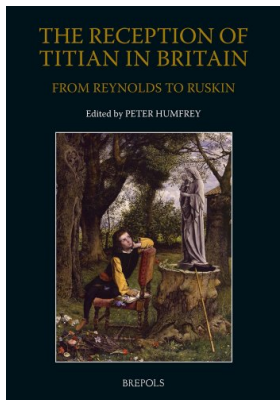


# [PDF] The Reception Of Titian In Britain, C. 1780-1880: Artists, Collectors, Critics (Taking Stock)

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This volume comprises sixteen essays on the reception of Titian by British painters, collectors and critics in the long nineteenth century. The main focus falls on the first three decades of the century,

in the aftermath of the exhibition of the celebrated Orléans collection in London in 1798-99. But the chronology extends from Reynolds and his contemporaries, around the time of the founding of the Royal Academy in 1768, to the more diverse and complicated reactions of the Victorian age, and even into the twentieth century. Peter Humfrey, Introduction: the Pre-History, Marin Postle, 'That Titian of our times': Sir Joshua Reynolds and the 'Divine Titian', Jonathan Yarker, Copies and the Taste for Titian in late eighteenth-Century Britain, Stephen Lloyd, 'So much is Titian the rage': Titian, Copies and Artist-Collectors in London c.1790-1830, Rosie Dias, Colour, Effect and the Formation of an English School of Painting, Linda Borean, Sir Abraham Hume as Collector and Writer, Philippa Simpson, Titian in post-Orléans London, Anne Lyles, Constable and Titian, Tom Nichols, Hazlitt and Titian: Progress, Gusto and the (Dis)Pleasure of Painting, Godfrey Evans, 'Vaulting ambition, which o'erleaps itself': the Dukes of Hamilton and Titian, Caroline Campbell, Titian in nineteenth-Century British Fiction, William McKeown, Getting at 'the mind of Titian' in Ruskin's *Modern Painters*, Jason Rosenfeld, Millais and the 'luster of Titian', Jeremy Howard, Titian's Rape of Europa: its Reception in England and Sale to America, Catherine Whistler, Merchants and Writers: the Ashmolean's Titian Collection and some nineteenth-century Owners, Susanna Avery-Quash, Titian at the National Gallery, London: an unchanging Reputation?

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