



Fig. 43. William Hogarth, *The Beggar's Opera*, 1728. Engraving. Hood Museum, Dartmouth College, New Hampshire.

were aligned with the lighthearted "spirit" of women and particularly the childlike uncontrollability of female sexuality.

#### Advertising

The enormous popularity of fans made them a powerful means of disseminating information within the commercial communicative networks of early modern London. In 1728 John Gay used fans to advertise his tremendously successful *Beggar's Opera*. One contemporary advertisement reads: "A new and entertaining consisting of fourteen of the most favorite taken out of the *Beggar's Opera*, with musick in proper keys . . . , curiously carved on a copper plate. Sold for the author's head, in Tavistock St."<sup>45</sup> These fans certainly meant to include the audience in the spectacle, both visual and

In Hogarth's painted version of *Beggar's Opera* in the Paul Mellon Collection and William Blake's engraving after it (fig. 43), the often commented upon integration of audience and stage is in part also facilitated by the employment of fans. Thus, Lady Jane Cook (wearing a hood) and her companion seem actively to debate the decision-making process which unfolds on stage, the latter tilting her closed fan outward to her right, possibly indicating her support of Polly Peachum, the audience's favorite. In the box on the other side of the stage a lady is framing her face with a fan to great effect, making herself into a spectacle. Equipped with her fan, this woman would not have been perceived as a passive object to be looked at but as an active manipulator of the gaze of others—possibly here attracting the attention of Anthony Hanley, who anxiously cranes his neck forward with his opera glasses from the other side.

# The Other Hogarth Aesthetics Of Difference

**Y Pai**



## **The Other Hogarth Aesthetics Of Difference:**

*The Other Hogarth* Bernadette Fort, Angela Rosenthal, 2001 William Hogarth 1697 1764 famous for his satiric representations of high and low life in eighteenth century London took as one of his central artistic themes the staging of otherness and difference In a groundbreaking book a group of international art historians and cultural theorists investigates this major yet overlooked dimension of Hogarth's art and aesthetics They show that whether Hogarth depicts a harlot or a wealthy patroness a gouty earl or a dissolute rake a black servant or an effeminate parasite issues of class gender and race reverberate throughout his paintings and prints and deeply inform his unique innovation the Modern Moral Subject Drawing on a broad array of methodologies the authors of the fifteen essays gathered in this volume include the latest insights of cultural history gender studies and visual theory to look afresh at a constellation of themes and issues prominent in Hogarth's work the construction of diverse social sexual and racial identities the role of women in the family and the public sphere the critique of a culture of increasing commodification and imperial expansion issues of politics and patronage the body as a bearer of aesthetic as well as erotic desire The volume also features the autobiographical testimony of a contemporary black feminist artist who took Hogarth's work as an inspiration By looking at this unsuspected dimension of Hogarth's work *The Other Hogarth* both presents a revisionist perspective on the artist and invites us to read in his images the broader operations of eighteenth century visual culture In addition to the editors the contributors to this volume are David Bindman Patricia Crown Mark Hallett Lubaina Himid Christina Kiaer Sarah Maza Richard Meyer Frédéric Ogé Amelia Rauser Sean Shesgreen David Solkin Nadia Tscherny James Grantham Turner and Peter Wagner

[The Oxford Handbook of Eighteenth-Century Satire](#) Paddy Bullard, 2019-07-30 Eighteenth century Britain thought of itself as a polite sentimental enlightened place but often its literature belied this self image This was an age of satire and the century's novels poems plays and prints resound with mockery and laughter with cruelty and wit The street level invective of Grub Street pamphleteers is full of satire and the same accents of raillery echo through the high scepticism of the period's philosophers and poets many of whom were part time pamphleteers themselves The novel a genre that emerged during the eighteenth century was from the beginning shot through with satirical colours borrowed from popular romances and scandal sheets This Handbook is a guide to the different kinds of satire written in English during the long eighteenth century It focuses on texts that appeared between the restoration of the Stuart monarchy in 1660 and the outbreak of the French Revolution in 1789 Outlier chapters extend the story back to the first decade of the seventeenth century and forward to the second decade of the nineteenth The scope of the volume is not confined by genre however So prevalent was the satirical mode in writing of the age that this book serves as a broad and characteristic survey of its literature The Oxford Handbook of Eighteenth Century Satire reflects developments in historical criticism of eighteenth century writing over the last two decades and provides a forum in which the widening diversity of literary intellectual and socio historical approaches to the period's texts can come together

*Transatlantic Engagements with the British Eighteenth Century* Pamela J. Albert, 2017-07-12 *Transatlantic Engagements with the British Eighteenth Century* revisits eighteenth century cultural artifacts through the lens of creative works produced by contemporary writers Beryl Gilroy Guyana Derek Walcott St Lucia Wole Soyinka Nigeria and David Dabydeen Guyana While early studies of post colonization literature focused on how revisions of historical works write back to the British empire this study argues that trans historical cross cultural dialogues also reveal the global complexity of eighteenth century cultural forms i.e. the periodical essay travel narrative pantomime satirical engraving and slave narrative By transforming the generic form of their eighteenth century sources the African and Caribbean writers in this study strategically call attention to the modes of storytelling utilized by eighteenth century writers Richard Steele Daniel Defoe Jonathan Swift William Hogarth Isaac Bickerstaff and Ignatius Sancho and subsequently expose how the encounters exchanges and acts of resistance taking place around the world influenced aesthetic experimentation in England *Transatlantic Engagements with the British Eighteenth Century* is thus a reconsideration of eighteenth century literature art and drama However because these engagements with British literature art and drama concurrently reflect twentieth century encounters with neocolonial oppression political violence and racism this study also proposes that engagements with the British eighteenth century double as inquiries into whether the modern world has progressed since the eighteenth century

*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

*Mind, Body, Motion, Matter* Mary Helen McMurran, Alison Conway, 2016-01-01 *Mind Body Motion Matter* investigates the relationship between the eighteenth century's two predominant approaches to the natural world mechanistic materialism and vitalism in the works of leading British and French writers such as Daniel Defoe William

Hogarth Laurence Sterne the third Earl of Shaftesbury and Denis Diderot Focusing on embodied experience and the materialization of thought in poetry novels art and religion the literary scholars in this collection offer new and intriguing readings of these canonical authors Informed by contemporary currents such as new materialism cognitive studies media theory and post secularism their essays demonstrate the volatility of the core ideas opened up by materialism and the possibilities of an aesthetic vitalism of form

**Racism** Albert J. Wheeler, 2005 Of all mankind's vices racism is one of the most pervasive and stubborn Success in overcoming racism has been achieved from time to time but victories have been limited thus far because mankind has focused on personal economic gain or power grabs ignoring generosity of the soul This bibliography brings together the literature

**Picturing the Closet** Dominic Janes, 2015 Picturing the Closet takes a pioneering approach to visual culture and by so doing builds on Eve Kosofsky Sedgwick's Epistemology of the Closet in order to present a compelling new approach to the British experience of queer culture since the eighteenth century

**Shapely Bodies** Christine A. Jones, 2013-05-16 Shapely Bodies The Image of Porcelain in Eighteenth Century France constructs the first cultural history of porcelain making in France It takes its title from two types of bodies treated in this study the craft of porcelain making shaped clods of earth into a clay body to produce high end commodities and the French elite shaped human bodies into social subjects with the help of makeup stylish patterns and accessories These practices crossed paths in the work of artisans whose luxury objects reflected and also influenced the curves of fashion in the eighteenth century French artisans began trials to reproduce fine Chinese porcelain in the 1660s The challenge proved impossible until they found an essential ingredient kaolin in French soil in the 1760s Shapely Bodies differs from other studies of French porcelain in that it does not begin in the 1760s at the Sevres manufactory when it became technically possible to produce fine porcelain in France but instead ends there Without the secret of Chinese porcelain artisans in France turned to radical forms of experimentation Over the first half of the eighteenth century they invented artificial alternatives to Chinese porcelain decorated them with French style and with equal determination shaped an identity for their new trade that distanced it from traditional guild crafts and aligned it with scientific invention The back story of porcelain making before kaolin provides a fascinating glimpse into the world of artisanal innovation and cultural mythmaking To write artificial porcelain into a history of real porcelain dominated by China Japan and Meissen in Saxony French porcelainiers learned to describe their new commodity in language that tapped into national pride and the mythic power of French savoir faire Artificial porcelain cut such a fashionable image that by the mid eighteenth century Louis XV appropriated it for the glory of the crown When the monarchy ended revolutionaries reclaimed French porcelain the fruit of a century of artisanal labor for the Republic Tracking how the porcelain arts were depicted in documents and visual arts during one hundred years of experimentation Shapely Bodies reveals the politics behind the making of French porcelain's image Published by University of Delaware Press Distributed worldwide by Rutgers University Press

**Caricature Unmasked** Amelia Faye Rauser, 2008 This book is the

first to examine the meaning encoded in the very form of caricature and to explain its rise as a consequence of the emergence of modernity especially the modern self

BOOK JACKET The Autonomy of Pleasure James A. Steintrager, 2016-02-16 What would happen if pleasure were made the organizing principle for social relations and sexual pleasure ruled over all Radical French libertines experimented clandestinely with this idea during the Enlightenment In explicit novels dialogues poems and engravings they wrenched pleasure free from religion and morality from politics aesthetics anatomy and finally reason itself and imagined how such a world would be desirable legitimate rapturous and potentially horrific Laying out the logic and willful illogic of radical libertinage this book ties the Enlightenment engagement with sexual license to the expansion of print empiricism the revival of skepticism the fashionable arts and lifestyles of the Ancien R gime and the rise and decline of absolutism It examines the consequences of imagining sexual pleasure as sovereign power and a law unto itself across a range of topics including sodomy the science of sexual difference political philosophy aesthetics and race It also analyzes the roots of radical claims for pleasure in earlier licentious satire and their echoes in appeals for sexual liberation in the 1960s and beyond **The Efflorescence of Caricature, 1759-1838** Todd

Porterfield, 2017-07-05 Searing disputes over caricature have recently sparked flames across the world the culmination not the beginning of the story of one of modernity s definitive artistic practices Modern visual satire erupts during a period marked by reform and revolution by cohering nationalisms and expanding empires and by the emerging discipline of art history This has long been recognized as its Golden Age It is time to look anew In *The Efflorescence of Caricature 1759 1838* an international interdisciplinary and intergenerational team of scholars reconfigures the geography of modern visual satire as the expansive narrative reaches from North America to Europe to China and the Ottoman Empire Caricature s specific visual cultures are also laid bare its iconographic means and material support as well as the diverse milieu of its making the military the art academy diplomacy politics art criticism and popular entertainment Some of its greatest practitioners James Gillray and Honor aumier are seen in a new light alongside some of their far flung and opportunistic pastichers Most trenchantly assumptions about the consequences of caricature s rise come under intense scrutiny interrogated for its cherished and long vaunted civilizational claims on individual character artistic supremacy political liberty and global domination

*The Long Quarrel* Jacques Bos, Jan Rotmans, 2021-11-15 *The Long Quarrel Past and Present in the Eighteenth Century* examines how the intellectual clashes emerging from the Quarrel of the Ancients and the Moderns continued to reverberate until the end of the eighteenth century This extended Quarrel was not just about the value of ancient and modern but about historical thought in a broader sense The tension between ancient and modern expanded into a more general tension between past and present which were no longer seen as essentially similar but as different in nature Thus a new kind of historical consciousness came into being in the Long Quarrel of the eighteenth century which also gave rise to new ideas about knowledge art literature and politics Contributors are Jacques Bos Anna Cullhed H kon Evju Vera Fa hauer Andrew

Jainchill Anton M Matytsin Iain McDaniel Larry F Norman David D Reitsam Jan Rotmans Friederike Vo kamp and Christine Zabel The Social Life of Money in the English Past Deborah Valenze, 2006-05-15 A study of how people understood and used money from 1630 to 1800 in England Deborah Valenze shows how money became involved in relations between people in ways that moved beyond what we understand as its purely economic functions **The 'perpetual fair'** Anne Wohlcke, 2015-11-01 Each summer a perpetual fair plagued eighteenth century London a city in transition overrun by a burgeoning population City officials attempted to control disorderly urban amusement according to their own gendered understandings of order and morality Frequently derided as locations of dangerous femininity disrupting masculine commerce fairs withstood regulation attempts Fairs were important in the lives of ordinary Londoners as sites of women's work sociability and local and national identity formation Rarely studied as vital to London's modernisation urban fairs are a microcosm of London's transforming society demonstrating how metropolitan changes were popularly contested This study contributes to our understanding of popular culture and modernisation in Britain during the formative years of its global empire Fascinating examples drawn from literary and visual culture make this an engaging study for scholars and students of late Stuart and early Georgian Britain urban and gender history World's Fairs and cultural studies **The Rise and Reason of Comics and Graphic Literature** Joyce Goggin, Dan Hassler-Forest, 2014-01-10 These 15 essays investigate comic books and graphic novels beginning with the early development of these media The essays also place the work in a cultural context addressing theory and terminology adaptations of comic books the superhero genre and comic books and graphic novels that deal with history and nonfiction By addressing the topic from a wide range of perspectives the book offers readers a nuanced and comprehensive picture of current scholarship in the subject area Hogarth's Harlot Ronald Paulson, 2003-12-03 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 **Women and the Art and Science of Collecting in Eighteenth-Century Europe** Arlene Leis, Kacie L. Wills, 2020-08-31 Through both longer essays and shorter case studies this book examines the relationship of European women from various countries and backgrounds to collecting in order to explore the social practices and material and visual cultures of collecting in eighteenth century Europe It recovers their lives and examines their interests their methodologies and their collections and objects some of which have rarely been studied before The book also considers women's role as producers that is creators of objects that were collected Detailed examination of the artefacts both visually and in relation to their historical contexts exposes new ways of thinking about collecting in relation to the arts and sciences in eighteenth century Europe The book is interdisciplinary in its makeup and brings together scholars from a wide range of fields It will be of interest to those working in art history material and visual culture history of collecting history of science literary studies women's studies gender studies and art conservation *Materializing Gender in Eighteenth-Century*

*Europe* Heidi A. Strobel, 2017-07-05 Art history has enriched the study of material culture as a scholarly field This interdisciplinary volume enhances this literature through the contributors engagement with gender as the conceptual locus of analysis in terms of femininity masculinity and the spaces in between Collectively these essays by art historians and museum professionals argue for a more complex understanding of the relationship between objects and subjects in gendered terms The objects under consideration range from the quotidian to the exotic including beds guns fans needle paintings prints drawings mantillas almanacs reticules silver punch bowls and collage These material goods may have been intended to enforce and affirm gendered norms however as the essays demonstrate their use by subjects frequently put normative formations of gender into question revealing the impossibility of permanently fixing gender in relation to material goods concepts or bodies This book will appeal to art historians museum professionals women s and gender studies specialists students and all those interested in the history of objects in everyday life

### **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

*Charlotte* Kathryn Shevelow, 2006-02-21 The life of actress Charlotte Charke transports us through the splendors and scandals of eighteenth century London and its wicked theatrical world Her father Colley Cibber was one of the eighteenth century s great actor playwrights the toast of the British aristocracy a favorite of the king When his high spirited often rebellious daughter Charlotte revealed a fondness for things theatrical it was thought that the young actress would follow in his footsteps at the legendary Drury Lane creating a brilliant career on the London stage But this was not to be And it was not that Charlotte lacked talent she was gifted particularly at comedy Troublesome however was her habit of dressing in men s clothes a preference first revealed onstage but adopted elsewhere after her disastrous marriage to an actor who became



the last man she ever loved Kathryn Shevelow an expert on the sophisticated world of eighteenth century London the setting for classics such as Tom Jones and Moll Flanders re creates Charlotte s downfall from the heights of London s theatrical world to its lascivious lows the domain of fire eaters puppeteers wastrels gender bending cross dressers wenches and scandalous sorts of every variety and her comeback as the author of one of the first autobiographies ever written by a woman Beyond the appealingly unorthodox Charlotte Shevelow masterfully recalls for us a historical era of extraordinary stylishness artifice character interest and intrigue

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