

ROBERT HALSBAND

# *The Rape of the Lock*

AND ITS ILLUSTRATIONS

1714-1896



# Rape Of The Lock And Its Illustrations 1714 1896

**Galia Ofek**



## **Rape Of The Lock And Its Illustrations 1714 1896:**

**~THEœ RAPE OF THE LOCK AND ITS ILLUSTRATIONS, ~1714-1896œ (SEVENTEEN HUNDRED AND FORTEEN TO EIGHTEEN HUNDRED AND NINETY-SIX).** Robert Halsband,1980 *The Rape of the Lock and Its Illustrations, 1714-1896* Robert Halsband,1980 The illustrations which Pope s mock heroic poem gave rise to in the 18th and 19th centuries are considered in this book Print, Visuality, and Gender in Eighteenth-Century Satire Katherine Mannheimer,2012-05-23 This study interprets eighteenth century satire s famous typographical obsession as a fraught response to the Enlightenment s ocularcentric epistemological paradigms as well as to a print cultural moment identified by book historians as increasingly visual a moment at which widespread attention was being paid for the first time to format layout and eye catching advertising strategies On the one hand the Augustans were convinced of the ability of their elaborately printed texts to function as a kind of optical machinery rivaling that of the New Science enhancing readers physical but also moral vision On the other hand they feared that an overly scrutinizing gaze might undermine the viewer s natural faculty for candor and sympathy delight and desire In readings of Pope Swift and Montagu Mannheimer shows how this distrust of the empirical gaze led to a reconsideration of the ethics and most specifically the gender politics of ocularcentrism Whereas Montagu effected this reconsideration by directly satirizing both the era s faith in the visual and its attendant publishing strategies Pope and Swift pursued their critique via print itself thus whether via facing page translations fictional editors or disingenuous footnotes these writers sought to ensure that typography never became either a mere tool of or target for the objectifying gaze but rather that it remained a dynamic and interactive medium by which readers could learn both to see and to see themselves seeing **The Victorian Illustrated Book** Richard Maxwell,2002 US scholars of literature explore how illustrated books became a cultural form of great importance in England and Scotland from the 1830s and 1840s to the end of the century Some of them consider particular authors or editions but others look at general themes such as illustrations of time maps and metaphors literal illustration and city scenes Annotation copyrighted by Book News Inc Portland OR **Frances Burney's Cecilia** Catherine M. Parisian,2016-04-15 In her exhaustive publishing history of Frances Burney s Cecilia Or Memoirs of an Heiress Catherine Parisian mines an extensive archival record that includes portions of the original manuscript annotated page proofs legal records relative to its copyright and an abundance of letters to chronicle the novel s composition printing and publication from its first edition in 1782 to the present day Oxford World s Classics paperback Generally regarded on its publication as the most important novel since Tobias Smollett s Humphrey Clinker Cecilia is a deft blend of the satire of Henry Fielding with the sentimentality of Samuel Richardson that brings a female perspective to the novel while perceptively probing class and gender relations in eighteenth century British society Parisian combines the methods of the book historian with those of the bibliographer to show how the two usefully inform one another and bear on the interpretation of the literary text Examining 51 different editions of Cecilia

Parisian considers what these editions reveal about Cecilia's reading audiences and what insights these books provide into the printing and publishing trends of the past 200 years Lavishly illustrated and accessibly written her timely history demonstrates the importance of Cecilia to the art of the novel and the history of the book The Major Works Alexander Pope, 2008-10-09 First published with revisions as an Oxford World's Classics paperback 2006 **Book Illustration in the Long Eighteenth Century** Christina Ionescu, Renata Schellenberg, 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 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 **The Eighteenth Century**, 1975 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 **Laurence Sterne and the Visual Imagination** W.B. Gerard, 2016-12-05 The first full length and comprehensive study of the illustrations of Sterne's work this book explores the

ability of Sterne's texts to inspire the visual imagination. It helps to explain why scores of editions of his fiction have been illustrated so profusely to fulfill the reader's desire as well as the artist's compulsion to visualize Sterne's words. Gerard places his subject in a clear and innovative theoretical framework which opens the field to general word and image studies. The author begins by examining the distinct varieties of pictorialism in Sterne's texts. The remainder of the study takes into account three remarkable series of illustrations representing Trim reading the sermon, didactic sentimentalism in *A Sentimental Journey* and Henry Mackenzie's *Man of Feeling* and the many and diverse portrayals of poor Maria to demonstrate the ways in which culture projects these texts differently through the various artists.      Representations of Hair in Victorian Literature and Culture Galia Ofek, 2016-12-05 Galia Ofek's wide-ranging study elucidates the historical, artistic, literary, and theoretical meanings of the Victorians' preoccupation with hair. Victorian writers and artists, Ofek argues, had a well-developed awareness of fetishism as an overinvestment of value in a specific body part and were fully cognizant of hair's symbolic resonance and its value as an object of commerce. In particular, they were increasingly alert to the symbolic significance of hairstyling. Among the writers and artists Ofek considers are Elizabeth Gaskell, George Eliot, Margaret Oliphant, Charles Darwin, Anthony Trollope, Elizabeth Barrett Browning, Eliza Lynn Linton, Mary Elizabeth Braddon, Herbert Spencer, Dante Gabriel Rossetti, Edward Burne-Jones, Charles Dickens, Thomas Hardy, and Aubrey Beardsley. By examining fiction, poetry, anthropological and scientific works, newspaper reviews, and advertisements, correspondence, jewellery, paintings, and cartoons, Ofek shows how changing patterns of power relations between women and patriarchy are rendered anew when viewed through the lens of Victorian hair codes and imagery during the second half of the nineteenth century.

The Victorians and the Eighteenth Century Francis O'Gorman, Katherine Turner, 2017-07-05 Disrupting the common assumption that the Victorians regarded their eighteenth-century predecessors with little interest or with disdain, this volume re-examines these relationships, exposing some of the significant and complex ways in which key aspects and texts of the eighteenth century were situated, read, and transacted with during the post-Romantic nineteenth century. The contributors challenge long-held assumptions about Victorian uses of the past and offer new insights into how the literature and culture of the eighteenth century helped shape the culture and identity of the nineteenth. This collection of essays, by an impressive array of scholars, with a Preface by David Fairer, offers a sharply new assessment of the energizing place of eighteenth-century literature and culture in the nineteenth century. While obviously of great interest to students of eighteenth-century and Victorian literature, the collection will also appeal to readers broadly concerned with questions of literary influence, periodization, and historiography.      *Representation, Heterodoxy, and Aesthetics* Ashley Marshall, 2014-12-23 The chapters constituting this book are different in subject and method, striking testimony to the range of Paulson's interests and the versatility of his critical powers. In his prolific career, he has produced extensive analysis of art, poetry, fiction, and aesthetics produced in England between 1650 and 1830. Paulson's unique contribution has to do with his understanding of seeing and

reading as closely related enterprises and popular forms in art and literature as intimately connected connections illustrated by literary critics and art historians here Every essay shares some of the concerns and methods that characterize Paulson's wonderfully idiosyncratic thought except for the final essay an attempt systematically to analyze Paulson's critical principles and methods Recurrent themes are a concern with satire in the eighteenth century a connection between verbal and visual reading an insistence on the importance of individual artistic choices to the history of culture an attention to the aims and motives of individual makers of art and a sensitivity to the crucial links between high and low art This volume offers rich explorations of a range of subjects Swift's relationship to Congreve Zoffany's condemnation of Gillray and Hogarth and broader implications for the role of art in public discourse the presentation of mourning in the work of the Welsh artist and writer Edward Pugh G M Woodward's *Coffee House Characters* representing a turn from satire on morals towards satire on manners Adam Smith's evolving aesthetic program Samuel Richardson's notions of social reading The discussions represent a variety of exemplifications of the Paulsonesque showing a concern with satiric representation in mixed media with different forms of heterodoxy and iconoclasm and with the values of producers of popular and polite culture in this period

**The Publishing and Marketing of Illustrated Literature in Scotland, 1760-1825** Sandro Jung, 2017-12-07 A ground breaking contribution to the economic and cultural history of the eighteenth and early nineteenth century publishing of illustrated belles lettres in Scotland the book offers detailed accounts of numerous agents of prints booksellers printers designers engravers and their involvement in the making and marketing of illustrated editions It examines the ways in which the makers of books not only produced printed visual culture artefacts but also contributed to the ideological inscription of these illustrations to engender patriotic concerns and issues of national identity The book differs fundamentally from existing interventions in book illustration studies Examinations of eighteenth and early nineteenth century British literary book illustrations have as a rule been selective rather than broad in scope or systematic in outlook they have focused on English examples of book illustrations By contrast *The Publishing and Marketing of Illustrated Literature in Scotland 1760 1820* studies a large body of illustrated editions and adopts a systematic and decentered non London centered approach It focuses on the examination of the production of literary book illustrations in eighteenth and early nineteenth century Scotland while at the same time bearing in mind that developments in the marketing of illustrated books need to be understood as part of the cultural and book historical dynamics of exchange that existed between Scotland and England Not only does the monograph offer the first large scale study of the subject contextualizing literary book illustrations in terms of the ideologically defined ventures as part of which they were issued but it also draws a map of illustrated works that has not been imagined yet by scholars of the history of the eighteenth and early nineteenth century book In doing so the book provides an account of the publishing of belles lettres and the various strategies that bookseller publishers deployed to market their editions competitively in both Scotland and England

**Perspectives on Pornography** Clive Bloom, Gary

Day,1988-11-10 Dealing with moral political and sexual tensions this volume provides a forum for male female dialogue concerning the history dissemination and consequences of pornographic representaion in film and literature aiming to challenge established views and inspire further exploration and debate The Moment of Explosion Stephen C. Behrendt,1983-01-01 William Blake thought that John Milton had been betrayed by both his commentators and his illustrators and he set out to recover Milton s vision particularly in Paradise Lost from the misguided academic and Augustan misinterpretation to which it had been subjected The Moment of Explosion Blake and the Illustration of Milton is the first detailed analysis of all of Blake s illustrations for Milton s poetry Blake explicitly believed he was correcting errors that Milton wanted corrected and he felt that his illustration was interpretive criticism in its highest sense a re vision that would broadcast Milton s revolutionary ethic afresh Stephen C Behrendt blends a close reading of Blake and Milton with meticulous and provocative examination of the illustrations of Blake his predecessors and his contemporaries The focus on visual art as criticism establishes the book as a major essay on the interaction of the arts within and across cultural periods Fifty four black and white illustrations document that radical Romantic assault by Blake on tradition in the name of tradition The highlight of the book is Blake s two sets of Paradise Lost illustrations reproduced here in twenty four color plates Blake s final statements on Paradise Lost and the culmination of his aesthetic and critical development This beautiful book presents a wealth of illustration previously scattered or inaccessible It will be of major interest to students of Blake Milton Romanticism art history and the history of ideas *Antiquarian Book Monthly Review* ,1980 **James Thomson's The Seasons, Print Culture, and Visual Interpretation, 1730-1842** Sandro Jung,2015-04-22 Drawing on the methods of textual and reception studies book history print culture research and visual culture this interdisciplinary study of James Thomson s The Seasons 1730 understands the text as marketable commodity and symbolic capital which throughout its extended affective presence in the marketplace for printed literary editions shaped reading habits At the same time through the addition of paratexts such as memoirs of Thomson notes and illustrations it was recast by changing readerships consumer fashions and ideologies of culture The book investigates the poem s cultural afterlife by charting the prominent place it occupied in the visual cultures of eighteenth and early nineteenth century Britain While the emphasis of the chapters is on printed visual culture in the form of book illustrations the book also features discussions of paintings and other visual media such as furniture prints Reading illustrations of iconographic moments from The Seasons as paratextual interpretive commentaries that reflect multifarious reading practices as well as mentalities the chapters contextualise the editions in light of their production and interpretive inscription They introduce these editions publishers and designers who conceived visual translations of the text as well as the engravers who rendered these designs in the form of the engraving plate from which the illustration could then be printed Where relevant the chapters introduce non British illustrated editions to demonstrate in which ways foreign booksellers were conscious of British editions of The Seasons and negotiated their illustrative models in the sets of engraved

plates they commissioned for their volumes      *The Daring Muse* Margaret Anne Doody, 1985-07-04 The Daring Muse is a challenging account of the richness and complexity of Augustan poetry It takes in a broad range of writers from the Restoration to the Regency from Rochester and Dryden to Cowper and Crabbe and shows the essential connections between them Augustan poetry has too often been thought of as uniform staidly classical even dull Margaret Doody explodes this myth once and for all She shows it to be poetry of great energy and diversity of extravagant conceits subversive parody incessant stylistic and formal experimentation a self consciously innovative poetry that sought to express and extend the perpetual restless activity of the human mind Both the principles and techniques of the verse are related to similar elements in the novels of the period the book's numerous illustrations help to show how the poems were presented and interpreted in their own time      British Theatre and the Other Arts, 1660-1800 Shirley Strum Kenny, 1984 Fifteen outstanding scholars of theater music art and literature explore the interrelations of eighteenth century British theater and the various art forms that it incorporated into itself The essays examine the theater's increasing reliance on set designers costumers musicians and composers poets dramatists and librettists focusing on the ways in which this dependence fundamentally changed the theater Illustrated



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