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# Painted Gardens English Watercolours 1850 1914

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Artist and the Garden  
 English Drawings and Watercolors, 1550-1850  
 A History of Women in the Garden  
 Cottage Gardens  
 Great British Watercolors  
 The Great Age of British Watercolours, 1750-1880  
 Small Period Gardens  
 Places of the Mind (British Museum)  
 English Watercolours  
 Painting Gardens  
 Painted Gardens  
 Glorious Nature  
 Places of the Mind  
 The Painted Garden  
 British Landscape Watercolours, 1750-1850  
 Art of the Garden  
 English Watercolors  
 Newlyn Flowers  
 Victorian Landscape Watercolors  
 British Watercolors: 1750-1950  
 Gardens of the Arts and Crafts Movement  
 Glorious Nature  
 British Watercolours, 1750 to 1850  
 Painted Gardens  
 Art & Visual Culture 1600-1850: Academy to Avant-Garde  
 Bourgeois and Aristocratic Cultural Encounters in Garden Art, 1550-1850  
 House & Garden Samplers  
 British Landscape Drawings and Watercolors, 1750-1850  
 Painting in Britain, 1530 to 1790  
 The Development of British Landscape Painting in Water-colours  
 Common Land in English Painting, 1700-1850  
 Masters of their Craft  
 The Artist's Garden  
 Women and Their Gardens  
 A History of British Water Colour Painting  
 Cumulative Bibliography of Victorian Studies  
 One Hundred Years of English Landscape Drawing, 1750-1850  
 Dictionary of Artists' Models  
 Nature Into Art  
 English Landscape, 1630-1850

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## RIVERA BRENNAN

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**Artist and the Garden** Chicago Review Press  
 An examination of the treatment of common land in the work of English painters, at a time when much of it was to disappear forever. A most elegantly written book that calmly knocked many entrenched but erroneous notions about British landscape painting firmly on the head. Longlisted and commended by the judges of the 2013 William M. B. Berger prize for British art history. During the eighteenth and nineteenth centuries, much of England's common land was eradicated by the processes of parliamentary enclosure. However, despite the fact that the landscape was frequently viewed as unproductive, outmoded and unsightly, many British landscape painters of the time - including Constable, Gainsborough and Turner - resolutely continued to depict it. This book is the first full study of how they did so, using evidence drawn not only from art-historical picture analysis, but from contemporary poems and novels, and the contemporary pamphlets, essays and reports that advanced the rhetoric of both

agricultural improvement and new theories on landscape aesthetics. It highlights a deep-rooted social and cultural attachment to the common field landscape, and demonstrates that common land played a significant but - until now - underestimated role in both the history of English art and of the formation of an English national identity, reflecting what are still highly sensitive issues of progress, nostalgia and loss within the English countryside. Recasting common land as a recurrent facet of English culture in the modern period, the numerous paintings, drawings and prints featured in this book give the reader a comprehensive and evocative sense of what this now almost wholly lost landscape looked like in its hey-day. Ian Waites is Senior Lecturer in History of Art and Design at the University of Lincoln.

*English Drawings and Watercolors, 1550-1850* Frances Lincoln  
 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.

A History of Women in the Garden Philip Wilson Publishers

This extraordinarily beautiful book gathers together and examines for the first time a delightful collection of English gardens rendered by artists from 1540 to the early nineteenth century, many of which are unknown. Sir Roy Strong, widely recognised for his expertise in both art history and garden history, surveys garden pictures ranging from Elizabethan miniatures to eighteenth-century al fresco conversation pieces, from suites of paintings of a single garden to amateur watercolours. He inquires into the origin of the English garden picture genre, its development prior to the invention of photography, its greatest exponents, its reliability as historical evidence of actual gardens, and its place within the larger European tradition of picturing the garden.

**Cottage Gardens** A&C Black

England has long been known as a land of gardeners. As such, the rich horticultural designs and painterly experiments have proved to be of great inspiration for artists such as Turner, Constable and Freud, and this book celebrates their work and they way in which they invoke the spirit of the garden.

Great British Watercolours Atheneum

William Blake, John Constable, and Joseph Mallord William Turner are among the ten British watercolorists whose works are analyzed and reproduced in color and black and white.

*The Great Age of British Watercolours, 1750-1880* Timber Press  
Developments in garden art cannot be isolated from the social changes upon which they either depend or have some bearing. *Bourgeois and Aristocratic Cultural Encounters in Garden Art, 1550 - 1850* offers an unparalleled opportunity to discover how complex relationships between bourgeois and aristocrats have led to developments in garden art from the Renaissance into the Industrial Revolution, irrespective of stylistic differences. These essays show how garden creation has contributed to the blurring of social boundaries and to the ongoing redefinition of the bourgeoisie and the aristocracy. Also illustrated is the aggressive use of gardens by bourgeois in more-or-less successful attempts at subverting existing social hierarchies in renaissance Genoa and eighteenth-century Bristol, England; as well as the opposite, as demonstrated by the king of France, Louis XIV, who claimed to rule the arts, but imitated the curieux fleuristes, a group of amateurs from diverse strata of French society. Essays in this volume explore this complex framework of relationships in diverse settings in Britain, France, Biedermeier Vienna, and renaissance Genoa. The volume confirms that gardens were objects of conspicuous consumption, but also challenges the theories of consumption set forth by Thorstein Veblen and Pierre Bourdieu, and explores the contributions of gardens to major cultural changes like the rise of public opinion, gender and family relationships, and capitalism. Garden history, then, informs many of the debates of contemporary cultural history, ranging from rural management practices in early seventeenth-century France to the development of a sense of British pride at the expansive Vauxhall Gardens favored equally by the legendary Frederick, Prince of Wales, and by the teeming London masses. This volume amply demonstrates the varied and extensive contributions of garden creation to cultural exchange between 1550 and 1850. -- Publisher's description.

Small Period Gardens Huntington Library Press

An innovatory exploration of art and visual culture. Through

carefully chosen themes and topics rather than through a general survey, the volumes approach the process of looking at works of art in terms of their audiences, functions and cross-cultural contexts. While focused on painting, sculpture and architecture, it also explores a wide range of visual culture in a variety of media and methods. "1600-1850 Academy to Avant-Garde" interrogates labels used in standard histories of the art of this period (Baroque, Rococo, Neo-Classicism and Romanticism) and examines both established and recent art-historical methodologies, including formalism, iconology, spectatorship and reception, identity and difference. Key topics include Baroque Rome, Dutch Painting of the Golden Age, Georgian London, the Paris Salon, and the impact of the discovery of the South Pacific. The second of three text books, published by Tate in association with the Open University, which insight for students of Art History, Art Theory and Humanities. Introduction Part 1: City and country 1600-1760 1: Bernini and Baroque Rome 2: Meaning and interpretation: Dutch painting of the golden age 3: The metropolitan urban renaissance: London 1660-1760 4: The English landscape garden 1680-1760 Part 2: New worlds of art 1760-1850 5: Painting for the public 6: Canova, Neo-classicism and the sculpted body 7: The other side of the world 8: Inventing the Romantic artist

**Places of the Mind (British Museum)** Tate Enterprises Ltd

This aptly named volume brings together 91 masterpieces in oil and watercolor by 44 artists, the zenith of England's sublime landscape tradition. These beautiful, innovative works represent the most talented artists of the genre -- including Gainsborough, Wright of Derby, Turner, and Constable.

English Watercolours Hudson Hills

The Artist's Garden offers an intriguing study into 20 gardens that have inspired and been home to some of the greatest painters of history. The most alluring image of an artist at work is surely one where he or she has come out of their studio, set up their easel on the garden path, pulled on a hat to shade their eyes from the sun and taken their brush and palette in hand. This sumptuously illustrated and fascinating book delves into the stories behind the gardens which inspired some of the most beautiful and important works of art. These gardens not only supplied the inspiration for creative works but also illuminate the professional motivation and private life of the artists themselves - from Cezanne's house in the south of France to Childe Hassam at Celia Thaxter's garden off the coast of Maine. Flowers and gardens have often been the first choice for artists looking for a subject. A garden close to the artist's studio is not only convenient for daily material and ideas, but also has the advantage of changing through the seasons and over time. Claude Monet's Giverny was the catalyst for hundreds of great paintings (by Monet and other artists), each one different from the one before. Sometimes a whole village becomes the focus for a colony of artists as at Gerberoy in Picardy and Skagen on the northernmost tip of Denmark. This book is about the real homes and gardens that inspired these great artists - gardens that can still be visited today. The relationship between artist and garden is a complex one. A few artists, including Pierre Bonnard and his neighbour Monet were keen gardeners, as much in love with their plants as their work, while for others like Sorolla in Madrid, his courtyard home was both a sanctuary and a source of ideas. This book is as unmissable for art lovers as it is for anyone who knows the joy of time spent in gardens, offering an intriguing insight into the lives of these great painters and the gardens which inspired them to their creative heights.

**Painting Gardens** Mitchell Beazley

"The revolution in watercolours of the later eighteenth century and its Victorian aftermath is acknowledged to be one of the greatest triumphs of British art. Its effect was to transform the

modest tinted drawing of the topographer into a powerful and highly flexible means of expression for some of the Romantic era's greatest artists, among them Thomas Girtin, J.M.W. Turner and John Constable. The painters of the next generation were no less ambitious, and the range of subject-matter and technical inventiveness that was sustained for much of the Victorian period was to set a standard in watercolour painting that was without equal abroad." "In this magnificently illustrated survey of the great age of British watercolours, Andrew Wilton and Anne Lyles trace the development of attitudes to landscape and to the human figure in the landscape from 1750 to 1880. They show how once the traditional pen and ink drawing and its augmented washes of colour had been abandoned in order to paint directly in watercolours without pen outlines, the way was open for the powerful Romantic landscapes of the following decade and beyond, many of which were painted in the wild mountainous regions of Wales and Scotland." "During the nineteenth century, as the gilt-framed exhibition watercolour began to challenge the long-established oil painting in terms of size and in brilliance of colour and effect, the range of subject-matter was broadened to include scenes of country and town life from every part of Britain and, increasingly, from the Continent too. By mid-century the Near East was attracting many of the greatest Victorian watercolourists, including J. E. Lewis, David Roberts and Edward Lear. Other leading Victorians who regularly worked in watercolour include the Pre-Raphaelite painters John Everett Millais and William Holman Hunt, and the American-born James McNeill Whistler, all of whom are included in this book."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

**Painted Gardens** New Amsterdam Books

From the early misfortunes of Eve, condemning her descendants to a dubious reputation for fruit management, to the acclaimed successes of plant breeders such as the eccentric Ellen Willmott who combined bankruptcy with iris breeding, the fortunes of the female gardener have been as varied as their roles. Telling the tales of the sixteenth-century housewife, who neatly sidestepped accusations of herbal witchcraft while working her plot, and the unconventional Ladies of Llangollen, who eloped together and created their gothic garden and many other women besides, *A History of Women in the Garden* showcases female horticulturists through the centuries. An enlightening and entertaining read that will allow the reader to gain fresh enthusiasm for even the most menial of garden tasks, and realise that hundreds of women have trod the garden path before.

**Glorious Nature** Tate Publishing

Dod Procter, famous for figure studies of young women and girls about to blossom into womanhood, was also the creator of a series of evocative flower paintings. This book presents her experience of travel in many countries, and her introduction to their exotic flora and fauna that added to the richness and subtlety of her flower painting.

**Places of the Mind** Yale University Press

This is an illustrated survey of watercolour painting from 1750 to the present day, including the finest examples of work by Sandby, Cozens, Girtin, Turner, Rowlandson, Cotman, De Wint, Constable, Blake, Palmer, Prout, Rossetti, Whistler and many other famous and not so famous artists, with full notes on each. The author relates the English School to earlier continental artists and sums up the special characteristics and achievements of each artist. He has written twenty books including *Victorian Painting*, *Constable*, *The Natural Painter* and *Turner* and has won the Mitchell Prize for the History of Art for his catalogue raisonné on *The Later Paintings and Drawings of Constable*.

**The Painted Garden** Dumbarton Oaks

A guide to small period gardens, especially of the eighteenth nineteenth, and early twentieth centuries; with photographs and plans of twenty gardens in different historical styles and selected lists of plants typical of the period and yet still available today. *British Landscape Watercolours, 1750-1850* Herbert Press Expert guide for painting flower beds, landscapes, vegetable gardens, trees, much more. Magnificently illustrated.

*Art of the Garden* Victoria & Albert Museum

The attempts by artists of the Victorian and early Modern period to convey not merely the physical properties of a landscape but also its emotional and spiritual impact - landscape as 'places of the mind', as the critic Geoffrey Grigson put it - is the focus of this fascinating new study of British watercolours produced between 1850 and 1950. Drawing on the British Museum's impressive collection, this book explores artists' spiritual quests to capture the essence of landscape and convey a sense of place. Artists of the later 19th and early 20th centuries drew on earlier traditions but developed and extended the genre through their imaginative, personal responses to the artistic, cultural and social upheavals of the time. Published to coincide with an exhibition at the British Museum, this book includes works by Victorian artists Edward Burne-Jones, Dante Gabriel Rossetti and Edward Poynter and by many well known 20th-century artists, such as John and Paul Nash, Ben Nicholson and Henry Moore, some of which have never previously been published.

*English Watercolors* Routledge

Paul Mellon (1907--1999) assembled one of the world's greatest collections of British drawings and watercolors. In his memoirs he wrote of their "beauty and freshness... their immediacy and sureness of technique, their comprehensiveness of subject matter, their vital qualities, their Englishness." This catalogue celebrating the centenary of Mellon's birth features eighty-eight outstanding watercolors from the fifty thousand works of art on paper with which he endowed the Yale Center for British Art. The selection spans the emergence of watercolor painting in the mid-18th century to its apogee in the mid-19th. These works highlight the diversity of British watercolors, showcasing both landscape and figurative works by some of the principal artists working in the medium, including Thomas Gainsborough, Thomas Rowlandson, William Blake, and J. M.W. Turner.

*Newlyn Flowers* Atheneum Books

This book shows how to make interesting embroidery, reviving techniques from the past and combining them with styles of today. The author provides step-by-step instructions, advice on colour, layout, borders and framing.

*Victorian Landscape Watercolors* Rizzoli International Publications

The first reference work devoted to their lives and roles, this book provides information on some 200 artists' models from the Renaissance to the present day. Most entries are illustrated and consist of a brief biography, selected works in which the model appears (with location), a list of further reading. This will prove an invaluable reference work for art historians, librarians, museum and gallery curators, as well as students and researchers.

**British Watercolors: 1750-1950** Courier Corporation

A celebration of a beloved and uniquely British garden style. The cottage garden's abundant, informal style is rooted in Victorian dreams of a perfect country life. But it has found new expressions from the Arts & Crafts movement to the present day. This book showcases a selection of National Trust cottage gardens, famous and obscure, including writer Thomas Hardy's cottage in Dorset; the flower-filled cottage garden created at Sissinghurst, Kent, by Vita Sackville-West and Harold Nicolson; the Tudor manor Cothele in Cornwall, Beatrix Potter's Cumbrian home, Hill Top, and the picturesque Alfriston Clergy House in East Sussex. *Cottage Gardens* also features some of the most famous non-National

Trust examples from around the country, including Kelmscott Manor, Dove Cottage and Eastgrove Cottage Garden. With practical advice on creating your own cottage garden, including key plants and techniques, this is a wonderful companion for all

garden enthusiasts. With climbing roses, bright hollyhocks, pathways edged with honeysuckle, blossom-filled orchards and wildflower meadows, this is the perfect book to capture the idyllic British country garden.