



Bernd W. Krysmanski

Das einzig authentische Porträt des Alten Fritz?

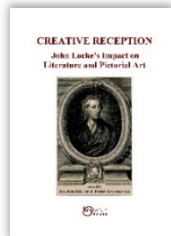
Is the only true likeness of Frederick the Great to be found in Hogarth's 'Marriage A-la-Mode'?

Dinslaken: Krysman Press, 2015

95 pages, 32 illustrations

ISBN 978-3-00-050343-6

This study sets out to show that none of the extant portraits of Frederick the Great depict the true appearance of the Prussian king. It was the English satirist, William Hogarth, who produced the only accurate contemporary representation of the monarch. Hogarth portrays Frederick II as a gay flautist, with a prominent aquiline nose, accompanying a homosexual castrato on his German flute, thereby incidentally mocking a paedophilic lord. It is even more astonishing that Hogarth outed the Prussian king as gay as early as 1744 – earlier than any other published document or picture, a remarkable revelation of Hogarth's satire.



Joachim Möller / Bernd Krysmanski (eds.)

Creative Reception: John Locke's Impact on Literature and Pictorial Art

Dinslaken: Krysman Press, 2024

384 pages, 47 illustrations

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The authors of this volume – all of them recognized representatives of a wide range of academic disciplines – agree that Locke's work must have had a considerable influence both on English and German literature and the visual arts of Great Britain, especially in the eighteenth and nineteenth centuries. From the perspective of interdisciplinarity and intertextuality, the essays presented here deal with Locke as a source of ideas for Archibald Alison, John Constable, Daniel Defoe, Henry Fielding, Oliver Goldsmith, Johann Timotheus Hermes, William Hogarth, Immanuel Kant, Martin Knutzen, Gottfried Wilhelm von Leibniz, Gotthold Ephraim Lessing, George Lillo, Edward Moore, Johann Gottwerth Müller, Joshua Reynolds, Samuel Richardson, John Ruskin, Joseph Spence, Laurence Sterne, J. M. W. Turner and Thomas Whately, among others.

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