

*The Pelican History of Art*

# Sculpture in Britain 1530-1830



*Margaret Whinney*

# Sculpture In Britain 1530 To 1830

**Michael Levey**



## **Sculpture In Britain 1530 To 1830:**

**Sculpture in Britain** Margaret Whinney,1992 This comprehensive survey of sculpture in Britain from the Reformation to the accession of Queen Victoria aims to shed light on English taste in the period It examines the family tomb and the portrait bust the forms of sculpture most favoured in Britain at that time **Sculpture in Britain, 1530-1830** Margaret Dickens Whinney,1988 *Sculpture in Britain, 1530 to 1830* Margaret Whinney,1953 *Sculpture in Britain, 1530 to 1830* Margaret Whinney,1988 *Sculpture in Britain 1530 To1830* Margaret Whinney,1995 **Sculpture In Britain 1530 To** Margaret Whinney,1830 **The Pelican History of art** ,1964 **Sculpture in Britain, 1530 to 1830** Harris Hancock,1964 **Sculpture in Britain, 1530-1830** Margaret Dickens Whinney,1964 *Architecture in Britain, 1530 to 1830* John Summerson,1977 In this book Sir John Summerson charts the development of architectural theory and practice from Elizabeth I to George IV Questions of style technology and the social framework of architecture are resolved as separable but always essential components of the building world Men of genius and buildings of fame emerge Inigo Jones Wren Vanbrugh Adam Soane Hampton Court St Paul s Cathedral London squares and the terraces and crescents of Bath Appendices deal with Scottish architecture before the union and buildings in the thirteen colonies of America The book is a companion to Ellis Waterhouse s *Painting in Britain 1530 1830* and Margaret Whinney s *Sculpture in Britain 1530 1830* colour plates have been added to this new edition Book jacket **"The British School of Sculpture, c.1760-1832 "** Sarah Burnage,2017-07-05 The British School of Sculpture c 1760 1832 represents the first edited collection exploring one of the most significant moments in British art history returning to centre stage a wide range of sculpture considered for the first time by some of the most important scholars in the field Following a historical and historiographical introduction by the editors situating British sculpture in relation to key events and developments in the period and the broader scholarship on British art more generally in the period and beyond the book contains nine wide ranging case studies that consider the place of antique and modern sculpture in British country houses in the period monuments to heroes of commerce and the Napoleonic Wars the key debates fought around ideal sculpture at the Royal Academy the reception of British sculpture across Europe the reception of Hindu sculpture deriving from India in Britain and the relationship of sculpture to emerging industrial markets both at home and abroad Challenging characterisations of the period as neoclassical the volume reveals British sculpture to be a much more eclectic and various field of endeavour both in service of the state and challenging it and open to sources ranging from the newly arrived Parthenon Frieze to contemporary print culture *Sculpture in Great Britain* Margaret Dickens Whinney,1964 **Art and Magic in the Court of the Stuarts** Vaughan Hart,2002-03-11 Spanning from the inauguration of James I in 1603 to the execution of Charles I in 1649 the Stuart court saw the emergence of a full expression of Renaissance culture in Britain Hart examines the influence of magic on Renaissance art and how in its role as an element of royal propaganda art was used to represent the power of the monarch and reflect his apparent

command over the hidden forces of nature Court artists sought to represent magic as an expression of the Stuart Kings divine right and later of their policy of Absolutism through masques sermons heraldry gardens architecture and processions As such magic of the kind enshrined in Neoplatonic philosophy and the court art which expressed its cosmology played their part in the complex causes of the Civil War and the destruction of the Stuart image which followed in its wake **The King's Artists : The Royal Academy of Arts and the Politics of British Culture 1760-1840** Holger Hoock,2003-11-13 This is the story of the forging of a national cultural institution in late eighteenth and early nineteenth century Britain The Royal Academy of Arts was the dominant art school and exhibition society in London and a model for art societies across the British Isles and North America This is the first study of its early years re evaluating the Academy s significance in national cultural life and its profile in an international context Holger Hoock reassesses royal and state patronage of the arts and explores the concepts and practices of cultural patriotism and the politicization of art during the American and French Revolutions By demonstrating how the Academy shaped the notions of an English and British school of art and influenced the emergence of the British cultural state he illuminates the politics of national culture and the character of British public life in an age of war revolution and reform **Gender, Taste, and Material Culture in Britain and North America, 1700-1830** John Styles,Amanda Vickery,2006 Between 1700 and 1830 men and women in the English speaking territories framing the Atlantic gained unprecedented access to material things The British Atlantic was an empire of goods held together not just by political authority and a common language but by a shared material culture nourished by constant flows of commodities Diets expanded to include exotic luxuries such as tea and sugar the fruits of mercantile and colonial expansion Homes were furnished with novel goods like clocks and earthenware teapots the products of British industrial ingenuity This groundbreaking book compares these developments in Britain and North America bringing together a multi disciplinary group of scholars to consider basic questions about women men and objects in these regions In asking who did the shopping how things were used and why they became the subject of political dispute the essays show the profound significance of everyday objects in the eighteenth century Atlantic world *The History of Western Sculpture* Peter Osier,2015-07-15 This detailed overview traces the story of western sculpture from its beginnings to the present day passing through the Aegean classical Greek Roman Byzantine Medieval Renaissance Baroque Neoclassical Romantic and Modern periods along the way The text explains how Western sculpture evolved over time as it adapted to changing cultural contexts All the while the book also highlights influential sculptors and key works Rich in detail highly informative and wide ranging and lavishly illustrated with photographs of the leading examples of sculpture from each period this volume deserves an honored place in every school and library **Sir Thomas Lawrence** Michael Levey,2005-01-01 Sir Thomas Lawrence 1769 1830 was the most gifted and successful British portrait painter in the generation following Gainsborough and Reynolds and his pre eminence was publicly confirmed when he was elected President of the Royal Academy of Arts in 1820 This book is

the first sustained study of the work of Lawrence to be published for many years Inside front cover jacket      **Studies in the Art and Imagery of the Middle Ages** Richard Marks,2013-12-31      **Lancashire: Liverpool and the Southwest** Richard Pollard,Nikolaus Pevsner,Joseph Sharples,2006-01-01 This book is based on sections of Nikolaus Pevsner s South Lancashire and North Lancashire both published in 1969 acknowledgements      **Classical Culture and the Idea of Rome in Eighteenth-Century England** Philip Ayres,1997-08-28 This book looks at the aristocratic adoption of Roman ideals in eighteenth century English culture

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