

Painting in England

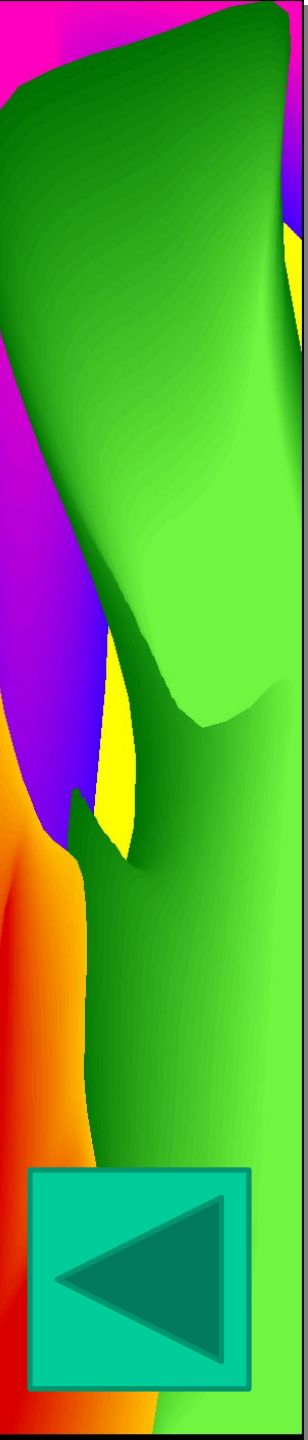




Answer the following questions:

- 1. When did English painting begin to develop independently?**
- 2. Who was the first really British painter?**
- 3. What other famous painters can you name?**
- 4. Which genre of painting was the most popular in Britain in the first half of the nineteenth century?**





In the seventeenth century art in Britain had been dominated largely by the Flemish artist Anthony van Dyck. In the early eighteenth century, although influenced by Continental movements, British art began to develop independently.

William Hogarth, born just before the turn of the century, was the first major artist to reject foreign influence and establish a kind of art whose themes and subjects were thoroughly British.

Hogarth was followed by a row of illustrious painters: Thomas Gainsborough, with his lyrical landscapes, "fancy pictures" and portraits; Sir Joshua Reynolds, who painted charming society portraits and became the first president of the Royal Academy; and George Stubbs, who is only now being recognized as an artist of the greatest visual perception and sensitivity.

The mainstream of English painting in the first half of the nineteenth century was landscape. At that time nature was beginning to be swallowed up by the expanding cities of the Industrial Revolution. Constable and Turner, the greatest of the landscapists, approached nature with love and excitement.



John Constable

Thomas Gainsborough

William Hogarth

Joshua Reynolds

George Stubbs

William Turner

For more info

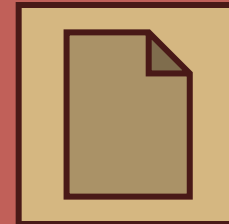


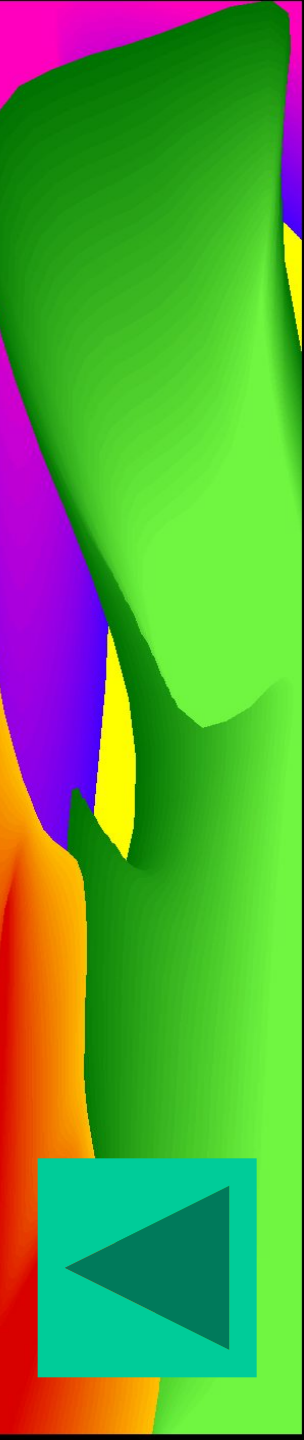
William Hogarth
(1697 – 1764)

biography



gallery



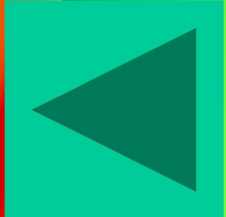


Hogarth, William, 1697–1764, English painter, satirist, engraver, and art theorist, b. London.

At the age of 15 he was apprenticed to a silver-plate engraver. He studied drawing with Thornhill, whose daughter he married in 1729. Hogarth tried to earn a living with small portraits and portrait groups, but his first real success came in 1732 with a series of six morality pictures, 'The Harlot's Progress'. He first painted, then engraved them, selling subscriptions for the prints, which had great popularity.

The series 'Marriage à la Mode' (1745) is often considered his masterpiece. With a wealth of detail and brilliant characterization he depicts the profligate and inane existence of a fashionable young couple. Hogarth invented a sort of visual shorthand that enabled him to recall with perfect clarity whatever sight he wished to retain.

He became an enormously learned artist possessing a profound visual understanding. His portraits *The Shrimp Girl* (National Gall., London) and *Captain Coram* (1740) are two of the masterpieces of British painting.





David Garrick as Richard III



The Shrimp Girl



Marriage à la Mode



The Graham Children



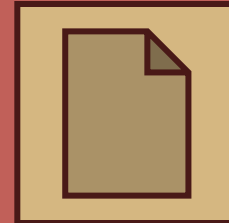


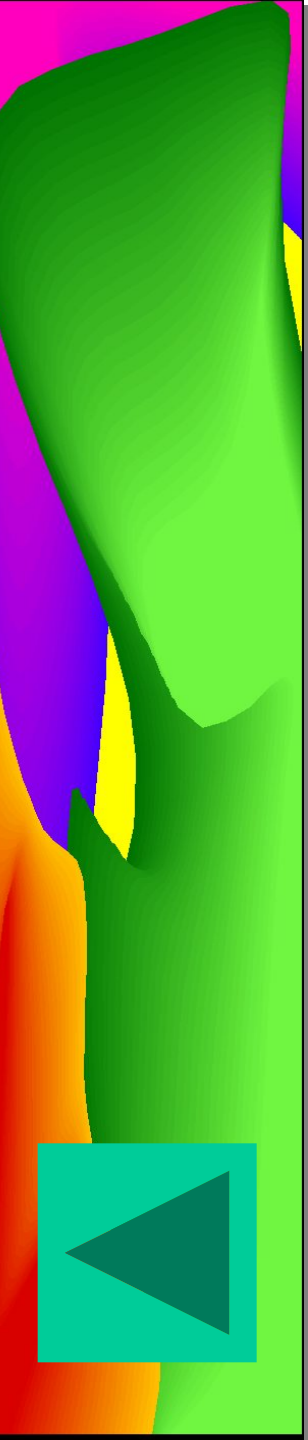
Thomas Gainsborough
(1727 - 1788)

biography



gallery






Gainsborough, 1727–88, English portrait and landscape painter, b. Sudbury. In 1740 he went to London and became the assistant and pupil of the French engraver Hubert Gravelot. He also studied the landscapes of the great 17th-century Dutch artists.

Gainsborough is celebrated for the elegance, vivacity, and refinement of his portraits. Some of these portray old-money aristocrats, but more are from the newly wealthy and highly cultured middle-class elite.

Gainsborough spent much spare time painting his favorite subject, landscape, entirely for his own pleasure. These works were among the first great landscapes painted in England. As a colorist Gainsborough has had few rivals among English painters.

He left a large collection of landscape drawings, which influenced the development of 19th-century landscape art.





Portrait of a Lady in Blue



Mrs Sarah Siddons



The Cottage Girl with Dog and Pitcher



River landscape



Robert Andrews and His Wife Frances



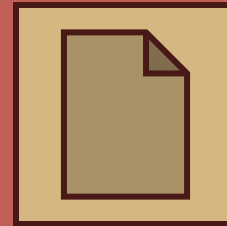


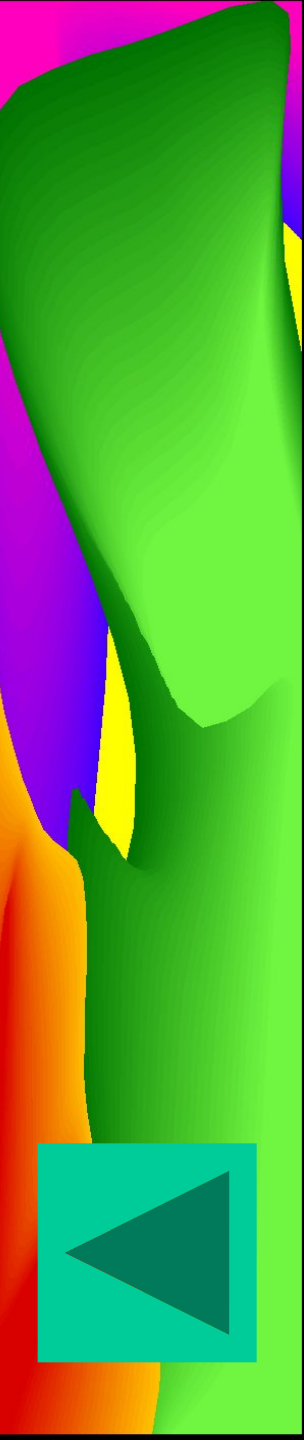
Reynolds, Sir Joshua
(1723-1792)

biography



gallery





Sir Joshua Reynolds was the foremost portraitist of his day. First he learned portraiture from a painter in London and then went to Italy. After three years of study and travel, Reynolds returned to London, where he soon attracted notice by his portraits of prominent persons.

He came to be the first English painter to achieve social recognition for his artistic achievements. He entertained the world of wealth and fashion and the great literary figures of the day.

When the Royal Academy was founded in 1768, Reynolds was inevitably elected president and was knighted the following year.

Reynolds painted more than 2,000 portraits and historical paintings, depicting almost every notable person of his time. He often used experimental painting methods.

His portraits of Commodore Keppel, Dr. Johnson, Lady Caroline Howard, Mrs. Siddons, Sterne, Goldsmith, Garrick, Gibbon, and Edmund Burke are among the many fine examples that are of historical interest.

Reynolds's works are in nearly every major museum in the western world.





Lady Elizabeth Delme and her Children



Mrs John Hale



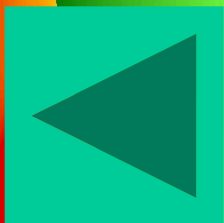
Ladies Adorning a Term of Hymen

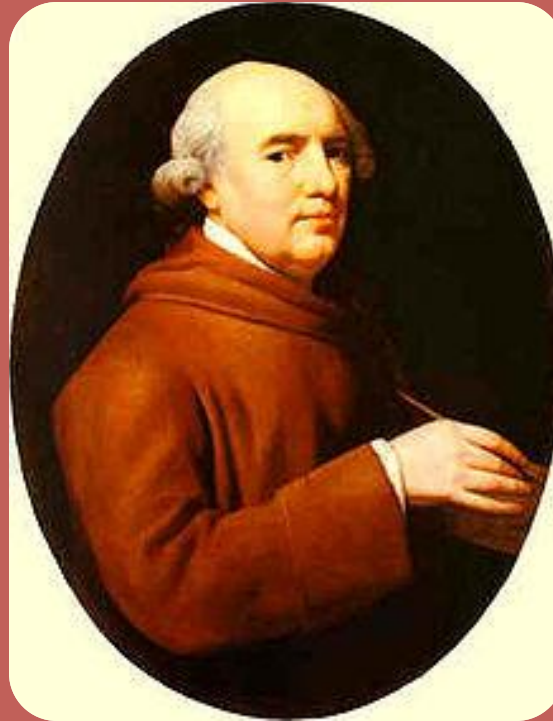


Heads of Angels



Portrait of Suzanna Beckford



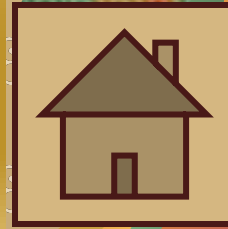
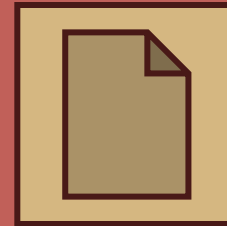


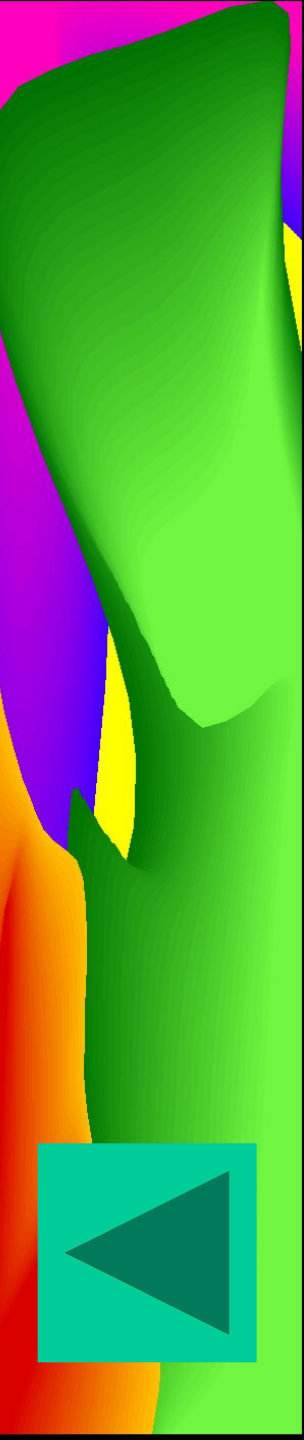
George Stubbs
(1724-1806)

biography



gallery






George Stubbs belongs to the artists whose names are re-discovered in the 20th century. At his time he was known only to a narrow circle of aristocratic sportsmen and horse lovers and only the 20th century revealed the full extent of his achievement, his innovations and exceptional originality and power.

Self-taught, Stubbs was interested in comparative anatomy and published his *Anatomy of the Horse* (1766), which is still admired for its accuracy and elegance. It gained him a first-rate career as a painter to the English gentry, specializing in horse portraits, family groups with carriages, and portraits of other domestic animals such as cattle and dogs. His *Phaeton and Pair* (National Gall., London) is well known. He also painted rural scenes. Stubbs was a skilled engraver and made many sporting prints.

An Associate of the Royal Academy in 1780, Stubbs was elected to full membership in 1781. Stubbs died in 1806, July 10, in poor financial circumstances.





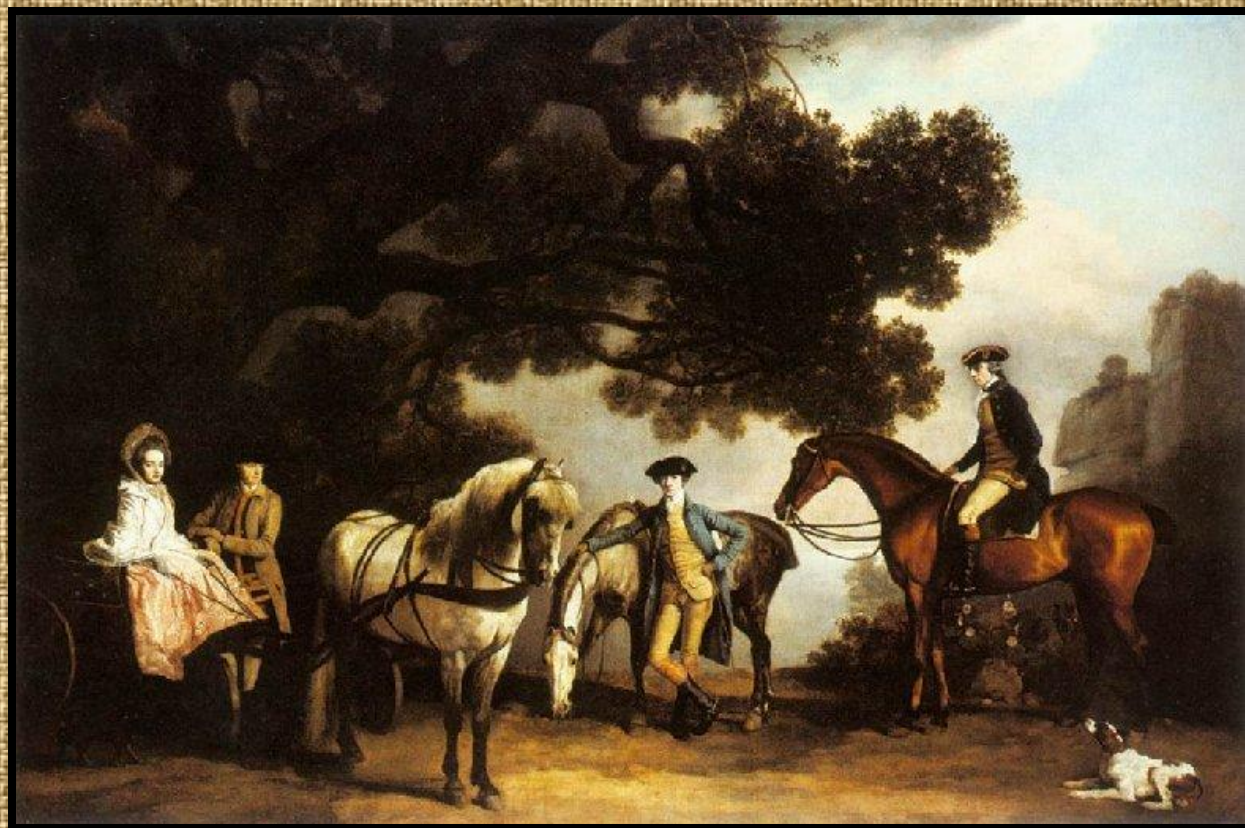
Horse Attacked by a Lion



Cheetah with Two Indian Attendants and a Stag

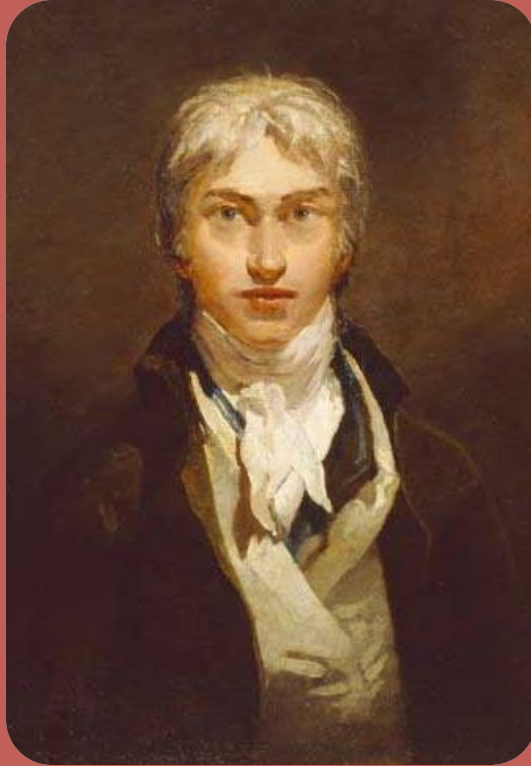


Mares and Foals in a Landscape



The Milbanke and Melbourne Families



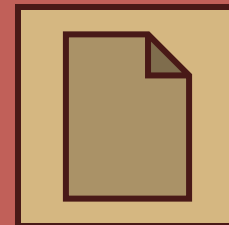


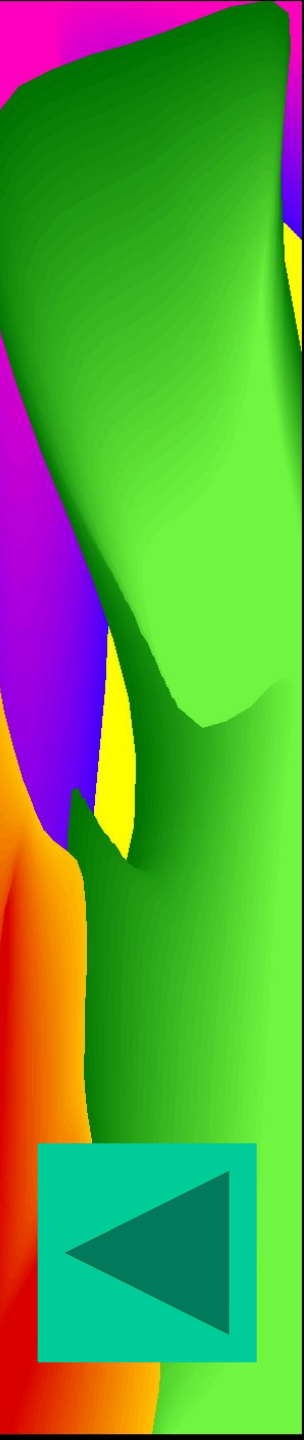
John Turner
(1775-1851)

biography



gallery





Turner was the foremost English romantic painter and the most original of English landscape artists. Although known for his oils, Turner is regarded as one of the founders of English watercolor landscape painting.

The son of a barber, he received almost no general education but at 14 was already a student at the Royal Academy of Arts. In 1791 for the first time he exhibited two watercolors at the Royal Academy. In the following 10 years he exhibited there regularly, was elected a member (1802), and was made professor of perspective (1807).

He travelled constantly in England or abroad. With the years he developed a painting technique all his own. Instead of merely recording factually what he saw, Turner translated scenes into a light-filled expression of his own romantic feelings. His painting became increasingly abstract as he strove to portray light, space, and the elemental forces of nature.

Characteristic of his later period are such paintings as ***The Fighting Téméraire*** and ***Rain, Steam, and Speed***.

Turner left more than 19,000 watercolors, drawings, and oils to the British nation.





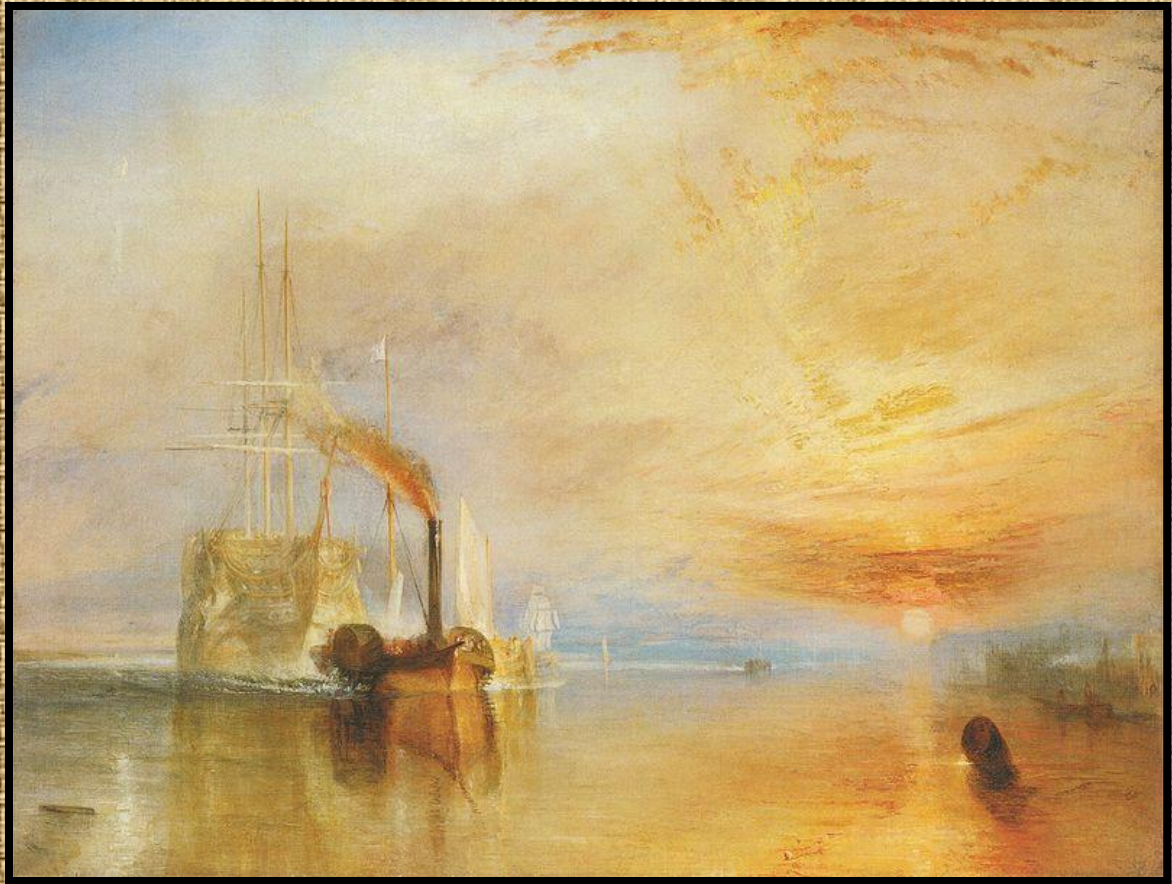
Mortlake



Rain, Steam and Speed



Norham Castle, Sunrise



The Fighting "Temeraire"



Dolbadern Castle



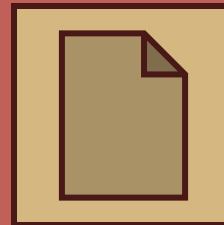


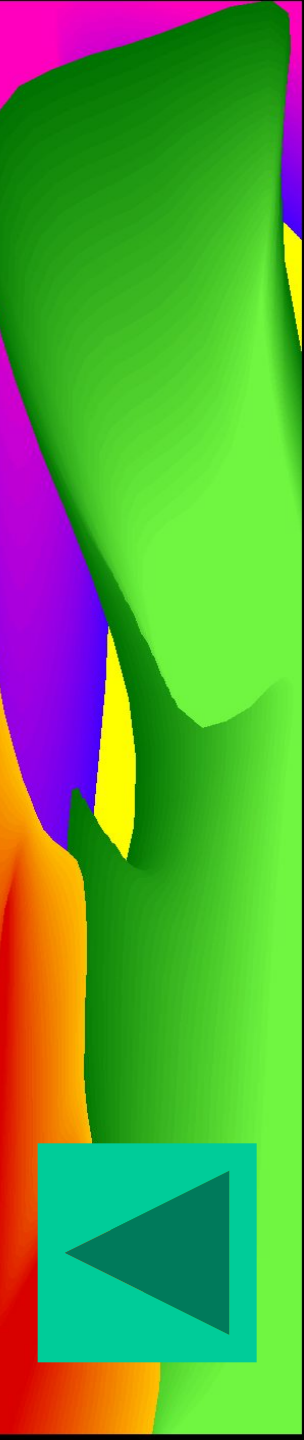
John Constable
(1776-1837)

biography



gallery





Constable was one of the leading figures in English landscape painting of the 19th century. The son of a prosperous miller, he showed artistic talent while very young but did not devote himself to art until he was 23, when he went to London to study at the Royal Academy.

He never went abroad, and his finest works are of the places he knew and loved best, particularly Suffolk and Hampstead, where he lived from 1821.

During the 1820s he began to win recognition: *The Hay Wain* (National Gallery, London, 1821) won a gold medal at the Paris Salon of 1824.

Constable developed his own original treatment from the attempt to render scenery more directly and realistically.

In a way that was then new he represented in paint the atmospheric effects of changing light in the open air, the movement of clouds across the sky, and his excited delight at these phenomena, stemming from a profound love of the country.

Splendid examples of his work are contained in the National Gallery, London and the Victoria and Albert Museum.





Brighton Beach with Colliers



Boat-building on the Stour



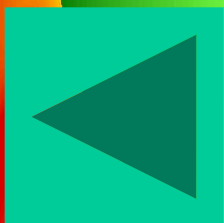
The Hay Wain



Wivenhoe Park



A Mill at Gillingham in Dorset





Use the internet and learn more

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English_school_of_painting](http://www.en.wikipedia.org/wiki/English_school_of_painting)

www.wga.hu/index1.html

www.artcyclopedia.com

www.abcgallery.com

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