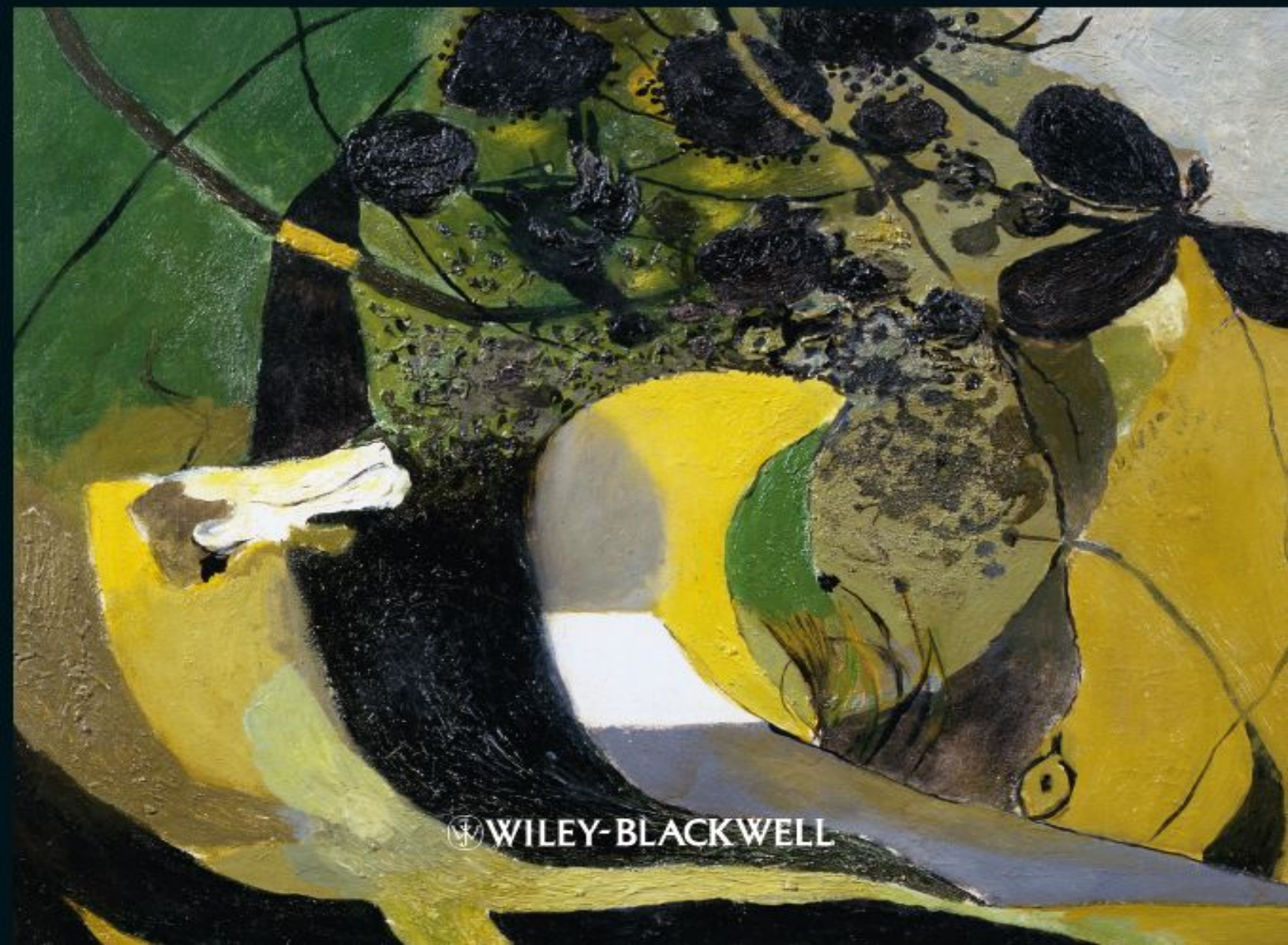


WILEY-BLACKWELL COMPANIONS TO ART HISTORY



A Companion to British Art 1600 to the Present

Edited by Dana Arnold and David Peters Corbett



 WILEY-BLACKWELL

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Edited by

Dana Arnold and David Peters Corbett

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Acknowledgements

This volume springs from our interest in developing the field of British art studies. It began as a remapping of the established lines of inquiry and developed into an exploration of the principal themes in the ongoing scholarship and historiography of British art. The interest in the retelling of the story of British art has grown over the past decade as witnessed by the appearance of several new publications including a three-volume *History of British Art*.¹ This volume brings a complementary dimension to this body of literature as well as the canonical surveys that have endured for more than half a century.²

It has been a long road from inception to publication. And there are many to thank who have helped the volume on its way. Jayne Fargnoli, our editor at Wiley-Blackwell, and her production team on both sides of the Atlantic have all made a contribution to the development of this book. In its final stages our copy-editor Camille Bramall worked enthusiastically and effectively on each of the essays.

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Dana Arnold and David Peters Corbett
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Notes

[1](#) Bindman, D., Ayers, T. and Stephens, C. (eds) (2008) *The History of British Art*, 3 vols, London: Tate Publishing.

[2](#) See for instance, Waterhouse, E. (1994) *Painting in Britain 1530-1790*, New Haven, CT: Yale University Press.

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Part 1



Editors' Introduction

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Dana Arnold and David Peters Corbett

A Companion to British Art: 1600 to the Present is a collection of new essays written by leading scholars in the field. Over the past two decades, British art of the eighteenth, nineteenth, and twentieth centuries has been one of the most lively and innovative areas of art-historical study. A series of important monographs, essay collections, exhibitions, and articles has expanded and deepened our understanding of British art of these centuries, raising it from an undertaught and understudied aspect of the history of art to one that is increasingly on syllabuses for undergraduate and MA students. This growth in scholarly depth and interest has made it important to provide a working collection for teachers and their students as an introduction to the field. This book is therefore offered as a text that can be used in multiple ways to approach the rich and varied material of British art.

A word about the nature of the book and how it is organized. The volume concentrates on painting for reasons of space. The reader will find there is some reference to architecture but little to sculpture or graphic art. It is emphatically not a survey and does not attempt to review or cover the whole history of art in Britain. Even if that were possible, we do not think it would be desirable to provide some information about everything at the expense of detailed study of nothing. Instead, the volume is designed for a different task, one that seems to us to be much more important and timely. The book is a selection of substantial essays – partly reporting on existing scholarship and the state of the field, partly original research – which have been