Hogarth: His Hogarth: His Life, Art, and Times HIS LIFE, ART, AND TIMES Art and Times RONALD PAULSON

Hogarth His Life Art And Times

Douglas Brooks

Hogarth His Life Art And Times:

Hogarth: His Life, Art, and Times Ronald Paulson, 1974-01-01 Hogarth: His Life, Art and Times Richard W. Hogarth Ronald Paulson, 1971 Hogarth Frédéric Ogée, David 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 Foundations of Modern Freemasonry Ric Berman MA,2022-01-01 Following the appointment of its first aristocratic Grand Masters in the 1720s and in the wake of its connections to the scientific Enlightenment Free and Accepted Masonry became part of Britain's national profile and the largest and most influential of Britain's extensive clubs and societies. The organisation did not evolve naturally from the mediaeval guilds and religious orders that pre dated it but was reconfigured radically by a largely self appointed inner core at London's most influential lodge the Horn Tayern Freemasonry became a vehicle for the expression of their philosophical and political views and the Craft attracted an aspirational membership across the upper middling and gentry Through an examination of previously unexplored primary documentation Foundations contributes to an understanding of contemporary English political and social culture and explores how Freemasonry became a mechanism that promoted the interests of the Hanoverian establishment and connected the metropolitan and provincial elites. The book explores social networks centred on the aristocracy parliament the learned and professional societies and the magistracy and provides pen portraits of the key individuals who spread the Masonic message Foundations and Schism Sussex Academic 2013 have been described as the most important books on English Freemasonry published in recent times providing a precise social context for the invention of English Freemasonry Berman's analysis throws a new and original light on the formation and development of what rapidly became a national and international phenomenon The English Novel, Vol I Richard W.F. Kroll, 2014-07-21 The English Novel Volume I 1700 to Fielding collects a series of previously published essays on the early eighteenth century novel in a single volume reflecting the proliferation of theoretical approaches since the 1970s The novel has been the object of some of the most exciting and important critical speculations and the eighteenth century novel has been at the centre of new approaches both to the novel and to the period between 1700 and 1750 Richard Kroll's introduction seeks to frame the contributions by reference to the most significant critical discussions These include the question of whether and how we can talk about the rise of the novel the vexed question of what might constitute a novel the relationship between the novel and possibly competing genres such as history or the romance the relationship between early male writers like Defoe and popular novels by women in the early eighteenth century the general ideological role played by novels relative to eighteenth century culture are they means of ideological conscription or liberation poststructuralist analyses of identity and gender and the emergence of sentimental and domestic codes after Richardson Since the modern European novel is often thought to have been formed in this period these debates have clear implications for students of the novel in general as well as for those

interested in the early enlightenment Headnotes place each essay within the map of these wider concerns and the volume offers a useful further reading list Taken as a whole this collection encapsulates the state of criticism at the present moment

"Artwriting, Nation, and Cosmopolitanism in Britain " MarkA. Cheetham, 2017-07-05 Arguing in favour of renewed critical attention to the nation as a category in art history this study examines the intertwining of art theory national identity and art production in Britain from the early eighteenth century to the present day The book provides the first sustained account of artwriting in the British context over the full extent of its development and includes new analyses of such central figures as Hogarth Reynolds Gilpin Ruskin Roger Fry Herbert Read Art Language Peter Fuller and Rasheed Araeen Mark A Cheetham also explores how the Englishing of art theory which came about despite the longstanding occlusion of the intellectual and theoretical in British culture did not take place or have effects exclusively in Britain Theory has always travelled with art and vice versa Using the frequently resurgent discourse of cosmopolitanism as a frame for his discourse Cheetham asks whether English traditions of artwriting have been judged inappropriately according to imported criteria of what theory is and does This book demonstrates that artwriting in the English tradition has not been sufficiently studied and that English Art Theory is not an oxymoron Such concerns resonate today beyond academe and the art world in the many heated discussions of resurgent Englishness **Literature in a Time of Migration** Josephine McDonagh, 2021-05-13 Literature in a Time of Migration offers a profound rethinking of British fiction in light of the new practices of human mobility that reshaped the nineteenth century world Building on the growing critical engagement with globalization in literary studies it confronts the paradox that at a time when transnational human movement occurred globally on an unprecedented scale British fiction appeared to turn inward to tell stories of local places that valorized stability and rootedness In contrast this book reveals how literary works from the end of the Napoleonic Wars to the advent of the New Imperialism were active components of a culture of colonization and emigration Fictional texts as print commodities were enmeshed in technologies of transport and communication and innovations in literary form were spurred by the conditions and consequences of human movement Examining works by Scott Charlotte Bront Dickens and George Eliot as well as popular contemporaries Mary Russell Mitford John Galt and Thomas Martin Wheeler this volume demonstrates how literary texts overlap with an agenda set in public discussions of colonial emigration that they also helped to shape Debates about assisted emigration forced and free migration colonization settlement and the removal of native peoples figure in fictions in complex ways Read alongside writings by emigration theorists practitioners and enthusiasts for colonization fictional texts reveal a powerful and sustained engagement with British migratory practices and their worldwide consequences Literature in a Time of Migration is a timely reminder of the place and importance of migration within British cultural heritage

Picture Titles Ruth Bernard Yeazell,2015-09-29 How the practice of titling paintings has shaped their reception throughout modern history A picture s title is often our first guide to understanding the image Yet paintings didn t always

have titles and many canvases acquired their names from curators dealers and printmakers not the artists Taking an original historical look at how Western paintings were named Picture Titles shows how the practice developed in response to the conditions of the modern art world and how titles have shaped the reception of artwork from the time of Bruegel and Rembrandt to the present Ruth Bernard Yeazell begins the story with the decline of patronage and the rise of the art market in the seventeenth and eighteenth centuries as the increasing circulation of pictures and the democratization of the viewing public generated the need for a shorthand by which to identify works at a far remove from their creation The spread of literacy both encouraged the practice of titling pictures and aroused new anxieties about relations between word and image including fears that reading was taking the place of looking Yeazell demonstrates that most titles composed before the nineteenth century were the work of middlemen and even today many artists rely on others to name their pictures A painter who wants a title to stick Yeazell argues must engage in an act of aggressive authorship She investigates prominent cases such as David's Oath of the Horatii and works by Turner Courbet Whistler Magritte and Jasper Johns Examining Western painting from the Renaissance to the present day Picture Titles sheds new light on the ways that we interpret and appreciate Laboring Mothers Ellen Malenas Ledoux, 2023-11-10 Motherhood inherently involves labor The seemingly visual art perennial notion that paid work outside the home and motherhood are incompatible however grows out of specific cultural conditions established in Britain and her colonies during the long eighteenth century With Laboring Mothers Ellen Malenas Ledoux synthesizes and expands on two feminist dialogues to deliver an innovative transatlantic cultural history of working motherhood Addressing both actual historical women and fabricated representations of a type Ledoux demonstrates how contingent ideas about the public sphere and maternity functioned together to create systems of power and privilege among working mothers Popular culture has long thrown doubt on the idea that women can be both productive and reproductive at the same time Although the critical task of raising and providing for a family should in theory foster solidarity this has not historically proven the case Laboring Mothers demonstrates how contemporary associations surrounding economic status race and working motherhood have their roots in an antiquated and rigid system of inequality among women that dates back Culture, Ideology and Politics (Routledge Revivals) Raphael Samuel, Gareth Stedman to the Enlightenment Jones, 2016-05-20 First published in 1982 this book is inspired the ideas generated by Eric Hobsbawm and has taken shape around a unifying preoccupation with the symbolic order and its relationship to political and religious belief It explores some of the oldest question in Marxist historiography for example the relationship of base and superstructure art and social life and also some of the newest and most problematic questions such as the relationship of dreams and fantasy to political action or of past and present historical consciousness to the making of ideology The essays which range widely over period and place are intended to break new ground and take on difficult questions The Eighteenth Century James Sambrook, 2014-07-15 This is an impressive and lucid survey of eighteenth century intellectual life providing a real sense of

the complexity of the age and of the cultural and intellectual climate in which imaginative literature flourished It reflects on some of the dominant themes of the period arguing against such labels as Augustan Age Age of Enlightenment and Age of Reason which have been attached to the eighteenth century by critics and historians On the Origin of the Right to **Copy** Ronan Deazley, 2004-07-31 Taking as its point of departure the lapse of the Licensing Act 1662 in 1695 this book examines the lead up to the passage of the Statute of Anne 1709 and charts the movement of copyright law throughout the eighteenth century culminating in the House of Lords decision in Donaldson v Becket 1774 The established reading of copyright's development throughout this period from the 1709 Act to the pronouncement in Donaldson is that it was transformed from a publisher's right to an author's right that is legislation initially designed to regulate the marketplace of the bookseller and publisher evolved into an instrument that functioned to recognise the proprietary inevitability of an author s intellectual labours. The historical narrative which unfolds within this book presents a challenge to that accepted orthodoxy The traditional analysis of the development of copyright in eighteenth century Britain is revealed as exhibiting the character of long standing myth and the centrality of the modern proprietary author as the raison d tre of the copyright regime is displaced The Real History of Tom Jones J. Stevenson, 2015-12-05 The Real History of Tom Jones revivifies historical materials from which Henry Fielding constructed the greatest comic novel of the eighteenth century This study recovers and explores the contexts necessary to understand Fielding's subtle art such as the bloody conflict for the throne between Stuarts and Hanoverians a contradictory class system game laws that both protected and flouted individual property rights and a justice system that proclaimed hanging for many crimes but let most criminals go Drawing on evidence such as the peculiar appearance of eighteenth century money the fraudulent autobiography of a gypsy king and a magical prayer book illustration the book offers new readings of both Tom Jones and the political and legal landscape of Georgian England 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 **Private Interests** Alison Margaret Conway, 2001-01-01 This study undertakes a new definition of the 18th century novel s investment in visual culture tracing the relationship between the development of the novel and that of the portrait particularly as represented in the novel itself Number and Pattern in the Eighteenth-Century Novel Douglas Brooks, 2020-06-24 Numerological patterning in literature where structural details of a literary work are symbolically related to its meaning on the verbal level was particularly

common from the Middle Ages up to the seventeenth century Originally published in 1973 the author breaks new ground in revealing that familiarity with this technique lived on into the eighteenth century supplying the more artistically aware of the early British novelists with meaningful formal guidelines An account is given of the origins and continuity of the numerological tradition in Western European and particularly English thought as it affected literary structure The careful structural patterning in the novels of Defoe and in Fielding's Joseph Andrews and Tom Jones is examined in detail Smollett too is shown to have been interested in exploring the possibilities of number and pattern and the clear cut numerological framework of Sterne's Tristram Shandy is revealed This original and controversial study combines structural analysis with fresh interpretative insights and draws parallels with painting music and architecture It also has an important bearing on the history of ideas in the first half of the eighteenth century Victorian Alphabet Books and the Education of the Eye A. Robin Hoffman, 2024-10-22 Victorian Alphabet Books and the Education of the Eye shows how the familiar genre went beyond mere reading instruction to offer nineteenth century British writers illustrators and publishers a site for representing and re thinking literacy itself This interdisciplinary study traces how individuals throughout the Victorian era deployed alphabet books to promote visual literacy or oral culture as a vital complement to textual literacy Their strategies ranged from puns and political allusions to elaborate designs that addressed adult audiences alongside or even instead of children As the format became more familiar in the first part of Victoria's reign George Cruikshank William Makepeace Thackeray Henry Cole and Edward Lear were quick to recognize its critical potential This history pivots around the mid 1860s and 1870s when the production of illustrated alphabet books exploded thanks to evolving printing technology and national education reform Case studies of individual works and makers show how a revolution in picture books reflected and responded to laws assuring children's access to schooling On the one hand Socialist artist Walter Crane was able to develop alphabetical illustration from a utilitarian mid century product into an aesthetically rich yet accessibly priced education of the eye On the other hand Kate Greenaway Hablot Knight Browne Phiz and their publishers tended to leverage commercialized nostalgia against pedagogy This survey concludes by showing how market oriented trends and the development of photographic reproduction toward the end of the century fed into interpretations of the alphabet including works by Rudyard Kipling and Hilaire Belloc that reflected growing ambivalence about industrialized print culture **Echoland** Gerald Ernest Paul Gillespie, Gerald Gillespie, 2006 This book follows several major European literary echoes still reverberating since the mysterious emergence of such archetypal figures as Faust Hamlet Quixote and Don Juan alongside lingering ancient and medieval protagonists in the Renaissance Four centuries of attempts to redefine modern identity are traced against the evolution of a new genre of totalizing encyclopaedic literature the humoristic tradition which re weaves the positive and negative strands of the European and today also New World grand narrative The book's method inspired by Joyce is to listen to recurrent motifs in the cultural flow from Humanism to Postmodernism for clues to an identity transcending the personal

Maria Spilsbury (1776?820) Charlotte Yeldham,2017-07-05 Maria Spilsbury Taylor 1776 1820 lived and worked in London and Ireland and was patronized by the Prince Regent A painter of portraits genre scenes biblical subjects and large crowd compositions an unusual feature in women's art of this period she is represented in major museums and art galleries as well as in numerous private collections. Her work hitherto considered on a purely decorative level merits closer attention. For the first time this volume argues the relevance of Spilsbury's religious background and in particular her evangelical and Moravian connections to the interpretation of her art and examines her pervasive and often inovert references to the Bible hymnody and religious writing. The art that emerges is distinctly Protestant and evangelical offering a vivid illustration of the mood of patriotic Protestant fervour that characterized the quarter century succeeding the French revolution. This focus may be situated in the general context of increasing interest in the religious faith of historical actors men and women in the eighteenth century and in the related contexts of growing acknowledgement of a religious aspect to enlightenment art as well as investigations into Protestant culture in Ireland The book is extensively illustrated and contains a list of all of Spilsbury's known works

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