Hogarth and the 18th Century Condition

Hogarth a chyflwr y 18fed ganrif.

Ways of Perceiving M4X01559

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2



William Hogarth (about 1743,)
Marriage A-la-Mode: 1, The Marriage Settlement
https://www.nationalgallery.org.uk/paintings/william-hogarth-marriage-a-la-mode-1-the-marriage-settlement



William Hogarth (about 1743,)
Marriage A-la-Mode: 2, The Tête à Tête



William Hogarth (about 1743,)
Marriage A-la-Mode: 3 The Inspection



William Hogarth (about 1743,)
Marriage A-la-Mode: 4, The Toilette



William Hogarth (about 1743,)
Marriage A-la-Mode: 5, The Bagnio



William Hogarth (about 1743,)
Marriage A-la-Mode: 6, The Lady's Death

Hogarth *The Harlot's Progress no.1*



The Harlot's Progress no.2



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The Harlot's Progress no.3



10

The Harlot's Progress no.4



The Harlot's Progress no.5



The Harlot's Progress no.6



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Thomas Rowlandson (1785)
print of '*Vaux Hall*'

Detail



William Hogarth

He encouraged presentation and display of works by British artists at the Foundling Hospital, where his ‘Captain Thomas Coram’ of 1740 is one of the masterpieces of portraiture on the scale of life of this period – (Royal Academy)



William Hogarth
Captain Coram 1740
Oil on canvas
2363 x 1492 mm

Georgian England's greatest philanthropists painted to showcase Hogarth's commitment to the ideals of Coram's Hospital for Foundling Children



Hogarth
The Painter and his Pug 1745
Oil on canvas 900 x 699 mm



Hogarth
Heads of Six of Hogarth's Servants circa 1750-5
Oil on canvas 630 x 755 mm

William Hogarth
The Graham Children 1742 oil on canvas 161.5 x181cm



Portraiture

- The Conversation Piece
- The ‘family group’ - growing demand, by merchant class, and new wealthy British Middle Class.
- New subjects:
    - Children
    - Animals
    - people famous for reasons other than birth (eg acting, invention, science, discovery)
- Development of the Kit-Kat club portrait;



Joshua Reynolds
Miss Crewe 1775
Oil on canvas1370 x 1120 mm
(unfinished because the young Miss Crewe died before it was completed)



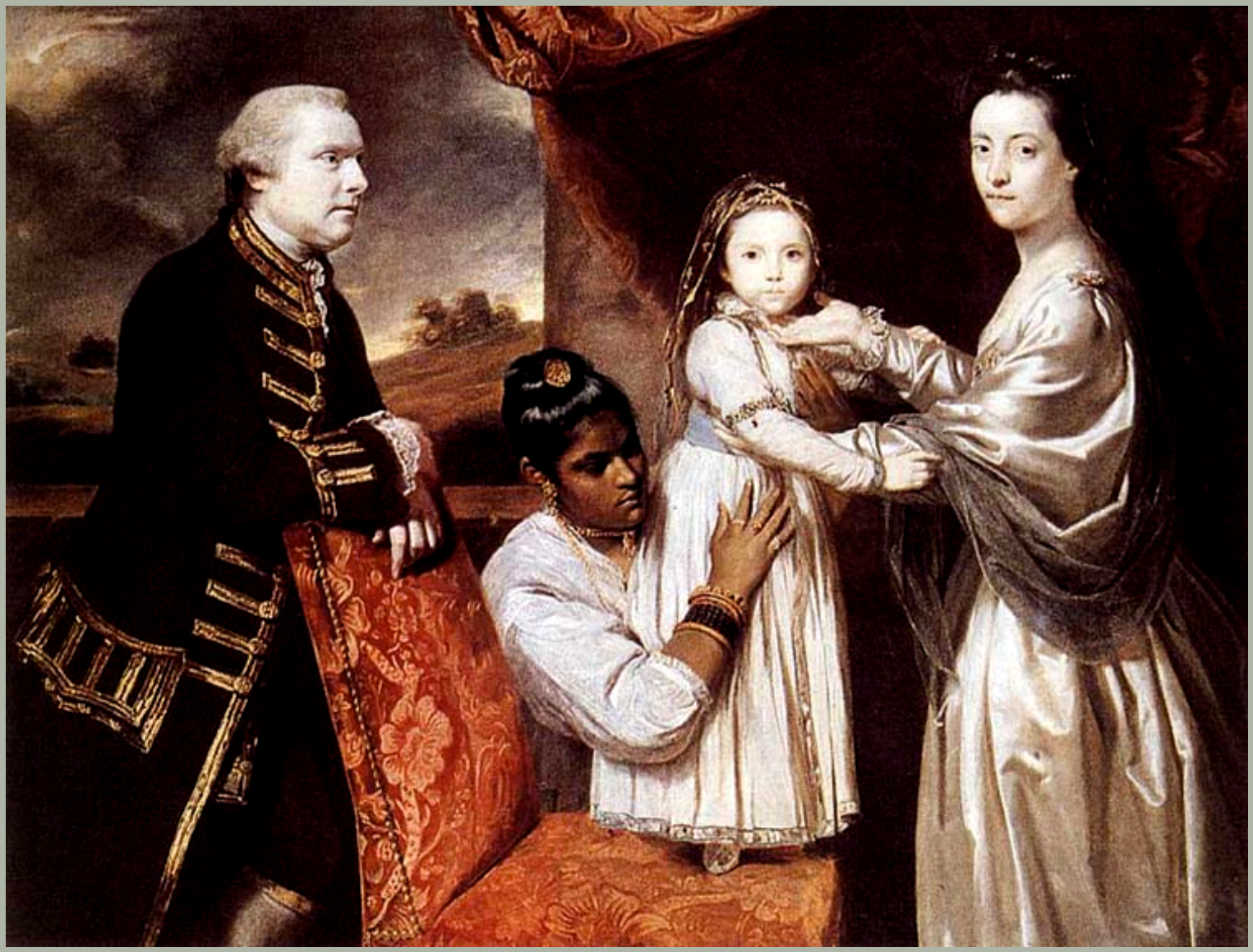
Joshua Reynolds
Master parker and his sister
1779
Oil on canvas 142x111cm



Joshua Reynolds
Omai, about 1776
Oil on canvas. 236 x 145.5 cm.
Mai, or 'Omai' as the British called him, was a young Polynesian, brought to England from Tahiti in 1774 by Captain Cook. British scientists wanted to evaluate his responses to 'civilised' Western virtues;. He became a source of curiosity and amusement to his British hosts.



Sir Joshua Reynolds
Lady Cecil Rice, 1762
(Newton House Llandeilo)
oil on canvas
126.37 cm x 100.65 cm



Joshua Reynolds
George Clive and his family with an Indian maid. 1765



Joshuah Reynolds
Colonel Acland and Lord Sydney:
The Archers 1769
Oil on canvas
2360 x 1800 mm



Joshuah Reynolds
Lord Ligonier 1760
Oil on canvas
2812 x 2357 mm



Joshua Reynolds
Portrait of Mrs. Siddons as the Tragic Muse, 1784
oil on Canvas 236x146cm
(Influenced by Baroque)

Thomas Gainsborough

- In 1774, established as a fashionable portrait painter
- He wrote to a friend, William Jackson: 'I'm sick of Portraits and wish very much to take my Viol da Gamba and walk off to some sweet Village, where I can paint Landskips and enjoy the fag End of life in quietness and ease' (in Woodall, p.115, no.56).



Thomas
Gainsborough
Mrs Sarah Siddons
1785
oil on canvas
126.4x99.7
Influenced by
Roccoco



Thomas Gainsborough
Gainsborough Dupont c. 1770-5
Oil on canvas:
445 x 362 mm
(nephew)



Thomas Gainsborough
Pomeranian Bitch and Puppy c. 1777
Oil on canvas: 832 x 1118 mm

Mr. and Mrs. Andrews
Thomas Gainsborough 1759
oil on canvas



Joseph Wright of Derby

Success as a portrait painter made money for Wright, but it was his scientific and industrial paintings, full of dramatic contrasts of light and darkness, which distinguished him from other contemporary artists and assured his unique position in British Art



Joseph Wright of Derby (1734-1797),
Self Portrait in a Black Feathered Hat
(c1767-1770).
Charcoal on Paper.
Derby Museums & Art Gallery.



Joseph wright of Derby
Sir Brooke Boothby 1781
Oil on canvas 1486 x 2076 mm



Wright of Derby
Erasmus Darwin,
1792-3
oil on canvas,
762 x 635mm
(Charles Darwin's
Grandfather Member
of Lunar society of
Birmingham with
Wedgwood



Joseph Wright of Derby
Mrs Frances Hesketh,



Wright of Derby
Sarah Carver and her daughter Sarah,
1769-70



Wright of Derby,
Three Persons Viewing the Gladiator by Candlelight, 1764-65



Wright of Derby
Philosopher Giving a Lecture on The Orrery in which a lamp is put in place of the sun, 1766 oil on canvas 147.3x103.2



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Wright of Derby
Experiment on a Bird in the Airpump 1768
oil on canvas



Wright of Derby, *Dovedale by Moonlight* 1784



© The Fitzwilliam Museum, Cambridge. UK

Wright of Derby,
Mrs John Ashton
1769-71



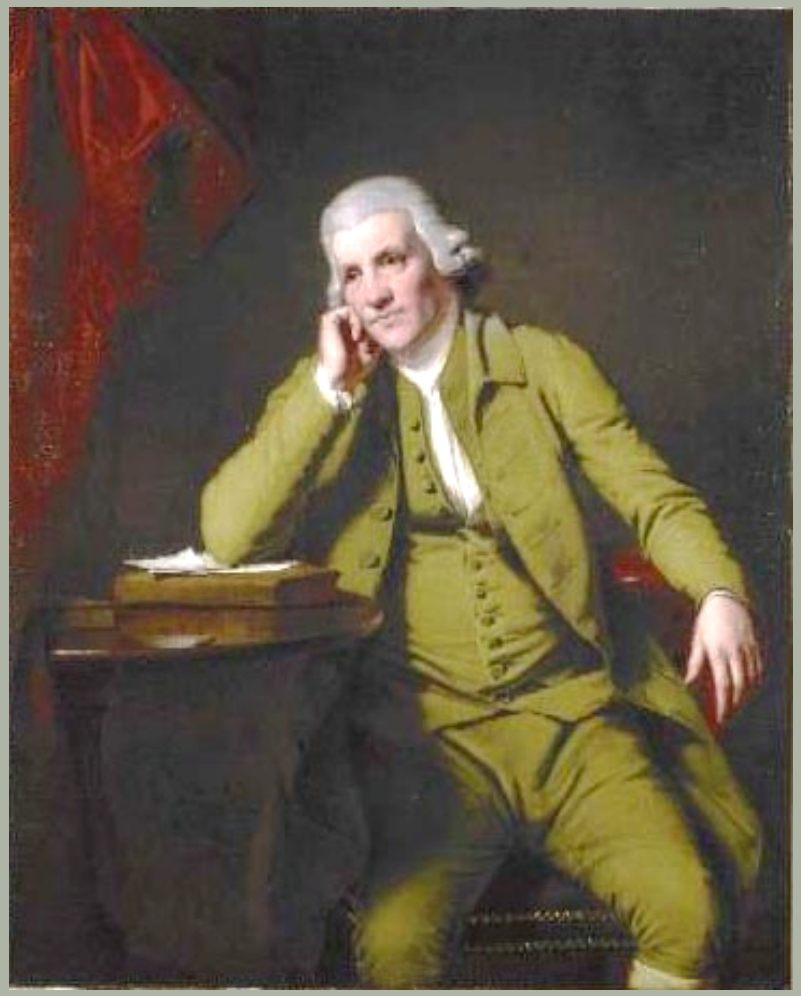
Wright of Derby, *Portrait of a Gentleman*, c. 1770-1773



Wright of Derby
The Children of Hugh and Sarah Wood of Swanwick, Derbyshire 1789



Joseph Wright of Derby,
Sir Richard Arkwright, 1783-85



Wright of Derby
Jedediah Strutt, 1790



Joseph Wright of Derby
A Philosopher Giving that Lecture on the Orrery, in which a Lamp is put in place of the Sun oil on canvas, ca. 1766
(public lecture about a model solar system, with a lamp—in place of the sun—illuminating the faces of the audience.)

Conversation piece

- Informal group portrait, usually small in scale
- people, families, groups of friends, in domestic interior or garden settings.
- Sitters shown interacting with each other, with pets, taking tea, playing games.
- Possibly evolved early 18th century to meet demand from new middle classes, also gained aristocratic and royal patrons.
- Probably introduced in Britain 1725 by Mercier
- Popularised by Hogarth and especially Zoffany.



Johan Zoffany
Three Sons of John, 3rd Earl of Bute circa 1763-4
Oil on canvas1009 x 1260 x 22 mm



Johan Zoffany
The Bradshaw Family exhibited 1769
Oil on canvas 1339 x 1763 mm

This picture employs a pyramidal arrangement of the figures to express the structure of the family. Thomas Bradshaw, a politician, is shown at the apex of the pyramid. His family is arranged below him. The two women are Bradshaw's wife, Elizabeth on the right, and, on the left, probably his sister. The two oldest sons are shown at the far left and right of the group. Their position in the composition serves to associate them both with the sheltered, feminine space of the family unit, and the outside world. The two youngest children are shown sheltered by the family.

Royal Academy of Art London founded in 1768 by a group of artists headed by Sir Joshua Reynolds



Johann Zoffany RA,
The Academicians of the Royal Academy, 1771-72
oil painting

A group portrait of British middle-class men by Johann Zoffany from 1796. Their outfits indicate how 18th-century British men's fashion could be customized by using different colours, collar details, neckties, and waistcoats.





Allan Ramsay
The Artist's Wife: Margaret Lindsay of Evelick, c1758
Oil on canvas
74.30 x 61.90 cm

The Kit-Cat Club:
conversations,
new ideas,
Politics
and new portraits

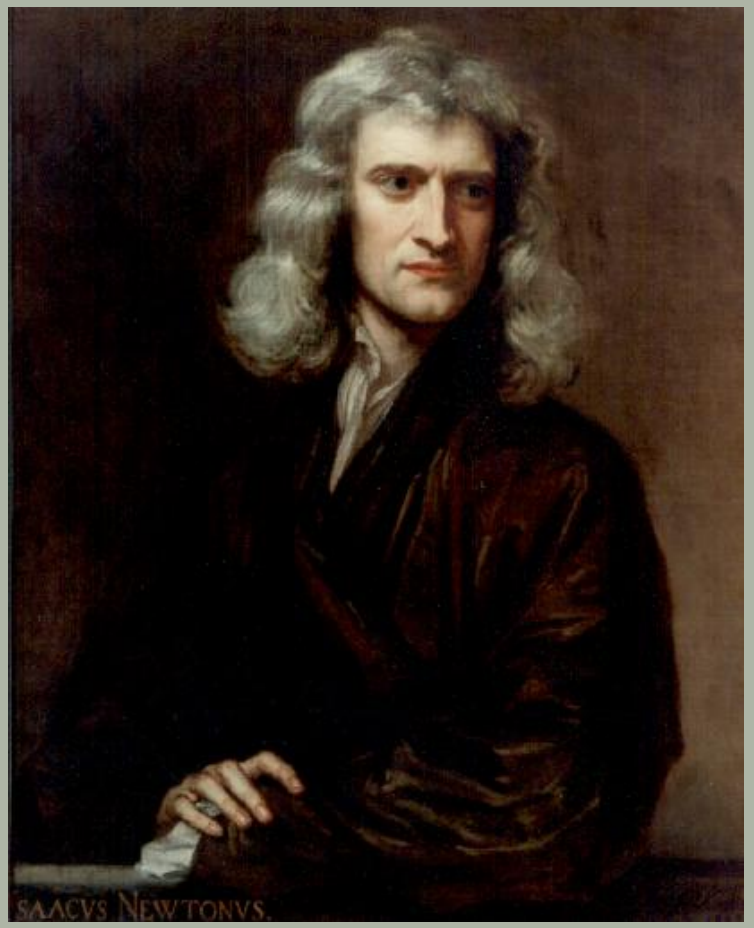
The Kit-Cat Club (sometimes Kit-Kat Club) was an early 18th century English club in London with strong political and literary associations, committed to the furtherance of Whig objectives,



Godfrey Knellner, The Kit-Cat Club
oil on canvas



John Vanbrugh
Early 18th century Oil on canvas



Isaac Newton
Early 18th Century oil on canvas

Sir Godfrey Kneller painted portraits of 42 Kit-Cat members over 20 years He devised a special size (36 x 28 inches) for the portraits, which became known as a 'kit-cat'.
the size was developed to fit the proportions of the meeting room in Tonson's house.
This now classic portrait format allowed the hands to be shown, offering scope for considerable compositional variety.

Landscape painting

18th century

Landscape painting became increasingly popular through the eighteenth century, although the classical idea predominated. (Tate)

'*The Vogue for landscape painting is one of the most notable features of artistic taste in Britain in the late 18th and early 19th centuries*

More that a third of exhibited paintings at the Royal Academy were in this category'

British Painting the Golden Age

Picturesque

- Means Like a picture
- Aristocrats took the Grand Tour in Europe over a number of Years
- The ‘Picturesque Tour’ taken by the less wealthy and over a shorter period of time
- These tours took place in Britain



Tintern Abbey, from William Gilpin's
Observations on the River Wye (1782)



Rev William Gilpin
Landscape, Cliffs and Trees
Pencil, watercolour and pen and ink on paper: 93 x 171cm



Thomas Gainsborough
'Beech Trees at Foxley, Herefordshire', c. 1760
Pencil and Watercolour on Paper 301x401mm



Joseph Mallord William Turner
Llanstephan Castle by Moonlight, with a Kiln in the Foreground 1795-6
Pencil and watercolour on paper 213 x 280 mm
(Turner took tours of Wales)

William Gilpin : 1724 – 1804

- A clergyman, author and, as the Oxford Companion to Gardens puts it, 'the true pioneer of the picturesque'. He learned drawing from his father and toured Britain in search of Picturesque Scenery. This was described and illustrated in his books.

Gilpin is today most remembered for his aesthetic theory, he was a collector of prints and is regarded as an early art history of the graphic medium. His concept of "the Picturesque," first appearing in the Essay on Prints (1768) as an additional concept to "sublime" and "beautiful" and was intended to encompass landscape appreciation in the paintings of Nicolas Poussin or Claude Le Lorain.



"Doctor Syntax loosing his way" by Thomas Rowlandson,
taken from The Tour of Dr. Syntax in Search of the Picturesque,
1812. Hand Coloured aquatint 20 x 12.5 cms
A satyrical view of the picturesque tours.



Doctor Syntax perused by a Bull" by Thomas Rowlandson,
taken from The Tour of Dr. Syntax in Search of the Picturesque,
1812. Hand Coloured aquatint 20 x 12.5 cms



Thomas Rowlandson (1756-1827) An Artist Travelling In Wales
Hand-coloured aquatint. England, 1799.

Sublime

- Theory of art put forward by Edmund Burke in A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful published in 1757.
- He defined the Sublime as an artistic effect productive of the strongest emotion the mind is capable of feeling and wrote 'whatever is in any sort terrible or is conversant about terrible objects or operates in a manner analogous to terror, is a source of the Sublime'.
- In landscape the Sublime is exemplified by Turner's sea storms and mountain scenes
- in History painting by the violent dramas of Fuseli.
- The notion that a legitimate function of art can be to produce upsetting or disturbing effects was an important element in Romantic art and remains fundamental to art today.



Henry Fuseli
The Shepherd's Dream, from `Paradise Lost' 1793
Oil on canvas1543 x 2153 mm



Joseph Wright of Derby ***An eruption of Vesuvius, seen from Portici, 1776***
Oil on canvas, 101.6 x 127 cm
University of Wales, Aberystwyth,



Thomas Gainsborough *Landscape with Sandpit*. c.1746-1747



Kidwelly Castle, South Wales circa 1832
Watercolour on paper 289 x 445 mm

Beautiful

In 18th Century painting viewers recognized the Beautiful in works that were characterized by smoothness, glassy water, gently undulating countryside, flowing lines, languid and graceful human figures, and light, bright, or mild colors. Harmony of composition and pleasantness of topic characterize paintings in the Beautiful style. Burke also believed that the Beautiful lacked energy and vitality compared to the Sublime, and was restful to contemplate.



Fen Lane, East Bergholt ?1817
Oil on canvas: 692 x 925 mm



Richard Wilson *Westminster bridge under construction* 1744



Richard Wilson *The Cock Tavern, Cheam, Surrey* c. 1745



Richard Wilson *Lake, Ruin and Pine Trees* c. 1765-70



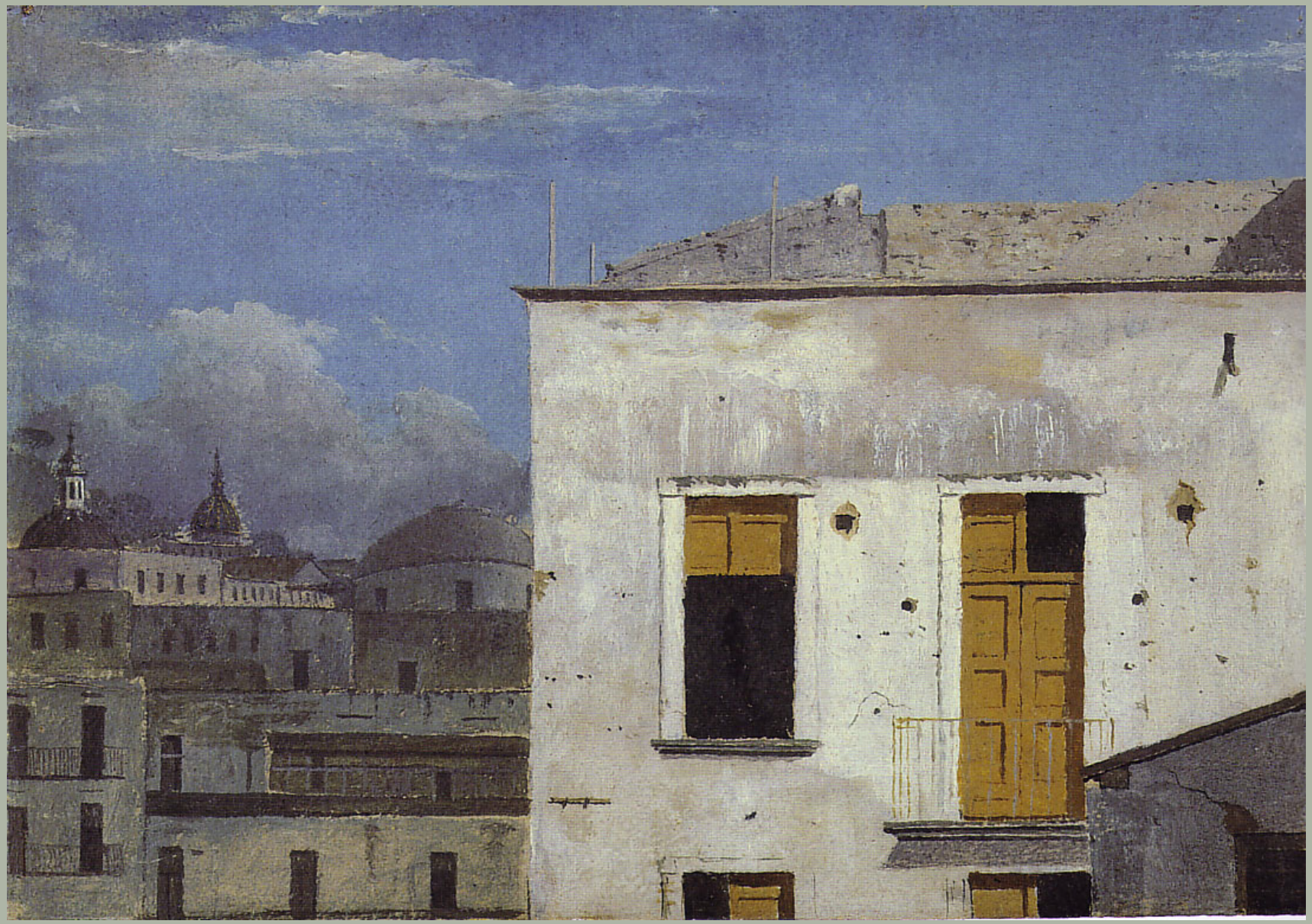
Thomas Gainsborough *Boy Driving Cows near a Pool* c. 1786

Grand Tour

Late 18th Century British were dominant group to take grand Tour there fore British painters became main benefactors for patronage
Leisure travel for education by young men

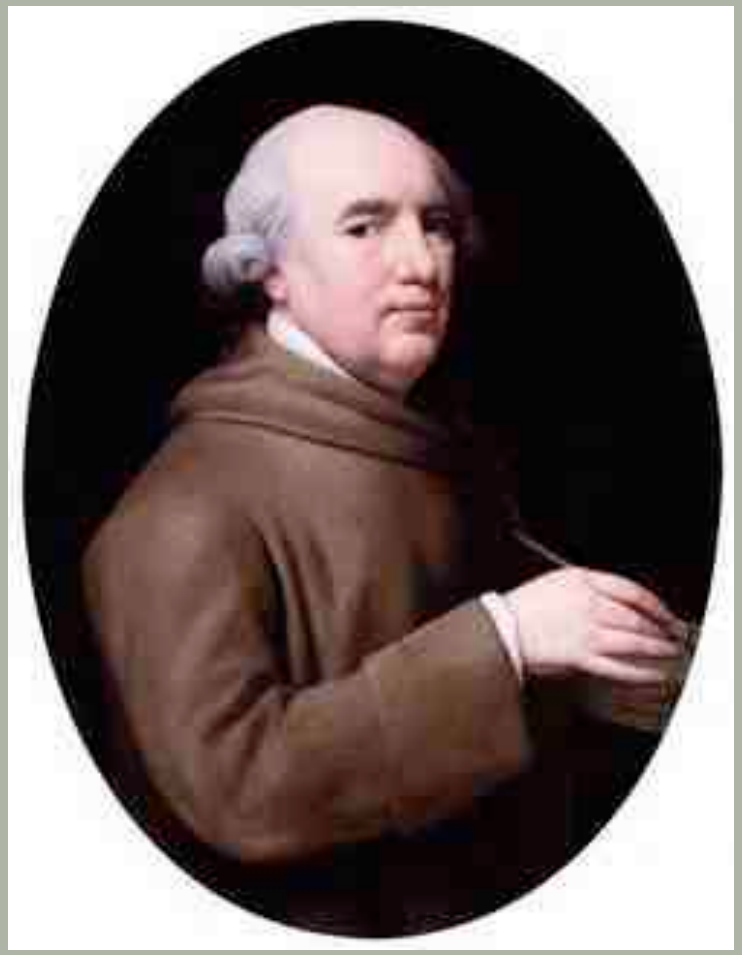


Thomas Jones
Houses in Naples 1782
Oil on paper 25.4x38.1 cm



Thomas Jones
A Buiolding in Naples 1782
Oil on paper 14.2x21.6 cm

GEORGE STUBBS



George Stubbs
George Stubbs enamel on Wedgwood plaque, 1781
697 mm x 531 mm oval

A horse or a dog or even a mouse drawn by Stubbs is more poignantly alive than one drawn by almost anyone else



A Couple of Foxhounds 1792
Oil on canvas 1016 x 1270 mm frame

George Stubbs.
The Duke of Richmond's First Bull Moose. 1770
oil on canvas 61x70.5 cm



George Stubbs
Zebra, 1763
Oil on canvas 103x127.5

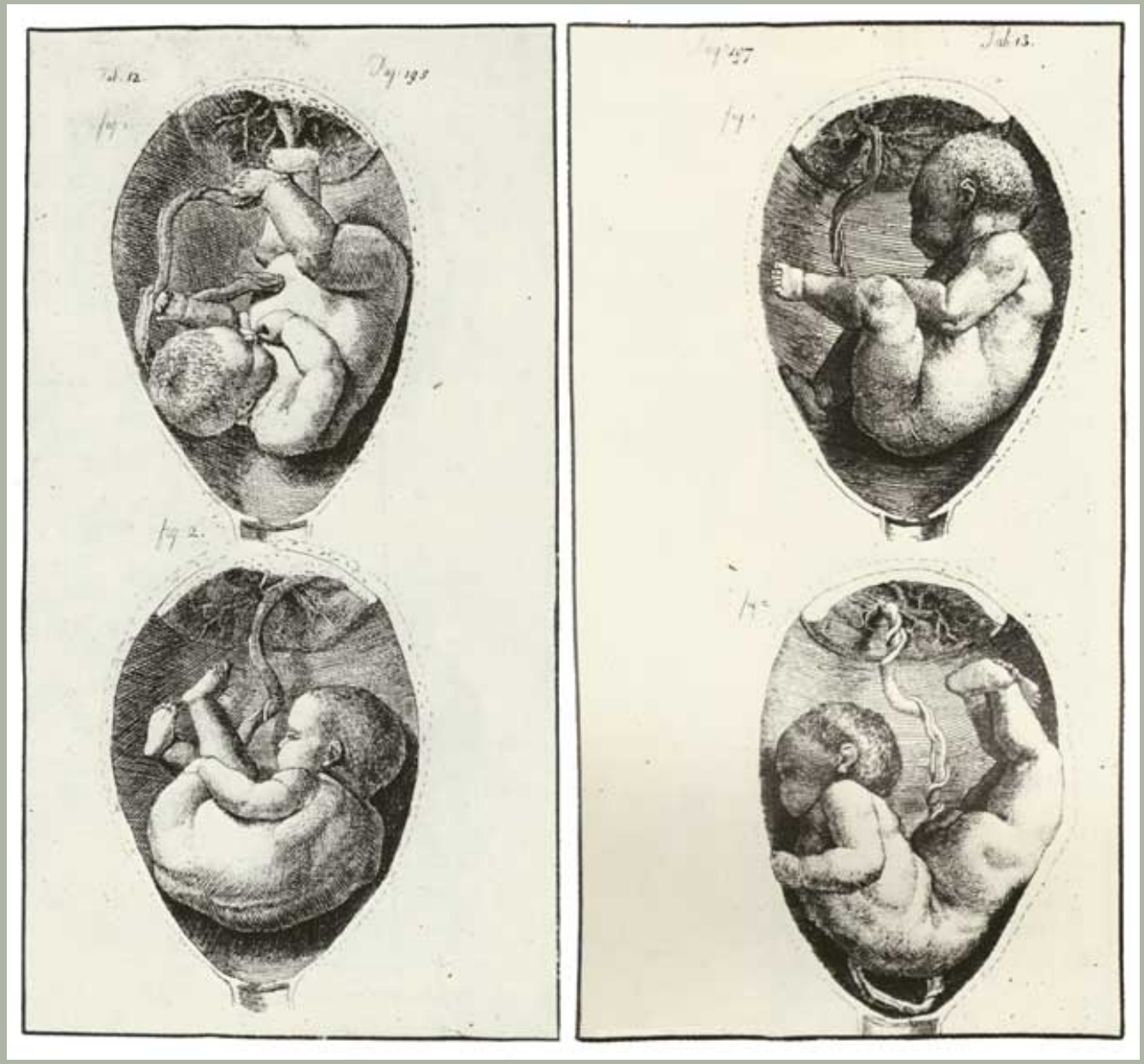


George Stubbs.
Cheetah with Two Indian Attendants and a Stag. 1765.
oil on canvas180.7x273.3



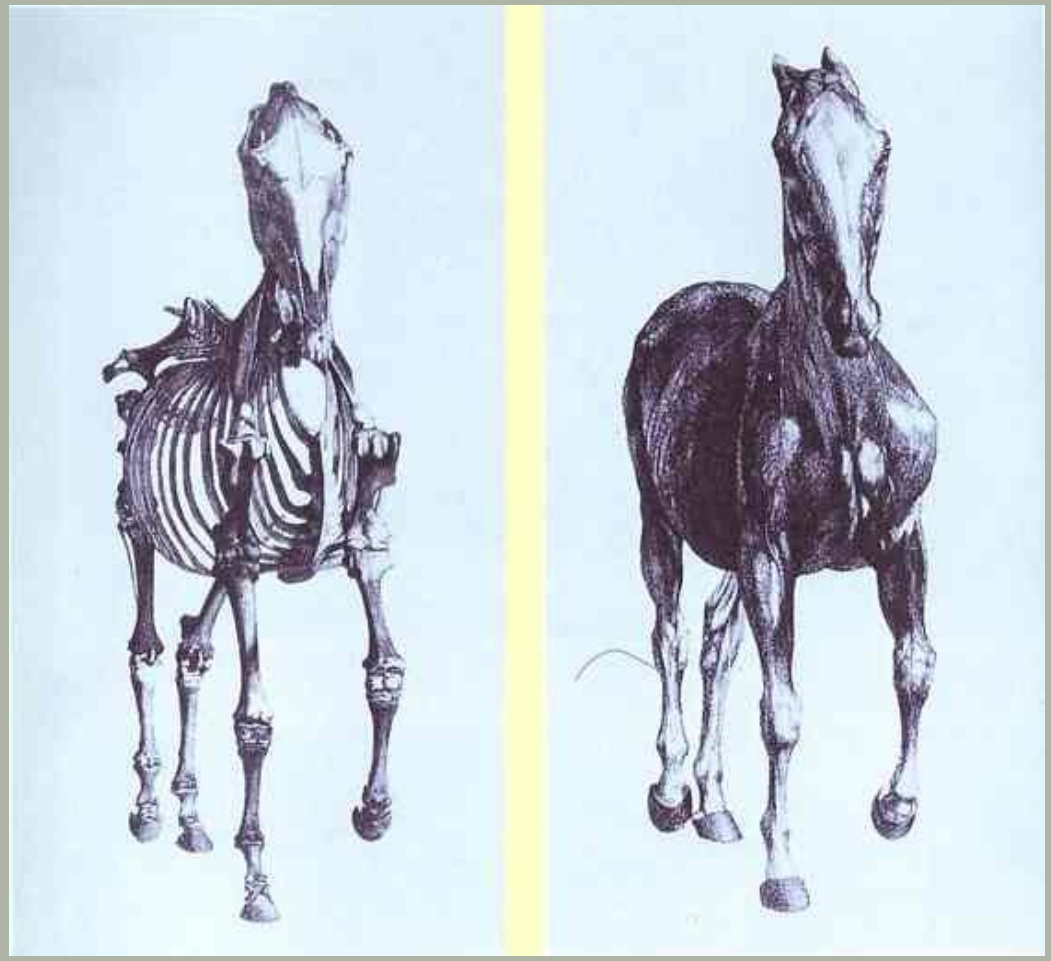
Dr John Burton of York's work in obstetrics earned him a place in English art, his "An Essay Towards a Complete New System of Midwifery" was illustrated by George Stubbs. This was one of Stubbs's first works, and his earliest practice of dissection – using the body of a woman who died in childbirth. The images haven't been much admired. Compared with his later Anatomy of the Horse, they are a crude bit of engraving, and Stubbs refused to put his name to them. For some, it is at best a functional work. Even so, as with others of his more prosaic jobs, Stubbs finds a poetic dimension.

Tom Lubbock independent 19/3/2010

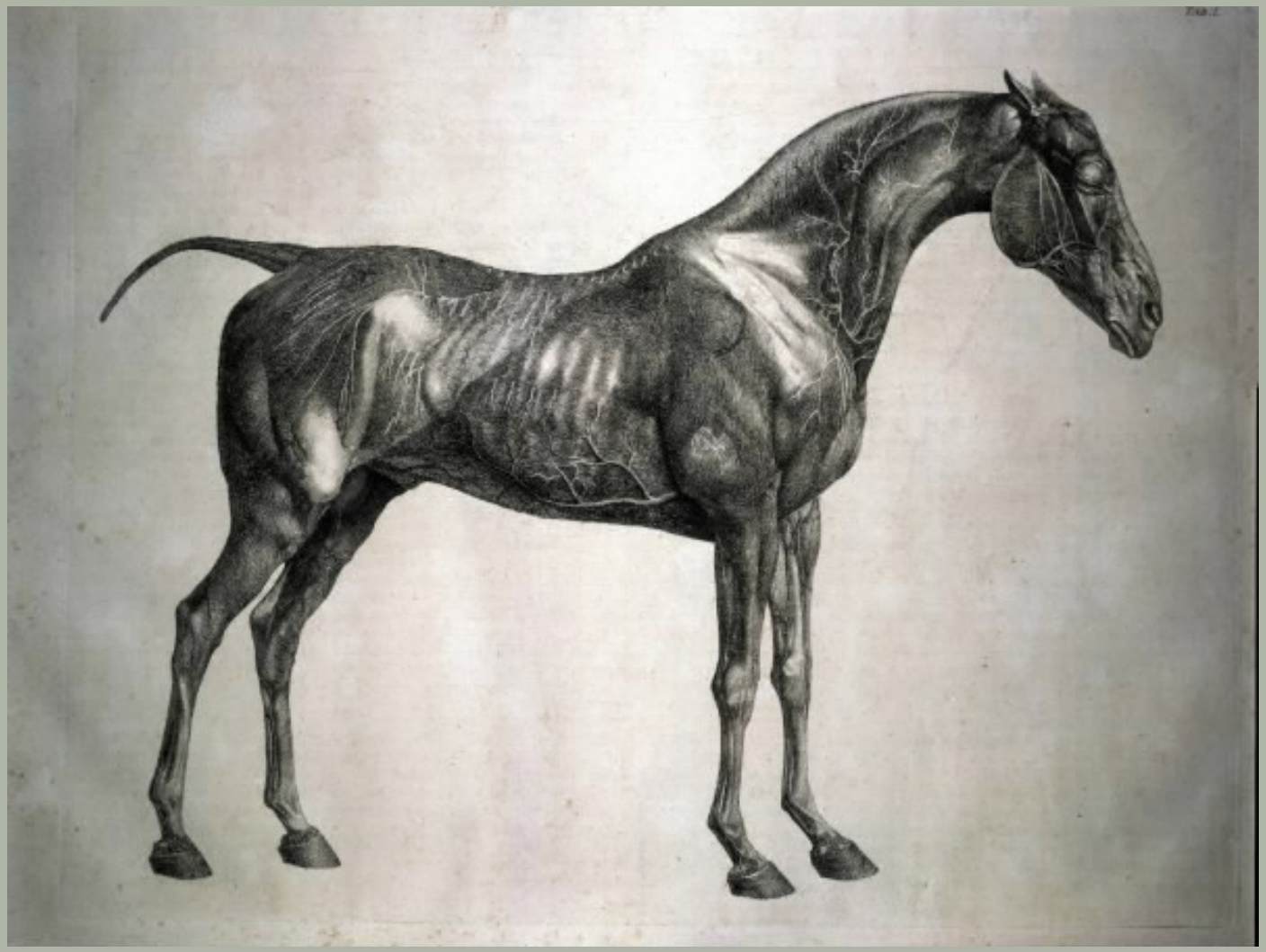


George Stubbs Engraving 1751 from An Essay Towards a Complete New System of Midwifery

George Stubbs, Engravings from *The Anatomy of the Horse*. 1766.



George Stubbs, engraving from *The Anatomy of the Horse* 1766





George Stubbs Human figure, Skin and underlying fascial layers removed1795-1804 Graphite

George Stubbs. *The Milbanke and Melbourne Families* c. 1769



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George Stubbs.
The Prince of Wales's Phaeton. 1793.
Oil on canvas102.2 x 128.3 cm
Royal Collection (painted for George IV



George Stubbs, *Gimcrack with John Pratt up on Newmarket Heath* c. 1765



George Stubbs.
Baronet with Samuel Chifney up. 1791
Oil on canvas102.1 x 127.8 cm



George Stubbs
Hambletonian Rubbing Down 1799-1800
oil on canvas 209x367.3





George Stubbs.
Whistlejacket 1762
oil on canvas 292x 246.4cm

Satire

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James Gillray1805

The plumb-pudding in danger: - or - state epicures taking un petit souper' (William Pitt; Napoléon Bonaparte)

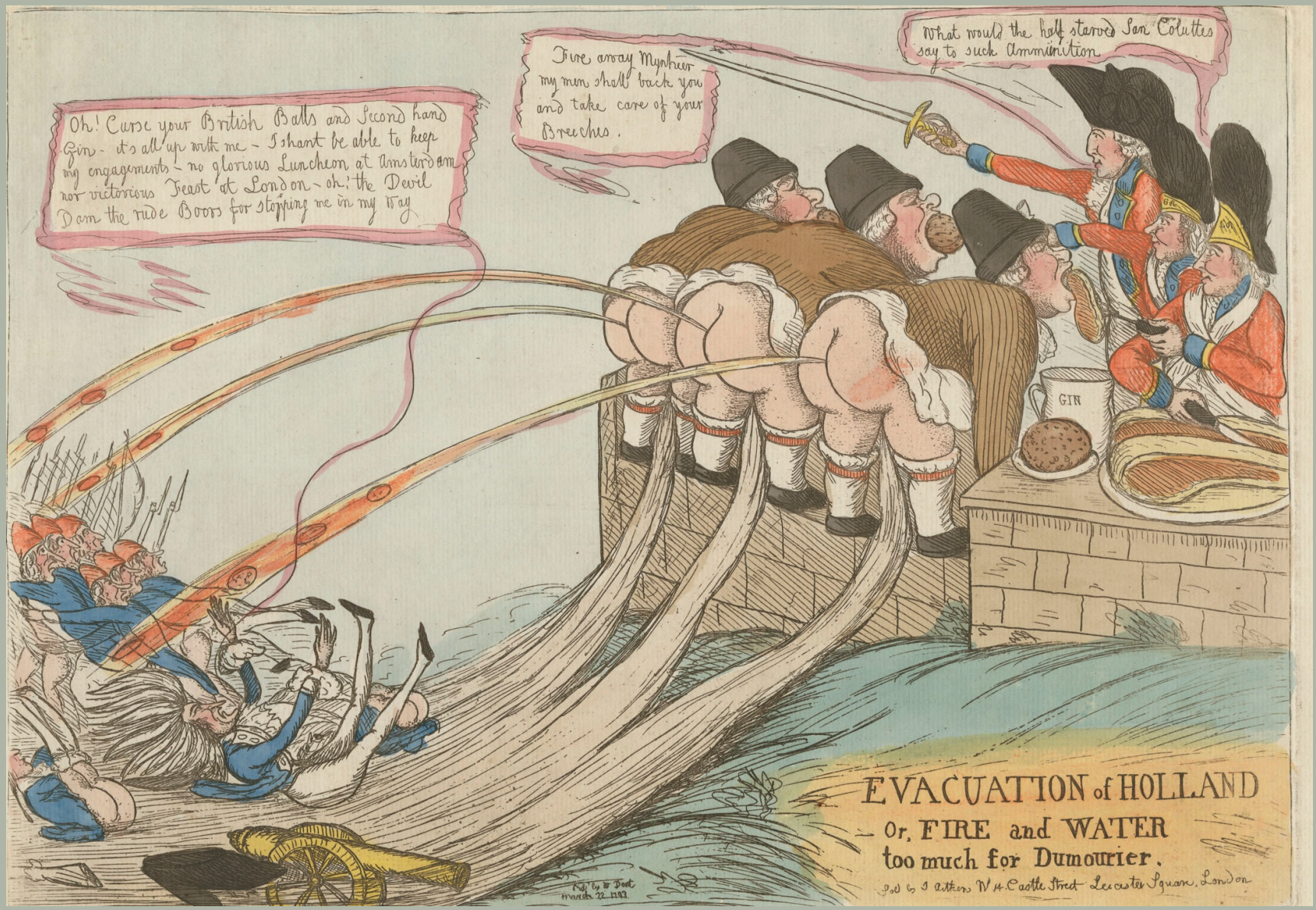


Robert Cruikshank (1820) *Reflection: To Be or Not To Be!*
Hand Coloured Etching



http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=1644463&partId=1&people=130009&peoA=130009-1-9&page=1

Evacuation of Holland, or Fire and Water too much for Dumourier
Hand Coloured etching 1793 published by W Dent

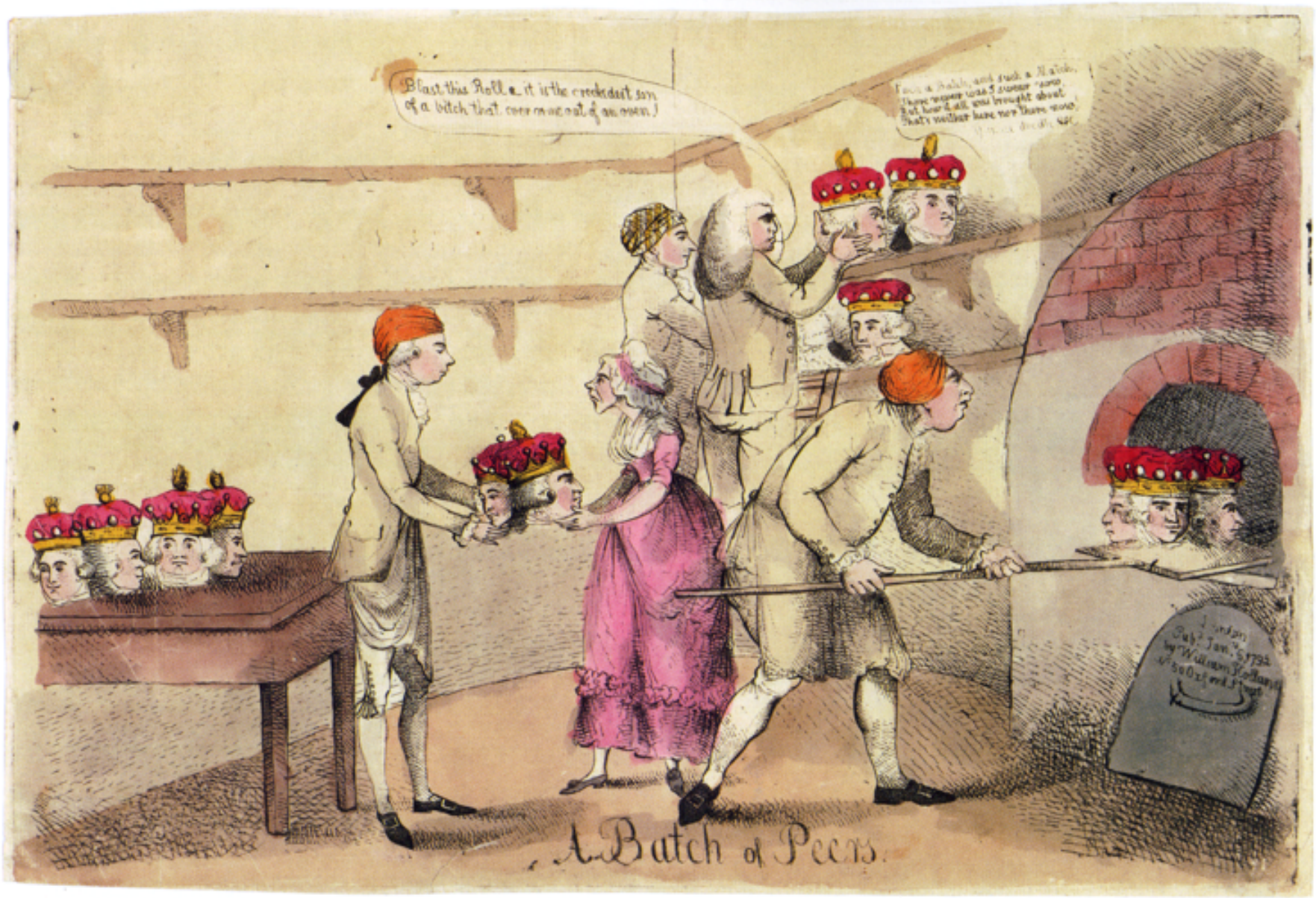




G. Townley Stubbs (1786)

The Cock of the Walk Distributing his Favours

George is the cock and has distributed all his feathers



Richard Newton (1793) *A Batch of Peers*

The Kettle Calling the Pot Ugly Names

12 August 1820

JOHN MARSHALL

This was published just before the trial began. The King is more caricatured than the Queen and he hisses while Caroline, with a smile, remarks 'Remember when the Judgement's weak, the prejudice is strong.'

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The Kettle calling the Pot ugly names.



Cruckshank 1825
A Trump

The Great Joss and his Playthings

February 1829

ROBERT SEYMOUR

George, as a fat Chinese mandarin, sits cross-legged on the Treasury teapot, which is spouting sovereigns to pay for all his hobbies: architectural projects including the Brighton Pavilion, the remodelled Buckingham Palace, the Decimus Burton arches at Hyde Park Corner, the Achilles statue, some ninety-eight churches; and the fish in the case is a reminder of the works at Virginia Water to provide him with some fishing. His favourite regiment the Life Guards, led by Wellington; the giraffe he kept in his menagrie; the gold cup and the wine bottle complete this striking image of a man who has got away with doing just what he wanted.



THE GREAT JOSS AND HIS PLAYTHINGS.