

English painters

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19th Century English Landscape Painters

History does not as a rule divide itself into neat lengths exactly coincident with the centuries, and in a sense the period from William Hogarth to the death of JMW Turner is a single stage of development. But this period does fall, very naturally, into two parts, which correspond roughly with the last seventy-five years of the eighteenth century and the first fifty years of the nineteenth. In the first part the figure-painters, especially the portrait-painters, are dominant, and landscape-painters are struggling for recognition; in the second, landscape comes into its own, and in figure-painting there is a general decline from the standards of **Joshua Reynolds** and others.



John Everett Millais

Sir John Everett Millais

(8 June 1829 – 13 August 1896) was an English painter and illustrator and one of the founder of the Pre-Raphaelite Brotherhood.

Pre-Raphaelite works

This style was promoted by the critic John Ruskin, who had defended the Pre-Raphaelites against their critics. Millais' friendship with Ruskin introduced him to Ruskin's wife Effie. Soon after they met she modelled for his painting «*The Order of Release*». As Millais painted Effie they fell in love. In 1856 Effie and John Millais married. He and Effie eventually had eight children including John Guille Millais, a notable naturalist and wildlife artist.



Photograph of Millais,
1854



Millais died in 1896 from throat cancer.

Memorial statue

Memorial statue was installed at the front of the National Gallery of British Art in 1905.

John Everett Millais by

Thomas Brock at Tate Britain

Gallery



«Isabella»(1849)



«The Order of Release» (1853)



Portrait of Effie Millais
(1873)



«Christ In The House Of His Parents» (1850)



«Cherry Ripe» (1879)



The Two Princes
Edward and Richard in
the Tower (1878)



«Sir Isumbras at the Ford» (1857)



«The Black Brunswicker» (1860)



«The Blind Girl» (1856)



«The Boyhood of Raleigh» (1871)



«The Northwest Passage» (1878)



«Effie Deans»



«Victory O Lord!» (1871)



«Vanessa» (1868)



**Joseph Mallord
William Turner**

Joseph Mallord William Turner (23 April 1775 – 19 December 1851) was an English Romantic landscape painter, watercolourist and printmaker.

Biography

Turner was born in Maiden Lane, Covent Garden, London. His father, William Gay Turner, was a barber and wig maker. His mother, Mary Marshall, became increasingly mentally unstable, possibly due in part to the early death of Turner's younger sister, Helen Turner, in 1786. Mary Marshall died in 1804.

His father's death in 1829 had a profound effect on him, and thereafter he was subject to bouts of depression. He never married, although his two daughters by Sarah Danby were born in 1801 and 1811.



«The shipwreck of the Minotaur», oil on canvas.



«Calais Pier»



«Chichester Canal's» (1815).



Turner's 1813 watercolour, «Ivy Bridge»



John Constable

Self-portrait 1806, pencil on paper, Tate Gallery London. Constable drew this profile, his only indisputable self-portrait, by an arrangement of mirrors.

John Constable (11 June 1776 – 31 March 1837) was an English Romantic painter. Born in Suffolk, he is known principally for his landscape paintings of Dedham Vale.



«Dedham Vale» (1802)



«Wivenhoe Park» (1816)

Charles Leslie: «His nature was peculiarly social and could not feel satisfied with scenery, however grand in itself, that did not abound in human associations. He required villages, churches, farmhouses and cottages».

Marriage and maturity



John and Maria's marriage in October 1816 at St Martin-in-the-Fields.

Maria Bicknell, painted by Constable in 1816



«Weymouth Bay» (1816)



«The Hay Wain» (1821)

The Constable tomb



Constable died on the night of the 31st March, apparently from indigestion, and was buried with Maria in the graveyard of St John-at-Hampstead, Hampstead. (His children John Charles Constable and Charles Golding Constable are also buried in this family tomb.)

Other 19th Century Landscape Painters

Besides Turner and Constable, there were a number of other landscape-painters working in England during the first fifty years of the 19th century whose work, if of less importance in its bearing on the general trend of European painting, is scarcely less interesting artistically. The names of **John Crome**, **JS Cotman**, **RP Bonington**, **David Cox**, **Peter de Wint**, and **WJ Muller** would be alone enough to make this period one of exceptional interest; but in addition there were many painters both in oils and water-colours whose work has an abiding charm which ensures it a permanent, though minor, position in the history of landscape-painting.