



Tom Lubbock, critic and illustrator, was the chief art critic of the *Independent* from 1997 until his death in 2011. He wrote widely on art, books and radio and produced major catalogue essays on Goya, Thomas Bewick and Ian Hamilton Finlay. His illustrations, mainly done in collage, appeared every Saturday on the editorial page of the *Independent* between 1999 and 2004.

His first book, *Great Works*, was published by Frances Lincoln to widespread acclaim in 2011.

Cover: Frontispiece to Thomas Hobbes's *Leviathan* (detail) 1651 by Abraham Bosse © The Trustees of the British Museum; *Alice Overgrowing the Room* (detail) 1865 by John Tenniel
Author photograph by Marion Coutts

‘Tom Lubbock was an original thinker who could always be relied upon to come up with a fresh and independent view. He could make plain the meaning behind even the most complicated art.’
Sir Nicholas Serota

Reviews for *Great Works*:

‘Full of fearless intelligence, elegant writing and new ways of seeing beautiful pictures.’
Ruth Scurr, Times Literary Supplement

‘A brilliant new contraption of language is assembled before your eyes to make you see a work of art in a way you’d never expected. It does this 50 times over, seemingly without effort, and confirms Lubbock as one of the greatest and wittiest educators of our vision.’
Francis Spufford, Evening Standard

‘The tangential directions in which these essays spin are a delight to layman and aesthete alike, and the incredible learning they contain is so lightly worn as to pass almost unnoticed.’
Lucy Davies, Sunday Telegraph



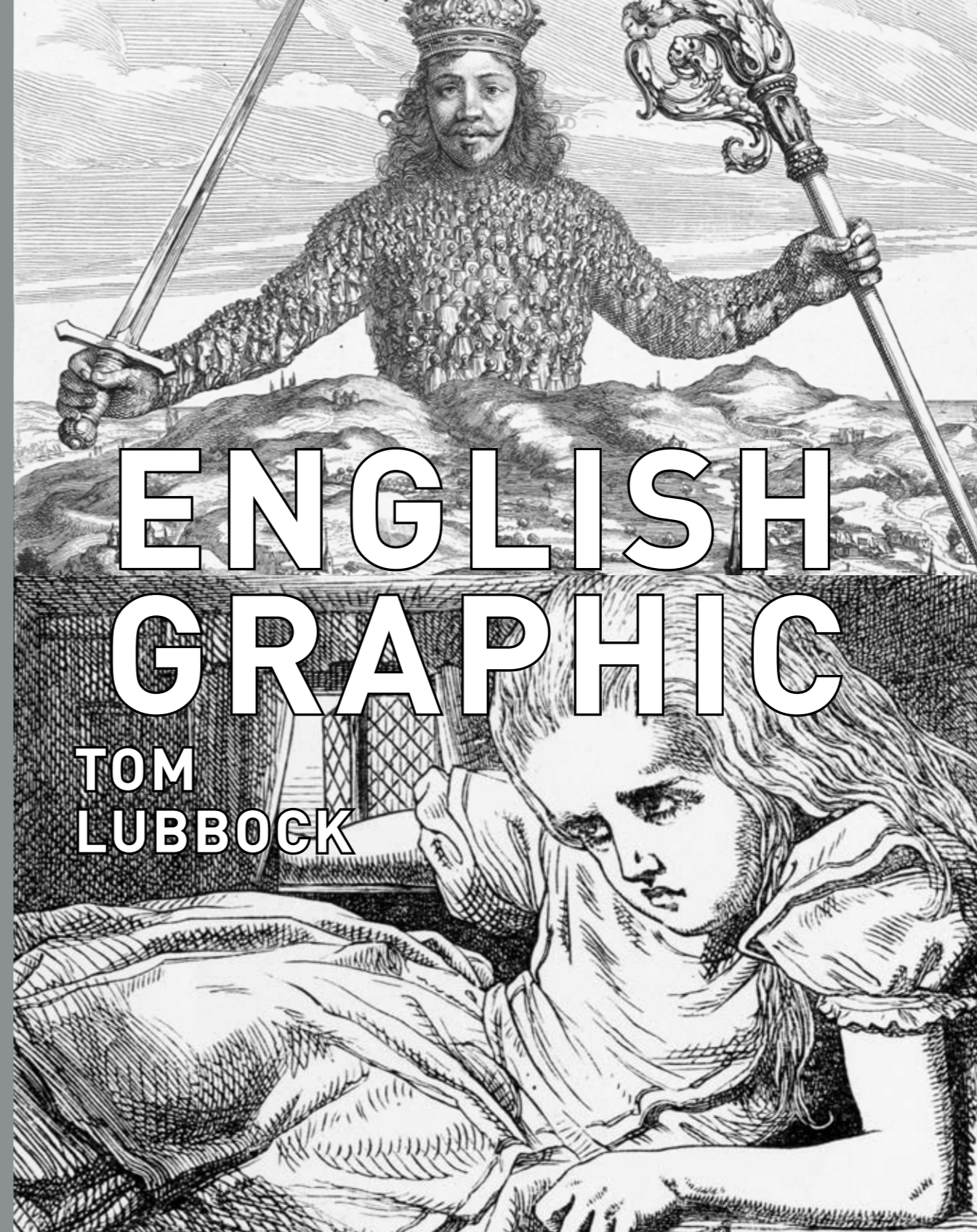
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ENGLISH GRAPHIC | TOM LUBBOCK

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What links the dammed in the Winchester Psalter *Hellmouth* to a brilliant piece of anti-slavery propaganda? Who can draw an apple tree like ‘a slow explosion’? Why is Max Beerbohm so lethal? What happened when G. F. Watts tried to draw God? How many kinds of line can you find in a picture by Patrick Caulfield?

English Graphic is a book of essays on the subject of illustration and drawing, with the focus on English artists using graphic media; drawings, prints and watercolours.

The historical span of the book is broad – from the Uffington White Horse to Robert Hooke’s *The Flea* to Harry Beck’s *London Underground Map* and beyond. The high point of English graphic art in the late eighteenth and early nineteenth century makes up the heart of the book, with Fuseli, Blake, Bewick and Palmer all the subject of extended essays.

The images range from the visionary to the empirical, from fine art to folk art to caricature. Connecting and overlapping ideas on line and shape run through the book: maps, islands, clouds, swarms, wombs, skins, dots, contours and boundaries. Energetic, coherent and strange, *English Graphic* presents an electrical storm of ideas and illuminations provocatively argued by one of our most brilliant writers on art.

With an introduction by Jamie McKendrick.
Edited by Marion Coutts.

£20/ US \$29.95