



## **Victorian Painters**

### **2. Historical Survey and Plates**

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- The undisputed standard reference on British art of the period
- Numerous reprints and revisions over twenty-four years testify to the huge popularity of this highly-respected work
- The essential primary source for scholars, curators, dealers and collectors or anyone interested in this fascinating subject

*The Dictionary of Victorian Painters*, first published in 1971, and since reprinted and revised many times, has for so long been the undisputed standard reference on a period of painting that continues to excite and interest the art world, that it was only a question of time before another revision and reformatted version appeared. The *Dictionary* now appears in two volumes, each complementary to one another yet entirely independent works depending on the particular interest of the reader. This volume, **Victorian Painters: 2. Historical Survey and Plates**, opens with a scholarly survey of Victorian painting in which the author discusses the development and characteristics of Victorian painting, setting it within the context of the time. This fascinating survey ranges over the early years of Victoria's reign and the vogue for literary genre, social realist and fairy paintings; analyses the brief life of the Pre-Raphaelite Brotherhood in the 1850s and its enormous and far-reaching influence for virtually the rest of the century; discusses the various artistic movements – aesthetic, classical, romantic – and the 'giants' who created and contributed to them; and discusses the depiction of social ills and the idealised life of the cottager during a period of rapid change and readjustment.

The study also includes discussion of the more traditional areas of painting: portrait, landscape, marine, military, topographical, still-life, garden, sporting and animal. It ends with a discussion of English Impressionism and the vogue for artists' colonies at the end of the 19th century, a far cry from when the story began, and an indication of the diversity and richness of this period in English art. This book is illustrated with 47 full colour plates, and is followed by a section of some 750 black and white plates which reflect the tremendous output and range of the period. As a visual reference this title will prove invaluable not only to art historians, museum curators, dealers and students of the period, but will also have a wide general appeal. The companion to this volume, *Victorian Painters: 1. The Text*, contains over 11,000 entries which list every artist recorded during the period 137-1901.