

This book tells of the nineteenth-century American painters who, along with photographers, archaeologists, writers, evangelists, and tourists, flocked to the biblical Holy Land, a world of striking landscape vistas that reflected, in their eyes, a powerful image of the United States. Here they saw a metaphor for their country: a New World promised land, a divinely favored Protestant nation created by and for a modern chosen people. Taking these biblical associations as a starting point, John Davis examines the ways in which nineteenth-century Americans looked to the actual landscape of the Holy Land as an extension of their national identity. Through close readings of panoramas, photographs, and conventional easel paintings, he shows how this sacred topography became a place to work out competing ideological debates surrounding American exceptionalism, prophetic millennialism, anti-Muslim and anti-Jewish sentiment, and post-Darwinian science. Drawing on sermons, diaries, travel volumes, and novels, Davis explores the growth of a specific cultural market for landscape imagery of Ottoman Palestine and the manner in which easel painters responded to the popular demand for vernacular representations. Treating little-known painters such as Edward Troy and James Fairman together with major figures including Frederic Church, this volume combines pioneering research and new interpretations.

Ein Sommer in Schleswig (German Edition), Generation X (1994-2001) #3, Children From Alcoholic Families (Family Matters Book 9), Miracleman, Book 1: A Dream of Flying, Dazzling Disguises and Clever Costumes, Umbria (DK Eyewitness Travel Guides), At Her Service,

The Landscape of Belief: Encountering the Holy Land in Nineteenth-Century American Art and Culture. Princeton: Princeton University Press, xviii +. The Landscape of Belief: Encountering the Holy Land in Nineteenth-Century American Art and Culture. Princeton, N.J.: Princeton University Press, pp. John Davis, The Landscape of Belief: Encountering the Holy Land in Nineteenth-Century American Art and Culture (Princeton, N.J.: Princeton.

installation view @ stenersen museum oslo 80 x 30 x 8 (glass) base 24 x 80 x 8 sculptural time-based installation glass, mirror. The Landscape of Belief: Encountering the Holy Land in Nineteenth-Century American Art and Culture. The Master's Seminary Journal 11, no. 1 (Spring). Forts in their landscapes; Landscapes of belief had elements of a sacred landscape around them - formal architectural foci such as temples and shrines. Donald M. Scott; The Landscape of Belief: Encountering the Holy Land in Nineteenth-Century American Art and Culture. By John Davis. Loading data.. Open Bottom Panel. Go to previous Content Download this Content Share this Content Add This Content to Favorites Go to next Content. . JOHN DAVIS The Landscape of Belief: Encountering the Holy Land in Nineteenth-Century American Art and Culture Princeton: Princeton University Press, The Landscape of Belief: Encountering the Holy Land in the Nineteenth-Century American Art and Culture. The Landscape of Belief: Encountering the Holy. The landscape of belief: encountering the Holy Land in nineteenth-century American art and culture. ; Davis, John, ; ; . Available at Van Wylen. A solo exhibition by alum Monika Bravo GS'95 MONIKA BRAVO. Landscape of Belief March 6th - April 4th Opening reception for the.

Ewing, New Jersey, U.S.A.: Princeton Univ Pr, First edition [], inscribed by the author to Elliot and Rosemary [Offner] but signed with first name onl.

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