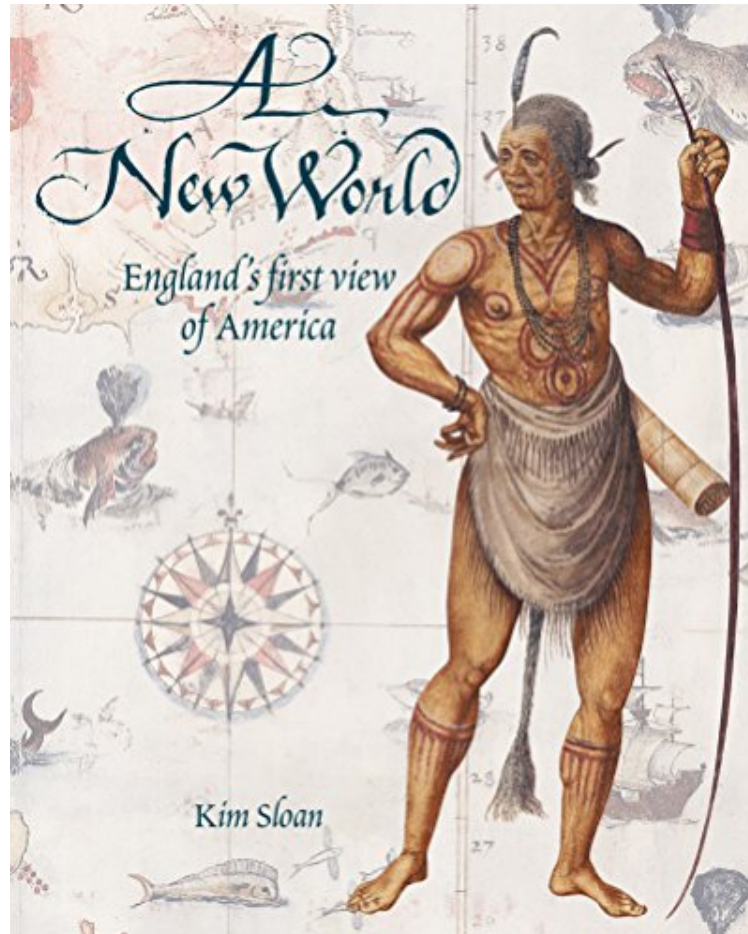


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## A New World: England's First View of America

Kim Sloan

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**Kim Sloan : A New World: England's First View of America** before purchasing it in order to gauge whether or not it would be worth my time, and all praised A New World: England's First View of America:

0 of 0 people found the following review helpful. A Comprehensive Collection of John White's Work By Frank H. Sanders This is an extraordinary (and the first) compilation of John White's drawings of people and animals in the New World. A gifted artist, White drew and painted what he saw with an eye that seems modern, despite the fact that he lived and worked 400 years ago. This book is by far the best existing resource for seeing White's work. It could be filed in a library under any of the following headings: art, colonial history, anthropology, American Indians or North American Natural History. This book belongs in any good collection of books on any of those topics. 0 of 0 people found the following review helpful. It's Not All That By Kundi After reading the reviews I expected more turns out it's okay. 0 of 0 people found the following review helpful. This is a wonderfully illustrated companion piece to the British Museum's complete set ... By Jason G This is a wonderfully illustrated companion piece to the British Museum's complete set of John White's water colors. White, the Royal Governor of the "Lost Colony" on Roanoke Island, was a

keen observer of the flora, fauna and native peoples of what later became North Carolina. For those wanting a first reflections of that time, when the British Empire was first stretching out to what became the United States, this is a great resource and well recommended.

This beautifully illustrated book reproduces in full the famous and rarely seen British Museum collection of drawings and watercolors made by John White, who in 1585 accompanied a group of English settlers sent by Sir Walter Raleigh to found a colony on Roanoke Island, North Carolina. White's duties included making visual records of everything he encountered that was then unknown in England, including plants, animals, and birds, as well as the human inhabitants, especially their dress, weapons, tools, and ceremonies. The collection also includes White's watercolors of Florida and Brazilian Indians and of the Inuit encountered by Martin Frobisher. Here each work is reproduced in color and supplemented by engravings by Theodor de Bry and other comparable works. Kim Sloan's introduction sets the scene, followed by chapters placing John White and his work in their historical, cultural, and artistic contexts. Joyce Chaplin explores how White's contemporaries viewed his work and Christian Feest assesses its accuracy as historical documentation. Ute Kuhlemann examines the role of de Bry, White's Frankfurt publisher and engraver. The book explores John White's role as a colonist, surveyor, and artist who not only recorded plants and animals but also provided Elizabethan England with its first glimpse of a now-lost American Indian culture and way of life.

From Publishers Weekly Elizabethan artist John White, a gentleman of the court and a friend of Sir Walter Raleigh, made five voyages to the new world from 1584 to 1590 and provided England its first look at Native Americans and their home through his watercolor and ink illustrations. Author and British Museum curator Sloan devotes her first six chapters to historical background, placing White's voyages to the New World in context; not only would White be appointed governor of Roanoke colony, he would also become grandfather to the first European born in North America. The remainder of the book catalogues White's 75 watercolors (lost in the 16th century, rediscovered in 1788 and bought by the British Museum in 1866), which include renderings of Native Americans, Inuit, flora, fauna and maps. Sloan excels in explaining the images' historical significance: White's watercolors of Native Americans are remarkable for their sympathetic portrayal of real individuals—painted at a time when tribes like the Inuit were considered "barely human" by the English—and provide information about status, apparel, weapons and personal character. White's skill also extended to cartography: his detailed map of the Virginia coast has proven accurate when compared against modern satellite photography. A visual treat throughout, Sloan's collection is fully explicated, thoroughly sourced and handsomely presented. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. "A thought-provoking volume." -- "Journal of Middle Atlantic Archaeology" "This handsome collaborative volume . . . brings the best of today's interdisciplinary scholarship to bear on his work in both its original and engraved versions." -- "International History" "This book should be in every library devoted to art and history." -- "Imprint" "Full of insightful revelations, subtle inferences, and extraordinary detail that bring to both the serious scholar and casual reader a refreshing look at the corpus of John White's work." -- "NC Historical" "Put[s] White's paintings, beautifully reproduced, into the hands of a large number of readers." -- "Huntington Library Quarterly" "Provides not only a new edition of White's images but also many new insights and perspectives on the artist." -- "American Literary History" "Splendid. . . . A great contribution to early Carolinian history." -- "Post and Courier" "A masterful book that should be strongly recommended for all ages, classrooms, and libraries. . . . Highly recommended." -- "CHOICE" "A well-rounded portrait of White, his significance, and his role in England's early colonial activities in North America." -- "Winterthur Portfolio" "Provides background and context for White and his work in three deeply researched essays as well as in the text accompanying the beautifully reproduced watercolors from the exhibition." -- "William and Mary Quarterly" Full of insightful revelations, subtle inferences, and extraordinary detail that bring to both the serious scholar and casual reader a refreshing look at the corpus of John White's work.--NC Historical Beautifully reproduces White's artwork. Although two previous books on White and his drawings have been written in the twentieth century, Sloan's work provides a richer context for White's art, as well as a very detailed investigation into his life. . . . An amazing scholarly contribution to the fields of history, art history, and anthropology. . . . Truly an achievement of artistic proportions.--Southern Historian This book should be in every library devoted to art and history.--Imprint A masterful book that should be strongly recommended for all ages, classrooms, and libraries. . . . Highly recommended.--CHOICE A thought-provoking volume.--Journal of Middle Atlantic Archaeology Provides background and context for White and his work in three deeply researched essays as well as in the text accompanying the beautifully reproduced watercolors.--William and Mary Quarterly Put[s] White's paintings, beautifully reproduced, into the hands of a large number of readers.--Huntington Library Quarterly Provides background and context for White and his work in three deeply researched essays as well as in the text accompanying the beautifully reproduced watercolors from the exhibition.--William and Mary Quarterly John White's watercolor paintings of the people, flora, and fauna in the region of England's Roanoke colony in the 1580s are an incomparable record of the land and the culture of its people. This volume places the Roanoke story, the people engaged in it, and the paintings in the context of the latest research, with illuminating essays that offer important new perspectives.--

Karen Ordahl Kupperman, New York University[Sloan and contributors] have done an outstanding job of insightfully presenting White's work in the context of his time while also showing its historical relevance. An extremely well-written and well-researched work with excellent art reproductions, copious endnotes, and an extensive bibliography; very highly recommended.--Library Journal, starred reviewA magnificently displayed catalog of White's watercolors accompanied by essays that meticulously present the most recent scholarship on White, his times, and the impact of his famous paintings. . . . A fascinating set of studies. . . . [These] wonderful visual resources and thoughtful essays will be the most authoritative sources available on White, his drawings, and their many meanings for some time to come.--Journal of Southern HistoryA well-rounded portrait of White, his significance, and his role in England's early colonial activities in North America.--Winterthur PortfolioThis handsome collaborative volume . . . brings the best of today's interdisciplinary scholarship to bear on his work in both its original and engraved versions.--International History A very handsome edition of all of White's known works. . . . His depiction of Inuits . . . are magnificent, while his pictures of fish, fauna, and flora are remarkable. . . . Sloan's essays clearly position White within the intellectual and colonizing milieus of Elizabethan England.--ForeWordIn 1585 the British artist John White accompanied a group of colonists to the North Carolina coast. . . . The resulting images, collected [in A New World] are like a slide show of the wonders they found: flying fish, colorful butterflies and a variety of Native American tribes.--New York Times Book Splendid. . . . A great contribution to early Carolinian history.--Post and CourierWhite brought an innocent eye to his art that conveys instinctive empathy with all his subjects, animal and human. . . . White's paintings allow us to linger enchantedly over a brief delusive idyll in the history of English imperialism.--Times Literary Supplement