

Hogarths England

Frederick Antal

Hogarths England:

England in the Age of Hogarth Derek Jarrett, 1986-01-01 Widely acclaimed when first published this lively social history of Hogarth's England went into a second edition with a new preface and updated notes and guide to further reading This panorama of eighteenth century English life Methodists and melancholia village cricketers versified to glory and homosexuals pilloried to death he has an eye and a word for everything in the pullulating scene THE SUNDAY TIMES Social history is ever flourishing but the number of really original contributions is relatively small Mr Jarrett s book is one of this number he is an historian of established reputation in general history who sets out to describe the eighteenth century scene from his own examination of original sources ECONOMIST Jarrett's comprehensive learning his graceful style and his instinct for the telling detail make this an excellent book to dip into to read in installments and to keep for reference NEW YORKER Jarrett digs deep into the diaries letters memoirs of the period gives anecdote and incident as a counterpoint to the illustrations examines the age's attitude toward children and education the role of women marriage pleasures politics life and death A brilliant study LOS ANGELES TIMES **Hogarth's Works** William Hogarth, 1874 Hogarth's Harlot Ronald Paulson, 2003-12-03 In 1732 a blasphemous burlesque of the Christian Atonement was published in England without comment from the government or Church of England The author explains this absence of censure through a detailed examination of the parameters of blasphemy in 18th century England Hogarth and his Place in European Art Frederick Antal, 2022-11-30 First published in 1962 Hogarth and his Place in European Art attempts to convey the historical relevance both in its native and European context of perhaps the most outstanding English painter of the eighteenth century Dr Antal applies his method of establishing the close relationship between the political and social history and the arts and letters of the period Thus the book goes far beyond the limits of art historical appreciation It gives a panoramic picture of the first half of the eighteenth century in England with all its social literary and artistic connotations He shows how England which during those years became both politically and economically the most advanced country in Europe could provide in Hogarth in spite of the slender native tradition the most progressive artistic personality of his time whose work revealed the views and tastes of a broad cross section of society He traces Hogarth's stylistic origins back to their European sources and analyses his impact on contemporary European and English art as well as the influence he exerted on generations to come This book will Hogarth's Works John Ireland, John be of interest to students of art art history literature and European history **Hogarth and the Shows of London** Andrew Stevens, 1996 Hogarth Frédéric Ogée, David Nichols, 1900 Bindman, Peter Wagner, 2001 By focusing on the artist s most famous works this collection of essays applies studies of science and philosophy from the period to give a more accurate sense of the meanings in Hogarth's art The Space of English David Spurr, Cornelia Tschichold, 2005 Hogarth Illustrated John Ireland, 1884 Pevsner: The Complete Broadcast Talks Stephen Games, 2016-04-22 This book brings together the surviving texts of the 113 talks on art and architecture that we

know of given by the art historian Sir Nikolaus Peysner on radio and television between 1945 1977 It includes the seven texts of the 1955 Reith Lectures in their original broadcast form as well as lectures that Pevsner gave in German for the BBC in London and RIAS in Berlin and on the radio in New Zealand These talks are important as an example of the attempt by the BBC in particular to provide intellectual programming for the mass population The talks are important for what they reveal about changing tastes in the treatment of the arts as a broadcast topic as well as offering a case study of the development of one particular historian's approach to a subject that was gaining ground in universities as a direct result of his popularisation of it They show what topics were thought to be central to the artistic agenda in the mid years of the last century whether from an academic or journalistic perspective and reveal the mode and manner of academic engagement with the public over the period Forty six of these talks were published in 2002 on the centenary of Pevsner's birth in a trade edition At the time his reputation as an active force in architectural thinking had long been eclipsed and interest in him had waned Since then there has been a turn around in tastes and Pevsner's role within his chosen field is now being actively studied and discussed by a new generation for whom he is central to an understanding of the 20th century There is therefore a real need for this book In addition to containing twice the number of talks as the previous volume it is supplemented with explanatory introductions footnotes and citations It also reveals as far as this is possible alternative versions of Pevsner's texts as they appeared at different stages in the original production process As such this edition can be relied on by academics as British Islam and English Law Patrick S. Nash,2022-01-27 Based on author's thesis doctoral University scholarly and of Bristol 2017 issued under title How should English law relate to Islam St Francis and Cultural Memory David Salter, 2025-05-11 St Francis and Cultural Memory explores central aspects of English national spiritual and broader cultural identity through a detailed yet accessible analysis of a familiar figure the Franciscan Friar Covering more than four hundred years from the late fourteenth to the late eighteenth centuries and taking in a wide variety of different literary and artistic forms the book charts the changing face of the Franciscan friar in the English literary imagination and examines how developments within this evolving tradition were both shaped by and have helped to shape wider debates within English culture about the relationship between religious and national identity and the past and the present Central to this analysis is the notion of cultural memory At the time of its suppression in the 1530s the Franciscan Order was too deeply assimilated into the social fabric of England either to be forgotten or to be credibly labelled an entirely alien presence despite the best efforts of Protestant polemicists to do so Rather the effect of the Reformation was to supress but not completely to erase memories of English Franciscans The Catholic history that English Protestantism sought to deny was prone to return in unexpected and often distorted and disturbing forms so that in the centuries following the Reformation Franciscans came to haunt the imagination of English writers and artists Appearing in a wide variety of literary and artistic guises these ghostly Franciscans functioned as spectres of a national past which English Protestantism tried to disavow but which it was unable

entirely to destroy Franciscan friars appear in the work of some of the most popular and influential writers and artists from the fourteenth to the eighteenth centuries reflecting the centrality of the Order to ongoing debates within English culture about religion and national identity The book discusses in detail the work of Geoffrey Chaucer Thomas Malory Thomas More William Shakespeare William Hogarth Edward Gibbon Ann Radcliffe and Matthew Lewis It explores the individual responses of these writers and artists to the Franciscans and their legacy and also highlights the ways in which this shared interest in the Order reveals hitherto unacknowledged connections between their work Georgian Gothic Peter Lindfield, 2016 Rule Britannia? Britain and Britishness 1707-1901 Peter Conclusion Appendix Bibliography Glossary Index Lindfield, Christie Margrave, 2015-09-04 The concept of Britishness and its constituent facets has over the past decade come increasingly to the fore In particular this can be seen in the politically and socially engaging debates surrounding the Scottish Referendum in 2014 It is an idea manifested both physically and cognitively that every Briton is aware of and engages with to a greater or lesser extent Thus the concept of Britishness is extremely current and crosses cultural political and socio economic boundaries Nevertheless Britishness is a challenging term to define and explore given its tremendously wide ranging nature and dynamic personally shaped characteristics Considering historical ideas of Britishness however can enhance the understanding of national identity in the modern world This volume does just that by gathering together original academic essays that explore the expression and understanding of Britishness in literature philosophy music historical documents art and design Each contribution offers a detailed investigation of primary material including architecture furniture historical literature plays and sermons and marketing As a collection ideas are marshalled to reveal a rich tapestry of Britishness and its forging Murdering Animals Piers Beirne, 2018-03-12 Murdering Animals confronts the speciesism underlying the disparate social censures of homicide and theriocide the killing of animals by humans and as such is a plea to take animal rights seriously Its substantive topics include the criminal prosecution and execution of justiciable animals in early modern Europe images of hunters put on trial by their prey in the upside down world of the Dutch Golden Age the artist William Hogarth's patriotic depictions of animals in 18th Century London and the playwright J M Synge's representation of parricide in fin de si cle Ireland Combining insights from intellectual history the history of the fine and performing arts and what is known about today s invisibilised sites of animal killing Murdering Animals inevitably asks should theriocide be considered murder With its strong multi and interdisciplinary approach this work of collaboration will appeal to scholars of social and species justice in animal studies criminology sociology and law **Historical Dictionary of Rococo Art** Jennifer D. Milam, 2011-04-18 The Rococo emerged in France around 1700 as a playful revolt against the grandeur of the Baroque and the solemnity of Classicism It flourished during the reign of Louis XV and began to go out of fashion in the second half of the 18th century During this brief period of less than a century it spread throughout the courts and cities of Europe with significant regional variations on the style developing in Bavaria Potsdam Venice and Great Britain The period produced an

extraordinary number of artistic innovators who challenged received conventions developed novel subject categories and eroded hierarchical distinctions between the arts The Historical Dictionary of Rococo Art covers all aspects of Rococo art history through a chronology an introductory essay a review of the literature an extensive bibliography and over 350 cross referenced dictionary entries on prominent Rococo painters sculptors decorative artists architects patrons theorists and critics as well as major centers of artistic production This book is an excellent access point for students researchers and anyone wanting to know more about Rococo art The Oxford History of Western Art Martin Kemp, 2000 The Oxford History of Western Art is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood None of the currently available general histories of art offers the wealth of perspectives and cross media references of this book Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered The 167 illustration groups supported by explanatory text and picture captions create a sequence of visualtours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated The aim throughout has been tomake the shape and nature of these visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis Another key feature of the narrative is the re definition of traditional period boundaries Rather than relying on conventional labels such as Medieval Renaissance Barogue etc five major phases of significant historical change are established that unlock longer and more meaningfulcontinuities. The art of classical antiquity from c 600 BC to the fall of Rome in AD 410 The establishment of visual culture in Europe from 410 to 1527 the sack of papal Rome European visual regimes from 1527 to 1770 The era of revolutions 1770 to 1914 Modernism and after 1914 to 2000 This new framework shows how the major religious and secular functions of art have been forged sustained transformed revived and revolutionized over the ages how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art historyitself has come to provide the dominant conceptual framework within which artists create patrons patronize collectors collect galleries exhibit dealers deal and art historians write The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception

techniques gender and racial issues centres and peripheries media and condition the notion of art and current presentations. Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students

Painting in Britain, 1530 to 1790 Ellis Kirkham Waterhouse, 1994-01-01 The field covered by this volume includes the work and influence of foreign born painters such as Holbein and Van Dyck as well as native masters from Gower and Milliard to Gainsborough Stubbs and Sandby We can follow step by step the development and flowering of British painting and can compare for example the work of the English Sir Joshua Reynolds with the Scottish Allan Ramsay Portrait and landscape history piece miniature watercolour there is a record of them all The text is both scholarly and readable and the illustrations include well known examples of British painting and others seldom or never before reproduced between the covers of a book This is the fifth edition of this work newly enhanced with colour illustrations

After Taste. Critique of insufficient reason Slavko Kacunko, 2021-06-02 After Taste is an inquiry into a field of study dedicated to the reconsideration reconstruction and rehabilitation of the concept of Taste Taste is the category whose systematic historical and actual dimensions have traditionally been located in a variety of disciplines The actuality and potential of the study is based on a variety of collected facts from readings and experiences which materialize in the following features One concept figurative Taste two thinking traditions analytic and synthetic continental and three interrelated dimensions systematic historic and actual are presented in three volumes As such the study presents a salient comprehensive companion for wider readership of humanities approaching conceptions of Taste for the first time Moreover After Taste is intended for anyone who hopes to make a further contribution to the subject Since its appearance and apparently short triumph some 250 years ago the concept of non literary Taste remained the linchpin of aesthetic theory and practice but also a category outreaching aesthetics Taste as the personal unity of the production theory and criticism of art and literature which was still largely taken as a given in the eighteenth century has meanwhile given way to a highly differentiated art world in which aesthetic discourse is placed in such a way that it can seemingly no longer have a conceptual or linguistic effect on general opinion making The critical role of Taste judges ratings and rankings in the feuilleton politics and social media on the one hand and the responding search for new canons on the other have had a huge impact on the academic and popular discourse today However Taste s impact on society is in fact all encompassing and yet without getting even close to the magnetic North of the academic compass After Taste fills the gaps of systematic research by a comprehensive tracing of the emergence of the doctrines discourses and disciplinary dimensions of Taste up to the peak of its systematic and historical trajectory in the eighteenth century and onwards into the present day The guiding goal is a post disciplinary rehabilitation of the contested category as a preparation for its productive usage in emerging academic and popular contexts Three intertwined research hypotheses form the guiding goal of an overall study of the agencies of Taste its institutionalizations and expert cultures The 1 first part provides a missing systematic perspective on the concept of Taste as a key factor for understanding the human faculties value theories and practices of valuating The 2 second part traces the events at the peak of Taste s systematic and historical trajectories up until the late eighteenth century and verifies the historiographical hypothesis about the instrumentality of Taste for the production reception and distribution of culture The 3 third part reconstructs the major moments in which the contested concept of Taste experiences its post disciplinary rehabilitation in preparation for its future productive usage in the academic and popular discourses and practices It shows how the category of Taste became the foundation legitimation and the catalyst for the emerging division of labour faculties and disciplines confirming the hypothesis of the immense impact and actuality of Taste in the contemporary world

Classicism & Romanticism Frederick Antal,2022-11-30 First published in 1966 Classicism and Romanticism is a collection of important articles originally published in the author's famous book Florentine Painting and its Social Background Dr Antal a Hungarian by birth was a man of the wildest culture He studied art history in the universities of Budapest Berlin Paris and Vienna thereafter he travelled extensively in Italy where he devoted himself to pioneering research in the history of mannerist painting His exceptional sensitivity to the visual arts is apparent in such brilliant stylistic analyses as the essays on Netherlandish mannerism and on Girolamo da Carpi He is known especially however for his application to art history of the sociological method By returning art to its place in the general history of ideas and relating it to its economic social and political environment he sought to give to the history of art a wider significance ad deeper meaning This book will be of interest to students of art history literature art history and European studies

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