

Chapter 1 : The Cambridge Guide to the Arts in Britain - Wikipedia

*The Cambridge Guide to the Arts in Britain: The Middle Ages [Boris Ford] on blog.quintoapp.com \*FREE\* shipping on qualifying offers. Deals with the arts with particular emphasis on construction of abbey churches and cathedrals.*

Additional Information In lieu of an abstract, here is a brief excerpt of the content: John Claudius Loudon, a Scotsman, published the Encyclopedia of Gardening in 1822, which saw eight editions in twelve years and continued to be reprinted into the 1950s. The Victorian garden enthusiast may well regard this as the definitive work on nineteenth-century horticulture. The Cambridge Guide to the Arts in Britain. Romantics to Early Victorians; Volume 7: The Later Victorian Age. These two volumes belong to a nine-volume set extending from Prehistoric, Roman, and Early Medieval to the Second World War, and the initial problem is to know for whom they are intended. The jacket blurb, with the incurable optimism that seems inseparable from the genre, speaks of "general readers and specialists," but specialists will find little that is unfamiliar and individual readers of any kind may be deterred by the price: Libraries may think it a worthwhile investment, but it is not really a work of reference, since each volume contains a series of essays presumably intended for continuous reading; anyone wanting to check a fact—"who wrote *Liber Amoris*, say, or what are the dates of Gilbert Scott"—can do so much more quickly and conveniently elsewhere. But the volumes in that series are priced within the range of students and are small and light enough to read on the train or in bed. It is difficult to imagine the precise circumstances in which anyone might take down from the shelves a volume of this latest Guide and peruse one of the essays therein. The essays themselves vary considerably in length and are of two main kinds: As some of these examples suggest there is a rather dogged attempt to justify the "Britain" of the title. The problem with the latter is that the choice of subjects suffers from a certain arbitrariness. There are accounts of the growth of Glasgow and Edinburgh—but why, devolutionary zeal apart, not Birmingham and Manchester? Perhaps inevitably, the more general accounts go to the other extreme. The editor has enlisted the services of some distinguished contributors, including Asa Briggs on the historical background, John Summerson on architecture, H. Under the accommodating heading of "Tendencies and trends," for instance, Lord Briggs dispatches "Cities and countryside," "The provinces," "London," "Communications," and "Political change" in eight pages. This does not mean, of course, that the contributions do not contain many striking and pithy observations. But the nagging question intrudes again: This is, as publishers say, a lavishly illustrated guide, with

## Chapter 2 : The Cambridge Guide to the Arts in Britain (Volume 4)

*The Guide. The Cambridge Guide to the Arts in Britain, is a guide to the arts in Britain from Prehistory to the post Second World War blog.quintoapp.com was edited by Boris Ford and published in nine volumes by Cambridge University Press between and*

And yet non-representational paintings on a fairly large scale seem still to be what art students are most encouraged to make. Critics now incline to applaud in them evidence of a strenuously physical relationship with paint. The paint sometimes seems to have flitted across, barely swooping low enough to make contact, where at other times it has been rubbed on in quick gestural jerks. Associating art with primitive magic remains, intentionally or not, a common form of approbation with critics – as popular perhaps as what has become the routine detection of the manner in which art makes a statement about art. Representational art has also returned to favour, much of it avowedly romantic, with raw colours and heavy, often repellent textures, presenting the sublimities of the Cave of Spleen – Now glaring fiends, and snakes on rolling spires, Pale spectres, gaping tombs and purple fires – or the grotesque and erotic blended with an alarming pathos: Would he have earned such applause in the theatre? What would be the reaction of his admirers if someone covered in a sticky substance muttering to a dead animal sat down next to them on the Tube or rang their front-door bell? Among the new stars and saints to have emerged since the death of Beuys and Warhol is Jeff Koons. He is said to have been a commodity broker. But then he arranged new vacuum-cleaners in a perspex case and sold them to Charles Saatchi. What you have to remember is that art today has become one of the performing arts. Art galleries are places where you go in search of a certain kind of kinky experience. Koons and Co are actually addressing a significant late 20th-century problem What do you give that imagination to keep it healthy, wet-nosed and happy now that the worker no longer has access to the fruits of his own labour? The literary editor of the Guardian must be thinking with such condescension of workers on night-shift, because the others are going to have difficulty visiting the galleries after the factory closes. If Koons really is striving to provide popular entertainment, then his efforts are feeble when compared with the television commercials which are so adept at the half-ironic presentation of domestic appliances as dazzling art objects, or sublime Science Fiction. What, meanwhile, is happening in the art schools? You can paint what you like. You can dig a trench down the Sahara. Everything is absolutely free. But so is technique. You can paint a picture by hammering nails in it They are a complete mess. The only thing you can actually teach is technique. There should be a chap who knows how to saw a piece of wood, to bend a piece of plastic, or weld a bit of metal. The full text of this book review is only available to subscribers of the London Review of Books. You are not logged in If you have already registered please login here If you are using the site for the first time please register here If you would like access to the entire online archive subscribe here Institutions or university library users please login here.

## Chapter 3 : The Cambridge Guide to the Arts in Britain: Renaissance and Reformation by Boris Ford

*Part of a nine-volume work on literature, music, drama, the visual arts, crafts and architecture through the ages, revealing the ebb and flow of artistic creation in Britain.*

## Chapter 4 : Cambridge Hotels, Things to Do, Events - Official Cambridge Tourist Information

*The Cambridge Guide to the Arts in Britain has 3 ratings and 0 reviews. This tome covers the arts in Britain during the Renaissance and the Reformation.*

## Chapter 5 : blog.quintoapp.com:Customer reviews: The Cambridge Guide to the Arts in Britain

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*spine may show signs of wear. Pages can include limited notes and highlighting, and the copy can include previous owner inscriptions.*

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*Original () series was The Cambridge Guide to the Arts in Britain; subsequently () republished as The Cambridge Cultural History.*