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Hogarth moralized

Hogarth, William

London, 1831

The Chorus.

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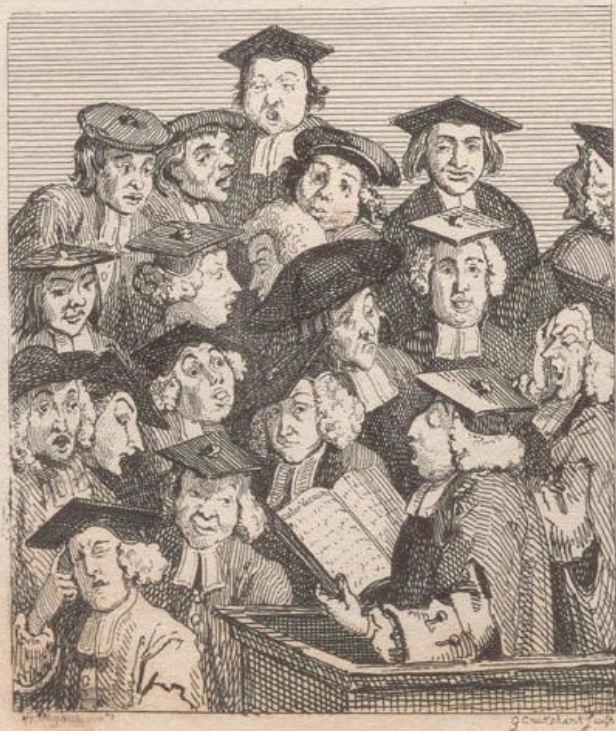
THE CHORUS.

In this plate is exhibited a number of singers, with their respective parts before them, joining in that chorus, in the Oratorio of Judith, composed by Mr. Handel,* "The world shall bow to the Assyrian throne;" in which any one that has ever been present at a vocal performance may readily discover, by the distortion of the mouth, the bass from the tenor, and the tenor from the treble. In no group of faces is there a greater contrast, a more uncommon variety, or a more ridiculous appearance to be found, than in that which is composed of a number of choral singers, whose difficulty of sounding particular notes, obliges some to writhe their features, and whose insufferable affectation is the cause of that distortion in others. Nay, 'tis not their faces only, but their whole bodies are engaged in this laborious task, dividing the time with their heads, their shoulders, and their feet. In such universal agitation is the director of the band, above, in beating the time, that we see he has been under a necessity of tying on his spectacles with a string round his head; and it would have been well had he fastened on his wig also, having shaken that off at the commencement, which he is supposed not to miss, through eagerness of attention to the business he is upon. The last is

* [According to Mr. Ireland, not Handel but De Fesch; but Mr. I thus expresses his accordance with Dr. T's. remark a little below. "To paint a sound is impossible; but as far as art can go towards it, Mr. Hogarth has gone in this print. The tenor, treble and bass of these ear-piercing choristers are so decisively discriminated, that we all but hear them."]



THE ORATORIO.



THE PUBLIC LECTURE.

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