

## **Educated**

Gresham's School, Holt (1939-44);

King's College, Cambridge (1944-45 and 1948-50; BA in English Literature, 1950; MA, 1953);

Courtauld Institute of Art, University of London (1950-52; Academic Diploma with Distinction, 1952).

## **Academic Appointments**

Assistant Lecturer in History of Art, Slade School of Art (1952-54);

On the teaching staff of the Courtauld Institute of Art, University of London (1955-85), as Lecturer (1955-67), Reader (1967-78), Professor (1978-85) and Deputy Director (1980-85);

Visiting Lecturer, Yale University (Fall Semester, 1972);

Guest Scholar, J. Paul Getty Museum (October-November, 1984);

Director of Studies, Paul Mellon Centre for Studies in British Art, London (1986-92), and Adjunct Professor, Yale University (1986-92);

Visiting Professor, Yale University (Spring Semester, 1987).

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## **Conferences Organized**

In collaboration with the Tate Gallery:

- J.M.W. Turner (1987);
- Towards a Modern Art World: Art in Britain, c.1715-c.1880 (1989);
- John Constable (1991).

In collaboration with Dulwich Picture Gallery:

- Palaces of Art: Art Galleries in Britain, 1790-1990 (1992).

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### Conference Paper Given

"The Place of Drawings in the Art of Claude Lorrain (XXth International Congress of the History of Art  
, New York; NY, 1961)

"Art in Britain, 175p-1850: How did the Artist earn his Living?" (1st Annual Conference of the Association of Art Historians  
, Glasgow, 1974)

"Interpreting Claude's Compositions" (Claude Lorrain 1600-1682: A -Symposium, National Gallery of Art, Washington, DC, 1982)

"British Watercolour Painting around 1800" (College Art Association Meeting, Los Angeles, 1985)

"Varieties of Restoration Portraiture" (Seventeenth-Century Art, Literature and Music in Britain, Durham, 1985)

"Reynolds and Landscape Painting" (Sir Joshua Reynolds Symposium, Royal Academy, London, 1986)

"British Romantic Artists and the Picturesque" (William Wordsworth and the Age of English Romanticism, Yale University and the University of Indiana, 1987-88)

"Claude Lorrain: A Fresh Look at the Nature Drawings" (French Drawing from the Seventeenth Century, Sackler Museum, Harvard University, 1990)

"British Artists and the Bolognese Ideal" (Il luogo e il ruolo della città di Bologna tra Europa continentale e mediterranea, Colloquio CIHA, Bologna, 1990)

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## Books

J.M.W. Turner (Blandford Press, 1964)

English Painting (Hamlyn, 1964; with Alexandra Wedgwood)

The Age of Baroque (Hamlyn, 1966; 2nd imp., 1967; paperback, 1976)

Frans Hals ('The Masters', 1966)

Claude Lorrain: Landscape with the Nymph Egeria (Charlton Lecture, University of Newcastle-upon-Tyne, 1968)

The Complete Paintings of Caravaggio (Weidenfeld, 1969)

Rembrandt (Phaidon, 1969; 2nd, revised edition, 1982; 3rd, further revise edition, 1992)

Turner Watercolours from the Collection of Stephen Courtauld (University of London, 1974)

Claude Lorrain; 'Liber Veritatis' (British Museum Publications, 1978)

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## Exhibition Catalogues

The Romantic Movement (Arts Council, London, 1959; entries for British Paintings and Drawings)

L'Ideale Classico del Seicento in Italia e la Pittura di Paesaggio (Bologna,-1962; entries for Claude Lorrain)

The Art of Claude Lorrain (Arts Council: Laing Art Gallery, Newcastle, and Hayward Gallery, London, 1969)

La Peinture romantique anglaise et les preraphaelites (British Council, Petit Palais, Paris, 1972; edited, with some entries)

Salvator Rosa (Arts Council, Hayward Gallery, London, 1973; edited, with an Introduction and some entries)

British Painting 1600-1800 (British Council, Sydney and Melbourne, Australia, 1977; edited, with an Introduction)

Zwei Jahrhunderte Englische Malerei: Britische Kunst und Europa 1680-1880 (British Council, Haus der Kunst, Munich, 1979; Introduction and two sections of the catalogue)

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## Articles

"John Constable, 1810-1816: a Chronological Study," *Journal of the Warburg and Courtauld Institutes*, XX, 1957, pp.338-57

"Swanevelt, Claude Lorrain et 1e Campo Vaccino," *Revue des Arts*, VIII, 1958, pp.215ff, 259ff

"Romantic and 'Romantic'," *The Studio*, CLVIII, 1959, pp.33-40

"Claude Lorrain and the 'Liber Veritatis'," *Burlington Magazine*, CI, 1959, pp.14-25, 328-37, 381-86 (with Marcel Roethlisberger)

"The 'Altieri Claudes' and Virgil," *Burlington Magazine*, CII, 1960, pp.312-18

"Claude's Books of Drawings from Nature," Burlington Magazine, CIII, 1961, pp\_252-57

"The Relationship between Claude and Poussin in Landscape," Zeitschrift fur Kunstgeschichte, XXIV, 1961, pp.142-62

"Three Drawings by Claude"," Burlington Magazine, CIV, 1962, pp.66f

"The Place of Drawings in the Art of Claude Lorrain," in Studies in Western Art, III (Proceedings of the XXth International Congress of the History of Art, New York, 1961), Princeton, 1963, pp.96-112

"Claude and Carthage," Apollo, LXXVII, 1963, pp.226f

"The English Genius for Landscape," Country Life, 11 October 1963

"The Classical Virtues of Poussin," The Times, 16 November 1965

"Hogarth's 'Apology for Painters'," The Walpole Society, XLI, 1966-68, pp.46-111

"Claude Lorrain; Two Unpublished Paintings and the Problem of Variants," in Studies in Renaissance and Baroque Art presented to Anthony Blunt (Phaidon, 1967, pp.142-49)

"The Westminster Claudes," Burlington Magazine, CXI, 1969, pp.754-58

"Un nouveau Turner au Musee du Louvre," La Revue du Louvre, XIX, 1969, pp.247-56

Review of Marcel Roethlisberger, Claude Lorrain: The Drawings, in Master Drawings, VIII, 1970, pp.402-09

"Nouvelles precisions sur 1e 'Paysage' de Turner au Musee du Louvre," La Revue du Louvre, XXI, 1971, pp.89-94

"Ruskin and English Taste," The Listener, 17 February 1972

"Claude's Earliest 'Coast Scene with the Rape of Europa'," Burlington Magazine, CXV, 1973, pp.775-79

"Claude Lorrain" in Encyclopaedia Britannica (15th edition), 1974, pp.694-96

"Landscape in Britain," Burlington Magazine, CXVI, 1974, pp.56-60

"Thomas Girtin," Burlington Magazine, CXVII, 1975, pp.256f

"John Constable at the Tate," Burlington Magazine, CXVIII, 1976, pp.248-52

"The Inspiration of John Constable," Journal of the Royal Society of Arts, CXXIV, 1976, pp.738-53

"Vernet at Kenwood," Burlington Magazine, CXVIII, 1976, pp.540-44

"English Watercolours at Yale," Burlington Magazine, CXIX, 1977, pp.528-31

Foreword to Hollar Drawings by Vladimir Denkstein (Orbis), 1979

"British Art and Europe," Apollo, CXI, 1980, pp.62f

"Gaspard Dughet at Kenwood," Burlington Magazine, CXXII, 1980, pp. 644-51

"Further Unpublished Paintings by Claude," Burlington Magazine, CXXII, 1980, pp.834-37

"Ten Paintings by Dou at David Carritt," Burlington Magazine, CXXII, 1980, pp.848-51

"Gainsborough Observed," Apollo, CXII, 1980, pp.351f

'Oil Sketches from Nature," Burlington Magazine, CXXIII, 1981, pp.112-15

"Turner and Claude" in the catalogue of the exhibition, Turner en France (Paris, Centre Culturel du Marais, 1981); Reprinted, revised and enlarged, in Turner -Studies, II, No.2, 1982, pp.2-15

"Ruskin and Turner," in the catalogue of the exhibition, Turner en France (Paris, Centre Culturel du Marais, 1981)

"Classic Re-assessed" (review of Felibien's Life of Poussin, edited by Claire Pace), Art Book Review, I, 1982, pp.9-12

"A Small Sketchbook by Claude," Burlington Magazine, CXXIV, 1982, pp.698-703

Introduction to Drawings by Rembrandt in the Princes Gate Collection, Courtauld Institute Galleries, 1983

"A New Professionalism," Art and Artists, No.211, 1984

"Turner in Wales," Turner Society News, November 1984

"Rebecca and Eliezer by Nicolas Poussin," National Art-Collections Fund Review, 1985

Articles on Reynolds, Hazlitt and Ruskin in the Encyclopaedia of British Art (Thames & Hudson, ed. David Bindman 1985)

"Turner and Rembrandt," Turner Studies, VIII, No.1, 1988, pp.2-19

Letter on "Wordsworth and Constable", Turner Studies, VIII, No.2, p.54

"'Science with a Human Face': Joseph Wright of Derby," The World of Interiors, February 1990

"Anthony Frederick Blunt" in Supplement to The Dictionary of National Biography, 1980-1985 (Oxford University Press, 1990)

"The Seventeenth Century: Claude to Francisque Millet" (essay) and catalogue entries for Claude Lorrain in the exhibition catalogue, *Claude to Corot: The Development of Landscape Painting in France* (Colnaghi's, New York, 1990)

Review of Lino Mannocci, *The Etchings of Claude Lorrain*, in *Print Quarterly*, VII, No. 4, 1990, pp.459-63

"A Context for Constable's Naturalism," in *From Gainsborough to Constable* (exhibition catalogue), Gainsborough's House, Sudbury and the Leger Galleries, London, 1991

"Constable at the Tate," *Burlington Magazine*, CXXXIII, 1991, pp.559-61

"Claude Lorrain. as a Figure Draughtsman" in *Drawing: Masters and Methods, Raphael to Redon* (ed. Diana Dethloff), Royal Academy, 1992

Also further articles and reviews in *The Burlington Magazine*, *Apollo*, *Connoisseur*, *Revue de l'Art*, *Times Literary Supplement*, *Times*

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*Times Educational Supplement*

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*The Listener*

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*The New Statesman*

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*The Spectator*

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*The Sunday Times*

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*The Guardian*

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*Studio International*

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Encounter

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Oxford Companion to Art

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Encyclopaedia of World Art

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Encyclopaedia Britannica

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Larousse Dictionnaire des Peintres