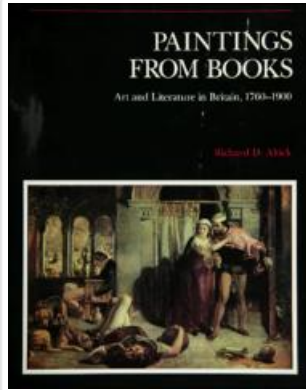


## Paintings from books: art and literature in Britain, 1760-1900



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Idols of Perversity: Fantasies of Feminine Evil in Fin-de-Siecle Culture. New York: Oxford UP, 1986. Realizations: Narrative, Pictorial, and Theatrical Arts in Nineteenth-Century England. Princeton: Princeton University Press, 1983. Oakley, Lucy. Unfaded Pageant: Edwin Austin Abbey's Shakespearean Subjects. New York: Columbia University, 1994. Contact Emory University English Department Last Update of Original Site: May 26, 2000. Back to Assignments or Home. The development of concept of British Art and discussion of the major trends and ideas in the topic. According to art historian E. H. Gombrich it was not until the thirteenth century that artists (or rather artisans as they would have been then regarded) began to create pictures "copied and rearranged from old books," of the apostles and the Holy Virgin. Wilson exhibited at the Society of Artists from 1760 and was in fact a founder member of the Royal Academy (though he sadly died in poverty in 1782). The Romantic spirit was well-established by the time of the Regency and it continued to infuse the visual arts in the paintings but also in literature with poets of the stature of Wordsworth, Byron, Coleridge and Shelley and novelists Walter Scott and Jane Austen. Richard D. Altick. Paintings from Books: Art and Literature in Britain, 1760-1900. Columbus, Ohio: Ohio State University Press. 1985. Pp. xxvi, 527. Richard D. Altick. Paintings from Books: Art and Literature in Britain, 1760-1900. Columbus, Ohio: Ohio State University Press. 1985. Pp. xxvi, 527. The Book of Kells is a manuscript of the gospels of rather large size(33\*24 cm)written on thick glazed vellum. Its pages were originally still larger; but a binder, a century or so ago, clipped away their margins, cutting even into edges of the illuminations. Otherwise the manuscript is in relatively good condition, in spite of another earlier misadventure. The eighteenth century was the great age of British painting. It was in this period that British art attained a distinct national character. In the seventeenth century, art in Britain had been dominated largely by the Flemish artist, Anthony van Dyck. In the early eighteenth century, although influenced by Continental movements, particularly by French rococo, British art began to develop n independently.