

THE OXFORD  
COMPANION TO  
J. M. W. Turner



*Edited by*  
EVELYN JOLL • MARTIN BUTLIN • LUKE HERRMANN

# Oxford Companion To J M W Turner

**Eric Shanes**



## **Oxford Companion To J M W Turner:**

The Oxford Companion to J.M.W. Turner Martin Butlin, Luke Herrmann, Evelyn Joll, 2001      **J. M. W. Turner** Luke Herrmann, 2007-08-09 Definitive concise and very interesting From William Shakespeare to Winston Churchill the Very Interesting People series provides authoritative bite sized biographies of Britain's most fascinating historical figures people whose influence and importance have stood the test of time Each book in the series is based upon the biographical entry from the world famous Oxford Dictionary of National Biography The Very Interesting People series includes the following titles 1 William Shakespeare by Peter Holland 2 George Eliot by Rosemary Ashton 3 Charles Dickens by Michael Slater 4 Charles Darwin by Adrian Desmond James Moore and Janet Browne 5 Isaac Newton by Richard S Westfall 6 Elizabeth I by Patrick Collinson 7 George III by John Cannon 8 Benjamin Disraeli by Jonathan Parry 9 Christopher Wren by Kerry Downes 10 John Ruskin by Robert Hewison 11 James Joyce by Bruce Stewart 12 John Milton by Gordon Campbell 13 Jane Austen by Marilyn Butler 14 Henry VIII by Eric Ives 15 Queen Victoria by K D Reynolds and H C G Matthew 16 Winston Churchill by Paul Addison 17 Oliver Cromwell by John Morrill 18 Thomas Paine by Mark Philp 19 J M W Turner by Luke Herrmann 20 William and Mary by Tony Claydon and W A Speck      *J.M.W. Turner and the Subject of History* Leo Costello, 2017-07-05 J M W Turner and the Subject of History is an in depth consideration of the artist's complex response to the challenge of creating history paintings in the early nineteenth century Structured around the linked themes of making and unmaking of creation and destruction this book examines how Turner's history paintings reveal changing notions of individual and collective identity at a time when the British Empire was simultaneously developing and fragmenting Turner similarly emerges as a conflicted subject one whose artistic modernism emerged out of a desire to both continue and exceed his eighteenth century aesthetic background by responding to the altered political and historical circumstances of the nineteenth century      *The Life and Masterworks of J.M.W. Turner* Eric Shanes, 2023-12-28 At fifteen Turner was already exhibiting View of Lambeth He soon acquired the reputation of an immensely clever watercolourist A disciple of Girtin and Cozens he showed in his choice and presentation of theme a picturesque imagination which seemed to mark him out for a brilliant career as an illustrator He travelled first in his native land and then on several occasions in France the Rhine Valley Switzerland and Italy He soon began to look beyond illustration However even in works in which we are tempted to see only picturesque imagination there appears his dominant and guiding ideal of lyric landscape His choice of a single master from the past is an eloquent witness for he studied profoundly such canvases of Claude as he could find in England copying and imitating them with a marvellous degree of perfection His cult for the great painter never failed He desired his Sun Rising through Vapour and Dido Building Carthage to be placed in the National Gallery side by side with two of Claude's masterpieces And there we may still see them and judge how legitimate was this proud and splendid homage It was only in 1819 that Turner went to Italy to go again in 1829 and 1840 Certainly Turner experienced emotions and found subjects for reverie which he later translated in terms of

his own genius into symphonies of light and colour Ardour is tempered with melancholy as shadow strives with light Melancholy even as it appears in the enigmatic and profound creation of Albrecht Dürer finds no home in Turner's protean fairyland what place could it have in a cosmic dream Humanity does not appear there except perhaps as stage characters at whom we hardly glance Turner's pictures fascinate us and yet we think of nothing precise nothing human only unforgettable colours and phantoms that lay hold on our imaginations Humanity really only inspires him when linked with the idea of death a strange death more a lyrical dissolution like the finale of an opera

**Turner** Franny Moyle, 2016-10-25 The life of one of Western art's most admired and misunderstood painters J M W Turner is one of the most important figures in Western art and his visionary work paved the way for a revolution in landscape painting Over the course of his lifetime Turner strove to liberate painting from an antiquated system of patronage Bringing a new level of expression and color to his canvases he paved the way for the modern artist Turner was very much a man of his changing era In his lifetime he saw Britain ravaged by Napoleonic wars revived by the Industrial Revolution and embarked upon a new moment of Imperial glory with the ascendancy of Queen Victoria His own life embodied astonishing transformation Born the son of a barber in Covent Garden he was buried amid pomp and ceremony in St Paul's Cathedral Turner was accepted into the prestigious Royal Academy at the height of the French Revolution when a climate of fear dominated Britain Unable to travel abroad he explored at home reimagining the landscape to create some of the most iconic scenes of his country But his work always had a profound human element When a moment of peace allowed travel into Europe Turner was one of the first artists to capture the beauty of the Alps to revive Venice as a subject and to follow in Byron's footsteps through the Rhine country While he was commercially successful for most of his career Turner's personal life remained fraught His mother suffered from mental illness and was committed to Bedlam Turner never married but had several long term mistresses and illegitimate daughters His erotic drawings were numerous but were covered up by prurient Victorians after his death Turner's late impressionistic work was held up by his Victorian detractors as example of a creeping madness Affection for the artist's work soured John Ruskin the greatest of all 19th century art critics did what he could to rescue Turner's reputation but Turner's very last works confounded even his greatest defender

**TURNER** humanizes this surprising genius while placing him in his fascinating historical context Franny Moyle brilliantly tells the story of the man to give us an astonishing portrait of the artist and a vivid evocation of Britain and Europe in flux

**Turner** Graham Reynolds, David Blayney Brown, 2022-09-01 Few British artists have ever achieved such a wide range of style in oil painting watercolour drawing and engraving as J M W Turner He had a precocious gift that was developed over a lifetime of experiment and innovation This classic book in the World of Art series traces the artist's career from youthful pictureseque views and watercolours of Gothic ruins to the romantic landscape and historical compositions of his maturity and the astonishing art of his later years In these late paintings Turner's tragic sense of life is stated most profoundly and the work was unintelligible to his contemporaries but his reputation as the greatest

British painter now rests on our understanding of these as pioneering explorations of abstraction prefiguring the art of the 20th century Graham Reynolds weaves together the artists biography with sensitive criticism of his work through all phases of his career in this classic work first published in 1969 that has long served as an outstanding introduction to Turners life and art It has now been revised and updated by the curator of the Turner Bequest at Tate David Blayney Brown to reflect recent discoveries and interpretations and the illustrations are in full colour for the first time It will serve as the best available study of this perennially popular artist for a new generation of readers

John Ruskin, J.M.W. Turner and the Art of Water Carmen Casaliggi, 2022-12-20 This book assesses Ruskin s and Turner s mutual interest in the theme of water with particular reference to *The Harbours of England* 1856 Ruskin s book on ships and marine art to which are appended Turner s 12 illustrations of the English ports By considering existing scholarly works on Ruskin and Turner the book begins by demonstrating that the two despite their widely acknowledged relations have rarely been examined in conjunction It raises the question as to how the subject of water inspired the intellectual aesthetic philosophical and scientific climate of the nineteenth century both in Britain and abroad and acknowledges the significance of the relationship between Ruskin and Turner in the context of aquatic studies Ruskin s childhood fascination with water is examined in detail while the scientific and spiritual importance of the subject in *Modern Painters* and *The Stones of Venice* is also emphasised and read in parallel with *The Harbours of England* a detailed account of which is given referring to both text and illustrations Turner s role in Ruskin s understanding of specific water pictures is also reconstructed The book demonstrates that water is important as a multifaceted compendium of contemporary themes for tradition progress nationalism and patriotism find their iconography in its depiction Considering the literary and painterly implications of wateriness the text concludes with a reflection upon the significance of the study of water for Ruskin and Turner and for their age

*Turner (Second) (World of Art)* Graham Reynolds, 2020-04-14 With clear writing this is the ideal introduction to J M W Turner s life and work for anyone interested in British painting in its golden age Few British artists have ever achieved such a wide range of style in oil painting watercolor drawing and engraving as J M W Turner This classic book in the *World of Art* series traces the artist s career from youthful picturesque views and watercolors of Gothic ruins to romantic landscapes and historical compositions to the darker abstracts of his later career Though these late works were incomprehensible to his contemporaries Turner is understood today as one of the greatest British painters because of these pioneering explorations into abstraction which prefigured the art of the twentieth century In *Turner* Graham Reynolds weaves together the artist s biography and criticism of his work through all phases of his career paying particular attention to the importance of foreign travel and the influence of Claude Lorrain and Nicolas Poussin First published in 1969 *Turner* has long served as an outstanding introduction to Turner s life and art Now with full color illustrations and a new introduction by David Brown this updated and revised edition reflects recent discoveries and interpretations of Turner s work and will serve as the best available study of the artist for a new generation

of readers     Storied Ground Paul Readman,2018-02-22 People have always attached meaning to the landscape that surrounds them In Storied Ground Paul Readman uncovers why landscape matters so much to the English people exploring its particular importance in shaping English national identity amid the transformations of modernity The book takes us from the fells of the Lake District to the uplands of Northumberland from the streetscapes of industrial Manchester to the heart of London This panoramic journey reveals the significance not only of the physical characteristics of landscapes but also of the sense of the past collective memories and cultural traditions that give these places their meaning Between the late eighteenth and early twentieth centuries Englishness extended far beyond the pastoral idyll of chocolate box thatched cottages waving fields of corn and quaint country churches It was found in diverse locations urban as well as rural north as well as south and it took strikingly diverse forms     **A Museum Studies Approach to Heritage** Sheila Watson,Amy Jane Barnes,Katy Bunning,2018-10-08 Heritage s revival as a respected academic subject has in part resulted from an increased awareness and understanding of indigenous rights and non Western philosophies and practices and a growing respect for the intangible Heritage has thus far focused on management tourism and the traditionally heritage minded disciplines such as archaeology geography and social and cultural theory Widening the scope of international heritage studies A Museum Studies Approach to Heritage explores heritage through new areas of knowledge including emotion and affect the politics of dissent migration and intercultural and participatory dimensions of heritage Drawing on a range of disciplines and the best from established sources the book includes writing not typically recognised as heritage but which nevertheless makes a valuable contribution to the debate about what heritage is what it can do and how it works and for whom Including heritage perspectives from beyond the professional sphere the book serves as a reminder that heritage is not just an academic concern but a deeply felt and keenly valued public and private practice This blending of traditional topics and emerging trends established theory and concepts from other disciplines offers readers international views of the past and future of this growing field A Museum Studies Approach to Heritage offers a wider more current and more inclusive overview of issues and practices in heritage and its intersection with museums As such the book will be essential reading for postgraduate students of heritage and museum studies It will also be of great interest to academics practitioners and anyone else who is interested in how we conceptualise and use the past     Picture Titles Ruth Bernard Yeazell,2015-09-29 How the practice of titling paintings has shaped their reception throughout modern history A picture s title is often our first guide to understanding the image Yet paintings didn t always have titles and many canvases acquired their names from curators dealers and printmakers not the artists Taking an original historical look at how Western paintings were named Picture Titles shows how the practice developed in response to the conditions of the modern art world and how titles have shaped the reception of artwork from the time of Bruegel and Rembrandt to the present Ruth Bernard Yeazell begins the story with the decline of patronage and the rise of the art market in the seventeenth and eighteenth centuries as the increasing circulation of pictures and the

democratization of the viewing public generated the need for a shorthand by which to identify works at a far remove from their creation. The spread of literacy both encouraged the practice of titling pictures and aroused new anxieties about relations between word and image including fears that reading was taking the place of looking. Yeazell demonstrates that most titles composed before the nineteenth century were the work of middlemen and even today many artists rely on others to name their pictures. A painter who wants a title to stick, Yeazell argues, must engage in an act of aggressive authorship. She investigates prominent cases such as David's Oath of the Horatii and works by Turner, Courbet, Whistler, Magritte, and Jasper Johns. Examining Western painting from the Renaissance to the present day, *Picture Titles* sheds new light on the ways that we interpret and appreciate visual art.

**Turner as Draughtsman** Andrew Wilton, Joseph Mallord William Turner, 2006

*Turner as Draughtsman* looks at the artist's practice of drawing in various media: pen, pencil, and chalk, as well as watercolour and oil paint, an aspect of Turner's work which has hitherto received very little attention. Andrew Wilton shows that while Turner's art has always been celebrated for its atmospheric breadth and freedom of handling, he based his working procedures throughout his career on the discipline of drawing in outline, which was an essential element in the grand strategy by which he achieved his formidable results. An important section of the book is devoted to the vexed question of Turner's drawing of the human figure and the crucial role played by the figure both in his conception of landscape and in his ambitious attempts to master all the genres of fashionable contemporary art.

[Encyclopedia of the Romantic Era, 1760-1850](#) Christopher John Murray, 2013-05-13

In 850 analytical articles, this two-volume set explores the developments that influenced the profound changes in thought and sensibility during the second half of the eighteenth century and the first half of the nineteenth century. The *Encyclopedia* provides readers with a clear, detailed, and accurate reference source on the literature, thought, music, and art of the period, demonstrating the rich interplay of international influences and cross currents at work and to explore the many issues raised by the very concepts of Romantic and Romanticism.

**Delicious Decadence ?The Rediscovery of French Eighteenth-Century Painting in the Nineteenth Century** Monica Preti, 2017-07-05

The history of collecting is a topic of central importance to many academic disciplines and shows no sign of abating in popularity. As such, scholars will welcome this collection of essays by internationally recognised experts that gathers together for the first time varied and stimulating perspectives on the nineteenth-century collector and art market for French eighteenth-century art and ultimately the formation of collections that form part of such august institutions as the Louvre and the National Gallery in London. The book is the culmination of a successful conference organised jointly between the Wallace Collection and the Louvre on the occasion of the acclaimed exhibition *Masterpieces from the Louvre: The Collection of Louis La Caze*. Exploring themes relating to collectors, critics, markets, and museums from France, England, and Germany, the volume will appeal to academics and students alike and become essential reading on any course that deals with the history of collecting, the history of taste, and the nineteenth-century craze for the perceived *douceur de vivre* of eighteenth-century

France It also provides valuable insight into the history of the art markets and the formation of museums     *Yorkshire*  
 Richard Morris,2018-01-25 Yorkshire is a continent unto itself a region where mountain plain coast downs fen and heath lie close By weaving history family stories travelogue and ecology Richard Morris reveals how Yorkshire took shape as a landscape and in literature legend and popular regard The result is a fascinating and wide ranging meditation on Yorkshire and Yorkshiriness told through the prism of the region s most extraordinary people and places     May Alcott Nieriker, Author and Advocate Julia Dabbs,2022-03-01 May Alcott Nieriker Author and Advocate examines in depth the writings on art and travel by the youngest sister of famed novelist Louisa May Alcott Like other American women in the later nineteenth century due to her gender May was unable to receive the advanced training and exhibition opportunities in the USA that she needed to become a notable professional painter An additional obstacle was her family s insecure financial status making it difficult to study abroad for training Fortunately thanks to Louisa s generosity May was able to make three extended trips to London and Paris in order to gain further training and eventually attained the honor of having two paintings accepted into the Paris Salon However this book argues that Alcott Nieriker s main contributions to cultural history were not necessarily her artistic creations but rather her publications on travel and art specifically four articles for the Boston Evening Transcript and an 1879 guidebook *Studying Art Abroad and How To Do It Cheaply* In these works May sought to transform the art world and social mores through her advocacy for the rights of women to have equal access to a professional artistic career

*Specters of the Atlantic* Ian Baucom,2005-12-16 Cultural and literary study of the 1781 massacre on the slave ship Zong for the insurance money and the aftereffects of the event on the development of modernity     **Light as Experience and Imagination from Medieval to Modern Times** David S. Herrstrom,2022-11-21 In *Light as Experience and Imagination from Medieval to Modern Times* David S Herrstrom synthesizes and interprets the experience of light as revealed in a wide range of art and literature from medieval to modern times The true subject of the book is making sense of the individual s relationship with light rather than the investigation of light s essential nature while telling the story of light seducing individuals from the Middle Ages to our modern times Consequently it is not concerned with the progress of scientific inquiries into the physical properties and behavior of light optical science but rather with subjective reactions as reflected in art architecture and literature Instead of its evolution this book celebrates the complexity of our relation to light s character No individual experience of light being truer than any other     *Picturing Scotland through the Waverley Novels* Richard J. Hill,2016-04-22 Innovative and accessibly written *Picturing Scotland* examines the genesis and production of the first author approved illustrations for Sir Walter Scott s Waverley novels in Scotland Consulting numerous neglected primary sources Richard J Hill demonstrates that Scott usually seen as disinterested in the mechanics of publishing actually was at the forefront of one of the most innovative publishing and printing trends the illustrated novel Hill examines the historical precedents influences and innovations behind the creation of the illustrated editions tracking Scott s personal interaction



with the mechanics of the printing and illustration process as well as Scott's opinions on visual representations of literary scenes. Of particular interest is Scott's relationships with William Allan and Alexander Nasmyth, two important early nineteenth-century Scottish artists. As the first illustrators of the Waverley novels, their work provided a template for one of the more lucrative publishing phenomena. Informed by meticulous close readings of Scott's novels and augmented by a bibliographic catalogue of illustrations, *Picturing Scotland* is an important contribution to Scott studies, the development of the illustrated novel, and publishing history.

*The Bloomsbury Handbook of Religion and Nature* Laura Hobgood, Whitney A. Bauman, 2018-05-17. Divided into four parts: Earth, Air, Fire, and Water, this book takes an elemental approach to the study of religion and ecology. It reflects recent theoretical and methodological developments in this field which seek to understand the ways that ideas and matter, minds and bodies exist together within an immanent frame of reference. *The Bloomsbury Handbook of Religion and Nature* focuses on how these matters materialize in the world around us, thereby addressing key topics in this area of study. The editors provide an extensive introduction to the book as well as useful introductions to each of its parts. The volume's international contributors are drawn from the USA, South Africa, Netherlands, Norway, Indonesia, and South Korea, and offer a variety of perspectives, voices, cultural settings, and geographical locales. This handbook shows that human concern and engagement with material existence is present in all sectors of the global community, regardless of religious tradition. It challenges the traditional methodological approach of comparative religion and argues that globalization renders a comparative religious approach to the environment insufficient.

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