From Hogarth to Rowlandson shows how medicine and medical practitioners were portrayed by some of the artists of the eighteenth century. Medical imagery is a forceful component of eighteenth-century art and, taken as a corpus, the works of artists such as Hogarth and Rowlandson provide a lay view of some of the contemporary medical developments and of the attitudes held towards members of the medical profession. Eighteenth-century medical imagery does not only appear overtly as illustrations of medical men with their patients being purged, bled, “given a vomit” and so forth, but also appears indirectly as part of a “language” based upon symbolism, allegory and the use of emblems in a traditional manner still commonly employed in the eighteenth century. Haslam places “the art of medicine” of the eighteenth century in its social, historical and political context and shows how this, together with a knowledge of the lives of the artists themselves, is necessary for a better understanding of that art in an age in which hope was often raised by medical innovation, but all too often dashed. Among the aspects considered are: medical images in Hogarth’s early satires, the innovation of vaccination, death, madness, fashion in medicine, midwifery and birth, blood-letting, the role and practice of the itinerant quack, surgery, and medicine and morality. This book provides an insight into the use of highly charged and often complicated representations of medicine and doctors in graphic and literary art. It will be of interest to social, medical and art historians as well as to general readers.

This final volume of Paulson's magnificent biography takes Hogarth from his fifty-third year to his death at sixty-seven. The period opens with Hogarth at the height of his powers; a figure of influence with the literary generation of Richardson and Fielding, he was known to an unprecedented spectrum of English men and women. At this point, Hogarth chose to philosophise about art, extending his successful practice in aesthetic theory, in The Analysis of Beauty, partly in reaction to the agitation for an art academy based on the French model, partly out of the conviction that his art required verbal validation, and partly (some contemporaries felt) out of hubris. And at the same moment, the hard won fabric of his reputation began to unravel. A new generation had arisen, some friendly and interested in building on Hogarth's achievement, but some determined to supersede what seemed to be, in England of the 1750s, too insular a figure to represent English art and culture to the world. The consequences - given his own doggedness and the shifting allegiances of former friends - were tumultuous and
darkened the last years of Hogarth's life, pushing him to extremes of theory, practise and self-justification. For the first time in his career he found himself apparently out of step with his times. Although these cannot be called happy years, they elicited form Hogarth some of his most brilliant and audacious works, in writing as well as painting and engraving. In many ways he had already, by 1750, anticipated the Reynold's generation pointing the way into the Promised Land, but disagreeing over the nature of that promise. More than the earlier two volumes, Art and Politics focuses on the reception of Hogarth and his works. The paranoid strain in Hogarth responded to the notion of being attacked; and this also reflected his increasing fear of the general audience he had himself helped to create as no longer a public but a crowd.

The great eighteenth century portraitist comes to life in this “gritty, bawdy and funny” rags to riches novel told in the voice of the artist himself (The New York Times). William Hogarth was London’s artist par excellence, and his work—especially his satirical series of “modern moral subjects”—supplies the most enduring vision of the ebullience, enjoyments, and social iniquities of the eighteenth century. And in I, Hogarth, he tells a ripping good yarn. From a childhood spent in a debtor’s prison to his death in the arms of his wife, Hogarth recounts the incredible story of how he maneuvered his way into the household of prominent artist Sir James Thornhill, and from there to become one of England’s best portrait painters. Through his marriage to Jane Thornhill, his fight for the Copyright Act, his unfortunate dip into politics, and his untimely death, “the voice in which Dean's Hogarth tells his own story is rich and persuasive . . . Like stepping into a Hogarth painting” (The New York Times). “A brilliant exercise in imagination and storytelling.” —Kirkus Reviews (starred review)

Dr Dabydeen's first book on William Hogarth was widely acclaimed as a pioneering work on English, art and social

Hogarth, France and British Art is a radical reappraisal of the art and achievement of William Hogarth (1697-1764). Hogarth has long been viewed as an insular and chauvinistic individual, with a particular aversion to all things French. On the contrary, while Hogarth himself liked to project this image, his effective invention of British art was founded upon a profound knowledge of contemporary French art and theory. This lavishly illustrated book conjures up in great detail the French and wider European context within which Hogarth's art was formed. The author examines the ways in which Hogarth interacted with and influenced his contemporaries not only in painting and print-making, but also in sculpture, poetry, the novel, the theatre, public life, art education, copyright law, music, and opera. In this wide-ranging but richly detailed book, full of analyses of individual works, Robin Simon draws upon a mass of new material, with fresh considerations of Hogarth's most famous and less well-known works alike, opening a window on to one of the most creative and formative periods in British life.

In 1971, Ronald Paulson published his monumental two-volume critical biography of William Hogarth, thus establishing his own reputation as a major critic on art and literature of the eighteenth century and gaining recognition for Hogarth as a central figure in British art and culture. In the twenty years since the book's original publication, Paulson's viewpoint on his subject has changed and his knowledge of the period has
grown and been refined. In the same two decades, there has been a general growth of knowledge and interest in the eighteenth century in general and in major figures such as Defoe, Fielding, Poe, and Swift. This is the first of three volumes of a fully revised work on Hogarth, which will make the books available at affordable prices to a new and wider audience of readers.

Studie over het werk van de Engelse schilder William Hogarth (1697-1764).

This volume contains a biography of Hogarth by British journalist and writer George Sala. Prior to authoring this book in 1866, Sala had published numerous essays and articles on Hogarth in English periodicals such as Thackeray's Cornhill.

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.

In 1748, as yellow fever raged in Charleston, South Carolina, doctor John Lining remarked, "There is something very singular in the constitution of the Negroes, which renders them not liable to this fever." Lining's comments presaged ideas about blackness that would endure in medical discourses and beyond. In this fascinating medical history, Rana A. Hogarth examines the creation and circulation of medical ideas about blackness in the Atlantic World during the late eighteenth and early nineteenth centuries. She shows how white physicians deployed blackness as a medically significant marker of difference and used medical knowledge to improve plantation labor efficiency, safeguard colonial and civic interests, and enhance control over black bodies during the era of slavery. Hogarth refigures Atlantic slave societies as medical frontiers of knowledge production on the topic of racial difference. Rather than looking to their counterparts in Europe who collected and dissected bodies to gain knowledge about race, white physicians in Atlantic slaveholding regions created and tested ideas about race based on the contexts in which they lived and practiced. What emerges in sharp relief is the ways in which blackness was reified in medical discourses and used to perpetuate notions of white supremacy.

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.
Read Online Hogarth

knit family to fracture? Can Amar find his way back to the people who know and love him best? A Place for Us takes us back to the beginning of this family's life: from the bonds that bring them together, to the differences that pull them apart. All the joy and struggle of family life is here, from Rafiq and Layla's own arrival in America from India, to the years in which their children—each in their own way—tread between two cultures, seeking to find their place in the world, as well as a path home. A Place for Us is a book for our times: an astonishingly tender-hearted novel of identity and belonging, and a resonant portrait of what it means to be an American family today. It announces Fatima Farheen Mirza as a major new literary talent.

Traces the career of the English artist and satirist, and depicts life in eighteenth-century England

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

The extraordinary story of a sister who believes and a sister who rebels, set inside the most insular Hasidic sect, the Satmar. Spanning four generations, from pre-World War II Transylvania, to 1960s Paris, to contemporary New York, Markovits' masterful novel shows what happens when unwavering love and unyielding law clash—a rabbi will save himself while his followers perish; a Gentile maid will be commanded to give up the boy she rescued because he is not of her faith; two devoted sisters will be forced apart when one begins to question their religion's ancient doctrine. One sister embraces and finds comfort in the constraints of the world she's always known, while the other knows she will suffocate in a life without intellectual freedom. Separated by the rules of their community, the two sisters are brought together again when a family secret threatens to make pariahs of them all. Dark, powerful, and utterly compelling, I Am Forbidden takes us deep inside the minds of those who leave their restrictive environments, and deep into the souls of those who struggle to stay.

This text examines Hogarth's career, from his beginnings as a young engraver in the 1720s, through to his rise to fame as a painter & printmaker in the 1730s & 1740s. The book offers an understanding of the breadth of his achievements, showing his brilliance as a graphic satirist, urban commentator, draughtsman, portraittist, & history painter.

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