

# CONSTABLE

*The Painter and his Landscape*



MICHAEL ROSENTHAL

# Constable The Painter And His Landscape

**Charles John Holmes**



## **Constable The Painter And His Landscape:**

Constable Michael Rosenthal,1986-01-01 John Constable s Hay Wain is probably the most popular of all British paintings and Constable is loved and revered as the artist who first painted the fresh beauty of the verdant English countryside From sketchy to finished from minutely detailed to expressionist Constable s paintings watercolors and drawings are discussed against the background of one of the more turbulent periods of British history and integrated with their broader cultural milieu *Constable, the Painter and His Landscape* Michael Rosenthal,1983 *John Constable and the Theory of Landscape Painting* Ray Lambert,John Constable,2005-01 Ray Lambert provides a close study of Constable s landscapes and his writings about them Displaying a high level of engagement with ideas on art and aesthetics that had decisive consequences for his style of painting Constable s texts clearly reveal and adumbrate his views They also give an indication of the artist s knowledge of scientific poetic and aesthetic ideas that were relevant to the creation of a serious landscape art as well as a theory of landscape Linking these theories with those of Joshua Reynolds Lambert demonstrates that Constable was an intellectual painter whose works are not a revolutionary break with the past Moreover his theory and practice place him within the great tradition of landscape painting in the West **Late Constable Hb** ,2021-11-15 On John Constable as a proto abstractionist of pastoral landscape One of Britain s greatest landscape painters John Constable was brought up in Dedham Vale the valley of the River Stour in Suffolk The eldest son of a wealthy mill owner he entered the Royal Academy Schools in 1800 at the age of 24 and thereafter committed himself to painting nature out of doors His six footers such as The Hay Wain and The Leaping Horse were designed to promote landscape as a subject and to stand out in the Academy s Annual Exhibition Despite this he sold few paintings in his lifetime and was elected a Royal Academician late in his career With texts by leading authorities on the artist this handsome book looks at the freedom of Constable s late works and records his enormous contribution to the English landscape tradition John Constable 1776 1837 is one of Britain s best known artists and is often considered one of the greatest landscape painters of all time He was born near the River Stour in Suffolk an area the artist depicted so frequently that it is referred to as Constable country Pastoral scenes were unfashionable at the time and Constable struggled to establish himself as a painter He was finally elected a Royal Academician in 1829 and in 1832 he exhibited The Opening of Waterloo Bridge an effort 13 years in the making at the Summer Exhibition 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

**Elegy Landscapes** Stanley Plumly, 2018-08-21 A sweeping look at the lives and work of two important English Romantic painters from a Los Angeles Times Book Prize winning author Renowned poet Stanley Plumly who has been praised for his obsessive intricate intimate and brilliant Washington Post nonfiction explores immortality in art through the work of two impressive landscape artists John Constable and J M W Turner How is it that this disparate pair will come to be regarded as Britain's supreme landscape painters precursors to Impressionism and Modernism How did each painter's life influence his work Almost exact contemporaries both legendary artists experience a life changing tragedy for Constable it is the long illness and death of his wife for Turner the death of his singular parent and supporter his father Their work will take on new power thereafter Constable his Hampstead cloud studies Turner his Venetian watercolors and oils Seeking the transcendent aesthetic awe of the sublime and reeling from their personal anguish these talented painters portrayed the terrible beauty of the natural world from an intimate close up perspective Plumly studies the paintings against the pull of the artists lives probing how each finds the sublime in different though inherently connected worlds At once a meditation on the difficulties in achieving truly immortal works of art and an exploration of the relationship between artist and artwork Elegy Landscapes takes a wide angle look at the philosophy of the sublime

*John Constable* James Hamilton, 2022-11-01 A fresh and lively biography of the revolutionary landscape painter John Constable John Constable who captured the landscapes and skies of southern England in a way never before seen on canvas is beloved but little understood artist His paintings reflect visions of landscape that shocked and perplexed his contemporaries attentive to detail spontaneous in gesture brave in their use of color His landscapes show that he had sharp local knowledge of the environment His skyscapes show a clarity of expression rarely seen in other artist's work The figures within show an understanding of the human tides of his time And his late paintings of Salisbury Cathedral show a rare ability to transform silent suppressed passion into paint Constable was also an active and energetic correspondent His letters and diaries reveal a man of opinion passion and discord His letters also reveal the lives and circumstances of his extended family who serve to define the social and economic landscape against which he can be most clearly seen These multifaceted reflections draw a sharp picture of the person as well as the painter James Hamilton's biography reveals a complex and troubled man Hamilton's portrait explodes previous mythologies about this timeless artist and establishes him in his proper context as a giant of European art

**Constable** Victoria Charles, 2011-12-22 John Constable was the first English landscape painter to take no lessons from the Dutch He is rather indebted to the landscapes

of Rubens but his real model was Gainsborough whose landscapes with great trees planted in well balanced masses on land sloping upwards towards the frame have a rhythm often found in Rubens Constable's originality does not lie in his choice of subjects which frequently repeated themes beloved by Gainsborough Nevertheless Constable seems to belong to a new century he ushered in a new era The difference in his approach results both from technique and feeling Excepting the French Constable was the first landscape painter to consider as a primary and essential task the sketch made direct from nature at a single sitting an idea which contains in essence the destinies of modern landscape and perhaps of most modern painting It is this momentary impression of all things which will be the soul of the future work Working at leisure upon the large canvas an artist's aim is to enrich and complete the sketch while retaining its pristine freshness These are the two processes to which Constable devoted himself while discovering the exuberant abundance of life in the simplest of country places He had the palette of a creative colourist and a technique of vivid hatchings heralding that of the French impressionists He audaciously and frankly introduced green into painting the green of lush meadows the green of summer foliage all the greens which until then painters had refused to see except through bluish yellow or more often brown spectacles Of the great landscape painters who occupied so important a place in nineteenth century art Corot was probably the only one to escape the influence of Constable All the others are more or less direct descendants of the master of East Bergholt

**Constable and His Influence on Landscape Painting** Charles John Holmes,1902

**Landscape and Western Art** Malcolm Andrews,1999 This book explores many issues raised by the range of ideas and images of the natural world in Western art since the Renaissance The whole concept of landscape is examined as a representation of the relationship between the human and natural worlds Featured artists include Claude Freidrich Turner Cole and Ruisdael and many different forms of landscape art are addressed such as land art painting photography garden design panorama and cartography

John Constable: Drawings and Paintings Raya Yotova,2018-07-07 John Constable 1776 31 March 1837 was an English landscape painter Born in Suffolk he is known principally for his landscape paintings of Dedham Vale the area surrounding his home which he invested with an intensity of affection Although his paintings are now among the most popular and valuable in British art Constable was never financially successful He did not become a member of the establishment until he was elected to the Royal Academy at the age of 52 His work was embraced in France where he sold more works than in his native England and inspired the Barbizon school Constable painted many full scale preliminary sketches of his landscapes to test the composition in advance of finished pictures These large sketches with their free and vigorous brushwork were revolutionary at the time and they continue to interest artists scholars and the general public In addition to the full scale oil sketches Constable completed numerous observational studies of landscapes and clouds determined to become more scientific in his recording of atmospheric conditions The sketches themselves were the first ever done in oils directly from the subject in the open air To convey the effects of light and movement Constable used broken brushstrokes often in small

touches which he scumbled over lighter passages creating an impression of sparkling light enveloping the entire landscape. Constable's watercolours were also remarkably free for their time; the almost mystical Stonehenge 1835 with its double rainbow is often considered to be one of the greatest watercolours ever painted. **Artist's Series: John Constable** Tate Publishing, 2024-04-04. An indispensable introduction to the life and work of John Constable highlighting key aspects of his innovative practice and the ways in which he brought a new vivacity to the observation of nature in nineteenth-century art. Tate Publishing. **Constable** Tim Barringer, Nicholas Robbins, 2025-08-26. A captivating celebration of one of the most important painters of the nineteenth century and the continuing relevance of his work. John Constable 1776-1837 is considered one of England's greatest landscape painters. Underappreciated in his lifetime, Constable achieved international acclaim following his death and was a major inspiration for Eugène Delacroix, the Barbizon School painters, the Impressionists, and many others. His luminous and expressionistic depictions of the English countryside, often rendered from direct observation, are widely credited with revolutionizing the genre of landscape painting and exerting a profound influence on nineteenth-century modernism. Showcasing the deep collection of Constable's work at the Yale Center for British Art, this lavishly illustrated volume situates the artist within the culture of his time and considers his rich legacy. Constable features engaging essays that chronicle the painter's life and late-blooming career, explore how the reception of his work evolved across the nineteenth and twentieth centuries, and reveal the significance of his vision to contemporary discussions on art and climate science. Distributed for the Yale Center for British Art Exhibition Schedule. Yale Center for British Art, September-December 2026. **Tate British Artists** William Vaughan, 2002. Constable is one of the best-known and most popular of British painters. His fresh depictions of the English countryside have often been taken as the genuine and most authentic record of his native land. Yet there is far more to Constable than the celebration of local scenery. This book draws on recent research to show how profound the artist's perception of nature was and how innovative he was as a painter. **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. *Crawshaw*

*Paints Constable Country* Alwyn Crawshaw,1996     *The New International Encyclopædia* Frank Moore Colby,Talcott Williams,1922     *An Elementary History of Art* N. D'Anvers,1895     **A Short History of the British School of Painting** George H. Shepherd,1891     **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

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web circuit path and  $i_1$  0 a if we applied the current divider rule  $i_1$  0 a setting  $i$  to zero amperes will result in the network of  
fig 9 5 b with the current source replaced by an open circuit applying ohm's law  $i_1$  5 a since  $i_1$  and  $i_1$  have the same  
defined direction in fig 9 5 a and b the current  $i_1$  is the sum of

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