
British Romantic Painting

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A Paradise Lost
The Classical Body in Romantic Britain
Romanticism & the School of Nature
The Challenge of the Sublime
Five Centuries of British Painting
Neoclassic and Romantic Painting in Late Eighteenth and Early Nineteenth Century England and France
Crossing the Channel
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Ruins in British Romantic Art from Wilson to Turner
Varieties of Romantic Experience
Indian Renaissance
The challenge of the sublime

WARD LANE

British Romantic Art A&C Black

In thirteen chapters devoted to artists and writers of the late eighteenth and early nineteenth centuries, leading scholars of the period examine the international exchanges that were crucial for the rise of Romanticism in England and the United States.

British Romantic Art and the Second World War Phaidon Press Limited

Indian Renaissance: British Romantic Art and the Prospect of India is the first comprehensive examination of British artists whose first-hand impressions and prospects of the Indian subcontinent became a stimulus for the Romantic Movement in England; it is also a survey of the transformation of the images brought home by these artists into the cultural imperatives of imperial, Victorian Britain. The book proposes a second - Indian - Renaissance for British (and European) art and culture and an undeniable connection between English Romanticism and British Imperialism. Artists treated in-depth include James Forbes, James Wales, Tilly Kettle, William Hodges, Johann Zoffany, Francesco Renaldi, Thomas and William Daniell, Robert Home, Thomas Hickey, Arthur William Devis, R. H. Colebrooke, Alexander Allan, Henry Salt, James Baillie Fraser, Charles Gold, James Moffat, Charles D'Oyly, William Blake, J. M. W. Turner and George Chinnery.

Indian Renaissance Paul Mellon Centre for Studies

The modern concept of disability did not exist in the Romantic period. This study addresses the anachronistic use of 'disability' in scholarship of the Romantic era, providing a disability studies theorized account that explores the relationship between ideas of function and aesthetics. Unpacking the politics of ability, the book reveals the centrality of capacity and weakness concepts to the egalitarian politics of the 1790s, and the importance of desert theory to debates about sentiment and the charitable relief of impaired soldiers. Clarifying the aesthetics of deformity as distinct from discussions of ability, Joshua uncovers a controversy over the use of deformity in picturesque aesthetics, offers accounts of

deformity that anticipate recent disability studies theory, and discusses deformity and monstrosity as a blended category in Frankenstein. Setting aside the modern concept of disability, Joshua cogently argues for the historical and critical value of period-specific terms.

The Last Romantics Manchester University Press

With their broken lines and hasty brushwork, sketches acquired enormous ideological and aesthetic power during the Romantic period in England. Whether publicly displayed or serving as the basis of a written genre, these rough drawings played a central role in the cultural ferment of the age by persuading audiences that less is more. The Visual and Verbal Sketch in British Romanticism investigates the varied implications of sketching in late-eighteenth- and early-nineteenth-century culture. Calling on a wide range of literary and visual genres, Richard C. Sha examines the shifting economic and aesthetic value of the sketch in sources ranging from auction catalogs and sketching manuals to novels that employed scenes of sketching and courtship. He especially shows how sketching became a double-edged accomplishment for women when used to define "proper" femininity. Sha's work offers fresh readings of Austen, Gilpin, Wordsworth, and Byron, as well as less familiar writers, and provides sophisticated interpretations of visual sketches. As the first full-length work about sketching during the Romantic era, this volume is a rich interdisciplinary study of both representation and gender.

Imagining the Gallery Cambridge University Press

A radical, lively departure from received notions about art of the Romantic period For many, the term "neoclassicism" has come to imply discipline, order, restraint, and a certain myopia. Leaving the term behind, this book radically challenges enduring assumptions about the art produced from the late 18th century to the early Victorian period, casting new light on appropriations of the classical body by British artists. It is the first to foreground the intersections of gender, race, and class in discussions of British visual classicism, laying bare artists' alternately politicizing and emphatically sensual engagements with Greco-Roman art. Rather than rely exclusively on subsequent scholarship, the book takes

up the poet John Keats (1795-1821) as a theoretical framework. Eschewing the "Golden Age" narrative, which sees J. M. W. Turner (1775-1851) as the pinnacle of the period's artistic achievement, the book examines overlooked artists, such as Henry Howard (1769-1847) and John Graham Lough (1798-1876). The result is a fresh account of underappreciated works of British painting and sculpture. Distributed for the Paul Mellon Centre for Studies in British Art

British Romanticism and the Reception of Italian Old Master Art, 1793-1840 Routledge

"Britain has played a key part in the history of the last five centuries, and its art reflects this in absorbing and complex ways. Andrew Wilton, Keeper and Senior Research Fellow at Tate Britain, traces the story of British painting from its hesitant beginnings under the influence of Holbein through its maturity in the time of Hogarth and Reynolds, when it reflected a prosperous society with growing imperial influence. He then explores the pioneering role of Constable and Turner in the revolutions of the Romantic period, and the enigmatic position of artists in Victorian England, when a stiff moral code came into conflict with the uncertainties of the age of Darwin. A consistent undercurrent has been Britain's preference for the real world (landscape, portraiture) as against 'high' art and abstraction. Andrew Wilton offers new insights into the great personalities of British painting, and assesses afresh the latest flowering, in which many threads of modern art come together in sometimes startling guises."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Mysterious Wisdom Springer

This catalogue accompanies the Spring 2003 exhibition at Tate Britain.

American Gothic Art and Architecture in the Age of Romantic Literature Ben Uri Gallery & Museum

A comprehensive volume giving a clear understanding of a complex movement.

Constable to Delacroix Seventeenth- and Eighteenth-Century Studies

This lavishly illustrated book considers Romanticism as a truly

international phenomenon by bringing together for the first time nearly two hundred British, French, German, Danish, and Dutch drawings from the outstanding collection of Charles Ryskamp. Taking its cue from David Wilkie's appeal in 1824 "to show that the arts are cosmopolitan and that all national prejudice is foreign to them," the book demonstrates the diversity inherent in the phenomenon called Romanticism; it also highlights the common concerns and approaches shared by British and Continental artists. Alongside important British works by artists such as J.M.W. Turner, Cornelius Varley, William Blake, and Henry Fuseli, the book also includes drawings by key Continental artists including Caspar David Friedrich, Camille Corot, Eugène Delacroix, and Edgar Degas, and works by Danish Golden Age artists, including C. W. Eckersberg, Christen Købke, and Johan Thomas Lundbye. Truly comprehensive in scope, the book helps to explore the varieties of Romantic experience and the place of British art in a Continental milieu. Distributed for the Yale Center for British Art Exhibition Schedule: Yale Center for British Art (2/4/10 - 4/25/10) *Water-colour Painting in Britain: The Romantic period* University of Pennsylvania Press

American Gothic Art and Architecture in the Age of Romantic Literature analyses the impact British Gothic novels and historical romances had on American art and architecture in the Romantic era. Key figures include Thomas Jefferson, Washington Allston, Alexander Jackson Davis, James Fenimore Cooper, Washington Irving, Thomas Cole, Edwin Forrest and Nathaniel Hawthorne. Hawthorne articulated the subject of this book when he wrote that he could understand Sir Walter Scott's romances better after viewing Scott's Gothic Revival house Abbotsford, and he understood the house better for having read the romances. This study investigates this symbiotic relationship between the arts and Gothic literature to reveal new interpretative possibilities. Contents Introduction Chapter One. Gothic Monticello: Thomas Jefferson's Garden Narratives Chapter Two. 'Banditti Mania': The Gothic Haunting of Washington Allston Chapter Three. 'Arranging the Trap Doors': The Gothic Revival Castles of Alexander Jackson Davis Chapter Four. Old Dwellings Transmogrified: The Homes of James Fenimore Cooper and Washington Irving Chapter Five. Gothic Castles in the Landscape: Thomas Cole, Sir Walter Scott And the Hudson River School of Painting Chapter Six. The Theatrical Spectacle of Medieval Revival: Edwin Forrest's Fonthill

Castle Conclusion. 'Clap It Into a Romance:' Nathaniel Hawthorne's Gothic Houses

Transatlantic Romanticism Chaucer Press

An examination of the ways in which the artists and writers of the 1940s developed and extended approaches from earlier English romanticism to provide a direct and passionate response to the reality of contemporary destruction.

Spanish Painting and the French Romantics Stanford University Press

A devotee of the great visionary William Blake, Samuel Palmer became the lynchpin of the first British art movement. Leading a band of fellow artists - the brotherhood of Ancients - out of London to the village of Shoreham in Kent, he set out to create a new rural ideal. His paintings of slumbering shepherds and tumbling blossoms, of mystical cornfields and bright sickle moons, capture a world in which landscape and politics, religion and culture all meet. They reflect the concerns of the nineteenth century which his life spanned. In his day, like his mentor Blake, Samuel Palmer was much neglected. He did not attempt the grand dramas of J.M.W. Turner or follow John Constable's profoundly naturalistic path. But he belongs in their pantheon of great British Romantics as much for the numinous visions that are embodied in his loveliest paintings as for the vagaries of a life story in which he so often failed. If English tradition had ever encompassed the making of icons they would not have been so different from Palmer's enchanted landscapes. *Mysterious Wisdom* offers for the first time in more than thirty-five years a vivid and intimate portrait of Palmer who, over the course of the past century, has become increasingly treasured as one of the most extraordinarily talented and quirkily eccentric figures of the British art world, or - as the art historian Kenneth Clark believed - an English Van Gogh.

British Romantic Art Cambridge University Press

Explores a vital aspect of British Romanticism, the role of illustration in Romantic-era literary texts and visual culture.

Romanticism and Illustration Cambridge University Press

This interdisciplinary study looks at the influence of Edmund Burke's theories of the sublime on British Romantic art, arguing that it is far more significant than previously imagined.

The Cambridge Companion to German Romanticism Routledge

Fresh insight into the interdependent relationships between

writers and artists in the Romantic movement

Poets in the Landscape Cambridge University Press

Explores the developing cultural tensions and connections that created a 'sister-art' movement between creative visual art and its literary counterparts.

The Visual and Verbal Sketch in British Romanticism Ben Uri Gallery & Museum

The exhibition and accompanying book will allow a twenty-first century audience to rediscover his beautiful, moving and popular works.

The French Romantics Yale University Press

This book examines the links between the unprecedented visual inventiveness of the Romantic period in Britain and eighteenth-century theories of the sublime. Edmund Burke's *Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1757), in particular, is shown to have directly or indirectly challenged visual artists to explore not just new themes, but also new compositional strategies and visual media such as panoramas and book illustrations, by arguing that the sublime was beyond the reach of painting. More significantly, it began to call into question mimetic representational models, causing artists to reflect about the presentation of the unrepresentable and drawing attention to the process of artistic production itself, rather than the finished artwork.

British Romantic Painting Yc British Art

"Indian Renaissance: British Romantic Art and the Prospect of India is the first comprehensive examination of British artists whose first-hand impressions and prospects of the Indian subcontinent became a stimulus for the Romantic Movement in England; it is also a survey of the transformation of the images brought home by these artists into the cultural imperatives of imperial, Victorian Britain. The book proposes a second - Indian - Renaissance for British (and European) art and culture and an undeniable connection between English Romanticism and British Imperialism. Artists treated in-depth include James Forbes, James Wales, Tilly Kettle, William Hodges, Johann Zoffany, Francesco Renaldi, Thomas and William Daniell, Robert Home, Thomas Hickey, Arthur William Devis, R. H. Colebrooke, Alexander Allan, Henry Salt, James Baillie Fraser, Charles Gold, James Moffat, Charles D'Oyly, William Blake, J. M. W. Turner and George Chinnery."--Provided by publisher.

Rococo to Romanticism Cambridge : Harvard University Press
Reading portraiture as a national rhetoric during the romantic

period, *Imagining the Gallery* reveals a pervasive cultural

discourse that reflects and propels sociopolitical shifts taking place in late eighteenth- and early nineteenth-century Britain.