

# British Painters 18th Century

**Gerald Newman, Leslie Ellen Brown**

A Checklist of Painters, C1200-1994 Represented in the Witt Library, Courtauld Institute of Art, London Witt Library, 1995 The Witt Library of the Courtauld Institute of Art, London, is one of the world's greatest art history libraries. It contains some 1.7 million illustrations of the work of painters, draughtsmen, and engravers of the Western tradition, all of whom have been indexed by name, dates, and nationality. This new second edition of the Checklist of Painters is a transcription of the Witt index as it currently exists. The names of 66,000 artists, their dates, and their nationality (or school) are reproduced in alphabetical order. The Checklist of Painters is probably the most exhaustive work of its kind in existence; it now lists all painters (known by art historians) to have lived and worked from the year 1200 to 1994.

*British and Irish Paintings in Public Collections* Christopher Wright, Catherine May Gordon, 2006-01-01 This book sets a new standard as a work of reference. It covers British and Irish art in public collections from the beginning of the sixteenth century to the end of the nineteenth, and it encompasses nearly 9,000 painters and 90,000 paintings in more than 1,700 separate collections. The book includes as well pictures that are now lost, some as a consequence of the Second World War and others because of de-accessioning, mostly from 1950 to about 1975 when Victorian art was out of fashion. By listing many tens of thousands of previously unpublished works, including around 13,000 which do not yet have any form of attribution, this book becomes a unique and indispensable work of reference, one that will transform the study of British and Irish painting.

**The Concise Oxford Dictionary of Art and Artists** Ian Chilvers, 2003 Searchable database of 2500 entries. Guide to Western Art from ancient Greece to the present. Includes artists ranging from Polyclitus of Argos to Andy Warhol, with entries on younger contemporary artists, such as, Damien Hirst, Julian Schnabel, and Rachel Whiteread. Here also are periods and movements, including the Classical period, the Renaissance, impressionism, the Ashcan School, and Cubism, as well as techniques and styles such as encaustic painting, encarnado, lithography, cabinet painting, and blot drawing.

*A Century of British Painters* Richard Redgrave, Samuel Redgrave, 1981 In the 1860s, the brothers Richard and Samuel Redgrave sat down to write the book that was, in effect, the first popular account of British painting. With remarkable industry, they examined and sifted through the earlier studies and documentary sources while also contributing a great deal of firsthand knowledge. Many of the artists of the time were personal friends or acquaintances, and Richard Redgrave was a

member of the Royal Academy.

Benezit Dictionary of British Graphic Artists and Illustrators Stephen Bury, 2012-06-21 This dictionary consists of over 3000 entries on a range of British artists, from medieval manuscript illuminators to contemporary cartoonists. Its core is comprised of the entries focusing on British graphic artists and illustrators from the '2006 Benezit Dictionary of Artists' with an additional 90 revised and 60 new articles.

**Checklist of Painters from 1200-1994** Witt Library of the Courtauld Institute, 2014-06-03 The Witt Library of the Courtauld Institute of Art, London, is one of the world's greatest art history libraries. It contains some 1.7 million illustrations of the work of painters, draughtsmen, and engravers of the Western tradition, all of whom have been indexed by name, dates, and nationality. This new second edition of the Checklist of Painters is a transcription of the Witt index as it currently exists. The names of 66,000 artists, their dates, and their nationality (or school) are reproduced in alphabetical order. The Checklist of Painters is probably the most exhaustive work of its kind in existence; it now lists all painters (known by art historians) to have lived and worked from the year 1200 to 1994. It will be an important reference text in the art history collection of any public, academic, or professional library.

**Russian Genre Painting in the Nineteenth Century** Rosalind Polly Blakesley, 2000 This book addresses the little-studied area of Russian genre painting in the first three-quarters of the nineteenth century. Rosalind Gray begins by examining artistic patronage and published texts which engaged with the visual arts, in order to illustrate the context in which Russian artists were working. Five major painters - Venetsianov, Bryullov, Ivanov, Fedotov and Perov - are then discussed in detail. Dr Gray identifies the vital contribution which these artists made to Russian intellectual life, as genre painting was appropriated as a medium in the dissemination of popular values and social change. At the same time, the relationship between Russian and European art is explored. The book demonstrates that, far from being a self-contained movement, Russian genre painting instead engaged in a fluid and complex dialogue with the art of the West.

Britain in the Hanoverian Age, 1714-1837 Gerald Newman, Leslie Ellen Brown, 1997 In 1714, king George I ushered in a remarkable 123-year period of energy that changed the face of Britain and ultimately had a profound effect on the modern era. The pioneers of modern capitalism, industry, democracy, literature, and even architecture flourished during this time and their innovations and influence spread throughout the British empire, including the United States. Now this rich cultural period in Britain is effectively surveyed and summarized for quick reference in a first-of-its-kind encyclopedia, which contains entries by British, Canadian, American, and Australian scholars specializing in everything from finance and the fine arts to politics and patent law. More than 380 illustrations, mostly rare engravings, enhance the coverage, which runs the whole gamut of political, economic, literary, intellectual, artistic, commercial, and social life, and spotlights some 600 prominent individuals and families.

*British Paintings in the Metropolitan Museum of Art, 1575-1875* Metropolitan Museum of Art (New York, N.Y.), Katharine Baetjer, 2009 Covering the period between the late 16th century through to the third quarter of the 19th century, this book features paintings by English, Scottish, Welsh and Irish artists which are part of the collection of the Metropolitan Museum of Art.

*Biographical Index of Artists in Canada* Evelyn de Rostaing McMann, 2003-01-01 This index has been compiled as a quick reference guide to biographies of 9,052 professional and amateur artists active in Canada from the seventeenth century to the present. The artists represent 42 professional categories, from animation to topography. In addition to 8,261 Canadian artists, the Index has 391 British, 300 American, and 100 European artists, all of whom spent part of their careers in Canada. Each entry provides the artist's name, date and place of birth and death (or years the artist flourished, if birth and death dates are not available), the nationality (if not Canadian), type of artist (major medium media used), and sources in which biographical information may be found. Several hundred cross-references link the various names used by some artists during the course of their careers.

**18th Century British Painters** Isaac Delgado Museum of Art, 1960

**English Painters, Hogarth to Constable** Andrew Carnduff Ritchie, 1942

**Painting in Britain, 1530 to 1790** Ellis Kirkham Waterhouse, 1994-01-01 The field covered by this volume includes the work and influence of foreign-born painters such as Holbein and Van Dyck as well as native masters from Gower and Milliard to Gainsborough, Stubbs, and Sandby. We can follow step by step the development and flowering of British painting, and can compare, for example, the work of the English Sir Joshua Reynolds with the Scottish Allan Ramsay. Portrait and landscape, history piece, miniature, watercolour, there is a record of them all. The text is both scholarly and readable and the illustrations include well known examples of British painting and others seldom or never before reproduced between the covers of a book. This is the fifth edition of this work, newly enhanced with colour illustrations.

**Nineteenth Century British Painting** Luke Herrmann, 2000 This illuminating volume explores a century in British painting that produced an enormous variety of work, ranging from the beginnings of Romanticism in the late 18th century to the British adoption of impressionism in the late 19th century. Dividing this prolific period into nine sections, the work of each artist is discussed, analyzed, and presented in biographical context. With longer sections devoted to such major figures as Lawrence, Turner, Constable, Rossetti, Leighton, and Whistler, the artists are placed in the framework of their historical, social, and economic backgrounds. The majority of the paintings and drawings that are examined are handsomely reproduced in more than 300 plates, making this an excellent choice for students, connoisseurs, and collectors as well as anyone interested in British art. Among Luke Herrmann's books is J.M.W. Turner Watercolours and Drawings.

**The Oxford History of Western Art** Martin Kemp, 2000 The Oxford History of Western Art is the new authority on the

development of visual culture in the West over the last 2700 years, from the classical period to the end of the twentieth century. OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood. None of the currently available general histories of art offers the wealth of perspectives and cross-media references of this book. Through a carefully devised modular structure, readers are given insights not only into how and why works of art were created, but also how works in different media relate to each other across time. Here - uniquely - is not the simple, linear 'story' of art, but a rich series of stories, told from varying viewpoints. The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual 'texture' of the various periods and episodes covered. The 167 illustration groups, supported by explanatory text and picture captions, create a sequence of 'visual tours' - not merely a procession of individually 'great' works viewed in isolation, but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated. The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience, allowing readers to become active participants in the process of interpretation and synthesis. Another key feature of the narrative is the re-definition of traditional period boundaries. Rather than relying on conventional labels such as Medieval, Renaissance, Baroque, etc., five major phases of significant historical change are established that unlock longer and more meaningful continuities: \* The art of classical antiquity, from c.600 BC to the fall of Rome in AD 410 \* The establishment of visual culture in Europe from 410 to 1527 (the sack of papal Rome) \* European visual regimes from 1527 to 1770 \* The era of revolutions 1770 to 1914 \* Modernism and after, 1914 to 2000 This new framework shows how the major religious and secular functions of art have been forged, sustained, transformed, revived, and revolutionized over the ages; how the institutions of Church and State have consistently aspired to make art in their own image; and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create, patrons patronize, collectors collect, galleries exhibit, dealers deal, and art historians write. The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp, one of the UK's most distinguished art historians. Whilst bringing their own expertise and vision to their sections, each author was also asked to relate their text to a number of unifying themes and issues, including written evidence, physical contexts, patronage, viewing and reception, techniques, gender and racial issues, centres and peripheries, media and condition, the notion of 'art', and current presentations. Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America, space is also given to cross-fertilizations with other traditions - including the art of Latin America, the Soviet Union, India, Africa (and Afro-Caribbean), Australia, and Canada. Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints. The result is a vibrant, vigorous, and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and

guidance for students.

**Reference Catalogue of Current Literature** ,1910

**National Geographic Traveler - London** Louise Nicholson,2016-01-05 From venerable Westminster Abbey to the cutting-edge exhibitions of the Tate Modern art museum, from the Tower of London's imposing facades guarding the Thames to idyllic St. James's Park, London's storied history and myriad charms make it easy to understand why the city is the number one tourist destination for Americans visiting Europe.

**London** Louise Nicholson,2011 National Geographic traveller guide to London, England.

**The Burlington Magazine** Robert Edward Dell,Charles John Holmes,Harold Child,Lionel Cust,Roger Fry,1926

**Publishers' Circular and Booksellers' Record of British and Foreign Literature** ,1909

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