



THE LAUGHING AUDIENCE

THE LAUGHING AUDIENCE

"Let this laugh come, who never laugh I better;
And let who laugh laugh it, laugh near the best."

"From the first point that Hogarth impressed, to the last that he published, I do not think," says Mr. Ireland, "there is one, in which character is more displayed than in this very spirited little sketch. It is much superior to the more elaborate engravings from his designs by other artists, and I prefer it to those that were still higher finished by his own hands."

"The spirit conveyed with an accurate description of manners, like those of Hervey, between Yvette and Yvon, recommended it to two very elegant girls, given an admirable idea of the tone of the day, which, if we may judge from this print, our great humblers, shaking Nelson, and despising common sense, had a much higher rank in the temple of Folly than was then obtained by their fathers. It must be acknowledged that some that passed the water have corrected their natural rights, and, in the name of fashion, have the favor of possessing more, than bestowed it into such hands that were it possible, which comes of it, not to disguise a hazardous fact."

"Informed by this sketch, you have had a view that, for a modern eye would furnish scope for a monument, and a family monument might be made of his expression; but Mr. Ireland attended back his a close resemblance to that of a half-dressed gentleman, and his face, figure, and air, gave a fine contrast to the very said degree of the Corcoran which he addressed."

"The opposite figure, surely in expression, though not quite so formed as in countenance, presents us with a more, in fact, in the style of presentation; and, especially contemplating the conventional character of a lesson of Hogarth's which presents her with a touch of nature. Every minute, every line of his countenance is taken upon by education and practice, and his eyes have some resemblance to his handsomeness."

"The total institution of these three public persons to the business of the stage, and the moral element, resembles the children of Nature who are invited to the



Hogarth's Graphic Works Revised Volume 1

Gordon Norton Ray



Hogarth's Graphic Works Revised Volume 1:

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

Scenes of the Obscene Cassandra Nakas, Jessica Ullrich, 2014-05-27 Artists and the public alike have always been fascinated by obscene imagery The Obscene however is difficult to define One of the earliest interpretations is of Greek origin and argues that the word derives from *ob skene* indicating the space behind the stage or scene Off scene remains what should be hidden from public view be it morally questionable offensive disgusting or unbearable to look at This book presents a collection of essays that cast light on some Scene of the Obscene in art and visual culture from the Middle Ages to today taking into consideration the malleable nature of socio cultural assumptions and theoretical reflections on the topic The contributions focus on historically distinct artistic acts and social sites where established cultural categories and legal norms are violated with artists and publishers deliberately breaking moral taboos and offending the public taste They discuss how society reacted to these transgressions and how obscenity and its conceptions shape the face of their respective time

Picturing Animals in Britain, 1750-1850 Diana Donald, 2007-01-01 From fine art paintings by such artists as Stubbs and Landseer to zoological illustrations and popular prints a vast array of animal images was created in Britain during the century from 1750 to 1850 This highly original book investigates the rich meanings of these visual representations as well as the ways in which animals were actually used and abused What Diana Donald discovers in this fascinating study is a deep and unresolved ambivalence that lies at the heart of human attitudes toward animals The author brings to light dichotomies in human thinking about animals throughout this key period awestruck with the beauty and spirit of wild animals people nevertheless desired to capture and tame them the

belief that other species are inferior was firmly held yet at the same time animals in stories and fables were given human attributes though laws against animal cruelty were introduced the overworking of horses and the allure of sport hunting persisted Animals are central in cultural history Donald concludes and compelling questions about them then and now remain unanswered [Hogarth's Graphic Works](#) William Hogarth,1965 **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 *Blake, Politics, and History* George A. Jr. Rosso Jr.,Christopher Z. Hobson,2013-05-13 This anthology of essays charts the work of William Blake combining traditional and current historicist methods with a plurality of other approaches While many essays here recuperate a radical Blake opposed to imperialism slavery and patriarchy differences emerge over the nature of Blake s radicalism and his stance on revolution violence and democratic pluralism Contributors may champion a Blake critical of patriarchal discourse and practice but they remain cautious about Blake s homocentric solutions In the Blake and women section authors seek to reorient discussions by connecting Blake to historical issues concerning women particularly domestic ideology and the idealised female of the conduct books *Blake, Politics, and History* Jackie DiSalvo,G. Rosso,Christopher Hobson,2015-08-14 First published in 1998 this book formed part of an ongoing effort to restore politics and history to the centre of Blake studies It adopts a three pronged approach when presenting its essays seeking to promote a return to the political Blake to deepen the understanding of some of the conversations articulated in Blake s art by introducing new historical material or new interpretations of texts and to highlight differing perspectives on Blake s politics among historically focused critics The collection contains essays with varying methodological assumptions and differing positions on questions central to historicist Blake scholarship **Culture, Ideology and Politics (Routledge Revivals)** Raphael Samuel,Gareth Stedman 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 New Cambridge Bibliography of English Literature: Volume 2, 1660-1800 George Watson, Ian R. Willison, 1971-07-02 More than fifty specialists have contributed to this new edition of volume 2 of The Cambridge Bibliography of English Literature The design of the original work has established itself so firmly as a workable solution to the immense problems of analysis articulation and coordination that it has been retained in all its essentials for the new edition The task of the new contributors has been to revise and integrate the lists of 1940 and 1957 to add materials of the following decade to correct and refine the bibliographical details already available and to re shape the whole according to a new series of conventions devised to give greater clarity and consistency to the entries

Excitable Imaginations Kathleen Lubey, 2012-09-27 Excitable Imaginations offers a new approach to the history of pornography Looking beyond a counter canon of bawdy literature Kathleen Lubey identifies a vigilant attentiveness to sex across a wide spectrum of literary and philosophical texts in eighteenth century Britain Esteemed public modes of writing such as nationalist poetry moral fiction and empirical philosophy as well as scandalous and obscene writing persistently narrate erotic experiences desire voyeurism seduction orgasm The recurring turn to sexuality in literature and philosophy she argues allowed authors to recommend with great urgency how the risqu delights of reading might excite the imagination to ever greater degrees of educability on moral and aesthetic matters Moralists such as Samuel Richardson and Adam Smith like their licentious counterparts Rochester Haywood and Cleland purposefully evoke salacious fantasy so that their audiences will recognize reading as an intellectual act that is premised on visceral pleasure Eroticism in texts like Pamela and Memoirs of a Woman of Pleasure in Lubey s reading did not compete with instructive literary aims but rather was essential to the construction of the self governing Enlightenment subject

Faces of Perfect Ebony Catherine Molineux, 2012-01-02 Though blacks were not often seen on the streets of seventeenth century London they were already capturing the British imagination For two hundred years as Britain shipped over three million Africans to the New World popular images of blacks as slaves and servants proliferated in London art both highbrow and low Catherine Molineux assembles a surprising array of sources in her exploration of this emerging black presence from shop signs tea trays trading cards board games playing cards and song ballads to more familiar objects such as William Hogarth s graphic satires By idealizing black servitude and obscuring the brutalities of slavery these images of black people became symbols of empire to a general populace that had little contact with the realities of slave life in the distant Americas and Caribbean The earliest images advertised the opulence of the British Empire by depicting black slaves and servants as minor exotic characters who gazed adoringly at their masters Later images showed Britons and Africans in friendly gatherings smoking tobacco together for example By 1807 when Britain abolished the slave trade and thousands of people of African descent were living in London as free men and women depictions of black laborers

in local coffee houses taverns or kitchens took center stage Molineux's well-crafted account provides rich evidence for the role that human traffic played in the popular consciousness and culture of Britain during the seventeenth and eighteenth centuries and deepens our understanding of how Britons imagined their burgeoning empire

Representation, Heterodoxy, and Aesthetics Ashley Marshall, 2014-12-23 The chapters constituting this book are different in subject and method striking testimony to the range of Paulson's interests and the versatility of his critical powers In his prolific career he has produced extensive analysis of art poetry fiction and aesthetics produced in England between 1650 and 1830 Paulson's unique contribution has to do with his understanding of seeing and reading as closely related enterprises and popular forms in art and literature as intimately connected connections illustrated by literary critics and art historians here Every essay shares some of the concerns and methods that characterize Paulson's wonderfully idiosyncratic thought except for the final essay an attempt systematically to analyze Paulson's critical principles and methods Recurrent themes are a concern with satire in the eighteenth century a connection between verbal and visual reading an insistence on the importance of individual artistic choices to the history of culture an attention to the aims and motives of individual makers of art and a sensitivity to the crucial links between high and low art This volume offers rich explorations of a range of subjects Swift's relationship to Congreve Zoffany's condemnation of Gillray and Hogarth and broader implications for the role of art in public discourse the presentation of mourning in the work of the Welsh artist and writer Edward Pugh G M Woodward's *Coffee House Characters* representing a turn from satire on morals towards satire on manners Adam Smith's evolving aesthetic program Samuel Richardson's notions of social reading The discussions represent a variety of exemplifications of the Paulsonesque showing a concern with satiric representation in mixed media with different forms of heterodoxy and iconoclasm and with the values of producers of popular and polite culture in this period

Icons - Texts - Iconotexts Peter Wagner, 2012-10-25 No detailed description available for Icons Texts Iconotexts

A History of British Art Andrew Graham-Dixon, 1999 Andrew Graham Dixon unveils the long kept secret of Britain's rich and vital visual culture

Re-membering the Black Atlantic Lars Eckstein, 2006 The Atlantic slave trade continues to haunt the cultural memories of Africa Europe and the Americas There is a prevailing desire to forget While victims of the African diaspora tried to flee the sites of trauma enlightened Westerners preferred to be oblivious to the discomfiting complicity between their enlightenment and chattel slavery Recently however fiction writers have ventured to re-member the Black Atlantic This book is concerned with how literature performs as memory It sets out to chart systematically the ways in which literature and memory intersect and offers readings of three seminal Black Atlantic novels Each reading illustrates a particular poetic strategy of accessing the past and presents a distinct political outlook on memory Novelists may choose to write back to texts images or music Caryl Phillips's *Cambridge* brings together numerous fragments of slave narratives travelogues and histories to shape a brilliant montage of long forgotten texts David Dabydeen's *A Harlot's Progress* approaches slavery through the gateway of paintings by William

Hogarth Sir Joshua Reynolds and J M W Turner Toni Morrison s Beloved finally is steeped in black music from spirituals and blues to the art of John Coltrane Beyond differences in poetic strategy moreover the novels paradigmatically reveal distinct ideologies their politics of memory variously promote an encompassing transcultural sense of responsibility an aestheticist creative amnesia and the need to preserve a collective black identity

William Hunter and his Eighteenth-Century Cultural Worlds Helen McCormack,2017-10-12 The eminent physician and anatomist Dr William Hunter 1718 1783 made an important and significant contribution to the history of collecting and the promotion of the fine arts in Britain in the eighteenth century Born at the family home in East Calderwood he matriculated at the University of Glasgow in 1731 and was greatly influenced by some of the most important philosophers of the Scottish Enlightenment including Francis Hutcheson 1694 1746 He quickly abandoned his studies in theology for Medicine and in 1740 left Scotland for London where he steadily acquired a reputation as an energetic and astute practitioner he combined his working life as an anatomist successfully with a wide range of interests in natural history including mineralogy conchology botany and ornithology and in antiquities books medals and artefacts in the fine arts he worked with artists and dealers and came to own a number of beautiful oil paintings and volumes of extremely fine prints He built an impressive school of anatomy and a museum which housed these substantial and important collections William Hunter s life and work is the subject of this book a cultural anthropological account of his influence and legacy as an anatomist physician collector teacher and demonstrator Combining Hunter s lectures to students of anatomy with his teaching at the St Martin s Lane Academy his patronage of artists such as Robert Edge Pine George Stubbs and Johan Zoffany and his associations with artists at the Royal Academy of Arts the book positions Hunter at the very centre of artistic scientific and cultural life in London during the period presenting a sustained and critical account of the relationship between anatomy and artists over the course of the long eighteenth century

The Illustrator and the Book in England from 1790 to 1914 Gordon Norton Ray,1991-01-01 Combines essays bibliographical descriptions and 295 illustrations to chronicle a golden era in the art of the illustrated book Artists range from Blake Turner Rowlandson and Morris to Caldecott Greenaway Beardsley and Rackham

The Harlot's Progress (1733), The Rake's Progress (Ms., ca. 1778-1780) Theophilus Cibber,2019-11-29 In Theophilus Cibber s seminal works The Harlot s Progress 1733 and The Rake s Progress ms ca 1778 1780 the author masterfully navigates the complexities of vice and morality through vivid narrative and evocative characterization These cautionary tales are not only a reflection of the 18th century societal views on gender and morality but also an exploration of the human condition Cibber employs a blend of dramatic irony and sharp satire challenging the reader to confront the consequences of debauchery while illustrating the tragic destinies of his protagonists Molly and Tom who epitomize the perils of an unrestrained life The rich dialogue and vivid imagery further enhance the readership s engagement aligning Cibber s works with contemporary moral literature yet distinctly marking his unique voice in the theatrical landscape of his time Theophilus Cibber the son of the illustrious actor

Colley Cibber was deeply immersed in the theatrical milieu of his day. His experiences in the realm of performance and his observation of societal mores undoubtedly inspired him to tackle themes of redemption and decline. Living in an era rife with debates on morality, virtue and vice allowed Cibber to seamlessly connect with his audience using his works as a medium for societal critique and reflection on personal choices. For readers intrigued by the interplay between societal norms and individual agency, Cibber's *The Harlot's Progress* and *The Rake's Progress* serve as indispensable explorations of human folly and consequence. These narratives not only entertain but also provoke critical thought, making them vital additions to any study of 18th century literature and moral philosophy. Readers will find themselves captivated by Cibber's insightful portrayals which resonate with the timeless struggle of the human spirit.

British Art and the Seven Years' War Douglas Fordham, 2010-09-10. Between the Jacobite Rebellion of 1745 and the American Declaration of Independence, London artists transformed themselves from loosely organized professionals into one of the most progressive schools of art in Europe. In *British Art and the Seven Years War*, Douglas Fordham argues that war and political dissent provided potent catalysts for the creation of a national school of art. Over the course of three tumultuous decades marked by foreign wars and domestic political dissent, metropolitan artists, especially the founding members of the Royal Academy including Joshua Reynolds, Paul Sandby, Joseph Wilton, Francis Hayman, and Benjamin West, creatively and assiduously placed fine art on a solid footing within an expansive British state. London artists entered into a golden age of art as they established strategic alliances with the state, even while insisting on the autonomy of fine art. The active marginalization of William Hogarth's mercantile aesthetic reflects this sea change as a newer generation sought to represent the British state in a series of guises and genres including monumental sculpture, history painting, graphic satire, and state portraiture. In these allegories of state formation, artists struggled to give form to shifting notions of national, religious, and political allegiance in the British Empire. These allegiances found provocative expression in the contemporary history paintings of the American-born artists Benjamin West and John Singleton Copley, who managed to carve a patriotic niche out of the apolitical mandate of the Royal Academy of Arts.

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.

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