

Hogarth and Reynolds - a contrast in English art theory

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Description: -

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Reynolds, Joshua, -- Sir, -- 1723-1792.
Hogarth, William, -- 1697-1764. Hogarth and Reynolds - a contrast in English art theory
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Knights and ladies, sultans and odalisques, Italian banditti and Greek maidens, became the stock-in-trade of the romantic painter, as village schoolmasters, clergymen, charitable ladies, choir-boys, and rustic maids were of the painters of village life.

Joshua Reynolds

Hogarth received this office through the favour of the lord chamberlain, the duke of Devonshire, whose portrait he had painted see above , and it was worth about £200 per annum. This article was most recently revised and updated by , Assistant Editor.

William Hogarth

Hogarth accordingly sued him for the money in the , where the case was decided in his favour on 28 May 1728. His early works are tight in handling and without much distinction, and in no way foreshadow the breadth and trenchancy of his later style. At the same time he was working on a second series, A Rake's Progress ibid.

Hogarth, William (1697

The new academy was a successor to the school founded in 1711 by Sir James Thornhill in Great Queen Street, and the drawing classes previously organized in Peter Court by Louis Chéron and John Vanderbank from October 1720. It is simple, sincere, and direct, and shows no very strongly marked outside influences.

Reynolds, Garrick, and the Choice of Hercules on JSTOR

Hogarth has achieved a unified composition through a symmetrical arrangement of the heads and a consistent light source coming from the upper left. That , as early as in 1762, wrote an excellent study on Hogarth's? For Horace Walpole, in the fourth volume of Anecdotes of Painting in England, printed privately in 1771 and published in October 1780, Hogarth was a highly sophisticated practitioner of social comedy like Molière,

'catching' the manners and follies of an age living as they rise' p. Its establishment marked the rise of a national tradition that began with the emergence of native artists whose works were no longer provincial but rivaled continental art in quality and ended by exercising considerable influence on the course of European painting.

William Hogarth Style and Technique

Artists from this social set played a pioneering role in establishing a more visible role for contemporary art in Britain.

St Martin's Lane Academy (act. 1735)

He was a most careful craftsman, and at his best a fine colourist, but his subjects are usually trivial, and there is a complete absence of character in his female faces. But the directness is undermined by the fact that the portrait is itself a painting within the painting.

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