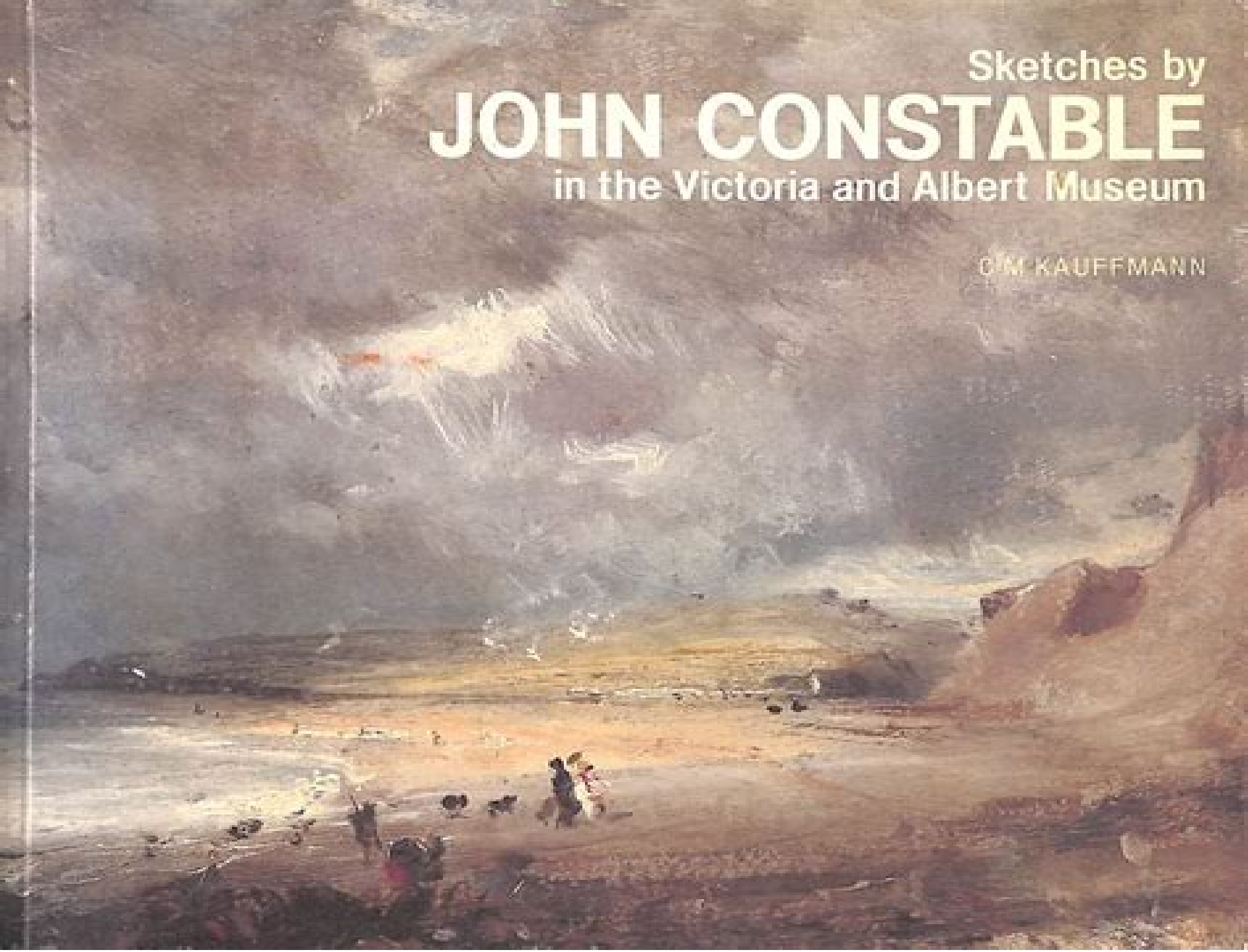


Sketches by
JOHN CONSTABLE
in the Victoria and Albert Museum

G.M. KAUFFMANN



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Sketches by John Constable in the Victoria and Albert Museum Claus Michael Kauffmann, John Constable, Victoria and Albert Museum, 1981 **John Constable** Mark Evans, 2011-04-01 This beautiful book showcases the enduring power of Constable's landscapes. It places the artist in the context of his historical and ongoing influences and charts Constable's progress from his early works to the oils that helped to define our idea of the English countryside John Constable - CLOUDS IN PAINTINGS & SKETCHES E. L. Helton PhD, 2021-12-15 Born in East Bergholt Suffolk on 11 June 1776 Constable was the second son of the six children of Golding Constable and Ann Watts. He was educated at a private school in Lavenham and at the grammar school in Dedham, subsequently joining the family business of which it was intended he would succeed as manager. He learned the technique of painting from John Dunthorne, a local plumber and glazier who was an amateur painter and was encouraged by Sir George Beaumont. Staying with relatives at Edmonton in 1796, he met John Cranch, a mediocre artist whose style he imitated, and John Thomas Smith, the antiquarian draftsman with whom he made drawings of picturesque cottages. In 1799, his father gave him an allowance to enter the Royal Academy Schools, reluctantly consenting in 1802 to his becoming a professional painter. That same year, Constable showed his first landscape at the Academy, where he was to exhibit nearly every year until his death and acquired a studio opposite the family house. He spent summers in East Bergholt sketching from nature until 1817. In the autumn of 1806, he made a two-month visit to the Lake District. In 1809, Constable met and fell in love with Maria Bicknell, but he was unable to marry her until 1816, owing to the opposition of Maria's grandfather. After the marriage, the couple lived in London, first on Keppel Street, then after 1822 on Charlotte Street. The marriage, which was the prelude to Constable's finest work, was a deeply happy one, and there were seven children to whom the artist was devoted. Maria's health was far from robust, however, and she died in 1828, a blow from which Constable never fully recovered Constable's Skies Mark Evans, 2018-08-14 A beautiful gift-sized volume celebrating Constable's enduring fascination and engagement with the sky. John Constable was one of the supreme painters of the weather, and his depictions of the sky are essential components of all his landscape paintings, from famous works such as *The Hay Wain* and *Salisbury Cathedral from the Meadows* to his numerous cloud studies painted on Hampstead Heath, culminating in paintings that are all sky, the landscape beneath is completely absent. In a letter to friend John Fisher written in 1821, Constable commented: 'That landscape painter who does not make his skies a very material part of his composition neglects to avail himself of one of his greatest aids. It will be difficult to name a class of landscape in which the sky is not the key note, the standard of scale and the chief organ of sentiment.' Written by Mark Evans, a leading authority on the work of John Constable and brimming with beautiful images, *Constable's Skies* captures the artist's fascination with the sky and brings together his depictions of the English weather from throughout his career. The unprecedented fidelity of Constable's painted skies is proven by reference to contemporary weather diaries. The book also includes a guide to where to find

Constable's work around the world **John Constable** Ronald Parkinson, 1998 A new introduction to the life and work of John Constable one of Britain's best loved landscape painters **The Visual and Verbal Sketch in British Romanticism** Richard C. Sha, 2016-11-11 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 *John Constable's correspondence* John Constable, 1964 **Constable** Trinita Kennedy, Victoria and Albert Museum, Frist Center for the Visual Arts (Nashville, Tenn.), 2012 *Sketches by Constable from the Victoria and Albert Museum* Smithsonian Institution, Victoria and Albert Museum, 1965 *John Constable* Mark Evans, 2014-10-21 Published to accompany an exhibition held at the Victoria and Albert Museum London September 20 2014 January 11 2015 *John Constable's Sketch-books of 1813 and 1814 Reproduced in Facsimile: Catalogue of sketch-books* Victoria and Albert Museum, 1979

The Victoria and Albert Museum Victoria and Albert Museum, 1998 First Published in 1999 Routledge is an imprint of Taylor Francis an informa company **British Paintings in the Metropolitan Museum of Art, 1575-1875** Metropolitan Museum of Art (New York, N.Y.), Katharine Baetjer, 2009 Covering the period between the late 16th century through to the third quarter of the 19th century this book features paintings by English Scottish Welsh and Irish artists which are part of the collection of the Metropolitan Museum of Art *John Constable* Anthony Bailey, 2012-03-31 Born in 1776 in East Anglia near the river Stour John Constable was destined for his father's business of milling and grain shipping But he was obdurately opposed to this and persuaded his family he should become an artist instead In the same determined spirit he wooed Maria Bicknell in the teeth of opposition from her formidable grandfather and persisted in painting landscapes at a time when history paintings and portraits were the fashion Sometimes sharp and sarcastic and often depressed Constable in fact possessed a warm gift for intimate friendship This is revealed in his letters to John Dunthorne village handyman and housepainter and to his best friend and patron archdeacon John Fisher to whom he wrote I have a kingdom of my own both fertile and populous my landscape and my children In recent times after a period of relative ignominy Constable's influence on British landscape painting has been re acknowledged he has been more widely exhibited and his reputation has been

reestablished as one of the masters of his genre This important and absorbing biography explores his life and work and highlights the dramatic tension between the two

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Influence in Art and Literature Goran Hermeren, 2015-03-08 This is a systematic study of the conceptual framework used by critics and scholars in their discussions of influence in art and literature G ran Hermer n explores the key questions raised in scholarly debate on the topic What is meant by influence What methods can be used to settle disagreements about influence What reasons could be used to support or reject statements about artistic and literary influence The book is based on descriptive analyses in which the author has tried to make explicit what is said or implied in a number of quotations from scholarly writings on art and literature Throughout the emphasis is on clarifying the assumptions on which the use of the concept of influence is based thus describing the limitations and merits of this kind of comparative research for critics and scholars Originally published in 1975 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton

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