

Hogarth's Literary Relationships

Articulate Images - Richard Wendorf 1983-10-01
Articulate Images was first published in 1983. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. Twenty-five years ago, Jean Hagstrum published a pioneering study, *The Sister Arts*, showing how the visual arts influenced the imagination of seventeenth- and eighteenth-century English poets. Hagstrum's book suggested the intimate (and sometimes troubled) relationship between poetry and painting, and, more than any other on the subject, provided a basis for subsequent development and refinement within this field of comparative

studies. The nine original essays in *Articulate Images* address the central issues Hagstrum raised; they serve as an introduction to current approaches to the sister arts. Fully illustrated, *Articulate Images* will be enjoyed by readers entering the field as well as by seasoned votaries of the sister arts.

Leonard and Virginia Woolf, The Hogarth Press and the Networks of Modernism -

Helen Southworth 2012-05-08

This multi-authored volume focuses on Leonard and Virginia Woolf's Hogarth Press (1917-1941). Scholars from the UK and the US use previously unpublished archival materials and new methodological frameworks to explore the relationships forged by the Woolfs

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 be of interest to students of art, art history, literature, and European history.

A Guide to English Literature: From Dryden to Johnson - Boris Ford 1962

A Russian couple wanted a child so much that they made one out of snow.

Words & Pictures - Jenny Uglow 2011-02-03

Words & Pictures explores three fascinating examples of relationships between artists and writers: the illustrations of *Paradise Lost* and *Pilgrim's Progress*; Hogarth and Fielding, a writer and artist dealing with common material; Wordsworth and Thomas Bewick, a poet and engraver working separately, but imbued with the spirit of their age. A brief coda turns to a fourth kind of relationship, the writers and artists who collaborate from the start, beginning with Dickens and Phiz. Illustrated throughout

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with a wide variety of examples, this is a book to pore over and enjoy. At turns moving and comic, this book illuminates a brilliant poet, an engraver, a writer and an artist, it touches on a peculiarly British tradition of community and defiance of authority, unmasking pretension and celebrating energy and warmth. The visions it considers link daily life to the universal, the passionate and the sublime. Jenny Uglow is the award-winning author of *Elizabeth Gaskell* (winner of the Portico Prize), *Nature's Engraver*, which won the National Arts Writers Award, and *A Gambling Man*, which was shortlisted for the 2010 Samuel Johnson Prize and most recently *In These Times*. 'Perhaps future biographies (of requisite quality) celebrating a certain kind of unshowy Georgian figure could be called "Uglow's Lives" after the woman who has made the genre her own.' *Sunday Telegraph*

Hogarth's Blacks - David Dabydeen 1987

Hogarth: The "modern moral subject",

1697-1732 - Ronald Paulson 1992

This work chronicles the emergence of Hogarth the man and satirist, and sets his achievements in the context of his contemporaries such as Defoe, Swift and Pope.

Hogarth - Frédéric Ogée 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.

Hogarth - Ronald Paulson 1992

The second volume in Paulson's definitive study of William Hogarth explores the peak of the artist's career, from *A Harlot's Progress* to *The March of Finchley*, and concentrates particularly on the production and consumption of his works. It plays out Hogarth's conflicting aims of producing a polite or popular art, for patrons or for the general public. It is also concerned with the central issue of Hogarth as painter and engraver. Hogarth recognised that the art

market was changing. Personal patronage was declining, art works were being commercialised, and a huge new market was opening up. From his earliest professional training Hogarth had witnessed and participated in the employment of mechanical reproduction - printing and engraving - to create and extend cultural markets. The enterprising Hogarth set out to develop a new product corresponding to the expanding audience, especially appealing to those who wanted to maintain their own identity and not merely to emulate the upper class. Prints could now be seen in coffee houses and shop windows, therefore reaching an audience far beyond their owners. Art was no longer limited to the simple status of personal possession - this put in question the whole matter of property as it did of class. Hogarth's interests extended straight down from the dukes and princesses of his conversation pictures to the lowest denizens of the London underworld. Although he makes clear in his graphic works

that his sympathies lay with the 'nobodies', at the same time his pictures, with their learned allusions and visual and verbal puns, also address themselves to an educated audience. He was at once both inside and outside the system. Volume II also focuses on Hogarth's relationship to the emergent literary form - the novels of Samuel Richardson and Henry Fielding. Without Hogarth's graphic experiments of the 1730s, Richardson and Fielding would have written very differently

Hogarth's Literary Relationships - 1855

Hogarth's Literary Relationships was first published in 1948. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. Hogarth's narrative drawings *A Harlot's Progress*, *A Rake's Progress*, *Marriage a la Mode* have long been the delight of devotees of the eighteenth century. Although the relationship between Hogarth and the

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writers of the period has not passed unnoticed, it has never been analyzed in detail before. In this engaging book Mr. Moore points out specific instances of the "manifest obligations" owed by Fielding and Smollett (and several minor contemporary novelists and dramatists) to Hogarth. He amply proves his two theses: that Hogarth was a fountain of literary inspiration and that appreciation of the artist as a satirist is essential to an understanding of eighteenth-century literature. From the beginning of his career Hogarth was constantly imitated and plagiarized, and the illustrations in this volume include some of the more famous plagiaries. Hogarth's own work is too little known to present generation no complete collection has been available for some hundred years and the drawings reproduced in this book add greatly to its value.

Tobias Smollett, Novelist - Jerry C. Beasley
1998

Tobias Smollett (1721-1771) was a man of letters

in the fullest sense. He was not only a novelist but also a playwright, poet, journalist, historian, travel writer, critic, translator, and editor. Trained as a physician, he saw the world with acutely sensitive eyes, believing that what was externally visible signified and gave definition to what could be known about the private, interior life. His fiction is therefore distinguished by its intensely visual qualities. Tobias Smollett: Novelist goes beyond all previous critical studies in its attention to these qualities in Smollett's novels, reading them as exercises of a visual imagination. Along with Defoe, Richardson, Fielding, and Sterne, Smollett was one of the major British novelists of his generation. Like his kindred spirit William Hogarth, he was both chronicler and interpreter of what he saw. His episodically structured narratives reflect his vision of a harsh and unpredictable world, while his unforgettable characters display his deep understanding of the individual as moral agent.

Jerry C. Beasley's book is both focused and

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broad in its range, crossing disciplines and genres as it seeks to demonstrate intersections between the graphic and verbal arts, always with an eye to how Smollett crafted his stories. Seventeen illustrations, many of them from works by Hogarth, complement the argument. This book honors Smollett as an author who wrote in an unorthodox but compelling way and makes the complexities of his narratives more accessible than they have ever been before. *Hogarth's Literary Relationships* - Robert Etheridge Moore 1969

Hogarth's Literary Relationship - Robert Etheridge Moore 1948

A Literary History of England - Tucker Brooke 1989

First published in 1959. Routledge is an imprint of Taylor & Francis, an informa company.

Engravings by Hogarth - William Hogarth 2013-06-03

Rake's Progress, Harlot's Progress, Illustrations for Hudibras, Before and After, Beer Street, and Gin Lane, 96 more. Commentary by Sean Shesgreen.

Book Illustration in the Long Eighteenth Century - Christina Ionescu 2015-01-12

Hitherto relegated to the closets of art history and literary studies, book illustration has entered mainstream scholarship. The chapters of this collection offer only a glimpse of where a complete reconfiguration of the visual periphery of eighteenth-century texts might ultimately take us. The use of the gerund of the verb “to reconfigure” in the subtitle of this collection, instead of the corresponding noun, underlines the work-in-progress character of this interdisciplinary endeavour, which aims above all to discern new vistas while charting or revisiting landmarks in the rich field of eighteenth-century book illustration. The specific interpretive lenses through which contributors to this collection re-evaluate the

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visual periphery of the text cover an array of disciplines and areas of interest; among these, the most prominent are book history and print culture, art history and image theory, material and visual culture, word and image interaction, feminist theory and gender studies, history of medicine and technology. This spectrum could have been even less restrictive and more colourful if it were not for pragmatic and editorial considerations. Nonetheless, its plurality of vision provides a framework for an inclusive and multifaceted approach to eighteenth-century book illustration. Perhaps these essays are most valuable in the practical models they provide on how to tackle the interdisciplinary challenge that is the study of the eighteenth-century illustrated book. The collection as such is the first formal step in an effort to rethink or reconfigure the visual periphery of eighteenth-century texts. It has become clear that the study of the illustrated book of the Age of Enlightenment has the

potential of yielding multiple findings, perspectives and discourses about a society immersed in visual culture, skilled in visual communication and reflected in the visual legacy it left behind.

Henry Fielding and William Hogarth - Jan de Voogd 2022-07-04

Virginia Woolf in Richmond - Peter Fullagar 2018-11-15

"I ought to be grateful to Richmond & Hogarth, and indeed, whether it's my invincible optimism or not, I am grateful." - Virginia Woolf Although more commonly associated with Bloomsbury, Virginia and her husband Leonard Woolf lived in Richmond-upon-Thames for ten years from the time of the First World War (1914-1924). Refuting the common misconception that she disliked the town, this book explores her daily habits as well as her intimate thoughts while living at the pretty house she came to love - Hogarth House. Drawing on information from

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her many letters and diaries, the author reveals how Richmond's relaxed way of life came to influence the writer, from her experimentation as a novelist to her work with her husband and the Hogarth Press, from her relationships with her servants to her many famous visitors. Reviews "Lively, diverse and readable, this book captures beautifully Virginia Woolf's time in leafy Richmond, her mixed emotions over this exile from central London, and its influence on her life and work. This illuminating book is a valuable addition to literary history, and a must-read for every Virginia Woolf enthusiast..." - Emma Woolf, writer, journalist, presenter and Virginia Woolf's great niece About the Author Peter Fullagar is a former English Language teacher, having lived and worked in diverse locations such as Tokyo and Moscow. He became fascinated by the works of Virginia Woolf while writing his dissertation for his Masters in English Literature and Language. During his teaching career he was head of department at a

private college in West London. He has written articles and book reviews for the magazine English Teaching Professional and The Huffington Post. His first short story will be published in an anthology entitled Tempest in March 2019. Peter was recently interviewed for the forthcoming film about the project to fund, create and install a new full-sized bronze statue of Virginia Woolf in Richmond-upon-Thames. [The Literary History of England](#) - Donald F. Bond 2003-09-02

English historians in the Middle Ages is an overview of the history of English historians and their works in the Middle Ages. English historians helped lay the groundwork for modern historical methodology, provided vital accounts of the early history of England, its culture, and revelations about the historians themselves. The most remarkable period of historical writing was during the High Middle Ages in the 12th and 13th centuries, when English chronicles produced works with a variety of interest, wealth

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of information and amplitude of range. However one might choose to view the reliability.

The Oxford Companion to English

Literature - Dinah Birch 2009-09-24

Written by a team of more than 150 contributors

working under the direction of Dinah Birch, and ranging in influence from Homer to the Mahabharata, this guide provides the reader with a comprehensive coverage of all aspects of English literature.

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