

## **J M W Turner British Artists**

1998 marks the 40th anniversary of the bequest to the British Museum by the collector, Robert Wylie Lloyd, of 50 of Turner's finest watercolours. This text is published to accompany an exhibition of the collection.

The great English artist J.M.W. Turner travelled around Britain at a time of change and upheaval following the Industrial Revolution. This book takes us on Turner's restless journeys on foot and horseback, by stagecoach and riverboat, as he sketched the market towns, the burgeoning industrial cities and the lonely landscapes of Wales, England and Scotland. What emerges is an absorbing picture of one man's vision of his country and of its growing sense of nationhood.

ROMANTICISM. J.M.W. Turner is probably the greatest painter Britain has ever produced. Both profoundly original and astonishingly prolific, he helped transform landscape painting into an expressive art form of enormous range and power. This book reveals the extent to which Turner wanted his paintings to communicate intellectually as well as emotionally; and how intensely involved he was with the culture of his times, using landscape as a vehicle for the deepest ruminations on society, politics and the human condition. Sam Smiles discusses and illustrates the whole range of Turner's work, tracking his career from the 1790s to the 1840s exploring the themes that motivated him, and explaining his importance to subsequent generations.

The Life of J.M.W. Turner, R.A.

Painting Set Free

The Turner Book

J.M.W. Turner. His Life and Work, Etc. [With Reproductions].

A Selection of Paintings and Watercolors in the Yale Center for British Art

In 2005 the British Broadcasting Corporation sponsored a program to find the greatest painting in Britain. Any painting hanging in a British art gallery was eligible to become The Greatest Painting in Britain, whether it was created by an Englishman or not. After every work of art in the country was evaluated a short list of finalists by British, Italian, Dutch, Belgian and French artists was announced. There were heavy hitters like Still Life: Vase with Fifteen Sunflowers by Vincent Van Gogh. Also on the list was one of the most original works in the Western World's art canon - The Arnolfini Portrait by Netherlands painter Jan van Eyck in 1434, perpetrated with oils on three panels of oak boards. In the end the vote was not all that close. The winner was The Fighting Téméraire Tugged to Her Last Berth to Be Broken Up, 1838 painted by a contemporary and bitter rival of Constable, Joseph William Mallord Turner. Turner was secretive and prolific in his paintings and did more than any other artist to elevate landscape painting to the lofty status of historical painting that was universally held to be the highest form of Western painting. Turner knew his rightful place among the Old Masters; 150 years after his death the people of England agreed with him. This book tells his incredible story.

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.

J.M.W. Turner (1775-1851) is considered Britain's greatest painter. While he is best known for his stunning oils, Turner also created major works in watercolor, many of which rival his oils in their breadth of scale, depth of tone, richness of color, and wealth of detail. This handsome volume, published on the 150th anniversary of Turner's death to accompany an unparalleled exhibition of his finished watercolors at the Royal Academy of Arts, London, is a milestone in Turner scholarship. Eric Shanes, a well-known expert on Turner and curator of the related exhibition, places the artist's watercolors in the wider context of his painted work and provides individual commentaries on the approximately 200 lush colorplates. Evelyn Joll investigates the market forces that brought Turner's watercolors into being, while Andrew Wilton analyzes their extraordinary effect on the art of later watercolorists. Finally, Ian Warrell discusses the critical reception to the work of this prodigiously talented artist. *Turner: The Great Watercolours* will stand at the forefront of thinking on Turner for years to come.

The Life and Masterworks

The Vaughan Bequest

An Exhibition of Pictures from Public and Private Collections in Great Britain  
With an Early Diary and a Memoir by George Jones

Turner and the Masters

In 1802, at the age of 26, Joseph Mallord William Turner became the youngest member of the Royal Academy. A prolific painter and watercolourist, his painting

by combining great historical themes with the inspired visions of nature, but his experimentation with capturing the effects of light led him swiftly towards an ultimate dissolution of forms. Turner was a constant traveller, not only within the British Isles but also throughout Europe, from the Alps to the banks of the Rhine, from northern Italy to Rome and Venice. His death in 1851 revealed not only his zealously guarded private life but also a will that left both his fortune and more than thirty thousand drawings, watercolours and paintings to the nation. In this profusely illustrated book, Olivia Milby invites us to follow the development of Turner's incandescent art, a bridge between Romanticism and Impressionism and one of Britain's most remarkable contributions to art history.

The second short biography in Peter Ackroyd's Brief Lives series concentrates on the life and work of perhaps the greatest and most original of all English Painters. James Mackay's *William Turner* was a Londoner through and through. His father had a bookshop in Covent Garden, his mother came from a line of London butchers. He was brought up in Maiden Lane. He was short and pugnacious and, as Peter Ackroyd writes: "his speech was recognizably that of a Cockney, and his language was the language of the streets." His language was also the language of light, as exemplified in his most innovative paintings, which caused the critics of the day to come to blows. His favourite words were: "The Sun is God." Turner entered the Royal Academy at 14, and a year later was exhibiting. His first loves were architecture, engraving and watercolours, and his subjects were country houses, cathedrals and landscape of England. He came to oils through his passion for Italy. This is the biography that Peter Ackroyd was born to write: Turner's Englishness, his temperament and his London background lie at the core of Ackroyd's lively personal interest in and specialist knowledge of London's history.

"J.M.W. Turner (1775-1851) is widely regarded as the greatest painter Britain has ever produced. Despite the many books and exhibitions that have been devoted to his work, one aspect of his extraordinary oeuvre that has never been thoroughly examined is his habit of copying the work of other artists. Uniquely in the history of European art, he took on all comers, past and present, and was considered worthy of a challenge, creating his own images in their styles. These copies were both acts of homage and a sophisticated form of art criticism, demonstrating a deep understanding of great art and his ability to equal or better the most celebrated exponents of the landscape tradition. No artist, however revered, was considered a challenge. This unique habit is clearly a key to understanding Turner's art, yet this is one that has so far never been thoroughly addressed on Turner and on British art in the 18th and 19th centuries. In "Turner and the Masters" leading authorities explore this fascinating aspect of his career, revealing new detail on the debts and rivalries that shaped his work in often unexpected ways. Accompanying a major touring exhibition, this book brings together works by Turner with masterpieces by Claude, Canaletto, Ruisdael, de Velde, Poussin, Rubens and Rembrandt, as well as by Turner's contemporaries including Constable and Bonnington, this book firmly positions Turner in the company of the greatest painters of all time. The contributors include Guillaume Faroult, Sarah Monk, Martin Myrone, Kathleen Nicholson, Philippa Simpson and Ian Warrell." --Back Cover Jacket.

## The Paintings of J. M. W. Turner: Plates

### Turner's Britain

February 26 Through April 19, 1997, Fisher Gallery, University of Southern California

Watercolours on Loan to the National Gallery of Victoria on the Occasion of Its

Centenary from the Turner Bequest by Courtesy of the Trustees and Director of

British Museum, London, with the Assistance of the British Council

Tate British Artists: J.M.W. Turner

This Art Book with Foreword by Narim Bender contains 81 selected reproductions of watercolors from Joseph Mallord William Turner. Joseph Mallord William Turner was English artist, one of the greatest and most original of all landscape painters. Turner was considered a controversial figure in his day, but is now regarded as the artist who elevated landscape painting to an eminence rivaling history painting. Although renowned for his oil paintings, Turner is also one of the greatest masters of British watercolor landscape painting. In 1856 the Court of Chancery awarded all the works remaining in his possession at his death to the National Gallery - about 300 oils and 19,000 drawings and watercolors. He is commonly known as "the painter of light" and his work is regarded as a Romantic preface to Impressionism.

"The exhibition 'J.M.W. Turner' [has been] organised by the National Gallery of Art, Washington, the Dallas Museum of Art and the Metropolitan Museum of Art, New York, in association with Tate Britain, London"--T.p. verso.

The prolific master J.M.W. Turner was born in Covent Garden in 1775 and has left over 19,000 artworks that have eventually given to the fog of London its Turnerian savour. Turner was one of the most important Romantic when it came to landscapes, with an inimitable flair for seascapes, and a pioneer of mixing tone and hue. Today his works figure in the collections of the top museums of London, New York and Washington DC.

Romantic Painter of the Industrial Revolution

Twelve Watercolours in the British Museum

J.M.W. Turner and the Subject of History

Picturesque Views on the Southern Coast of England

A Biography

***J.M.W. Turner was a fascinating and enigmatic figure. Both astonishingly prolific and extraordinarily innovative, he is widely seen as the greatest British landscape painter of them all, anticipating and surpassing the Impressionists in his dramatic interpretations of the effects of light and colour. The Turner Book goes beyond the usual interpretations of the artist, revealing the extraordinary self-belief and ambition that allowed him to continue steadfastly with his experimentation in the face of hostile critical attack. The book examines in detail key works and the techniques by which Turner realised them and features revealing extracts from his notebooks, travel journals and poetry. Beautifully illustrated with both famous and unknown works and ranging over the entire course of the artist's career, this is the essential guide to Turner's life and work. Sam Smiles is Professor of Art History at the University of Plymouth at Exeter and the author of numerous acclaimed books, including J.M.W. Turner, Two-way Traffic: British Art and Italian Art 1880-1980 and The Image of Antiquity: Ancient Britain and the Romantic Imagination.***

***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.***

***J. M.W. Turner (1775-1851) was perhaps the most prolific and innovative of all British artists. His outstanding watercolours in the collection of the National Gallery of Scotland are one of the most popular features of its collection. Bequeathed to the Gallery in 1899 by the distinguished collector, Henry Vaughan, they have been exhibited, as he requested, every January for over 100 years. Renowned for their excellent state of preservation, they provide a remarkable overview of many of the most important aspects of Turner's career. This new, richly illustrated book, will provide an authoritative commentary on the watercolours, taking account of recent research, and addressing questions of technique and function, as well as considering some of the numerous contacts Turner had with other artists, collectors and dealers. The introduction will concentrate on Henry Vaughan, one of the greatest enthusiasts for British art in the late nineteenth century, whose diverse collections have not previously been***

***The Paintings of J.M.W. Turner: Text***

***How to Paint Like Turner***

***J. M. W. Turner: 132 Watercolors and Paintings***

***Collected Correspondence of J. M. W. Turner***

***Watercolours from the R.W. Lloyd Bequest to the British Museum***

***This revised edition of the award-winning catalogue raisonne of Turner's paintings is now available in a paperbound edition. It incorporates new entries for four Turner paintings that have come to light since the publication of the first edition, as well as fresh information on every major painting and on recent exhibitions and literature.***

***A scholarly edition of the correspondence of J.M.W. Turner. The edition presents an authoritative text, together with an introduction, commentary notes, and scholarly apparatus.***

***Examines the posthumous reception of Turner's work.***

***81 Watercolors***

***Paintings in Merseyside Collections : Walker Art Gallery, Sudley Art Gallery, Williamson Art Gallery, Lady Lever Art Gallery, Liverpool University Art Gallery***

***Standing in the Sun***

***J. M. W. Turner***

***The Man who Set Painting on Fire***

*English romantic painter J.M.W. Turner (1775-1851) is known and admired for portraying the transcendent power and turbulence of nature in his paintings of landscapes and storms at sea. But Turner also drew inspiration from the sweeping new forces of the Industrial Revolution. Here historian William S. Rodney assesses the full range of Turner's industrial art and the context of its creation. 8 color plates. 61 b&w illustrations.*

*Joseph Mallord William Turner, Britain's greatest and most mysterious artist, was the son of a Convent Garden barber and a woman who died in Bethlehem mental hospital. During his lifetime (1775-1851), Turner achieved fame and fortune for a range of work encompassing seascape and landscape, immensely powerful oil paintings and intimate watercolors. His friend and colleague C. R. Leslie remembered him thus: "Turner was short and stout, and had a sturdy, sailor-like walk. He might be taken for the captain of a steamboat at first glance; but a second would find more in his face than belongs in any ordinary mind. There was the peculiar keenness of expression in his eye that is only seen in men of constant habits of observation." For this new biography, the first comprehensive narrative of Turner's life in a generation, Anthony Bailey has searched through the archives, studied the scholarly literature, made use of much research done in the last thirty years, and looked at almost all of Turner's sketchbooks as well as many of his paintings and watercolors. He has uncovered fresh material and put together other facts, previously known, to shed new light on those complicated and secretive man. Anthony Bailey has set out to write a biography of the man, not a book about his paintings, and J.M.W. Turner comes vividly to life in these pages. Both reclusive and gregarious, private and vainglorious, tough and vulnerable, a long-term bachelor who fathered two daughters, Turner was full of contradictions, and Anthony Bailey rises masterfully to the challenge of describing them here.*

*Showcases the artist's later paintings and sheds light on the biographical, cultural, and historical context of their creation as well as on the painter's craft during his twilight years.*

*Turner and the Sublime*

*The Life and Masterworks of J.M.W. Turner*

*J.M.W. Turner*

*Watercolours on Loan to the Art Gallery of New South Wales from the Trustees of the British Museum with the Assistance of the British Council*

*The Extraordinary Life and Momentous Times of J.M.W. Turner*

JMW Turner is one of the greatest artists Britain has ever produced. His watercolours and their extraordinary effects of shifting light and dramatic skyscapes, are especially highly regarded. For the first time, the secrets of Turner's technique are revealed, allowing professional and amateur watercolourists to learn from his achievements. This book combines unrivalled knowledge of Turner's working methods from Tate curators and conservators with practical advice from some of the world's most respected watercolour experts. Twenty-two thematic exercises are illustrated with Turner's works. Expert contemporary watercolourists explain, step-by-step, how to paint a similar composition, learning from Turner's techniques. Packed with invaluable information, from the materials Turner used to achieve the masterpieces we love and love today, to the modern materials the twenty-first-century watercolour artist will need. Backed by the authority of Tate, the world centre for Turner scholarship, with a glossary of technical terms, this is an invaluable resource both for lovers of Turner's art and of watercolour painting.

The life of one of Western art's most admired and misunderstood painters J.M.W. Turner, one of the most important figures in Western art, and his visionary work paved the way for the 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 examples of creeping madness. Affection for the artist's work soured. John Ruskin, the greatest of the 19th century art critics, did what he could to rescue Turner's reputation, but Turner's very 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.

J.M.W. Turner is without a doubt the greatest painter of landscapes and seascapes of the 19th century. His production was prodigious: some 550 oil paintings, more than 2,000 extremely detailed and refined watercolours and nearly 20,000 studies, sketches and watercolour sketches. He excelled in all forms of painting: landscapes or seascapes, elaborate historical representations or classical scenes, miniature and watercolours of scenes of daily life on land and on sea, and works destined to be reproduced in engravings. The ensemble of Turner's artwork evokes a sense of a particularly rich and dramatic sensibility, an interest for the complexities of life, an unequalled approach of the size and scale of nature, and a profound curiosity to discover what is under the surface – that which the painter calls the intrinsic "qualities and characteristics" of things. This curiosity leads Turner to explore the universal principles of architecture – whether it is born from nature or by man's hand?, of light, of meteorology as well as the dynamic of waves. He was a talented and extremely sophisticated colourist, becoming the best in European painting, and without a doubt the most skilled painter in conveying subtleties and nuances. His works, particularly his last works, reflect his projection of a world of colours, forms and impressions.

J. M. W. TURNER HIS LIFE AND WORK

Tate Essential Artists Series

The Making of a Modern Artist

'Ut Poesis Pictura': J.M.W. Turner's Illustrations to the British Poets

Turner

This Art Book contains 132 selected annotated reproductions of watercolors and paintings from J. M. W. Turner. Joseph Mallord William Turner was English artist, one of the greatest and most imaginative painters who put on a pedestal

landscape painting. Although renowned for his oils, he is as well one of the coryph é es of British watercolor landscape painting. Having been skilled academically, Turner seemed to spend the rest of his life developing an ever more loose style. He uncompromisingly studied nature and light. For his manner of painting he says: "My job is to draw what I see, not what I know." He had an extraordinary production of drawings and paintings; upon his death, he left nearly 30,000 pieces of his art work. He is usually known as "the painter of light" and his work is considered as a Romantic prelude to Impressionism.

Watercolours from the British Museum

The Great Watercolours

J.W.M. (i.e. J.M.W.) Turner, 1775-1851

J.W.M. [i.e. J.M.W.] Turner 1775-1851

J.M.W. Turner R.A. 1775-1851