
Contents

LIST OF ILLUSTRATIONS	ix
ACKNOWLEDGMENTS	xiii

PART I

1. THE AESTHETICS OF ICONOCLASM: SWIFT AND GRAY	1
<i>Introduction: The Aesthetics of Making</i>	1
<i>English Iconoclasm</i>	14
<i>"Suppose me dead": Swift's Verses and Gray's Elegy</i>	35
2. THE AESTHETICS OF GEORGIC RENEWAL: POPE	48
<i>Georgic Farming and Ovidian Metamorphosis</i>	48
<i>The Unabused Image of Memory</i>	66
<i>Aestheticizing the Stigma</i>	76
<i>The Popean Other</i>	87
3. THE AESTHETICS OF REVOLUTION/RESTORATION: BYRON AND WORDSWORTH	94
<i>The Body Politic of Lords Rochester and Byron</i>	94
<i>The Aesthetics of Gleaning in Don Juan</i>	114
<i>Wordsworthian Restoration</i>	134

PART II

4. THE AESTHETICS OF MODERNITY: HOGARTH	149
<i>The Sleeping Congregation</i>	149
<i>Remaking the Classical Canon</i>	156

<i>Feminizing the Hero</i>	168
<i>The "Love of Pursuit"</i>	192
5. THE AESTHETICS OF MOURNING: WRIGHT AND ROUBILIAC	203
<i>The Empty Tomb</i>	203
<i>The Woman on the Tombstone</i>	230
6. THE AESTHETICS OF POSSESSION: REYNOLDS, STUBBS, CONSTABLE, AND OTHERS	246
<i>Labor Aestheticized—Painting Possessed</i>	246
<i>Portrait and Landscape: Zoffany and Gainsborough</i>	259
<i>Reynolds's Mrs. Abington as Miss Prue</i>	277
<i>Stubbs's Hambletonian</i>	297
<i>Constable's White Horse</i>	317
NOTES	331
INDEX	357