

Hogarth Pictur'd Morals

Anne Hollander



Hogarth Picturd Morals:

Hogarth's Works with Life and Anecdotal Descriptions of his Pictures (Complete) John Ireland, John Gough Nichols, 2020-09-28 Hogarth is essentially English brave straight forward manly never pandering to fashion or fancy When he had to deal with sin and misery he met them full in the face bating no whit of their repulsiveness and in all his works wherever a moral is to be drawn it is a noble and a healthy one In his merry moods he is irresistibly comic when he stands forward as a censor of morals he is terrible in his truth when he creates a character it is always human and complete a true reflex of the age in which he lived Times may change and costumes but humanity remains much the same Take any series of the splendid list and the people who crowd the canvas live and move amongst us with different names and other attire Such suggestive cognomens as Mary Hackabout are not in use nor do procuresses haunt such localities as Wood Street in pursuit of their vile calling The course of fashion as of empire has taken its way westward but the whole story of the Harlot s Progress is as fresh and as applicable to a season in 1873 as it was a hundred and forty years before Have we not Tom Rakewells in scores among us and had Hogarth been living now would he not have interpolated another picture of the degradation attained by the spendthrift when he enters the employment of the moneylender as a decoy to poor flies such as he was himself at the beginning of the chapter The function of the satirist is still needed and there is no danger of the works of William Hogarth proving to be out of date Probably no artist ever told stories so well certainly no one ever acquired such a reputation and there is no reason why his splendid monuments should be found only in the libraries of the wealthy Every one should know something of him besides his moral lessons since of all the moral lessons he ever taught his life formed the most pointed Fearlessness and honesty were his watchwords from his early career of art after being released from the silversmith s apprenticeship in 1720 until the day of his death in 1764 when he retired from mundane existence full of years and honours As Ireland declares him to have asserted his drawings were meant for the crowd rather than for the critics and with that intention his book was commenced the original design being to comprise in one volume a moral and analytical description of seventy eight prints but as the work advanced such an amount of anecdote and illustrative comment suggested itself that he was compelled to adopt the three volume form which is here followed with the further addition to which we have alluded of such a full description and reproduction as the original compiler from accident or design omitted These will be found in the third volume and include many of the most important and meritorious works of the great artist It has been found advisable to change the ornamental and sometimes indistinct lettering of the original plates and to adopt a consistent and uniform style of titles At the same time the elaborate catalogue compiled by Ireland is preserved since it is still highly valuable as a chronological list of every effort of Hogarth s hand although it would be folly to attempt a reproduction of every variation it contains The system pursued by Ireland and Nichols is followed and the Publishers venture to congratulate themselves on submitting to the notice of the artistic and literary world as well as to the public generally the best and cheapest edition of

Hogarth's complete works ever brought forward **American Illustrated Magazine**, 1889 **Hogarth's London** Henry Benjamin Wheatley, 1909 The National Gallery; Its Pictures and Their Painters. With Critical Remarks George Foggo, 1844

Moving Pictures Anne Hollander, 1989 Hollander explores the premise that paintings, prints, and movies move us similarly by virtue of their narrative element which evokes our memories and feelings. She argues that we respond to the depiction of glimpses of human life to the realization that we cannot see everything at once and how the rendering of light and spatial composition translates them and keeps them moving into our awareness. Thus, there is a continuum from the paintings and graphic arts of 15th-century northern Europe to the proto-cinematic arts of the present. ISBN 0 394 57400 1 29 95

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British School ... Thirty-fifth Edition National Gallery (Great Britain), 1876 **Descriptive and historical catalogue of the pictures in the National gallery: with biographical notices of the deceased painters. British school.** By R.N.

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gallery, Ralph Nicholson Wornum, 1870 **Pictures Every Child Should Know; A Selection of the World's Art Masterpieces for Young People** Mary Schell Hoke Bacon, 2023-09-17 Reproduction of the original. The publishing house Megali specialises in reproducing historical works in large print to make reading easier for people with impaired vision

New Picture of London, Or a View of the Political ... and Moral State of the British Metropolis (etc.) 4. Ed Samuel Leigh, 1820 **Marriage A-la-mode** Robert L. S. Cowley, 1983 Studie over het werk van de Engelse schilder

William Hogarth 1697 1764 *The Christian Union*, 1892 Descriptive and historical Catalogue of the pictures in the National Gallery; with biographical notices of the painters. By R. N. Wornum. Revised by C. L. Eastlake National Gallery (Great Britain), 1847 New Outlook, 1892 **Realizations** Martin Meisel, 2014-07-14 In this richly illustrated study of the

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